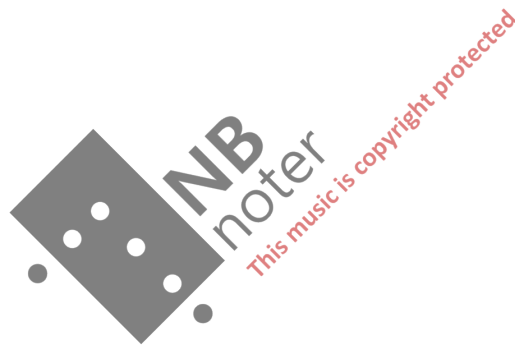


# Passage Barré version II

for flutist/performer and electronics

Erik S. Dæhlin



# Performance and notation notes

Erik S. Dæhlin

This basis for this piece is text and phonems. The flute is used more as resonator (except the four sections) for the sound and as a basis for the idea of this "instrumental theatre" situation. All the sounds are played/said into the instrument, but with different articulation and pitches. In the four intersections, the musical material and the text are unfold together, somehow intertwined.

General symbols:  
 ^ inhale. Either as just inhale, or a phonem said when inhaling.  
 v exhale  
 p means said with an explosive attack  
 p<sup>h</sup> means said with a lot of air  
 All bows/lines going from a note means a small glissando or bend of pitch  
 ◇ Airy tone  
 All text written under a beam over the system, is to be said fast, jet audible  
 All text written under a beam under the system, is to be said/done into the opening  
 ^ on stem, indicates that the phonem should be said when inhaling.

Flute

Key tremolo, using several keys. Also played with inhale.

r Making a deep "r" with closed opening. Everything notated below the staff like this, is done with mouth covering the opening of the mouthpiece.

tongue ram

key clicks

*sfz* Jet Whistle

inhale through closed teeth

This piece have stereo soundfiles that are triggered during the piece. These soundfiles are notated in the score with ① and so on. It is very important that these soundfiles are triggered in *precise* correspondance with the score, and that the performer follows the files as a sound enviroment and "second player" that have an impact on the performance.

The flute have to be amplified with a wireless mikrofon - DPA, to get the right balance between the electroacoustic sounds and the sounds coming from the performer.

"Passage Barré" was written in 2004 for and with Tora Ferner Lange. The coreographic movements in version I ("Movements 1" and "Movements 2") was made together with her.

Passage Barré version II was written for Yumi Murakami in 2011. Here four new sections was intersected into the existing material and instead of the "Movements". The material to be played should be chosen and developed by the performer, in accordance and based on the material shown as appendix. Each and every section should be clipped out from the appendix after working out the material, and placed on top/into the score as it is printed here. The version of the sections printed in the score, was developed together with Yumi Murakami.

These sections are based on the final lines from "L' étranger" by Albert Camus.

Seksjon 1



Musical staff with notes and dynamic markings such as *pp* and *centr*.

START Lui parti, (1) j'ai retrouvé le calme. (2) J'étais épuisé et je me suis jeté sur ma couchette. (3)

Handwritten circled number 1

Musical staff with tempo marking  $\text{♩} = 54$  and various fingerings and articulations.

Musical staff with triplets and dynamic markings like *sfz*.

Musical staff with circled numbers 3 and 4, and dynamic markings like *sfz*.

Musical staff with circled number 5 and dynamic markings like *sfz*.

Musical staff with circled number 6 and dynamic markings like *sfz*.

Musical staff with circled number 6 and dynamic markings like *sfz*.

Handwritten musical notation on a staff. It features several measures with complex rhythmic patterns. Annotations include '3' (triplets), 'Tr.' (trills), 'ph' (pizzicato), 'PP' (pianissimo), '4:3' (time signature), '5' and '7' (fingerings), and 'Sfz' (sforzando). There are also some circled 'X' marks and arrows indicating dynamics or phrasing.

Handwritten musical notation on a staff. It includes triplets ('3'), trills ('Tr.'), and various rhythmic notations like 'KJ', 'R', 'Y', 'HE'. There are 'Sfz' markings and a circled '7'. The word 'SOON' is written in quotes above a measure.

Handwritten musical notation on a staff. It features triplets ('3'), and notes with fingerings '5' and '7'. There are 'Sfz' markings and a circled '8'. The letters 'TH' are written below a measure.

Selyou2

Musical notation for the first line of the song. It starts with a treble clef, a key signature of one sharp (F#), and tempo markings 'più.' and 'tr.'. The notes are mostly quarter and eighth notes.

START Je crois que j'ai dormi parce que je me suis réveillé avec des étoiles sur le visage.

Musical notation for the second line of the song. It starts with a bass clef and continues with various notes and rests. There are some circled notes and a watermark 'NB noter' overlaid.

(3) Des bruits de campagne montaient jusqu'à moi. Des odeurs de nuit, de terre et de sel rafraîchissaient mes tempes.

Musical notation for the third line of the song. It starts with a bass clef and continues with various notes and rests. There are some circled notes and a watermark 'NB noter' overlaid.

(4) La merveilleuse paix de cet été endormi entrain en moi comme une marée. (5) À ce moment,

Musical notation for the fourth line of the song. It starts with a treble clef and continues with various notes and rests. There are some circled notes and a watermark 'NB noter' overlaid.

(6) et à la limite de la nuit, des sirènes ont hurlé. (7) Elles annonçaient des départs pour un monde qui maintenant

Musical notation for the fifth line of the song. It starts with a bass clef and continues with various notes and rests. There are some circled notes and a watermark 'NB noter' overlaid.

(8) m'était à jamais indifférent. (9) Pour la première fois depuis bien longtemps, j'ai pensé à maman.



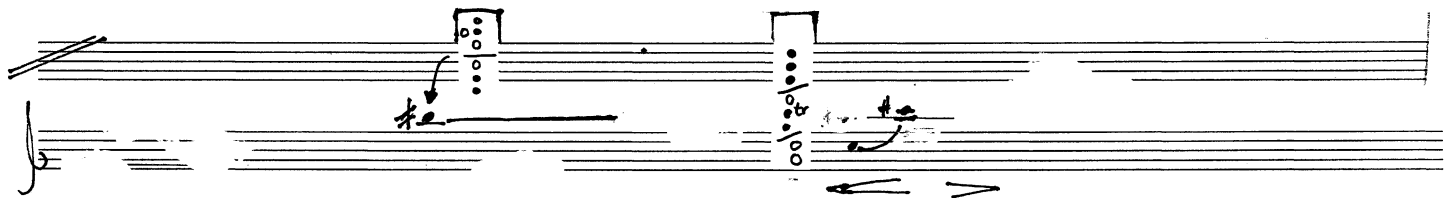
(9) Et moi aussi, je me suis senti prêt à tout revivre. Comme si cette grande colère m'avait purgé du mal, vidé d'espoir.

(12) devant cette nuit chargée de signes et d'étoiles, je m'ouvrais pour la première fois à la tendre indifférence du monde.

SECTION 4

(1) De l'éprouver si pareil à moi, si fraternel enfin, j'ai senti que j'avais été heureux, et que je l'étais encore.

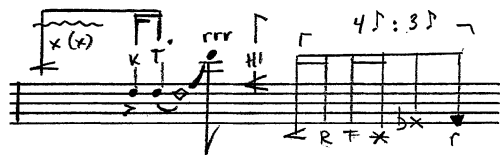
(4) Pour que tout soit consommé, (5) pour que je me sente moins seul,



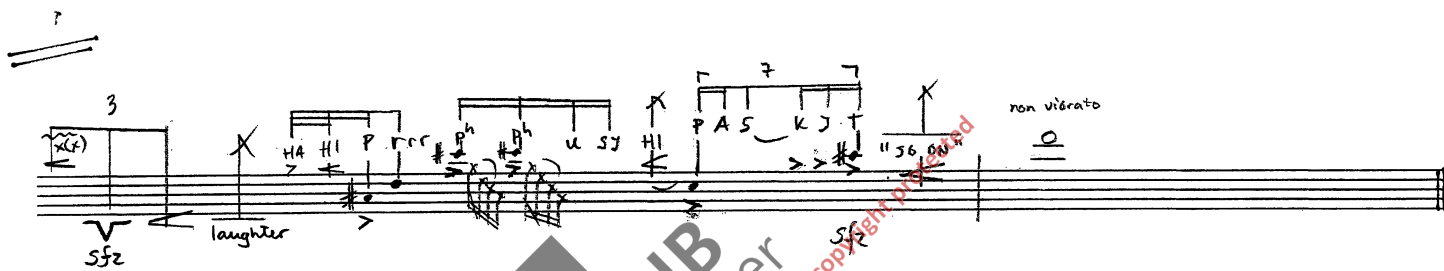
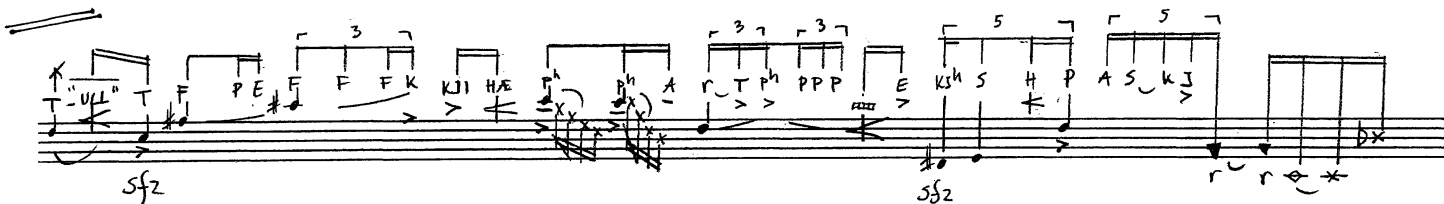
il me restait à souhaiter qu'il y ait beaucoup de spectateurs le jour de mon exécution



*attaca*



et qu'ils m'accueillent avec des cris de haine.





Sesjon 1

Musical notation for the first line of Sesjon 1, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes with some rests.

Lui parti, j'ai retrouvé le calme. J'étais épuisé et je me suis jeté sur ma couchette.

(1) (2) (3)

Musical notation for the first line of Sesjon 2, continuing the melody from the previous line.

Je crois que j'ai dormi parce que je me suis réveillé avec des étoiles sur le visage.

(1) (2)

Musical notation for the second line of Sesjon 2.

Des bruits de campagne montaient jusqu'à moi. Des odeurs de nuit, de terre et de sel rafraîchissaient mes tempes.

(3)

Musical notation for the third line of Sesjon 2.

La merveilleuse paix de cet été endormi entrain en moi comme une marée. À ce moment,

(4) (5)

Musical notation for the fourth line of Sesjon 2.

et à la limite de la nuit, des sirènes ont hurlé. Elles annonçaient des départs pour un monde qui maintenant

(6) (7)

Musical notation for the fifth line of Sesjon 2.

m'était à jamais indifférent. Pour la première fois depuis bien longtemps, j'ai pensé à maman.

(8) (9)

SEKSION 3

Musical notation for the first line of Sesjon 3.

Il m'a semblé que je comprenais pourquoi à la fin d'une vie elle avait pris un « fiancé »,

(1)

Musical notation for the second line of Sesjon 3.

pourquoi elle avait joué à recommencer. Là-bas, là-bas aussi, autour de cet asile où des vies s'éteignaient,

(2) (4)



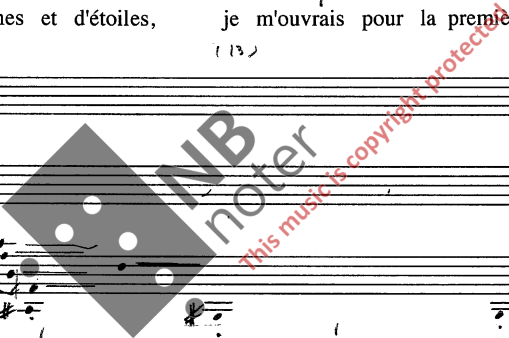
(5) le soir était comme une trêve mélancolique. (6) Si près de la mort,

(7) maman devait s'y sentir libérée et prête à tout revivre. (8) Personne, (9) Personne n'avait le droit de pleurer sur elle.

(10) Et moi aussi, je me suis senti prêt à tout revivre. (11) Comme si cette grande colère m'avait purgé du mal, vidé d'espoir.

(12) devant cette nuit chargée de signes et d'étoiles, (13) je m'ouvrais pour la première fois à la tendre indifférence du monde.

SECTION 4



(1) De l'éprouver si pareil à moi, si fraternel enfin, (2) j'ai senti que j'avais été heureux, (3) et que je l'étais encore.

(4) Pour ue tout soit consommé, (5) pour que je me sente moins seul,

(6) il me restait à souhaiter qu'il y ait beaucoup de spectateurs le jour de mon exécution

(7) et qu'ils m'accueillent avec des cris de haine.