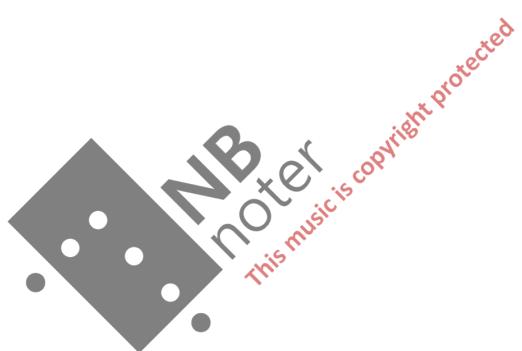


Passage Barré version II

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.

 exhale

p means said with an explosive attack

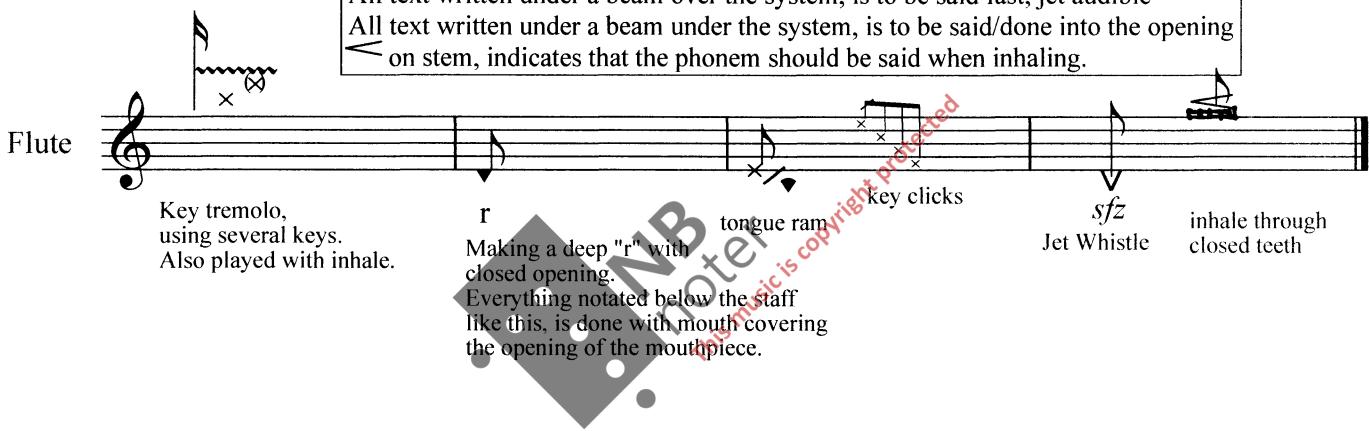
p^h means said with a lot of air

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

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.

Passage Barré Version II

Erik Dahlén

(7.)

Section 1



START Lui parti,
(1) j'ai retrouvé le calme.

J'étais épuisé et je me suis jeté sur ma couchette.
(2)

(3)

line ①

$\text{J} \pm 54$

soundfile 7
que Sfz

②

③

④

4:3

⑤

⑥

This music is copyrighted material.

Copyright © 2024 Erik Dahlén. All rights reserved.

⑦ Carl Dahlén

Technical details: The score consists of six staves of musical notation for a single performer. It includes various rhythmic patterns, dynamic markings like 'sfz' (soft dynamic), and performance instructions such as 'r' (right hand), 'l' (left hand), and 'KJ' (Knee Joint). The notation is highly detailed, showing specific fingerings and hand positions. The score is divided into sections by double vertical bar lines and numbered sections (1 through 6). A large red watermark 'This music is copyrighted material.' is overlaid across the middle of the page.

A handwritten musical score for 'Sfz' featuring six staves of music. The first staff includes markings like 'Trum (x)', 'r', and '3'. The second staff has '3' and 'ph'. The third staff shows 'ph' and 'u'. The fourth staff contains '3', 'ph PP', and 'PPph'. The fifth staff includes 'T', 'T+KJ', and 'pppppppp'. The sixth staff features '4:3', 'KJh', 'KJ', 'KO', 'K', and 'TT'. A bracket under the first four staves is labeled '=> Sfz'.

A handwritten musical score for 'SOON' on a staff system. The score includes various dynamics like 'Tr.', 'r', '3', '7', 'E', 'HE', 'K', 'H', 'P', 'F', and 'SOON'. It also features performance instructions like 'Tr.', 'r', '3', '7', 'E', 'HE', 'K', 'H', 'P', 'F', and 'SOON'. The score is annotated with 'Tr.' above the first measure, 'r' below the second measure, '3' above the third measure, '7' above the fourth measure, 'E' above the fifth measure, 'HE' above the sixth measure, 'K' above the seventh measure, 'H' above the eighth measure, 'P' above the ninth measure, 'F' above the tenth measure, and 'SOON' above the eleventh measure. The score ends with 'r', 'T', and 'x' at the bottom right.

A handwritten musical score for a single staff. The score includes several dynamic markings: 'sfz' (soft dynamic with a crescendo), 'ph' (pianissimo dynamic), and 'pp' (pianississimo dynamic). It also features performance instructions such as 'V' (vertical stroke), 'X' (cross stroke), 'TH' (thick stroke), 'r' (stroke), 'x' (cross), 'V' (vertical stroke), 'x(x)' (cross with a brace), and 'Z' (diagonal stroke). The score is annotated with numbers 3, 5, 1, 3, 7, and 3 above specific notes and strokes.

8

Seligson 2

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

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

A handwritten musical score for string quartet (two violins, viola, cello) on five-line staves. The score includes dynamic markings like 'f' (fortissimo), 'mf' (mezzo-forte), and 'p' (pianissimo). Measure 1 starts with a forte dynamic and a melodic line in the first violin. Measure 2 begins with a dynamic change and continues the melodic line. Measure 3 shows a rhythmic pattern with eighth-note pairs. Measure 4 features a dynamic marking 'mf' and a melodic line. Measure 5 concludes the section with a dynamic marking 'p'.

(4) La merveilleuse paix de cet été endormi entrait en moi comme une marée.

(5) À ce moment,

This image shows two staves of handwritten musical notation. The first staff begins with a clef, a key signature of one sharp, and a time signature of 2/4. It features a vertical bar line with a small square containing five dots, followed by a horizontal bar line with an arrow pointing right. The second staff starts with a vertical bar line and ends with a horizontal bar line containing a sharp sign.

et à la limite de la nuit, des sirènes ont hurlé.

Elles annonçaient des départs pour un monde qui maintenant

A handwritten musical score page featuring two measures of music. The first measure begins with a bass clef, a 'C' dynamic, and a '3/4' time signature. It contains a single note on the fourth line. The second measure begins with a treble clef, a 'P' dynamic, and a '2' time signature. It contains a single note on the fifth line. The page is filled with various markings, including a large 'X' at the top left, a '2va' marking above the first measure, a '(tr.-g)' dynamic below the first measure, a 'ca.' tempo marking below the second measure, and a 'staccato' (stacc.) symbol above the second measure.

(8) m'était à jamais indifférent.

Pour la première fois depuis bien longtemps, j'ai pensé à maman.

(c) Erik Dahlén

A handwritten musical score for 'LIPS-S' on six staves. The score includes various performance instructions such as 'dull', 'KJh', 'TIPS-S', and dynamic markings like 'PPP', 'p', and 'f'. The notation uses a unique system of vertical strokes and horizontal bars.

10

A handwritten musical score for "And Now This Dream". The score consists of two staves. The first staff starts with a dynamic instruction "sfz" followed by a melodic line. The second staff begins with a dynamic "V" and continues the melody. Various performance markings are present, including "3:2" with a downward arrow, "x(x)" with a bracket, "3" with a downward arrow, "3" with a downward arrow, "H ph ph p h p F", "laughing", "sfz", and "ALLS". The score concludes with a dynamic "sfz" and a melodic line ending with a "5" above a "7".

四

12

13

A handwritten musical score for piano featuring two staves. The left staff includes dynamic markings such as '3' over a triplet bracket, 'PP' over a pair of eighth notes, and 'FFF' over a series of eighth notes. The right staff contains dynamic markings like 'K - "ould"' with a downward arrow, 'AND NOW THIS' with a horizontal arrow, 'ph' over a sixteenth-note cluster, 'P E' over a pair of eighth notes, 'F F F K h' over a series of eighth notes, 'pp' over a pair of eighth notes, and 'sfz' at the end. A red 'prohibited' stamp is visible in the center.

14

~~SEKSIÖN 3~~

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

二〇

15

This image shows a handwritten musical score for a string quartet. The score consists of four staves, one for each instrument: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The music is in common time. Measure 15 begins with a dynamic of 8va. The Violin 1 staff contains a sixteenth-note pattern. The Violin 2 staff has a sustained note. The Cello staff has a sustained note. The Double Bass staff has a sustained note. Measure 16 begins with a dynamic of 8sm. The Violin 1 staff has a sustained note. The Violin 2 staff has a sustained note. The Cello staff has a sustained note. The Double Bass staff has a sustained note.

pourquoi elle avait joué à recommencer.

Là-has

là-bas aussi, autour de cet asile où des vies s'éteignaient,

14

A handwritten musical score page featuring two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures, each starting with a quarter note. Measure 11 ends with a double bar line and a repeat sign. Measure 12 starts with a bass clef, a key signature of one flat, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures, each starting with a half note. Measure 12 ends with a double bar line and a repeat sign.

(5) le soir était comme une trêve mélancolique

Si près de la mort,

 maman devait s'y sentir libérée et prête à tout revivre.
(7)

Personne, —

Personne n'avait le droit de pleurer sur elle.

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

extra wst. *whistle tones*

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

(12) (13) (14) (15)

(16) (17)

(18) (19) *or a bit later*

(20)

SECTION 4

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

(21) (22) (23)

(24) Pour que tout soit consommé, (25) pour que je me sente moins seul,

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

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

attaca

(20)

sfz

3

laughing

NB noter
This music is copyrighted

non vibrato

56 60 64

Séction 1

Lui parti, j'ai retrouvé le calme.
(1) (2)

J'étais épuisé et je me suis jeté sur ma couchette.
(3)

Séction 2

Je crois que j'ai dormi
(1)

parce que je me suis réveillé avec des étoiles sur le visage.
(2)

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

(4) La merveilleuse paix de cet été endormi entrait en moi comme une marée.

(5) À ce moment,

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

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

Séction 3

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

(2) pourquoi elle avait joué à recommencer.

Là-bas, là-bas aussi, autour de cet asile où des vies s'éteignaient,
(3)

(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'ouvrerais 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 que 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.

NB
noter
This music is copyright protected