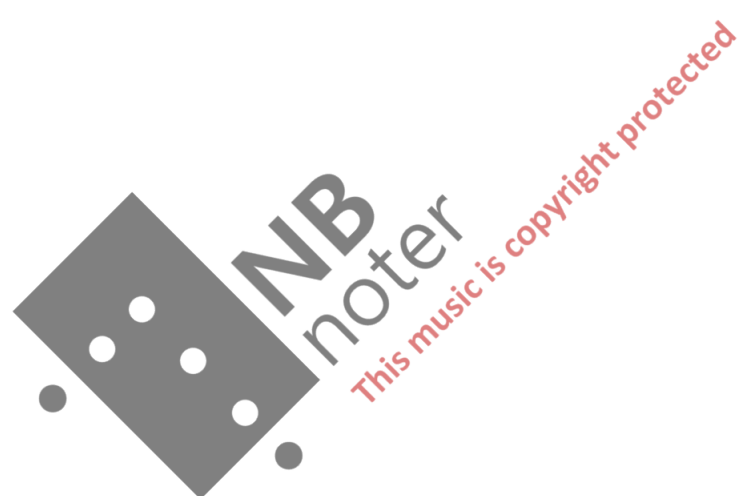




Landscape with figures IIa

for 5 voices and electronics
Ruben Sverre Gjertsen 2013

Composed for Song Circus.

SONG CIRCUS (5 voices)

Soprano I (Stine)

Soprano II (Maria)

Mezzo Soprano (Liv)

Alto I (Anita)

Alto II (Eva)

ELECTRONICS

(Microphones for singers, 8 speakers, subwoofer, Mac, Soundcard with ADAT)

Duration approx. 45'

EQUIPMENT

Sound is controlled from MaxMsp. Direct amplification of the singers should go through a mixer/soundcard routing, panned to a speaker near each singer. Sending pure amplification through the computer will give too much of a processing delay.

5 Shure Beta 58 microphones (for singers)

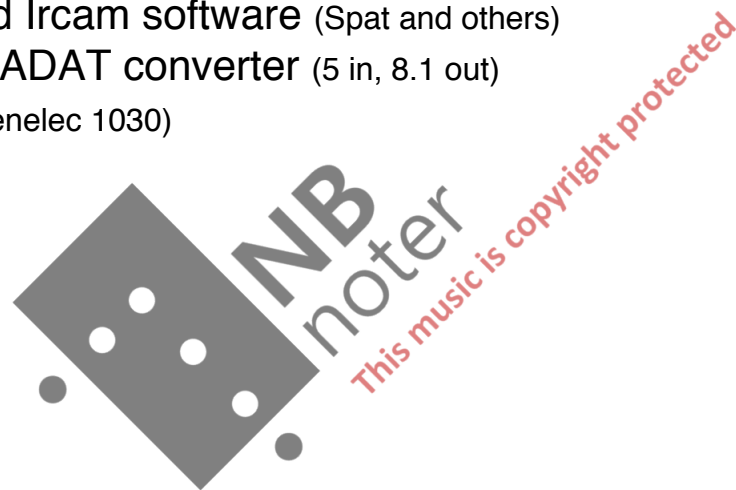
Macintosh with MaxMsp and Ircam software (Spat and others)

Soundcard with compatible ADAT converter (5 in, 8.1 out)

8 speakers (L'Acoustic 108 or Genelec 1030)

Subwoofer

Necessary cables



CONTENTS

COMPOSITIONS OF FRAGMENTS

Landscape with figures II consists of a collection of vocal and instrumental fragments, as well as material from the endless and open ended sound installation that was *Landscape with figures I*, which consists of a large number of fragments of different types superposed and triggered independently.

Landscape with figures IIa is a short reordered version for 5 voices and electronics. Fragments depending most strongly on the ensemble parts are left out.

Vocal fragments some times have their own fixed electroacoustic tracks. In other cases they are performed together with the sound installation, creating situations which will be different for each performance.

While composed from similar ideas, in search for a work which could be in principle endless, the live performances have a fixed order, for practical reasons. Each fragment has its own page and measure numbering. To clarify the order, each fragment has an additional letter numbering at the top of every page. Repeated sections have letter numberings from their first appearances.

Silences will happen both within the sound installation and the performed fragments. With such a number of fragments, it is important not to treat them like separate movements, but find a good variation of attacca, overlap with electronics, or short fermatas of active listening.

Corresponding letters from *Landscape with figures*, the full version, are in parenthesis.

PARTS OF THE WORK BY ORDER

- **EA** (AB) Intermezzi Fragments 1-3 [17"]
- **EB** (AY) Whispering room 6 [45"]
- **SOUND INSTALLATION: Landscape with figures**
- **EC** (AF) Intermezzi Fragment 4 (within sound installation) [18"]
 - **ED** (AI) Vocal Gliss 1
 - **EE** (AH) Intermezzi Variation 6 *Repeated later!* [57"]
 - **EF** (CE) Intermezzi Variation 15 *Repeated later!* [5"]
 - **EG** (BY) Tutti Fragment 4 [1'47"]
 - **EH**(AV) Intermezzi Fragment 14 *Repeated later!* [9"]
 - **EI** (AX) Intermezzi Variation 1 [45"]
 - **EJ** (AS) Vocal Gliss 3
 - **EK** (AM) Whispering room 1 [78"]
 - **EL** (AK) Tutti Fragment 2 [2'21"]
 - **EM** (BA) Intermezzi Variation 5 *Repeated later!* [11"]
 - **EN** (BU) Intermezzi Variation 8 *Repeated later!* [38"]
 - **EO** (CC) Noise Circles 2 (with soundtrack) [84"]
 - **EP** (BE) Intermezzi Fragment 6 [25"]
 - **EQ** (AP) Intermezzi Fragment 7 [37"]
- **SOUND INSTALLATION: Landscape with figures**
- **ER** (AQ) Intermezzi Fragment 15 (within sound instalation) [6"]
- **ES** (CA) Intermezzi Variation 4 (within sound instalation) [9"]
- **EN** (BU) Intermezzi Variation 8 (within sound instalation at this second appearance) [38"]
- **ET** (CO) Intermezzi Fragment 13 (within sound installation) [9"]
- **EU** (BV) Intermezzi Fragment 8 (within sound installation) [21"]
 - **EV** (CM) Intermezzi Variation 14 [18"]

- **EW** (AU) Intermezzi Fragment 5 [10"]
- **EX** (BO) Vocal gliss 2
- **EY** (AT) Tutti Fragment 3 [27"]
- **EZ** (CT) Intermezzi Variation 12 [22"]
- **FA** (CS) Intermezzi Variation 11 (with soundtrack) [21"]
- **FB** (CP) Tutti Fragment 8 [28"]
- **FC** (BK) Intermezzi Fragment 10 [11"]
- **FD** (BJ) Intermezzi Fragment 9 [18"]
- **FE** (BM) Intermezzi Fragment 12 [12"]
- **FF** (BC) Noise Circles 1 [49"]
- **EH** (AV) Intermezzi Fragment 14 [9"]
- **FG** (AO) Intermezzi Fragment 11 [18"]
- **FH** (BF) Tutti Fragment 7 [29"]
- **FI** (CI) Intermezzi Variation 2 [21"]
- **FJ** (CH) Tutti Fragment 6 [32"]
- **FK** (CD) Vocal Gliss 4
- **FL** (CJ) Intermezzi Variation 3 [21"]
- **FM** (CU) Intermezzi Variation 13 [16"]
- **FN** (CB) Whispering room 3 [53"]
- **FO** (BG) Intermezzi Variation 9 [19"]
- **EM** (BA) Intermezzi Variation 5 [11"]
- **FP** (BR) Intermezzi Variation 7 [25"]
- **SOUND INSTALLATION: Landscape with figures** (no orchestral chords or Ravel percussion)
- **EE** (AH) Intermezzi Variation 6 [57"]
 - **EF** (CE) Intermezzi Variation 15 [5"]
 - **FQ** (DB) Intermezzi Variation 16 [21"]
- **SOUNDSCAPE**
- **FR** (CW) Intermezzi Variation 10 (within soundscape) [11"]
- **SOUND INSTALLATION: Landscape with figures**
- **FS** (DD) Intermezzi Fragment 16 (within sound installation) [45"]
 - **FD** (DE) Noise Circles 3 (with soundtrack)
- **SOUNDSCAPE** (overlap from previous) [40"]

INDEX BY MOVEMENT TYPE

- Tutti Fragment 2 **EL (AK)**
- Tutti Fragment 3 **EY (AT)**
- Tutti Fragment 4 **EG (BY)**
- Tutti Fragment 6 **FJ (CH)**
- Tutti Fragment 7 **FH (BF)**
- Tutti Fragment 8 **FB (CP)**

- Noise circles 1 **FF (BC)**
- Noise circles 2 **EO (CC)**
- Noise circles 3 **FT (DE)**

- Vocal gliss 1 **ED (AI)**
- Vocal gliss 2 **EX (BO)**
- Vocal gliss 3 **EJ (AS)**
- Vocal gliss 4 **FK (CD)**

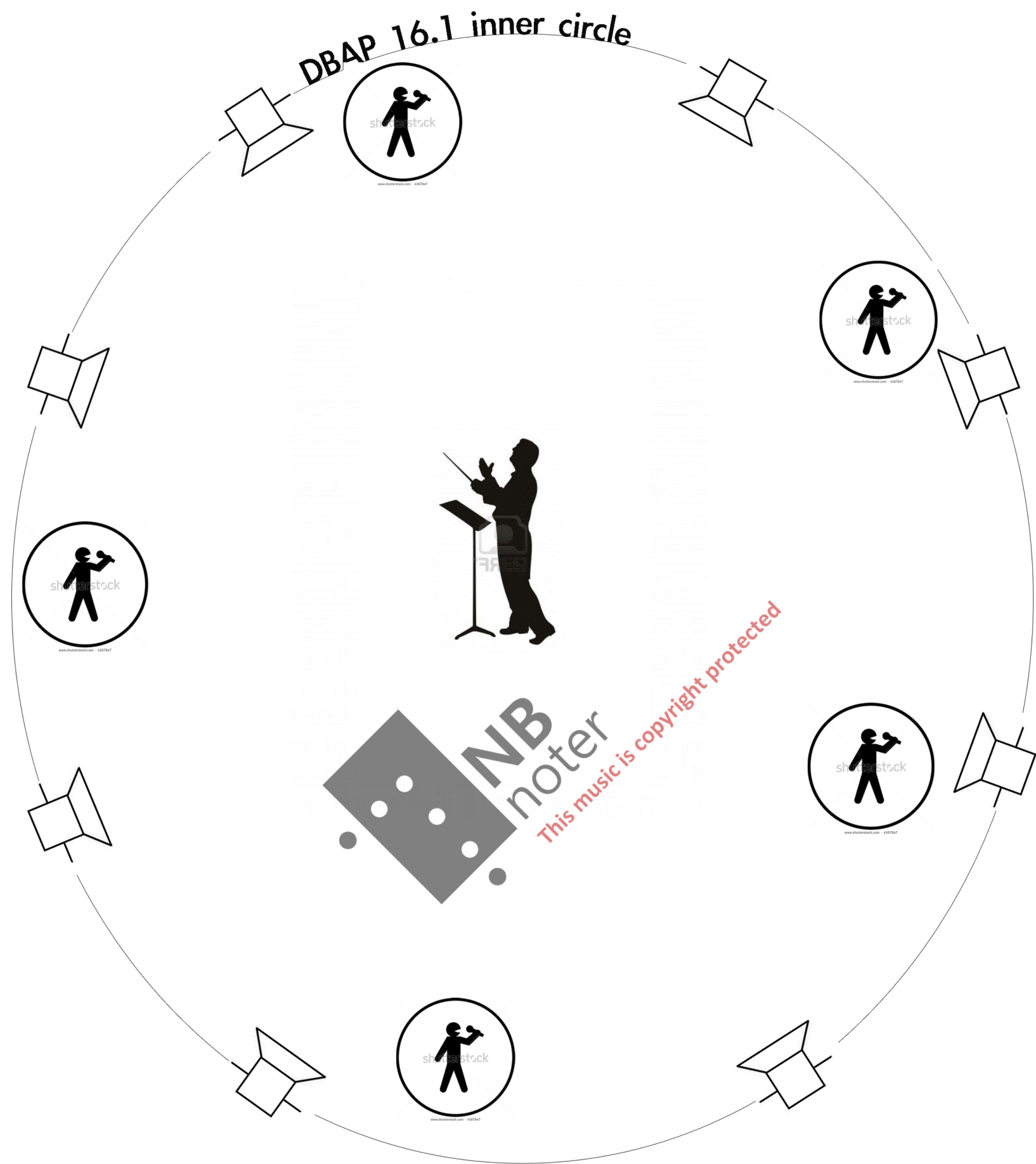
- Whispering room 1 **EK (AM)**
- Whispering room 3 **FN (CB)**
- Whispering room 6 **EB (AY)**

- Intermezzi Fragment 1-3 **EA (AB)**
- Intermezzi Fragment 4 **EC (AF)**
- Intermezzi Fragment 5 **EW (AU)**
- Intermezzi Fragment 6 **EP (BE)**
- Intermezzi Fragment 7 **EQ (AP)**
- Intermezzi Fragment 8 **EU (BV)**
- Intermezzi Fragment 9 **FD (BJ)**
- Intermezzi Fragment 10 **FC (BK)**
- Intermezzi Fragment 11 **FG (AO)**
- Intermezzi Fragment 12 **FE (BM)**
- Intermezzi Fragment 13 **ET (CO)**
- Intermezzi Fragment 14 **EH (AV)**
- Intermezzi Fragment 15 **ER (AQ)**
- Intermezzi Fragment 16 **FS (DD)**

- Intermezzi Variation 1 **EI (AX)**
- Intermezzi Variation 2 **FI (CI)**
- Intermezzi Variation 3 **FL (CJ)**
- Intermezzi Variation 4 **ES (CA)**
- Intermezzi Variation 5 **EM (BA)**
- Intermezzi Variation 6 **EE (AH)**
- Intermezzi Variation 7 **FP (BR)**
- Intermezzi Variation 8 **EN (BU)**
- Intermezzi Variation 9 **FO (BG)**
- Intermezzi Variation 10 **FR (CW)**
- Intermezzi Variation 11 **FA (CS)**
- Intermezzi Variation 12 **EZ (CT)**
- Intermezzi Variation 13 **FM (CU)**
- Intermezzi Variation 14 **EV (CM)**
- Intermezzi Variation 15 **EF (CE)**
- Intermezzi Variation 16 **FQ (DB)**

SEATING

The intention of this piece is placing the audience within a circle of speakers and singers, to be surrounded by sound. Distances will create different delays and balances depending on the listeners position. In this piece this effect should be welcomed.



Texts

Some texts are written by Demian Vitanza.

Many other fragments are found in James Joyce: *Finnegans wake*. These are referred to as "Joyce" in the score. Page numbers are from the Penguin Books edition (1992).

"Howforhim chirrupeth evereachbird!
From golddawn glory to glowworm
gleam."
P. 98-99

"We were lowquacks did we not tacit
turn."
P. 99

" 'Tis goed. Het best."
P. 256

"Ainsoph, this upright one, with that
noughty besighed him zerione. To see
in his horrorscup he is mehrkurios than
saltz of sulphur. Terror of the
noonstruck by day, cryptogram of each
nightly bridable. (...) Who is he? (...)
Howmuch is he?"
P.261

"Arrest thee, scaldbrother!"
P. 223

Further extracts from the same edition of *Finnegans Wake* are selected by the singers, and used as basis for improvisations or readings.

For *Whispering room* sections, select from these pages: 3, 5-6, 21-22, 44, 67, 152, 163-164, 172, 181, 192-193, 222-223, 279, 536-537, 555, 587-589.

NOTATION

PITCH MICROTONES

$\sharp = 1/4$ tone sharp $\sharp\sharp = 3/4$ tones sharp

$\flat = 1/4$ tone flat $\flat\flat = 3/4$ tones flat

Microtones to produce beatings or modified octaves:

$\uparrow$ = slightly sharp
 $\downarrow$ = slightly flat

Intonation of woodwinds depend on available fingerings.

VIBRATO

The piece follows a non vibrato ideal on all instruments and voices, where various forms of vibrato becomes ornamentation, often exaggerated. The speed can be too slow or too fast, the range can vary between a quartertone and a fifth.

NV= non vibrato

Oscil. lento = slow gliss, one quartertone.

Espr. = almost a normal vibrato.

Vibrato estremo = rapid, major second to third.

Vibrato grottesco / Vibrato grande = rapid, third to fifth around the centerpitch.

Vibrato irregolare = irregular speed and range.

DOUBLE TRILL

For woodwinds; this is a trill with a very rapid alternation of different fingerings.

For strings; extremely rapid and dense trill.



TRANSFORMING TRILL

There is a continuum between pitch changes like melody, trill and vibrato. Trills may be combined with glissandi.

These are some possible situations:

- Both positions are sliding in parallel motion.

- The initial trill range is different from the final. Move fingers gradually to each destination.
- Two glissandi are crossing. This gives a trill with narrowing and then expanding range.
- There are multiple trills, with tree or more notes. Permutations should be improvised to create unpredictable pitch orders.
- Transformation between two-note trill and multiple trill. Split positions and move each gradually to the closest new pitch.
- Trill with vibrato. Means keeping a constant trill while sliding the hand position in various ranges and speeds.
- Transformation from trill to vibrato (trill riten. , vibr. accel.).

GLISSANDO

All glissandi are continous, and should never dwell on start or end notes in parenthesis. No new attacks should be made on passages without articulation signs. The same graphic notation is used for vibrato.

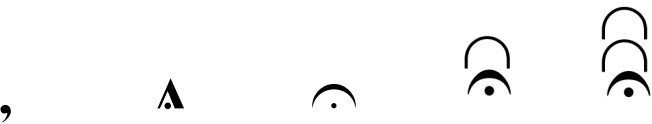
DYNAMICS

p – mf – f – = static tone. Start subito and end subito. Rigid like bricks.

 = rapid, irregular, unstable dynamic fluctuations within the written range.

TIME

FERMATAS



shortest ←-----→ longest
(breath)

SYNCRONIZATION

Most of the rhythms are chosen for their gestural characteristics and to avoid sincronization. Passages where two or more instruments are supposed to be synchronized are marked '**preciso**'.

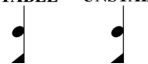
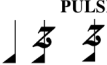
VOICES

MODES OF TONE PRODUCTION

- = normal voice
- ◁ = 1/2 breath, 1/2 voice
- ◊ = pitched breath
- ⊗ = whisper
- ▼ = unvoiced plosive, percussive, no breath
- × = spoken, relative pitches.
- ↑ = "head tone", may be used in the whole register. In deep register simulated by ↓.
-  = fluctuation between head tone and normal sound.
- ▮ = half-lunged multiphonic, or granular texture. May be pitched (distorted chord) or unfocused (noise).
-  = indrawn air (may be used on most other sonorities).
-  = water-effect, inhaled air stream with water along sides of tongue (inhaled "s").
- ▮ = unpitched roar, exaggerated airstream, halfvoiced.

 = Upitched clef for spoken or whispered sounds. Do not confuse with multiphonic notes.

SUBHARMONICS

- STABLE UNSTABLE
-  = split voice. Stable or unstable as an irregular noise or distortion. Sounds, when stable, about an octave lower than the sung pitch.
- PULSES
-  = low frequency sounds, with relative pitch. When deepest only a few pulses per second (easiest with indrawn air).

Transitions are possible: 

AMPLITUDE VIBRATO

amp. vibr. = natural oscillation. Almost like laugh, and similar to vibrato used in performance of Monteverdi.
 amp. vibr. estremo = exaggerated amplitude vibrato making the sound unstable and, when possible, giving a rapid trill between head tone and normal sound.

 = rapid, irregular, unstable dynamic fluctuations within the written range.

TEXT

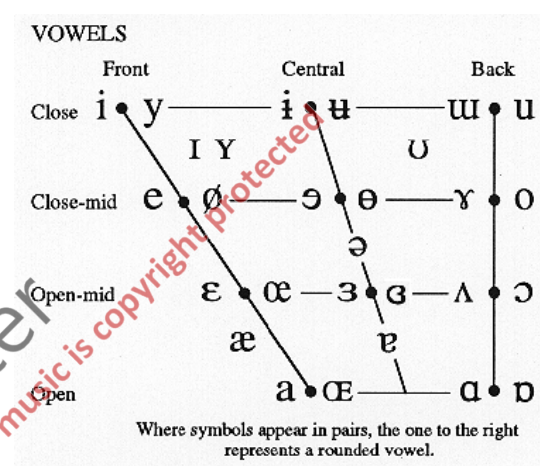
PHONETIC SYMBOLS

From the international phonetic alphabet (IPA), with exceptions marked *

VOWELS

- ɑ = father
- ɒ = hot (rounded "a")
- e = telephone
- ə = (Ger.) bitte
- i = feed
- u = (Ger.) du
- ʊ = between "u" and "y"
- y = (Ger.) füllen
- ɛ = (Fr.) fin
- æ = cat
- ʌ = cut
- ø = (Ger.) schön (Fr.) bleu
- * o = boring

Chart from the International Phonetic Association:



CONSONANTS

- b = but
- ç = (Ger.) ich
- d = desk
- ð = then
- f = feet
- g = go
- ɕ = click between "g" and "l" at the back of the throat
- h = hair
- j = yet
- k = cat
- *q = "k" at back of the mouth
- l = (Ger.) lied
- L = thick "l"
- m = mother
- n = name
- ɲ = (Eng. / Fr.) cognac
- ŋ = (Eng.) "ng"
- p = lap (no breath sound)
- ɹ = rabbit
- r = rolled "r" of Spanish, Italian, Russian
- R = (Fr.) arracher (drøvel-r)
- ʁ = (Fr.) peur (skarre-r)
- x = (Ger.) ach (Spanish) Juan
- s = send

ŝ = (see water-effect)
ʃ = shoe
ʒ = (Fr.) journal
t = aunt
v = avoid
w = well
z = zebra
' = ejective, exaggerated consonant (p' t' k' s')
! = (Post)alveolar click (click with tongue)
⊙ = Bilabial click (smattelyd)

COMBINATIONS

^y
3----- = both performed simultaneously.

- -> 0 - -> ē - -> e
m----- = lower performed continuously, upper is transition.

The symbols are proportionally placed. In a word ending on consonant, the consonant will sound through most of the note, unless placed separately or at the end of the note.

SIGNS ABOVE THE STAFFS

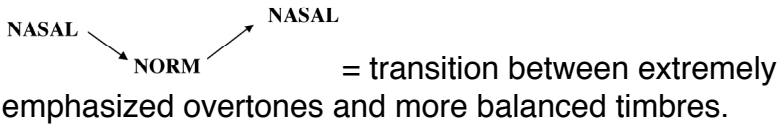
•----- = hand held before mouth.

⌋----- = hand moves rapidly in front of and away from mouth.
∞----- = hand megaphone.
••----- = the same, closed with hands.
⌋•----- = rapid alternation.

OVERTONES

NASAL = Swallow fundamental and emphasize overtones like a throat singer. Listen to overtones rather than the precise phonetic symbols. Phonetic combinations may be useful.

TRANSITION TO NASAL



TRANSITIONS

m-----> i may be performed ^{NASAL}
m u o b d æ e y i i
3 3 y
to give a linear rise or fall of overtones. The focus is on smooth timbre change throughout the whole piece. NASAL means even more shimmering overtones.



MULTIPLEXES

Fluctuations on several parameters, notated as multiple trills between sounds. Examples:

The image displays several musical staves illustrating complex sound fluctuations. The first staff, marked 'rapido estremo', shows a series of notes with dynamic markings 'p' and 'pp'. The second staff, marked 'rapido furioso subito', includes a 'water-effect' and a 'sfz' marking. The third staff, marked 'm.ph.', shows a sequence of notes with dynamic markings 'p', 'ff', and 'pp'. The fourth staff, marked 'furioso nervoso, rapido estremo irregolare, random accents', shows a series of notes with dynamic markings 'p', 'ff', and 'pp'. The fifth staff, marked 'transformation (narrowing range of sounds)', shows a series of notes with dynamic markings 'p', 'ff', and 'pp'. The sixth staff, marked '"ratchet"', shows a series of notes with dynamic markings 'p', 'ff', and 'pp'. Below the staves, there are three waveforms representing sound amplitude over time, with dynamic markings 'pp', 'f', and 'pp'.

Exact content may be hard to control. Practise the written succetions at low speed and let this inspire the improvisation as accurately as possible.

TECHNIQUES DISTORTING TONE OR INTONATION

Several techniques or transitions between sonorities will make the pitch or tone quality unstable. This is intended and should not be resisted. Examples:

Extreme and sudden dynamic changes (pp<ff>pp-----<ff); the pitch should be kept as stable as possible, while the extreme contrast is the most important. Dynamics are not absolute, but depend on the used technique.

Normal sound to head-tone /normal sound to breath; the result can be strange vibratos and jumps in register.

High, nasal headtones with heavy amplitudevibrato will emphasize the break in the voice, sounding almost like a double trill. Amplitude vibrato on multiphonics give outbursts of normal voice.

Normal sound to multiphonics; will make the pitch gradually or suddenly more unstable, since the multiphonic itself is unstable. Phonems will change dynamics and density of multiphonics.

In these cases, the notation gives the actions to perform, not precise sounding results.

Whispering room 6

Improvisations within whispered sounds.
James Joyce: "Finnegans Wake" is used
as a source of texts.



Whispering room 6

Improvisations within whispered sounds.
James Joyce: "Finnegans Wake" is used
as a source of texts.



Landscape with figures

SOUND INSTALLATION

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



EC Intermezzi Fragment 4

3 times (wait 40-50" between each repetition)

This fragment is performed within a variable sound installation situation. The conductor can listen to the installation and start conducting at times this material could fit in.

4/4 **$\bullet = 40$** NV

S1: Stine *mf* n u y i j > 3:2

S2: Maria NV *mf* n u n y j > 3:2

M: Liv NV *f* n e i y *mf* > 3:2

A1: Anita NV *mf* n æ e o > 3:2

A2: Eva NV *mf* n æ e o > 3:2



ED Vocal gliss 1

5/8 ♩=40

S1: Stine

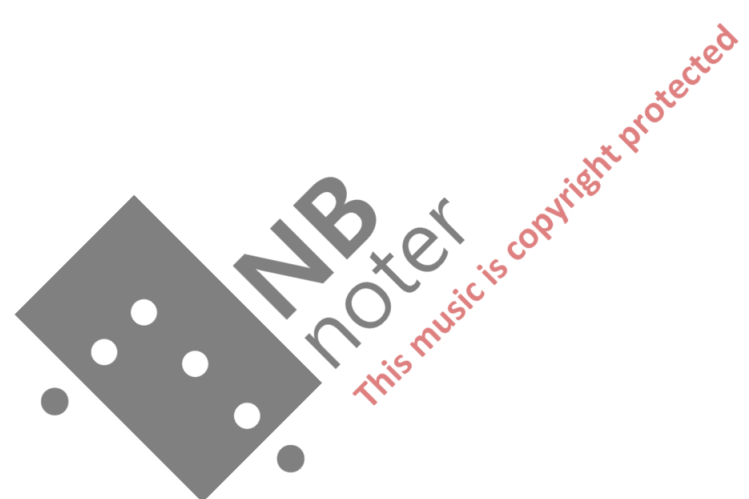
S2: Maria

M: Liv

A1: Anita

A2: Eva

All vocal gliss fragments are a capella.
Vary dynamics individually between p and mf.
Continous improvised phonetic transitions, emphasize overtones through throat singing where possible.
Glissando is continous.
At the final notes, oscillate slowly to keep pitch in motion.



EE Intermezzi Variation 6

This fragment appears twice during Landscape with Figures IIa.
The first time alone, the second time superposed with the sound installation.
Order of fragments is found in Contents in the introduction text.

2/8 $\text{♩} = 40$ 3/4 5/4 3/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

3/4 5/8 4/4 2/4

periodic gliss. She sing- s.

Amp. vibr. Overtone

oscil. lento

Amp. vibr. INHALED

Vibr. estremo Amp. vibr.

NASAL alternate sides of lips

nervoso

- 1 -

-EE Intermezzi Variation 6 -

2/4 5/4 sub. silenzio

S1: Stine 8 7 N *mf* *ff* *p*

S2: Maria 8 3 D *pp* A

M: Liv 8 *ppp* *pp* 7

A1: Anita 8 3 *ppp* 7 *mfp* 7

A2: Eva 8 7 *mfp* 7 *mfp* 7



EF Intermezzi Variation 15

Text: Demian Vitanza

2/4 ♩ = 40

Text: Demian Vitanza

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

subito silenzio

These walls, these words, re- gur- gi- ta- ting.

Electronics



EG Tutti Fragment 4

2/4 ♩=44 3/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

alternate sides of lips 5:4

accel. 5:4

pp mf p

3:2 5:4

pp mf pp

7 9

mp pp mf

3/4 2/4 3/8

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Ainsoph mf

with that noughty besighed

this upright one, with

INHALED f

3/8 2/4 7/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

him. k' p' e y

zeroine. mf pppp

that vibr. irregolare p mf pp

amp. vibr. amp. vibr. pppp

0 0 0 0

-EG Tutti Fragment 4 -

[illegible]

The image displays a musical score for a song, likely "The Sound of Music," featuring five vocal parts: S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva. The score is written in 3/4 time, indicated by the time signature at the top left. The key signature is one flat (B-flat), shown by the flat symbol on the first line of the staff. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *p*, *mf*, *f*). A large, diagonal watermark reading "NB noter" is overlaid across the center of the page, along with the text "This music is copyright protected" in red. The score is divided into two systems by a double bar line. The first system contains measures 1 through 7, and the second system contains measures 8 through 14. The vocal parts are arranged in a vertical stack, with S1: Stine at the top and A2: Eva at the bottom. The lyrics are written below the notes, and the time signature is repeated at the top right of the second system.

7/4

S1: Stine To see in his horrorscup

S2: Maria he is mehrkurious than saltz of sulphur.

M: Liv Terror of the noonstruck by day,

A1: Anita cryptogram of each nightly bridable.

A2: Eva Who is he?

3/4

-EG Tutti Fragment 4 -

3/4 4/4

S1: Stine 10 INHALED 7 5 p' p' y i ε N D ppp

S2: Maria 10 6 α θ mp

M: Liv 10 Howmuch is he? 5 9 æ r L N 7 NASAL p mf pp p

A1: Anita 10 INHALED 7 3:2 5:4 p p pp

A2: Eva 10 7 5 Δ D N mp mf pp n pp

S1: Stine 12 7 5 N Δ pp D

S2: Maria 12 5 y pp ε

M: Liv 12 9 α p o θ O N mfpp

A1: Anita 12 10 ff pp ON m

A2: Eva 12 7 7

2/4 5/4

S1: Stine 13 n pp

S2: Maria 13 t' e pp

M: Liv 13 k' e Δ pp

A1: Anita 13 INHALED 6 h ε mp

A2: Eva 13 7 s i mfzpp

-EG Tutti Fragment 4 -

5/4 2/4

S1: Stine 15

S2: Maria 15

M: Liv 15

A1: Anita 15

A2: Eva 15

INHALED

2/4 5/4

S1: Stine 16

S2: Maria 16

M: Liv 16

A1: Anita 16

A2: Eva 16

"water-effect"

INHALED

5/4

S1: Stine 18

S2: Maria 18

M: Liv 18

A1: Anita 18

A2: Eva 18

M.ph.

M.ph.

sub. silenzio

EH Intermezzi Fragment 14

3/4 ♩=40

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva



El Intermezzi Variation 1

3/4 ♩=40 7/8 2/4 3/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

Hand megaphone

NASAL

pp

mf

p

ppp

pppp

N

α

æ

ø

ε

o

n

pp

ppp

pppp

ppp

3/4 3/4 2/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

INHALED M.ph.

NASAL

Non vibr.

Vibr.

My

α ε i æ u

permutations

Amp. vibr. outbursts

pp

ppp

pppp

ppp

N

o

N

O

-El Intermezzi Variation 1 -

2/4 5/4 4/4

S1: Stine vo- cal chord is a highway full of traffic. *mf* Overtones

S2: Maria *mf* *mp* Overtones

M: Liv *mp* Overtones

A1: Anita *p* *ff* *mp* Overtones NASAL

A2: Eva *pp* N

Electronics

4/4 2/4 sub. silenzio

S1: Stine e *α*

S2: Maria *mp*

M: Liv *p* *m*

A1: Anita *ff* *s* *x*

A2: Eva *n* *mp*

Electronics

EJ Vocal gliss 3

3/8 ♩=40

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

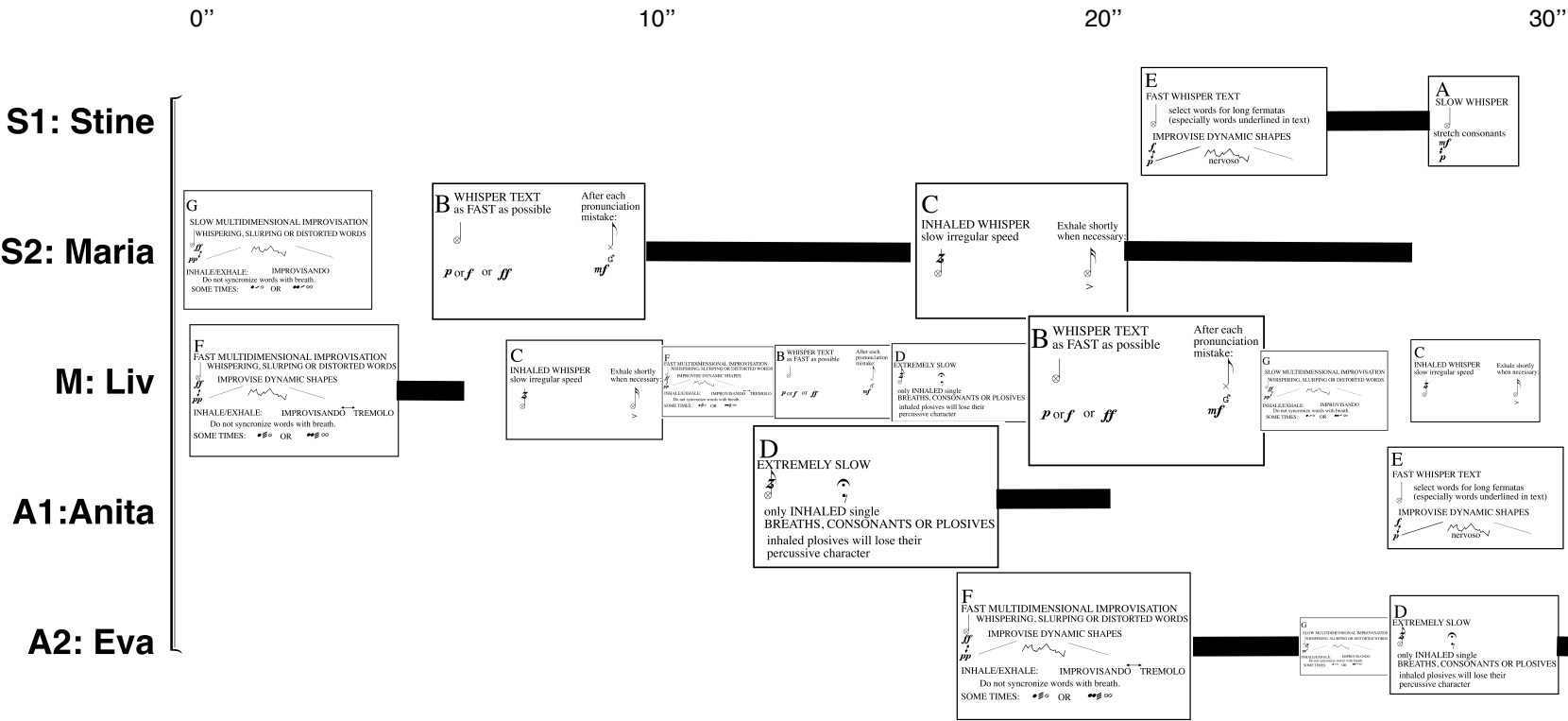
All vocal gliss fragments are a capella.
 Vary dynamics individually between p and mf.
 Continous improvised phonetic transitions, emphasize
 overtones through throat singing where possible.
 Glissando is continous.
 At the final notes, oscillate slowly to keep pitch in motion.



EK

Whispering room 1

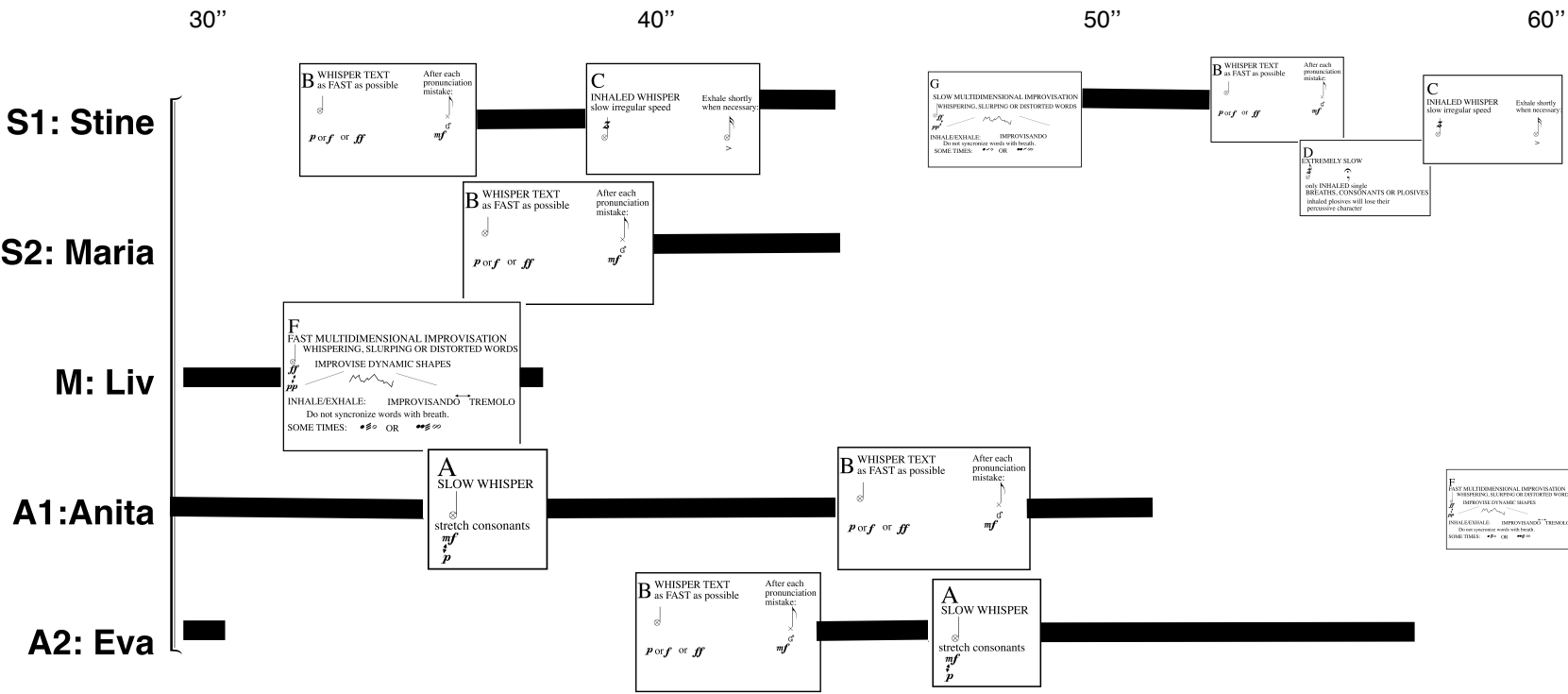
Improvisations within whispered sounds.
James Joyce: "Finnegans Wake" is used
as a source of texts.



EK

Whispering room 1

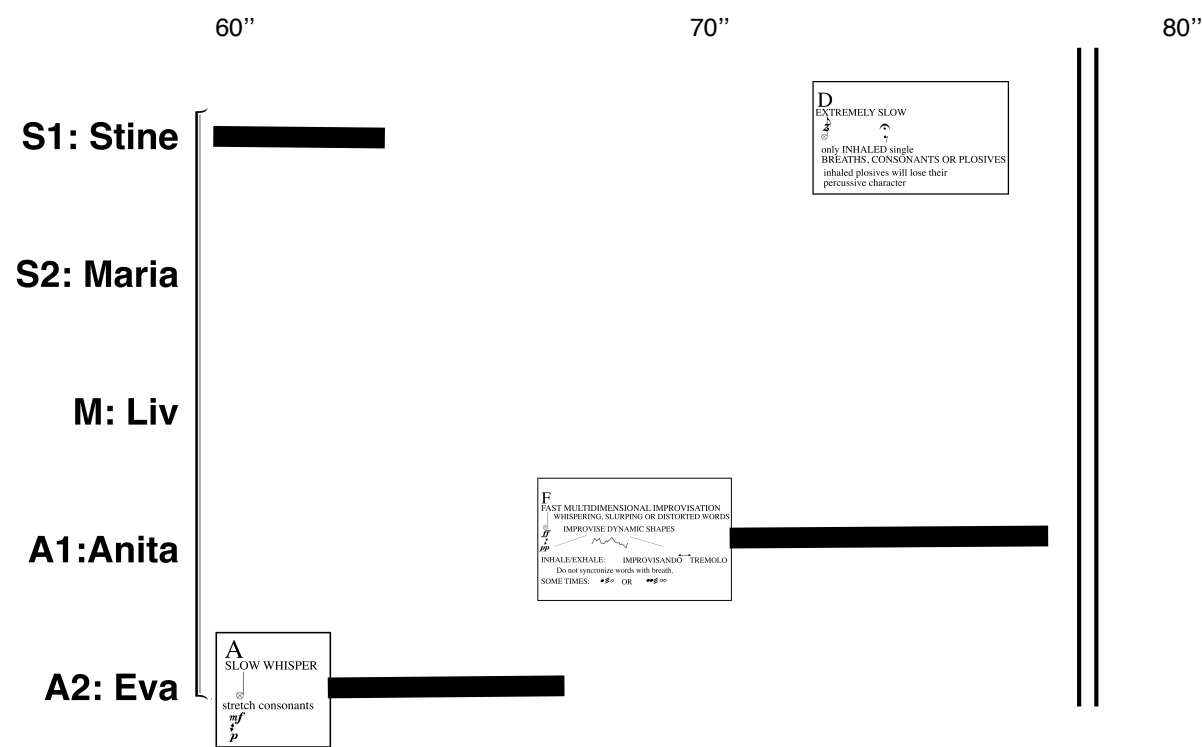
Improvisations within whispered sounds.
James Joyce: "Finnegans Wake" is used
as a source of texts.



EK

Whispering room 1

Improvisations within whispered sounds.
James Joyce: "Finnegans Wake" is used
as a source of texts.



EL Tutti Fragment 2

3
4 ♩ = 40

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

2
4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

4
4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

-EL Tutti Fragment 2 -

2
4

7

S1: Stine

7

S2: Maria

7

M: Liv

7

A1: Anita

7

A2: Eva

oscil. lento

ff chir - ru - peth

INHALED

mf

How-for- *ff* -him M.ph. INHALED *ffff* everreachbird! *ff* NASAL *mf* *pp*

2
4

8

S1: Stine

8

S2: Maria

8

M: Liv

8

A1: Anita

8

A2: Eva

gliss.

M.ph. INHALED

non vibr. *pp*

vibr. estremo *mfz* *pp*

amp. vibr. *mp* *ff*

8
4

8
4

10

S1: Stine

10

S2: Maria

10

M: Liv

10

A1: Anita

10

A2: Eva

INHALED

gliss.

oscil. lento

From gold- dawn *mf* *pp*

NASAL *mf* *pp*

2
4

11

S1: Stine

11

S2: Maria

11

M: Liv

11

A1: Anita

11

A2: Eva

INHALED

"ratchet"

ppp *ff* *mfz* *mf*

44

INHALED 38

38

34

24

24

58

24

-EL Tutti Fragment 2 -

[illegible]

The musical score is written for five voices: S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva. The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamics. Key annotations include "INHALED" above the first staff, "NASAL" above the third staff, and "vibrato piccolo rapido" below the fifth staff. The lyrics are written below the staves, and there are several performance markings like "mf", "p", "mp", "pp", "fffz", and "M.ph.". A large watermark "NB noter This music is copy" is visible across the center of the page.

-EL Tutti Fragment 2 -

3
4

5
4

26

S1: Stine

26

S2: Maria

26

M: Liv

26

A1: Anita

26

A2: Eva

amp. vibr.

ND N α e y s

mf ff p

n N α o ε

"Pizz."

b e b e ε

f pp

ε α

mp p

5
4

28

S1: Stine

28

S2: Maria

28

M: Liv

28

A1: Anita

28

A2: Eva

NASAL

y i

mf

ε

mp > pp

EM Intermezzi Variation 5

Text: Demian Vitanza

sub.
silenzio

2/8 $\bullet = 40$ 4/4 3/8 Λ

S1: Stine *mf* *p* *pp* *mp*

S2: Maria *mp* *pp* *mf* *pp* *f* *mf* *pp*

M: Liv *pp* *mf* *ppp* *mf* *mf* *p*

A1: Anita *mfpp* *f* *mf* *p* *mf* *pppp* *p* *mf* *ff* *ppp*

A2: Eva *mf* *p* *f* *pp* *f* *ff* *p* *pp* *ppp* *mp* *mp* *mp* *f* *p*

INHALED

What soul?

she sings

Of sound.

sub. silenzio

EN Intermezzi Variation 8

This fragment appears twice during Landscape with Figures IIa.
The first time alone, the second time superposed with the sound installation.
Order of fragments is found in Contents in the introduction text.

System 1: 3/4, ♩ = 40

System 2: 4/4, 3/4, 2/4

Vocal Parts: S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva

Dynamic Markings: mp, ff, mf, pp, p, f, ppp, pppp

Performance Instructions: INHALED, "ratchet", M.ph., accel. al vibr., granular sounds, M.ph., Vibr. nervoso, Non vibr., 3:2, 5:4, Overtones, oscil. lento

Watermark: MP noter, This music is copyright protected

-EN Intermezzi Variation 8 -

2/4 **3/4** **4/4**

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Amp. vibr. outbursts

mf *p* *pppp* *mp* *pp* *p*

M.ph.

α ε N Ø n α o

4/4

3/4 subito silenzio

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

pp

fppp

mp

pp

periodic gliss.

NB noter

This music is copyright protected

Dolcissimo, no dynamic nuances.

EO Noise circles 2

5
4

$\bullet = 50$

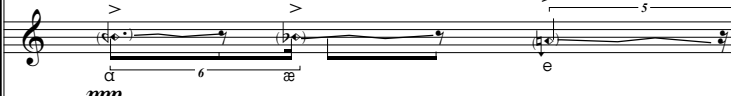
2
4

7
8

S1: Stine



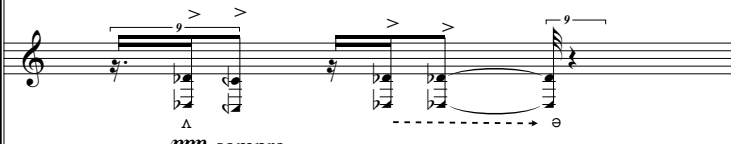
S2: Maria



M: Liv



A1: Anita



A2: Eva



5
4

2
4

7
8

Track: GamelanRavel72

Duration 84" + resonance
If performed in tempo, this fragment should be about the same length.

Electronics

7
8

7
8

4
4

S1: Stine



S2: Maria



M: Liv



A1: Anita



A2: Eva



7
8

7
8

4
4

Electronics

-EO Noise circles 2 -

4/4 7/4 5/8

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

diaphragm vibr.

oscil. lento

oscil. lento

NOISE

STABLE

amp. vibr.

ø → ē

α → N n → j

Λ → D

o → m N → e L → N Ø

æ

ø^{vb} → e → D o → D ē

5/8 5/4 4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

NV

N → α → N

n → m

INHALED

NOISE

NOISE

STABLE

GRANULAR SOUND

slow diaphragm vibr.

ø^{vb} → e

n → N

o

-EO Noise circles 2 -

4/4 **7/8** **3/4** **7/4**

S1: Stine *oscil. lento* $\varepsilon \rightarrow \theta \rightarrow \alpha$ $\alpha \rightarrow e$ $\theta \rightarrow \Lambda$

S2: Maria *oscil. lento* $m \rightarrow N$ *diaphragm vibr.* n $N \varepsilon$ *amp. vibr.* ε *oscil. lento* n

M: Liv *oscil. lento* $\varepsilon \rightarrow o$ **INHALED** $\alpha \rightarrow \theta$ *amp. vibr.* e $i \rightarrow j \rightarrow N$

A1: Anita m $\varepsilon \rightarrow \alpha$ **GRANULAR SOUND** n

A2: Eva *diaphragm vibr. irregolare* Λ $\delta^{vib} \rightarrow n$ n

4/4 **7/8** **3/4** **7/4**

Electronics

7/4 **4/4** **7/8**

S1: Stine NV (.) amp. vibr. WWWWWW m

S2: Maria 7 5

M: Liv 7 7

A1: Anita INHALED 9

A2: Eva STABLE 7

Electronics

-EO Noise circles 2 -

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

amp. vibr.

oscil. lento

GRANULAR SOUND

NOISE

8vb

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

Intermezzi Fragment 6

3/4 = 46

lento estremo rapido rit. no trill

2/4 Breathy, unfocused

4/4 subito silenzio

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

Harmonizer doubling S1 and M

pp

ppp

pp

ppp static

mp > p

pp

subito silenzio

subito silenzio

subito silenzio

subito silenzio

5/4

oscil. lentissimo

NV

oscil. lentissimo

subito tacet

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

Harmonizer doubling S1, S2 and M

ppp

unstable

oscil. lento

NV

vibr. irregolare

subito tacet

subito tacet

subito tacet

EQ Intermezzi Fragment 7

[illegible]

Landscape with figures

SOUND INSTALLATION

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



ER Intermezzi Fragment 15

This fragment is performed within a variable sound installation.
Listen to the sounds and start conducting at a suitable moment.

4/4 ♩=40

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

subito silenzio

vibr. delicato

NV

α

mf

e

Δ

5:4

y

i

mf

sempre NV

3:2

N

p

mf

NV

sempre

mf

pp

N

(resonance)

α

f

3:2

NV

p

e

y

æ

f

vibr. delicato



This fragment is performed within a variable sound installation.
Listen to the sounds and start conducting at a suitable moment.



NB
noter

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EN Intermezzi Variation 8

This fragment appears twice during Landscape with Figures IIa.
The first time alone, the second time superposed with the sound installation.
Order of fragments is found in Contents in the introduction text.

System 1: 3/4, ♩ = 40. **Tempo:** M.ph. **Performance instructions:** INHALED, "ratchet", accel. al vibr., accel. al vibr. **Dynamic markings:** mp, ff, mf, pp, p, f.

System 2: 4/4, 3/4, 2/4. **Performance instructions:** M.ph., Vibr. nervoso, Non vibr., 3:2, 5:4, Overtones. **Dynamic markings:** mp, ff, mf, pp, p, f, pppp.

Vocal Parts: S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva.

-EN Intermezzi Variation 8 -

2/4 Amp. vibr. outbursts **3/4** M.ph. **4/4**

S1: Stine
 ε
 N α → e → α
pppp *mp*

S2: Maria
 9 α → o p
mf *p* *pppp*

M: Liv
 α ε
 N
 Ø → N
mp *ppp*

A1: Anita
 o p α o
 n α
pp

A2: Eva
 N
 8^{vb} n
p N

4/4

3/4 subito silenzio

S1: Stine

pp

S2: Maria

M: Liv

A1: Anita

fppp

A2: Eva

pppp *mp* *pp*

periodic gliss.

NB noter

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ET Intermezzi Fragment 13

Performed within the sound installation.
Listen to the sounds and start conducting at a suitable moment.

4/4 $\bullet = 40$ 2/4

S1: Stine subito tacet

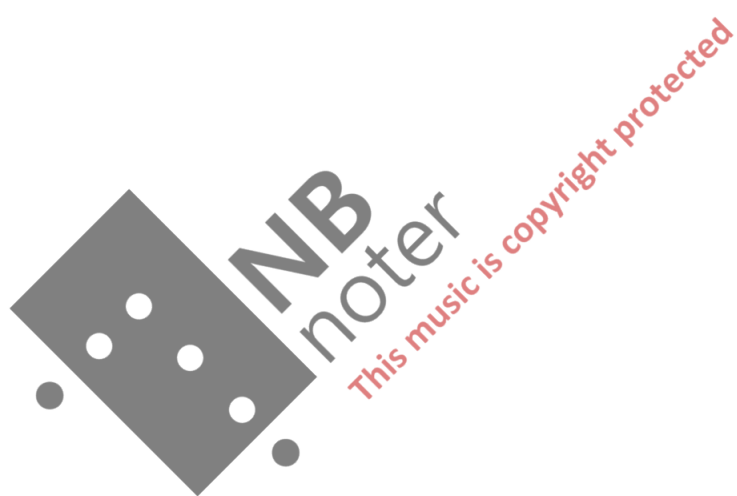
S2: Maria subito tacet

M: Liv subito tacet

A1: Anita subito tacet

A2: Eva amp. vibr. estremo

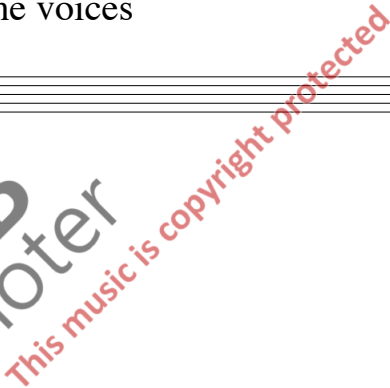
musical score with lyrics and performance instructions



2 times (wait 20-40" between each repetition)

This fragment is performed within a variable sound installation situation. The conductor can listen to the installation and start conducting at times this material could fit in.

Electronics



Text: Demian Vitanza

- 1 -

EW Intermezzi Fragment 5

2/4 **♩ = 46**

2/4 **Esplosivo furioso**

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

f **mf** **ff** **pp** **M.ph.** **NASAL**

7:4 **5:4** **9:8** **3:2** **3:2**

p **f** **pp** **pp**

[illegible]

EX Vocal gliss 2

5/8 =40 3/8

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

All vocal gliss fragments are a capella.
Vary dynamics individually between p and mf.
Continuous improvised phonetic transitions, emphasize overtones through throat singing where possible.
Glissando is continuous.
At the final notes, oscillate slowly to keep pitch in motion.



EY Tutti Fragment 3

3/4 ♩=44 2/4 5/4 2/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

α
mf
Λ
ε
mp
amp. vibr.
f
pp
ε
æ
p
mp
6
5
O
N
mp
pp
α
ff
p
p
mf
p
6
3:2
α
ff
p
p
mf
p
6
5
r
l
fp
amp. vibr.
5
like a
cattle
call
mp
6
p
9
p
3
N
mf
n
pp
p
o
ND
mp
Ø
N
mf

INHALED
e
p
k'
f
e
h
pp
water-effect
f
mf
6
7
f
mp

mf > p
mf > pp
mf > pp
mf > pp

- 1 -

- EY Tutti Fragment 3 -

[illegible]

Text: Demian Vitanza

5"-10"

NB
noter

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FA Intermezzi Variation 11

6/4 $\bullet = 40$ *oscil. lento* 2/4 3/4

S1: Stine *pp* *mf* *mp* *f* *f*

S2: Maria *mf* *f* *mp* *mf*

M: Liv *p* *Amp. vibr. outbursts* *INHALED* *f* *pp*

A1: Anita *mf* *pp* *mf* *she*

A2: Eva *p* *mf* *p* *NASAL* *mf* *pp* *mp*

3/4 5/8

S1: Stine *p* *granular sound* *α*

S2: Maria *p* *N* *1* *mf*

M: Liv *mp* *pp* *mf* *mp* *mp* *ppp*

A1: Anita *say- s* *mp* *ff* *sub.* *mf* *pp* *p*

A2: Eva *p* *N* *ε* *o* *α* *p*

FB Tutti Fragment 8

2/**4** ♩=40 **3**/**4** **5**/**8**

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

amp. vibr.
mp α → ε → o
mp *mf* *sffz* *sfz* *mp* *N D mf*

5/**8** **2**/**4**

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

INHALED
mp *sffzpp* *pp*
mf > pp *f mf*

2/**4** **3**/**4** **2**/**4**

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

M.ph.
mf Arrest thee, scaldbrother! *p*
pp *mf* *pp* *f* α
mf *pp* *f* ~ε k' v
f *pp* *mf*

- FB Tutti Fragment 8 -

2/4 4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

mf static mp NASAL

mf static ff

p f p

4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

like a cattle call

p mfz pp pppp sfffz

mf pp

vibr. accel. ff mf pp

vibr. extremo

slow exaggerated vibrato

mf

FC Intermezzi Fragment 10

4/4 $\bullet = 52$ **3/4** **8/8**

S1: Stine
 NV
 3:2
pppp $\rightarrow$ *pp* $\langle$ *mf* $\rangle$
 amp. vibr.
 M.ph. irregular, thin whistlesounds
 oscil. lento
 subito tacet
 3:2
mp

S2: Maria
 NV
pppp $\langle$ *mf* $\rangle$ *pp* $\langle$ *mf* $\rangle$ *p*
 M.ph. noise
 3:2
pp
 5:4
mf

M: Liv
 NV
 amp. vibr.
ff $\rangle$ *pppp* $\langle$ *mf* $\rangle$ *pp*
 vibr. lento rapido lento irregolare
p $\langle$ *f* *pp*

A1: Anita
 amp. vibr.
 5:4
pppp
 M.ph. noise
 NASAL vibr. accel.
ppppp $\langle$ *mf* $\rangle$
 subito silenzio

A2: Eva
 NV
 oscil. lentissimo
 M.ph.
 amp. vibr.
 3:2
pp
 5:4
 oscil. lento subito tacet
 NASAL
 5:4
f $\rightarrow$ *f*

Electronics
 Voices doubled in unison by absolute frequencies (as intonation assistance)
 Live electronics on A2:
 OTHER INPUTS OFF
 INPUT from A2 off

FD Intermezzi Fragment 9

5/4 $\bullet = 52$

S1: Stine *mp* *NV* *water-effect* *f*

S2: Maria *mp* *3:2* *G² ∅*

M: Liv *mp* *vibr. lento 1/4-tone* *"pizz."* *mfz*

A1: Anita *subito tacet* *mf* *p* *mf*

A2: Eva *mp* *ad lib.* *mp* *p* *mf*

4/4 *NASAL* *3* *2/4* *3/4* *subito tacet*

S1: Stine *mfz* *i* *7:4* *α* *e* *y* *e*

S2: Maria *mp* *p* *y* *e*

M: Liv *NASAL* *mp* *mfz* *u* *mf* *p* *mf* *subito tacet*

A1: Anita *mp* *mf* *p* *mf* *subito tacet*

A2: Eva *p* *mf* *f* *p* *mf*

FE Intermezzi Fragment 12

[illegible]

FF Noise circles 1

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Track: GamelanRavel31

Electronics

Duration 49" + resonance
If performed in tempo, this fragment should be about the same length.

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

7/8 6/4 7/8

GRANULAR SOUNDS

NB noter

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-FF Noise circles 1 -

7/8 3/4 5/8 5/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

NOISE

GRANULAR SOUNDS

static

7/8 3/4 5/8 5/4

5/4 5/8 7/8

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

GRANULAR SOUND

NOISE

STABLE

5/4 5/8 7/8

-FF Noise circles 1 -

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for five vocal parts (S1: Stine, S2: Maria, M: Liv, A1: Anita, A2: Eva) and an Electronics section. The time signature changes from 7/8 to 5/4. The score includes various musical notations such as notes, rests, and dynamic markings.

7/8

S1: Stine

S2: Maria

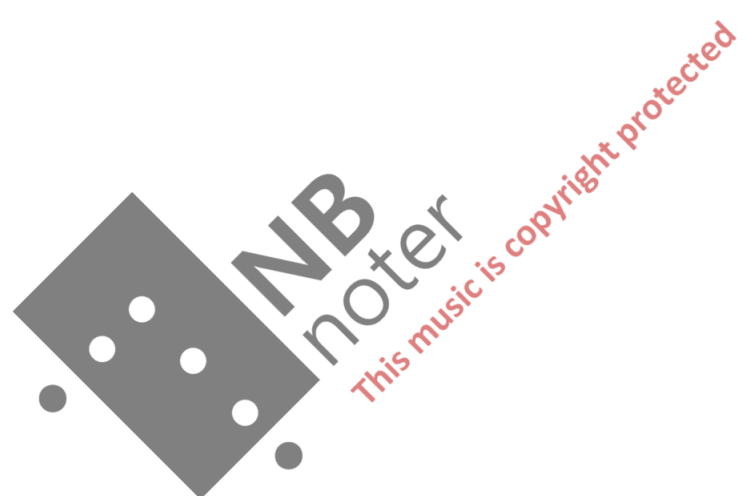
M: Liv

A1: Anita

A2: Eva

Electronics

5/4



EH Intermezzi Fragment 14

3/4 ♩=40

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva



FG Intermezzi Fragment 11

2/8 ♩=69 4/4 5/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

mf

mf

amp. vibr.

M.ph.

3:2

f

M.ph.

5/4

6/4

4/4

rall.

subito silenzio

water-effect

subito tacet

water-effect

subito tacet

sub. water-effect

irregolare rapido

whistletones

noise

amp. vibr.

This music is copyright protected

FH Tutti Fragment 7

2
4

♩=40

9
4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

9 INHALED

M.ph.

6
4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

6 INHALED

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Wait for the
delays to end.
5"-10"



FJ Tutti Fragment 6

2/4 ♩ = 40

3/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

3/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

NB noter

This music is copyright protected

NASAL

NOISE

vibr. piccolo rapido

oscil. lento

- FJ Tutti Fragment 6 -

9
4

2
4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

ff mf p

INHALED

"water-effect"

NOISE

static

mp

mf

mp

mf

2
4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

FK Vocal gliss 4

All vocal gliss fragments are a capella.
Vary dynamics individually between p and mf.
Continuous improvised phonetic transitions, emphasize overtones through throat singing where possible.
Glissando is continous.
At the final notes, oscillate slowly to keep pitch in motion.

The musical score for 'FK Vocal gliss 4' is presented in three systems, each with five vocal staves: S1: Stine, S2: Maria, M: Liv, A1: Anita, and A2: Eva. The first system begins with a 5/8 time signature and a tempo marking of 40. The second system features a 3/4 time signature. The third system has a 3/8 time signature. The score includes various musical notations such as glissandos, triplets, and slurs. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the second system.

FL Intermezzi Variation 3

5/4 $\bullet = 40$ 6/4 5/8

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

INHALED

p ff p

p $mfpp$

M.ph. INHALED granular sounds

p static $mfpp$

mp pp

periodic gliss.

M.ph. INHALED granular sound

p static p mp

Non vibr.

mf

mf

NB noter

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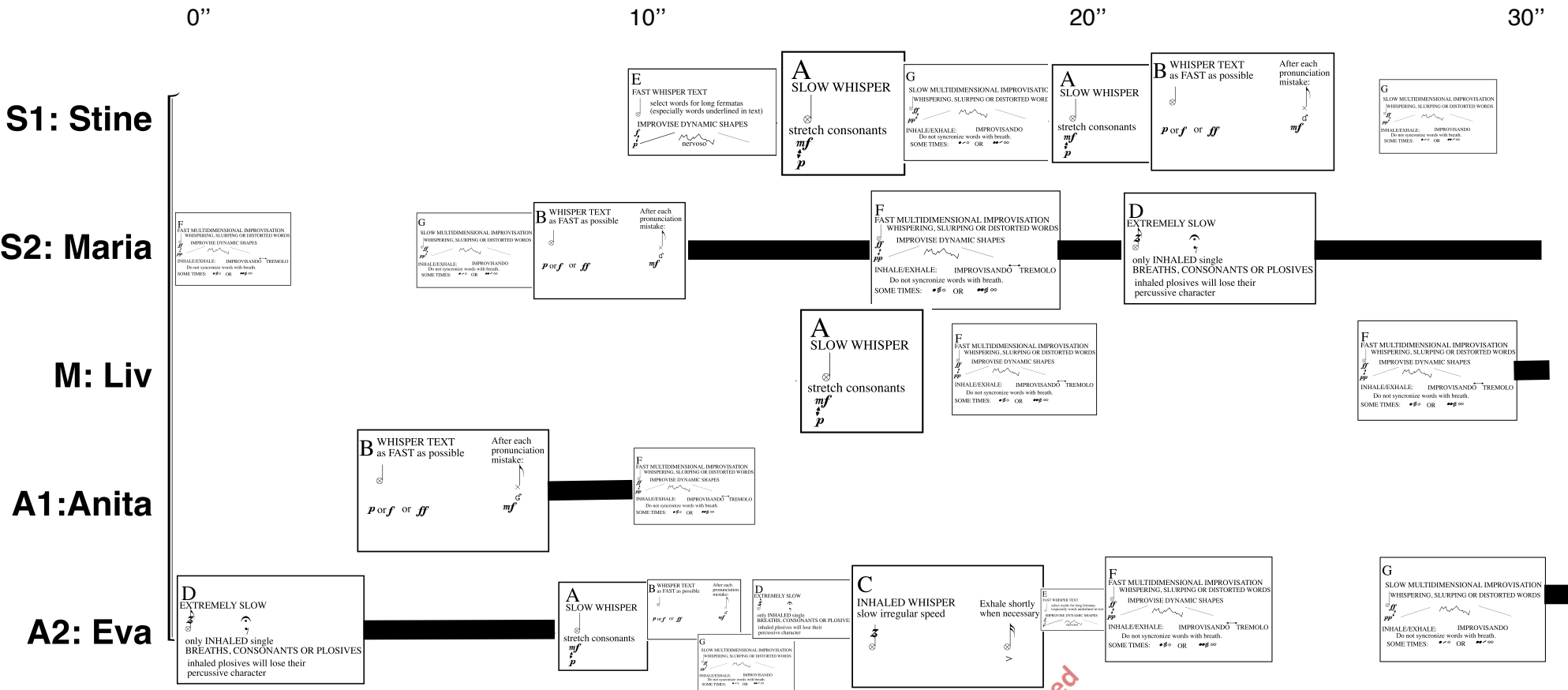
Text: Demian Vitanza

- 1 -

FN

Whispering room 3

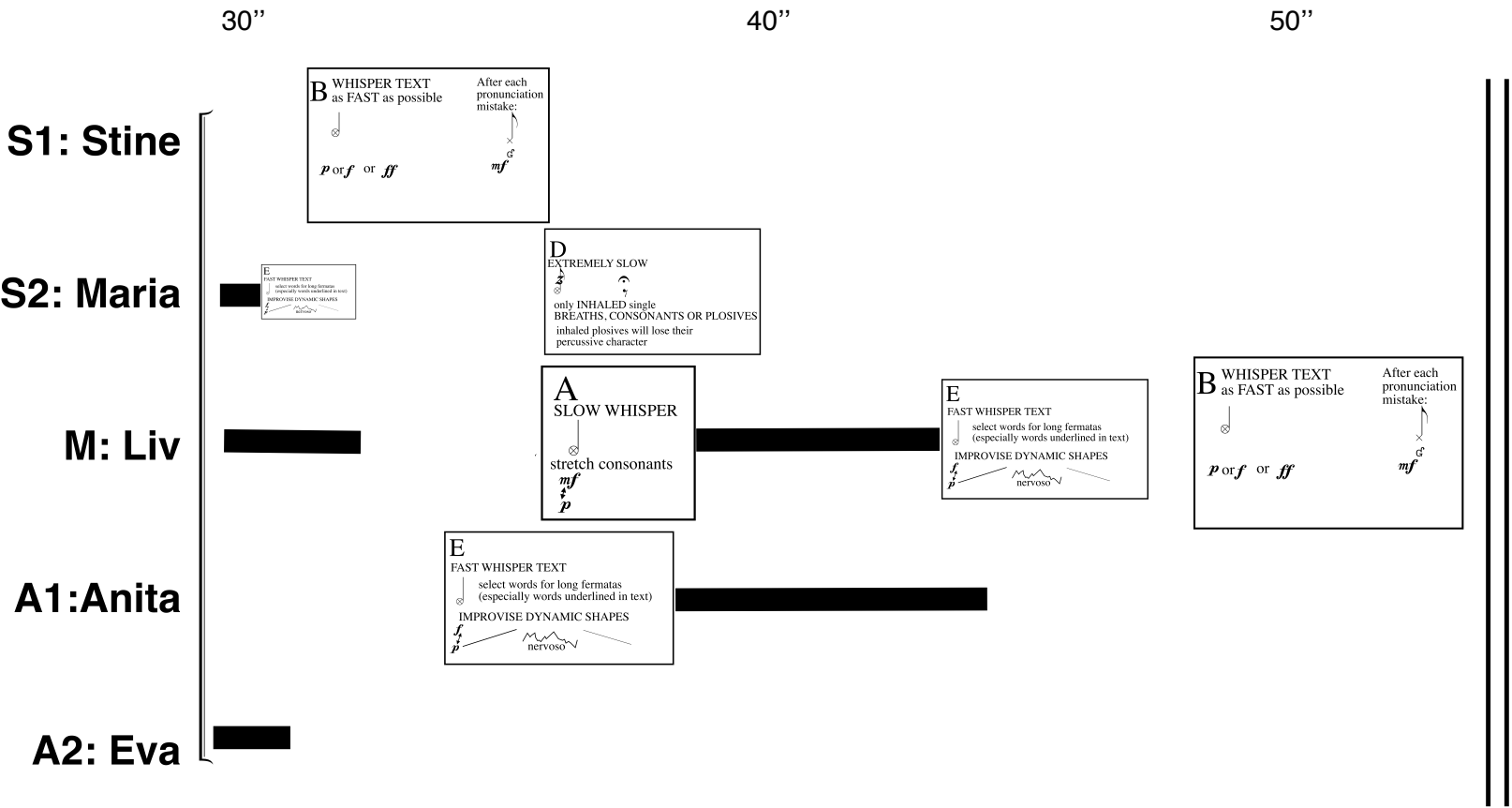
Improvisations within whispered sounds.
James Joyce: "Finnegans Wake" is used
as a source of texts.



FN

Whispering room 3

Improvisations within whispered sounds.
James Joyce: "Finnegans Wake" is used
as a source of texts.



FO Intermezzi Variation 9

2/4 ♩=40

Non vibr.

4/4

5/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

mp

f

mf > pp

ppp < mp > pp

mf

p

pp

mf > pp

Overtone

mf

p

pp

pp

mf > pp

5/4

3/8

sub. silenzio

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

mp

mf

mf

mp

ff

static

pp

mf

pp

pppp

ff

mf

mp > pp

mp

pp

ff

mf

ff

EM Intermezzi Variation 5

Text: Demian Vitanza

sub.
silenzio

2/8 $\bullet = 40$ 4/4 3/8 Λ

S1: Stine *mf* *p* *pp* *mp*

S2: Maria *mp* *pp* *mf* *pp* *f* *mf* *pp*

M: Liv *pp* *mf* *ppp* *mf* *mf* *p*

A1: Anita *mfpp* *f* *mf* *p* *mf* *pppp* *p* *mf* *ff* *ppp*

A2: Eva *mf* *p* *f* *pp* *f* *ff* *p* *pp* *ppp* *mp* *mp* *mp* *f* *p*

INHALED

What soul?

she sings

Of sound.

sub. silenzio

FP Intermezzi Variation 7

Text: Demian Vitanza

[illegible]

NB
noter

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- 2 -

Landscape with figures

SOUND INSTALLATION

No orchestral chords or Ravel percussion.

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



EE Intermezzi Variation 6

This fragment appears twice during Landscape with Figures IIa.
The first time alone, the second time superposed with the sound installation.
Order of fragments is found in Contents in the introduction text.

2/8 $\text{♩} = 40$ 3/4 5/4 3/4

S1: Stine
S2: Maria
M: Liv
A1: Anita
A2: Eva

3/4 5/8 4/4 2/4

nasal
alternates sides of lips
nervoso
Vibr. estremo
Amp. vibr.
periodic gliss.
oscil. lento
Overtone
Amp. vibr.
nasal
nervoso
Vibr. estremo
Amp. vibr.

She sing- s.

- 1 -

-EE Intermezzi Variation 6 -

2/4 5/4 sub. silenzio

S1: Stine 8 7 N *mf* *ff* *p*

S2: Maria 8 3 D *pp* A

M: Liv 8 *ppp* *pp* 7

A1: Anita 8 3 *ppp* 7 *mf* 7

A2: Eva 8 7 *mf* 7 *mf* 7



EF Intermezzi Variation 15

Text: Demian Vitanza

2/4 ♩ = 40

Text: Demian Vitanza

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

subito silenzio

These walls, these words, re- gur- gi- ta- ting.

Electronics



FQ Intermezzi Variation 16

Text: Demian Vitanza

4/4 $\bullet = 40$ *M.ph.* INHALED granular sounds

5/4 Overtones

S1: Stine *pp* *f* *p* *y* *e* *α*

S2: Maria *mf* *p* *α*

M: Liv *mp* *pp* When I stop singing, talking, thinking, whispering, shouting, I'll be gone, ding dong dead, gone where? Mum? Dad?

A1: Anita *ff* *mf* alternate sides of lips *pp* *m* *mo* *mæ* *e* *α* tremolo accel.

A2: Eva *mp* *p* *pp* *p* *mf* *pp* *f* *pp*

S1: Stine *pp* *granular sounds*

S2: Maria *p* *mf* *α* *p*

M: Liv Song? Dead? Gone?

A1: Anita *α* *N*

A2: Eva *mp* *mf*

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SOUNDSCAPE

Listen and wait for the conductor for next part.



FR Intermezzi Variation 10

Performed within a soundscape.

Listen to the sounds and start conducting at a suitable moment.

sub.
silenzio

3/4 $\text{♩} = 40$

INHALED

S1: Stine

S2: Maria

M: Liv

A1: Anita

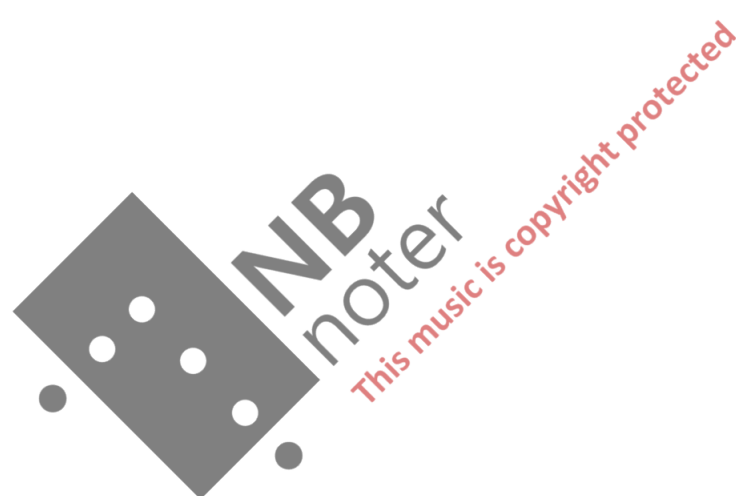
A2: Eva

4/4

Lyrics: o ε f us α Λ g d α α α α α α n α N

Dynamics: *p*, *pp*, *ff*, *p*, *ppp*, *fff*, *ff*, *p*, *pp*, *mf*, *pp*, *mf*, *mf*, *f*, *p*, *mf*, *f*, *mf*, *pp*, *fff*

Annotations: M.ph., granular sounds



Landscape with figures

SOUND INSTALLATION

Duration and triggered sounds will vary with every performance. Listen to the sounds and wait for the conductor for next part.



FS Intermezzi Fragment 16

4 times (wait 20-50" between each repetition)

This fragment is performed within a variable sound installation situation. The conductor can listen to the installation and start conducting at times this material could fit in.

4/4 ♩=40

Spectrum I
subito NV

6/4 NASAL

S1: Stine
D N
fppp
NV
mf
pp

S2: Maria
DN
fppp
NV
mf
pp

M: Liv
DN
fppp
NV
mf
pp

A1: Anita
DN
fppp
NV
mf
pp

A2: Eva
R
pp fppp
NV
mf
pp

Electronics

Harmonizer doubling voices in just intonation intervals.

protected



FT Noise circles 3

7/4 **♩ = 50** **Dolcissimo, no dynamic nuances.** **5/8**

S1: Stine **ppp** **sempre** **oscil. lento** **7** **5/8**

S2: Maria **ppp** **sempre** **oscil. lento** **6** **7** **3** **6** **n** **5/8**

M: Liv

A1: Anita **ppp** **sempre** **oscil. lento** **5** **NV** **9** **N** **5/8**

A2: Eva **ppp** **sempre** **oscil. lento** **11** **N** **o** **5/8**

Electronics **Live transposition of the voices**

5/8 **2/4** **3/4** **2/4**

S1: Stine **5/8** **2/4** **3/4** **2/4**

S2: Maria **5/8** **2/4** **3/4** **2/4**

M: Liv **5/8** **2/4** **3/4** **2/4**

A1: Anita **5/8** **2/4** **3/4** **2/4**

A2: Eva **5/8** **2/4** **3/4** **2/4**

Electronics

-FT Noise circles 3 -

2/4 4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

7/8 5/8 4/4

S1: Stine

S2: Maria

M: Liv

A1: Anita

A2: Eva

Electronics

-FT Noise circles 3 -

[illegible]

SOUNDSCAPE

End of Landscape with figures IIa.

This will overlap with soundscape from previous fragment.
Trigger this sound exactly 50" after the beginning of *FT Noise circles 3* for both sounds to end simultaneously.

