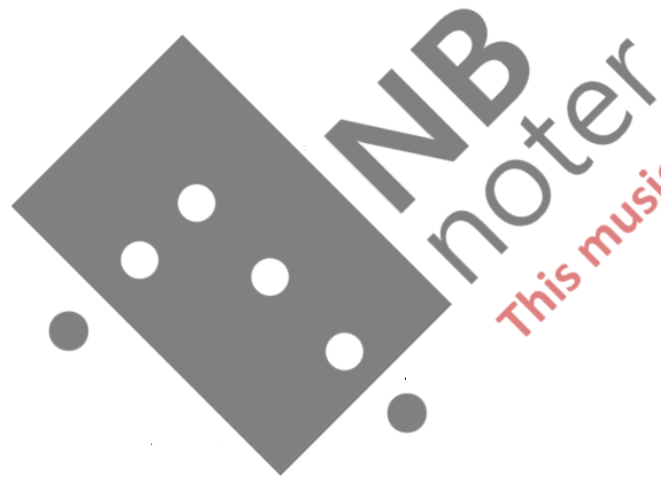


sr r hφ



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8 poems
for vocalist and flautist
by PM Lindborg

Cette œuvre a été écrite dans
le cadre de Fondation Royaumont.

This piece was written with
support from the Royaumont Foundation.

sr γ hφ

was written during the summer of 1995, on the island
Blidö, Sweden and at Royaumont, Paris.

Being an entry at the Session de Composition, the
piece was edited by Mr. Brian Ferneyhough and the
musicians - in - residence, ensemble recherche.

The first performance was given on the 30th of September,
at Royaumont, by vocalist Marjolaine Raymond and
flautist Martin Fahlenboch. The piece has since then
been performed in Sussex, England, and at the Festival
Ars Musica, Brussels.

The composer is indebted to Ms. Marianne Tove and
Ms. Torun Torbo for their assistance.

$h\phi \quad \gamma \quad \int sr \quad B \quad [\xi^u ! \quad Br$



NB
noter

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I = $\Phi\Phi^h ! s^p z^p m$

$\Phi\Phi^h ! s^p s^p z^p m x s \xi^u$

k c $\gamma \Phi^{ue}$ c γc

$\boxplus^{ui} s^p z^p m \bar{h} x^p z^p m$

$\bar{\gamma} c k x c ! p s^{ui} \gamma \boxplus^i \gamma h^a$

II = $! sr$

$B_r ! h^a f s \gamma c \bar{h} x \xi^c$

$\bar{\gamma} t h^a ! x t r^{ui} k R$

$x^m s i s^i a x \xi^c \boxplus \bar{h} \Phi B$

$\gamma \Phi \gamma \Phi R h^{ae} \bar{\gamma} \Phi \gamma x h k R_r$

III = $\Phi\Phi^{pai} ! s^p u$

$\Theta \gamma B \bar{\gamma} h f s r \gamma B \gamma m ! r \gamma \gamma x t f$

$\Theta B_r \xi^c t k t ! r$

$\gamma \gamma z^m \boxplus^{ui} B x \xi^c$

$B x \nabla \gamma k t t k x \boxplus^{iu}$

IV = $x s m ! \Phi\Phi^u h$

$s^p i ! f s x s h \bar{h} \gamma \gamma x c \xi^i$

$\bar{\gamma} k R k r^{ua} m x r$

$\Theta x^{eoa} \gamma s \Phi\Phi^u h ! k p h^a (\bar{h}) k p h^a t t^e B$

$\bar{\gamma} \Phi\Phi^u h ! z^h s^i \Theta (\gamma) x s^p m$

V = $f h \gamma h t ! \Phi\Phi^{pai}$

$\Theta (!) \bar{h} h^o ! f h \gamma h t \gamma f h s x s h$

$\Theta \gamma s h s m k c$

$k \boxplus^{ui} x \gamma \gamma x h^o ! f h \gamma h t \boxplus^i \Phi\Phi^{pai}$

VI = $\Phi\Phi^{pai} ! t x h$

$k \bar{h} s^p z^p m ! t t^{iue} k \bar{h} \Theta^i \Theta^o ! x h^{oe}$

$\gamma \bar{\gamma} B \gamma \xi^{iu} c \Phi^o c k \Phi^o \xi^{iu}$

$\Theta x^{eoa} B x c B \gamma \Phi\Phi^{pai} ! s^p (B)$

$\boxplus \gamma x R f s h x h$

VII = $h \Phi^{aea} ! h^o \bar{h} h$

$\Phi^o c \bar{h} \Phi^o \xi^{iu}$

$\gamma s^{uit} t^e ! x q p h^a s k f \xi^u k \xi^i \gamma B_r$

$\Theta x^{eoa} t s^i \Theta k s h s^i \Theta$

$t x h \Phi p ! R \gamma x \xi^c$

$\boxplus x^{eo} h \Phi \bar{h} r R \bar{\gamma} x c (k)$

VIII = $\gamma k t t k ! x^i k$

$x^{iui} B \gamma \xi^{iui}$

$\bar{\gamma} s^p z^p m ! h^o$

$B t z^m \boxplus^{ui} \gamma h r B$

$\gamma x \boxplus^{iu} \bar{\gamma} \gamma c \gamma \gamma x c$

sr r hō is a piece for a vocalist, either man or woman, accompanied by a musician playing C soprano flute with half-holes.
Its duration is approximately 13' minutes.

The vocal part uses extended articulation for reasons of expression. No vowels, or other sounds produced by the vocal chords, are employed. It is throughout in a mode of exaggerated whisper.

The instrument part has several different playing techniques. To match the whispering of the vocalist, the flautist should play with a very 'breathy' tone quality, and adjust the overall interpretation of dynamics accordingly (i.e. play 'piano' notes very softly, and 'forte' notes very forcefully).

It is intended by the composer that gesture always governs articulation and tempo, all of which are more important than pitch.

As an expressive way of structuring the sound-material, the composer constructed a language, i.e. a set of words, a grammar and a syntax.

8 poems were then set to music, . . . The creative process

can be described as following:

- ↳ personal feeling, general mood
- ↳ choice of poetry, Japanese 'tanka' in Swedish translation
- ↳ modification of text
- ↳ poetic translation into synthetic language
- ↳ interpretation of poems, defining prosody
- ↳ improvisation of accompanying instrumental part

The piece should be performed with intimacy, and have an atmosphere of accompanied story-telling, or a musical extemporisation of a few inherited and well-known poems.

The vocalist in particular may feel free to 'act' the part, for example by emphasising words of importance with movements, glances, and so on.

The placing on the stage must be appropriate to the conditions of the concert room.

With concern to the poems, and the informality intended by the composer, he suggests that the performers wear simple clothing, and that they sit on large cushions directly on the floor.

The vocalist should be at centre-stage, and the flautist on the right side, quite close, turning towards the vocalist.

I = $\Phi\Phi h ! s p 2 p m$

$\Phi\Phi h ! s p 2 p m x s \zeta^u$

k c r Φ^{ue} c r c

\boxplus^{ui} p 2 p m h x p 2 p m

l c k x c ! p s^{ui} p l \boxplus^i p h^a

one = night + great-moon

night + summer not-long-was

& is \Rightarrow suddenly day is time-now

? moon & no-moon

\Rightarrow is & not-is little-swinging \Leftarrow ? in-air-action

un = nuit + grande-lune

nuit + été pas-longtemps-était

& est \Rightarrow soudain jour est maintenant

? lune & pas-lune

\Rightarrow est & pas-est petit-balancant \Leftarrow ? vent

II = ! sr

B r ! h^a f s r c h x \zeta^c

l t h^a t ! x t r^{ui} k R

x m s i s^i a x \zeta^c \boxplus \Phi B

r Φ r Φ R h^e l Φ p x t h k R r

two = + great-friend

we + walk \Rightarrow is & not-will-be

\Leftarrow gathering-clouds + not-be-all-thou

no-close bigger-distance not-will-be anguish me

\Rightarrow heart-thine away \Leftarrow inner-not-really-is with-you

deux = + meilleur-ami

nous + aller \Rightarrow est & pas-sera

\Leftarrow augmentant - nuage + pas-être-tout-tu-toi

pas-proche grand-éloignement pas-sera malaise-moi

\Rightarrow cœur-tou loin \Leftarrow âme-pas-vrai avec-vous

III = $\Phi\Phi^{ai}$! s p^u

\boxplus r B l h f s r r B r m ! r r r x t f

\boxplus B r \zeta^c t k t ! r

r r 2 m \boxplus^{ui} B x \zeta^c

B x ∇ r k t t k x \boxplus^{iu}

three = love + beloved

even-though ? "I flower thine \Rightarrow is a close+thou or ? not-go"

even-though expect will-be-is doorknock + thou

" \Leftarrow true-inner-balance mine not-will-be-is

I not-sleep \Rightarrow door not-secure

trois = amour + amant

même-que ? "je fleur ta \Rightarrow je r proche+tu

ou ? pas-aller"

même-que attendre sera-est toc-toc + tu

" \Leftarrow sûre-âme-calme moi pas-sera-est

je pas-dormir \Rightarrow porte pas-sûr

IV = x s m ! $\Phi\Phi^u$ h

s p^i ! f s x s h h r r x c \zeta^i

l k R k r^{ua} m x r

\boxplus x^{eoa} r s $\Phi\Phi^u$ h ! k p h^a (h) k p h^a t t^e B

l $\Phi\Phi^u$ h ! 2 h s i \theta (r) x s^i m

four = not-centre + night

beloved + rushing & r time not-is to-come

\Leftarrow morning-call-of-cock rest-not-thou

but \Rightarrow midnight + clock-beat clock-beat get-here me

\Leftarrow night + waiting \Rightarrow not-really-close

quatre = pas-centre + nuit

amant + ivresse & r temps pas-est avenir

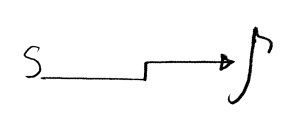
\Leftarrow caquetage-matin rester-pas-tu

mais \Rightarrow minuit + cloche cloche venir-ici moi

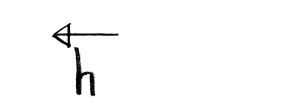
\Leftarrow nuit + attendre \Rightarrow pas-très-proche

articulation symbols

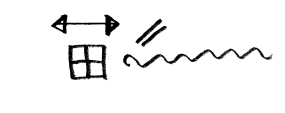
	bilabial	labio-dental	bidental	dental-alveolar	retroflex	alveo-palatal	palatal	velar	uvular	pharyngeal	glottal	nasal	flute specific
plosive	p			t			c		k		ʔ		
click			ɸ	f		ç	!		ʁ				*
suck	⊖				ɸ							▽	
flap	ɸ				ɾ								
roll	B			r					R				⊖
rolled fricative	ɸ			ɾ									
fricative	ϕ	f	ɸ	θ s	ʂ ʈ	ʃ ʈ	ç	x		ħ	h	m	
whistle	ϕ			f		ʃ							



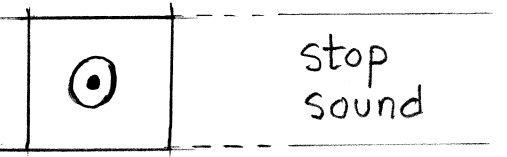
arrow indicates gradual transition between sounds



arrow above symbol indicates sounding on in-breath.

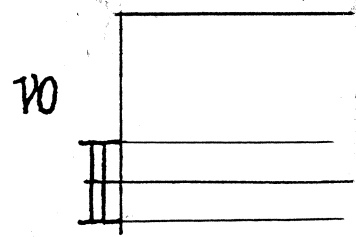


a double-arrow, accompanied with an iteration-sign, indicates quickly alternating in- and exhalation; for explanation about speed signs, please refer to Flute explanatory notes

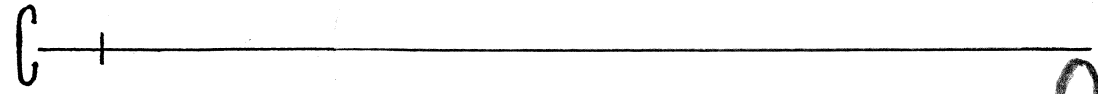


stop sound

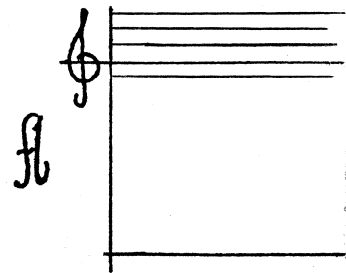
extra staff
vocalist
main staff



conductus
(for guidance only)



main staff
flutist
extra staff



un-pulsed; approximate duration (in seconds) given

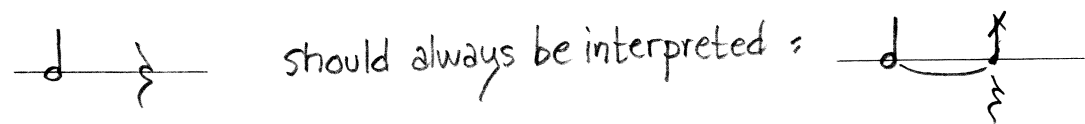
0			
1	↓	beat per measure	
1	↓	" - " - " -	
2	↓	beats	" - "
2	↓	beats	" - " +
3	↓	beats	" - "
3	↓	beats	" - " + +
4	↓	beats	" - "
5	↓	" - "	" - "
	↓	" - "	" - "
	↓	" - "	" - "
6	↓	" - "	" - "
7	↓	" - "	" - "

The basic (physical) pulse is always notated in quavers, ♩.



Metronome marks in brackets are important sub-pulses.



When pulse modulating, a specified sub-pulse carries over the bar line, and becomes the quaver-pulse of the next bar.










Generally, the tempo is flexible (within interpretational limits), and pulses are in continuous flow; beats should never be explicitly stated.

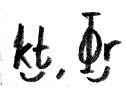






flute explanatory notes

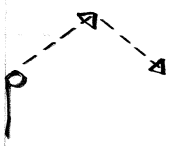
mouth [ normal playing position
 lips covering embouchure hole (entirely)

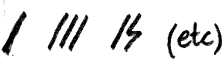
air [ 'ordinario', i.e. focused airstream, slightly breathy
 very breathy tone, unfocused pitch



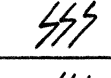
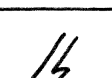
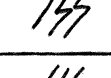
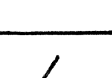
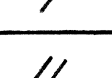
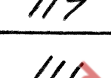
arti-
 culation [ labiodental plosive (no airstream)
 palatal -"- -"
 retroflex flap -"
 slap tongue (slight airstream before)
 key click
 dental tremulant (with slight airstream)
 velar -"- -"
 glottal -"- (produced by the vocal chords, oscillating at 5-15 Hz, sounding like a frying pan, i.e. 'creaky voice')
 retroflex whistle; should be in a (relatively) low-pitched register, and with minimal airstream directed into the flute.

 two sounds articulated simultaneously

granu-
 lation [ iterated articulation
 -"- , alternate bracketed sounds
 harmonic ('colour') trill
 instrument shake, or back-forth roll


 unspecified overblowing of given note; emphasize breathiness and high partials

 signs indicating speed of events in flux time (granulation or embellishment level) as following:

			irregular
			oblique, (quasi-regular)
			regular
slow	medium	fast	

speed sign notated above staff refers to iterated articulation
 -"- below -"- diaphragmatic vibrato
 [in the latter case, // indicates a 'normal' vibrato]

→ transition between speed types, or from one sound seamlessly to another

 fingerings: the part is intended for a flute in C4 having half-holes.

cork [from bar 150 til end; a cork is covering the open end, making possible certain multiphonics and the effect: evacuate... lift A4 = while covering all holes, suck out air as to produce lower air pressure inside the tube; at 'lift', distinctly lift the named key to produce the given pitch.

♩=70, [d=35] inviting, gentle

VO *P* night 6 *mf* !

I = ΦΦh ! s]2]m =

mf *ppmf* *f* *f* *mf* *f* *mf* *mp* *vib.*

VO *P* *fp* *mf* *poco f*

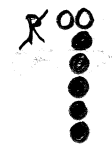
summer not-long-was suddenly day moon no-moon

mp *f* *p* *sfz*

VO *ff* *mf* *f* *mf* *pp poss.*
 ps little-swinging air
 18 21 24
 fl *mf* *mp* *pp* *mp* *p* *mf* *f* *pp* *p* *mp* *mf*
 move right hand 1 right 2...
 ♯ = 140, passionate II = ! sr

VO *f* *mf* *f* *mf* *f*
 ! h walk 29 33 gathering-clouds

fl *f* *mp* *p* *molto pp poss.* *mf* *p*
 [tkk tkkkt] h tk kt tk
 hR h trum



Handwritten musical score for the first system, featuring a piano (p) and flute (fl) part. The piano part includes dynamic markings such as *mf*, *ff*, *f*, and *mf*, along with performance instructions like *[ad lib]*. The flute part includes articulation marks like *tr* (trill) and *th* (tongue), and dynamic markings like *sfz* and *f*. The score is divided into measures 37, 39, 41, and 43. A large watermark "NB noter" is visible across the middle of the page.

Handwritten musical score for the second system, featuring a vocal (vo) and flute (fl) part. The vocal part includes dynamic markings like *mf*, *f*, *p*, *mf*, *f*, *ff*, and *p*, along with performance instructions like *not-close* and *bigger-distance*. The flute part includes articulation marks like *t* (tongue) and *h* (hand), and dynamic markings like *mf*, *f*, *ff*, and *f*. The score is divided into measures 44, 46, 48, and 50. A large watermark "NB noter" is visible across the middle of the page.

VO *ff* *pass.* *f* *ff* *mf* *f* *ff*

(thy) heart $\text{♩} = 140$ [♩=186] away inner-not-really-is

rit 52 [t t] 57

fl *ff* *p* *f* *pp* *mf* *pp* *f* *mf* *f*

G#

VO *ff* *pp* *pass* *mp* *p* *sempre p*

kh kh kh k Rr with you 6"-8" (your) flower

59 61 $\text{♩} = 56$, hesitating 64

fl *ff* *p* *f* *p* *pp* *mf* *f*

[trill c#] [trill d#] III = [trill] s] s]

④

VO *f* *pp* *poss* *mf* *f* *f*

67 71 73 76

mf *mf* *f* *f* *f* *ff*

tk r tk r

close

not-go

3 5 7 10 5 5

3 6 3/8

3 3

3

5 67 71 73 76

VO *mf* *p* *f* *mf* *pp* *mf*

50 80 2"-3" 112 56 112 56

door-knock

2m true-inner-balance

not

oh h h

mf *pp* *mf* *pp* *mf*

tk th tk t r t r k

5

4

4

4

VO

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

102 104 106

morning-call-of-cock restless

kr kr mx mx r

114

fl

f *p* *f* *pp* *mf* *f* *ff*

h ko t t [t]

ff

VO

f *p* *mf* *sfz* *p* *f* *ff* *f* *p* *pp*

109 112

but midnight clock-beat reaching me

x s h kph kph t

57 114

fl

f *p* (poss) *mf* *ff* *ff*

h

5/d

tr

[trill 1/2 F] multitrill: catch

[trill D4tr]

ff poss

G# C#

C# C#

7

VO *mf* *mf* *mf* *p* *mp* *mf*

115 *R00* *multitrills* *ctch* *tr* *kt* *hr* *2h* *s* *waiting--* *[7.7]* *[7.7]* *[7.7]*

night *!* *=57* *=114* *119* *=57* *[7.7]*

pp *ff* *f* *p* *pp* *pass* *mf* *mp* *mf*

ctch *ctch*

f *ff* *f* *p* *not-really-close* *4"-6"* *6"-7"*

114 *124* *152* *126*

multitrill: *kr* *tr* *kt* *tk* *t* *tr* *ho*

ff *p* *pp* *mf* *f* *pp* *mf* *f* *ff* *mp* *ff* *poss*

[put the cork into the flute during song five]

⑧

VO *p* *mf* *p* *f* *p* *p* *f* *mf*

h h ! fh ht f s x sh s m kc

water dance (whirling) stillness centre (why?)

131 133 135 137

$\downarrow = 100, \downarrow = 150$
[dx] = 43 V = fh ht !

VO *p* *mf* *pp* *p* *mf*

x [7] x h ! fh ht

not- bad-water-dance (why?) love rit 4"-5"

140 142 145 [d] = 116

VO *fp* *mf* *f* *mf*

kh certainty moon shining

154 [d] = 64 [d] = 64 157

VI = $\emptyset\emptyset$! txh

vib- r k t t th r kot k xkkkkk tk vib-

with cork

fl *pp* *f* *ff* *p* *f* *mf* *pp* *f* *pp* *f* *pp*

9

VO *f p* *mf* *f* *mf p* *mf p pp* *f* *mp* *molto f mf* *molto f*

kh *OF OF ! X* oh *rb r s* c *year is k year*

[♩=43] [♩=64] 160 3 *Springtime* 3 *96* 48 163 6 *58*

chc gra- dually more keys *mf* *f*

fl *mf* *f* *pp* *f* *off* *p*

(4/2) 5/2 *mf* *f*

5/2 *mf*

VO *mf* *pp* *mp* *mf* *p* *mp* *f* *f mf* *f mf* *mf* *mf p*

always *rit* *but* *i not is i* *love* *beloved*

167 48 170 64 173

kkkkkkk * koh r *vib* *h* *h k k k k k*

fl *f* *p* *sfz p* *sfz* *pp poss* *mf*

mf *mp* *p*

Handwritten musical score for the first system, featuring a vocal line and a piano accompaniment line.

Vocal Line:

- Tempo/Beat: $\text{♩} = 171$
- Lyrics: day, separation
- Dynamic markings: mf , f , mf , f , f , ff , p
- Performance instructions: ! x oph , S k

Piano Line:

- Instrument: fl
- Tempo/Beat: $\text{♩} = 171$
- Dynamic markings: mf , f , mf , pp , mp , f , mf , f , pp
- Performance instructions: h o tkt t kh , t t t t t t t , $\text{evacuate... lift A}^4$, $\text{evacuate... lift F}^4$, Ph , [trill D\#tr]

Handwritten musical score for the second system, featuring a vocal line and a piano accompaniment line.

Vocal Line:

- Tempo/Beat: $\text{♩} = 114$
- Lyrics: (far) we
- Dynamic markings: pp , f , p , mp
- Performance instructions: always , Br

Piano Line:

- Tempo/Beat: $\text{♩} = 138$, $8''-9''$, $\text{♩} = 114$
- Dynamic markings: sfz , mf , mp , mf , f , p , f , mp , p , mf , f
- Performance instructions: h , 6/ox , lift D^4 , lift F^4 , lift D^4 , lift A^4 , hr , vib

trill A^b trill G[#]

thkh h

h [kktk] rh t kt k th

[d.=138] [d.=184] [d.=207]

f p mf pp t t t t t t f ff sfz p f

VO

but

f > mf

[d.=69]

vain

(despairing) vain

calling

her

r h x h

h [k t k t r] h

mf // mf mf p mf p mp ppass f

C#C₄ C#C₄

Handwritten musical score for the first system. It features a piano part on the top staff and a vocal line on the bottom staff. The piano part includes a tremolo marked 'R' and a triplet of eighth notes marked '3/d'. The vocal line has lyrics 'h k' and dynamic markings 'pp' and 'sempre pp'. A tempo marking of $\text{♩} = 138$ is present. Performance instructions include '5"-6"' and '1"-2"'. A dynamic marking 'ff pp' is written above the piano staff.

Handwritten musical score for the second system. It features a piano part on the top staff and a vocal line on the bottom staff. The piano part includes a tremolo marked 'R' and a triplet of eighth notes marked '3/d'. The vocal line has lyrics 'anguish' and 'sad-song' and dynamic markings 'mf' and 'f pass'. A tempo marking of $\text{♩} = 138$ is present. Performance instructions include '1"-2"'. A dynamic marking 'ff pp' is written above the piano staff.

Handwritten musical score for the third system. It features a piano part on the top staff and a vocal line on the bottom staff. The piano part includes a tremolo marked 'R' and a triplet of eighth notes marked '3/d'. The vocal line has lyrics 'thou' and '(who) not-is' and dynamic markings 'mf', 'pp', and 'mp'. A tempo marking of $\text{♩} = 138$ is present. Performance instructions include '2"-3"'. A dynamic marking 'f' is written above the piano staff.

Handwritten musical score for the fourth system. It features a piano part on the top staff and a vocal line on the bottom staff. The piano part includes a tremolo marked 'R' and a triplet of eighth notes marked '3/d'. The vocal line has lyrics 'rh' and 't k t' and dynamic markings 'f pp', 'mf p', 'pp pass', 'p', 'P', 'P PP', and 'ff'. A tempo marking of $\text{♩} = 138$ is present. Performance instructions include '2"-3"'. A dynamic marking 'f' is written above the piano staff.

VO *f* > *mf* *f* > *mf* *mf* *mf* *f* *pp*

8/d. 6/d. 3/d. 3/d.

all-existence mine always moon sea

! h 4"-5" 2"-3"

B t m hr h B x

securing palm-of-hand

$\text{♩} = 138$

VIII = 7 k+t k! x k =

[let sound the small metal ring attached to the cork]

p

fl *p*



VO *mf* > *mp* *mp* *pp* poss. *pp*

nat-stay

7"-8" 7 7 7 7 7 7 7 7

$\text{♩} = 138$ $\text{♩} = 69$ 3"-4"

h h

fl *mf* *mp* *pp*

p

I = Full-moon

The summernight did not last long
and suddenly came day.
Invisible, behind a cloud
the moon's now gently rocking?

II = To my best friend

Our journey's fate might be immersed in clouds
but may the distance 'tween us never widen!
and make your heart bid us farewell.

III = The lover

"Should I, your lover, visit you
or calmly 'wait your knocking?"
Without an answer, without sleep
I leave my bedroom door unlocked.

IV = At night

To tear oneself, at morning light
from one's lover's quarters
is nothing
to hearing the midnight bell strike
and strike again
while vainly waiting alone.

V = Love's whirling dance

When even the most violently spiralling water
has a still center -

Why is there none
in the centre of love's whirling dance?

NB
noter

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VI = Love's betrayal

Yes, spring returns, the moon shines
this year, as every year.
But, no longer can I be myself;
not after your betrayal.

VII = The wind sings a sad song

This year, as every year
brings back the day of separation.
I vainly call for her, who is no more,
but in the wind flow merely whispers from
a sad-song.

VIII = When dying

My entire existence seems like
the moon's reflection in water;
if I try to grip it
it drips
from the palm of my hand.

[These stylized translations were made by the composer as an interpretational
guide for performers. They do not belong to the sphere of sr [h],
and should under no circumstances be presented to an audience.]