

ØYVIND MÆLAND

det du trodde du aldri ville huske

Female voice and guitar



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det du trodde du aldri ville huske

for female voice and guitar

Music: Øyvind Mæland

Text: Øyvind Rimbereid

Commissioned and premiered (July 2019 in Viitasaari, Finland) by
Tuuli Lindeberg and Petri Kumela.

Performance notes

Accidentals last the full length of the bar.

♯ raises the note by a quartertone.

♭ lowers the note by a quartertone.

♯♯ raises the note by 3 quartertones.

♭ ♯ ♯ The accidentals with downwards arrows show that the pitch is lowered by approx. a 1/6-tone.

X-shaped noteheads are used both for percussive sounds and for speech/whisper. Pitch-neutral speech is notated on the middle of the stave, while changing pitches suggests a contour of approximate pitches.

Square noteheads are used for sustained noise sounds (without text).

Triangular noteheads = Highest/lowest possible pitch(es).

o.p. = Overpressure. A mix of "strobass" and unpitched distortion.

V = Inhaling. Brackets may be used to show for how long one should inhale.

n. v. = non vibrato. In general, the work is performed non vibrato.

pp-mf = Dynamics like these do not mean a transition from pp to mp, but a section with more random dynamics, where pp is the softest, and mf the loudest.

⊕ = Dampen all resonance.

≡ All tremolos/trills are fast and unmeasured, unless otherwise specified.

LYRICS, PRONUNCIATION:

The poems written by the poet Øyvind Rimbereid are all sung in Norwegian, and if the words are split into more abstracted syllables, they are still based on the Norwegian pronunciation of the word they belong to.

If a word like "vil" is written "vi(l)", the "L" sound should be pronounced immediately after a short "vi".

[] = Square brackets show the pronunciation based on the international phonetic alphabet (IPA).

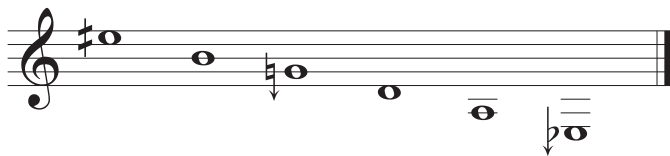
In order to achieve a good pronunciation, it might be helpful to f.ex. contact the composer/publisher to get a recording of a read-through of the poems.

GUITAR:

Equipment needed:

Super ball (medium) and a guitar slide.

The scordatura tuning of the guitar:



The part/score is written in C.

All pitches on the 1st string are notated as quarter-sharps or 3 quarter-sharps:

should be fingered as naturals.

should be fingered as normal sharps.

If a pitch has a downwards arrow, it must be performed on either the 3rd or 6th string.

It is only when the slide is in use (in "Laika"), that one may choose to perform some of the microtones on the other strings (2nd/4th/5th), if more convenient.

When getting used to the quartertone notation of the 1st string, and "ignoring" the arrows on the 3rd string, it is only the pitches of the 6th string (relatively few) that needs to be transposed while playing: "Ignore" the downwards arrows, and finger one semitone higher than normally.

VOICE AND GUITAR UNISONS:

A few times, a "unison line" is drawn between the voice and guitar, just to more easily show where the singer can pick up a microtonal pitch from the guitar (if a pitch in the voice part is notated as a quarter-flat. The very first bar of the work shows such an example).

ORDER OF SONGS:

Though it is possible to perform a selection of the songs, it is preferable that the work is performed in its entirety, in the following order:

1. Påminnelse I
2. enkle tonen
3. telefonen
4. aksjene
5. Laika
6. Så merkelig at
7. plastrosene
8. Lettelse
9. Påminnelse II

det du trodde du aldri ville huske

Text: From unpublished poems by Øyvind Rimbereid

Påminnelsen 1

Hva du oftest vil huske?
Det du prøvde å huske for alt hva det var
verdt. Eller det vonde.
Det du ikke ville huske.
Eller er det det du trodde du aldri ville
huske?

enkle tonen

Ååå ... Hvordan kunne
jeg, hvordan, hvordan ...
bomme på denne ...
enkle tonen!
Som om den var
hele meg.

telefonen

To timer og femtisyv
minutt og telefonen på bordet,
i lomma, på sofaen
er ingen venn
men en kniv
i en svart boks
som venter og skjærer,
skjærer og venter



aksjene

Ahaaa ...
Hvordan kunne disse aksjene
falle sånn,
når livet mitt ellers
alltid har gått opp?

Laika

Å ikke få sove
fordi Laika ut i verdensrommet
og ikke få sove,
fordi Laika ikke visste,
ingen andre
bare varmt, hett
å ikke få sove
(Laika)

Så merkelig at

Så merkelig at
sorte hull, så merkelig
at uendelig tungt, så merkelig
at alt omkring dras imot, så merkelig
at jo større jo mindre, så merkelig
at umulig å vite hva ...

Eller er det bare
som her?
Så enkelt...
Liksom du og du og du ...

plastrosene

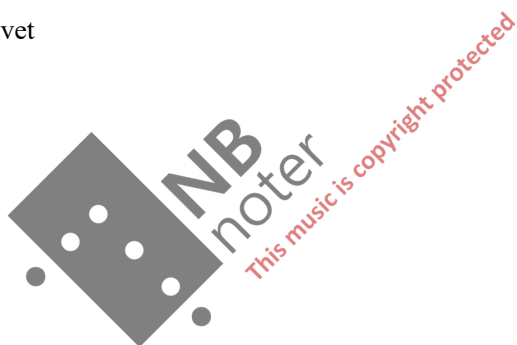
Hvorfor må
katten min
alltid opp på skatollet
og velte vasen med plastrosene,
den kan visst aldri lyde meg,
den vil visst ikke høre,
selv når jeg ruller meg over golvet
så raskt jeg kan
og litt opp fra stolen
og roper nei,
nei.

Lettelse

Å være en svale
seilende nedover, to trinn
tre trinn, å sveve
i spiral ned og bort fra
de tørre luktene på venterommet
og for aller siste gang denne sprøyten,
å være en svale
som ikke trenger å lande
men bare lett så lett gjennom glassdøren
og ut i gatene
der alle folkene, der alle butikkene,
der sommeren.

Påminnelsen 2

Er det det du trodde du aldri ville
huske?
Noe som overrasket deg midt i regnet, eller
på vei opp en trapp med grønne steintrinn?
Det du helt hadde
glemt, men så brått ... brått ...



what you thought you'd never remember

Text: From unpublished poems by Øyvind Rimbereid. English translation.

Reminder 1

What you most often will remember?
What you tried to remember for all it was
worth? Or the bad.
What you wouldn't remember.
Or is what you thought you'd never
remember?

simple tone

Oh ... How could
I, how, how ...
miss this ...
simple tone!
As if it was
the whole of me.

telephone

Two hours and fifty-seven minutes
And the telephone on the table
in the pocket, on the couch
is no friend
but a knife
knife in a black plastic box
who waits and cuts
and waits



stocks

Aha ...
How could those stocks
fall like that?
When my life always
has gone up?

Laika

Not being able to sleep
because Laika in outer space
and not being able to sleep
because Laika didn't know
nobody else, just warm... hot...
and not be able to sleep
(Laika)

How strange that

How strange that
black holes, how strange
that infinitely heavy, how strange
that everything around is drawn towards, how strange
that the bigger the tinier, how strange
that impossible to know what ...

Or is it just
like here?
That simple...
Just like you and you and you ...

the plastic roses

Why does my cat
always have to
climb the bureau
and turn over the vase with the plastic roses,
it can never obey me
it will not listen
even when I roll across the floor
as fast as I can
and a bit up from the chair
shouting no,
no

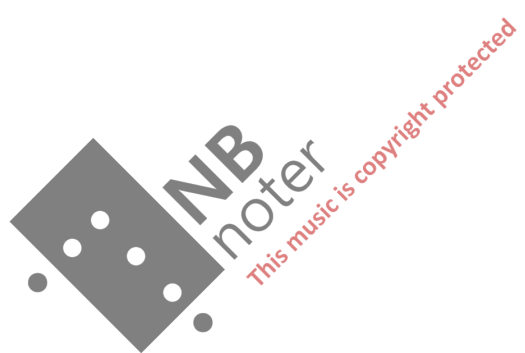
Relief

To be a swallow
sailing downwards two steps,
three steps, soar
downwards in spiral and away from
the dry smells, the waiting room,
and for the very last time this injection
a swallow
which doesn't need to land
but easily, easily through the glass door
and out in the streets
where the people, where the shops
where summer

Reminder 2

Is this what you thought you never would
remember?
Something which surprised you in the middle of the rain, or
on your way up a stair with green stone steps?
What you had totally forgotten
but then, all of a sudden
so suddenly





Påminnelse I

Mæland
Rimbereid

♩ = 66 ("Neutral")

mf

Vo. 1

Hva du of-

Guitar

mf

2

Vo.

test vil hus- ke?

Gtr.

p Whispered

hus- ke

4

Vo.

Det du prøv- de å hus- ke for alt hva

Gtr.

mf

3

3

mf

p hus- ke

p Whispered

6

Vo.

det var verdt. El- ler det

Gtr.

3

8

Vo. von— de. Det du ik— ke vil— le hus—

Gtr. hus—

Whispered *p*

10

Vo. ke. El— ler er det det du

Gtr. ke

p Spoken

p Sung

$\text{♩} = 56$

3

3

12

Vo. trod— de du al— dri vil— le hus— ke?

Gtr. hus— ke

pp Whispered

enkle tonen

Mæland
Rimbereid

Fermatas:
Vary the length of the fermatas.
Some can be very long.

$\text{♩} = 56$ (Embarrassed)

Voice

pp Airy → *p* o. p. Airy → o. p. Airy

Guitar

Gliss. with slide, when possible

ord. → along str. → ord.

pp

Fast, but slightly uneven "mandoline-like" tremolo. The tremolo "along string" should sound noisier than the "ord." trem., and this can be done by scraping along string, or scraping diagonally across the strings while the left hand fingers push the strings only halfway down towards the fingerboard.

Vo.

ppp → o. p. Airy *pp* → o. p. Airy

Gtr.

ord. → along str. → ord.

III

along str. → ord.

Vo.

mf → o. p. Airy *p*

Hvor— dan kun— ne jeg — Hvor— dan, hvor— dan...

Gtr.

f *pp* along str. → ord. *p*

enkle tonen

Vo. *"non airy"*
mf
Hvor— dan kun— ne jeg

Gtr. *mf* *pp* *Airy* *3* *o. p.* *Airy*
mf *p* *along str.*
Sung: [n] _____
(preferably an A4, but it may also be an A3)

Vo. *p* *3* Repeated/iterated, but uneven "hehe" (with pitch) *Freely*
bo(m)—me på de(n)— ne [həhə]... [h]enk—le to— nen!

Gtr. *ord.* *pp* *ff* *6*

Vo. *p* *o. p.* *Airy* *Iterated* *Whispered*
So(m) om den var he—[hehe]...

Gtr. *pp* *along str.* *ord.* *ppp*

Vo. *pp* *ord. (pitch)* *Freely*
he— le meg.

Gtr. *along str.* *ord.* *mf*

telefonen

Mæland
Rimbereid

$\text{♩} = 60$ ($\text{♩} = 120$) (Hesitating apprehensively)

sul pont.

Guitar

pp

Bar 1-3:
Slightly uneven

Gtr.

2

Gtr.

3

(x-shaped noteheads = Spoken in the natural spoken range.)

Generally: All C's, D#'s and G#'s should be slightly (1/6-tone) low. Adapt to the guitar tuning.

(non legato!)

Vo.

4

pp *3 p* *pp* *3 p* *p*

To To ti ti m er og

For the guitarist, the x-shaped noteheads indicate whispered voice.

It's preferable that transpositions (octave) of the sung pitches are avoided, and that the articulation is similar to the singer's.

(Guitarist's voice)
G's v.

p

To ti m er

Gtr.

sim.*

3

5

5

6

telefonen

Vo. *mf* *pp* (non legato sim.)

fe- m- [m]- ti- syv m- i- n- u- tt

G's v.

Gtr. *mf* *p*

Vo. *p* *pp* *p* *f*

og te- le- fo- n- e- n [n] [n] på

G's v.

Gtr. *sim.** *pp* *p* *f*

Vo. *pp* (n. v.) *lunga* "frozen" *f*

bord- et i

Gtr. *pp* *mf* m. v. *pp* *f*

lunga n. v.

9 *pp* 3 lunga *f*

Vo. lo(m)- må på

Gtr. *mf* m. v. *pp* n. v. *f*

3 5 5 5 6

10 *pp* 3 lunga *rit.*

Vo. so- fa- en er ing- en venn men en

G's v. Whistle/Hum ("m"). Non vib!

Gtr. *pp* m. v. *mf* *pp* lunga n. v. *pp*

3

12 *a tempo* *ppp*

Vo. kniv kniv i en svart

G's v. Sung k(n)- ni- v

Gtr. 5 5 5 5 5 3

[illegible]

aksjene

9

Mæland
Rimbereid

♩ = c. 120 (Cocksurely)

Unvoiced

x-shaped noteheads:

Voiced; spoken (very approx. pitches)

Voice

f *mf*

Ah! II IV V Hvor— da(n) — ku(n)— ne —

Guitar

ff *p*

3 (Sung)

Vo.

di(s)— se ak— sje— ne

Gtr.

f *f* *f* 3

5

Vo.

fal— le sann? [n]— nå(r)— li— vet mi—

Gtr.

noise chord * *f* *ff* *mp*

7 (also voiced)

Vo.

tt[hœ] el— lers — all— tid har gått o— pp[hœ]? (also voiced)

Gtr.

f *f* 3 3 noise chord * *f* *ff*

* A very quick arpeggio on damped strings, creating a high-pitched noise sound.

Laika

Mæland
Rimbereid

♩ = 56 (Compassionately understanding)

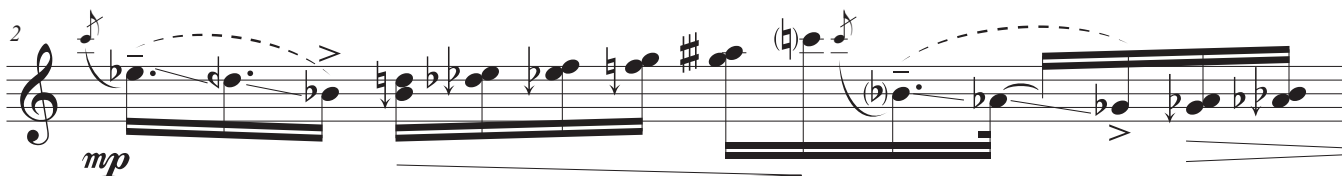
With slide

(Dashed legato line: Pluck all)

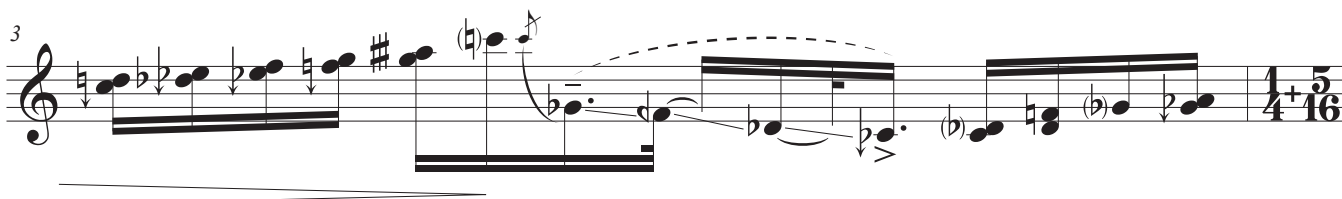
Guitar



Gtr.



Gtr.



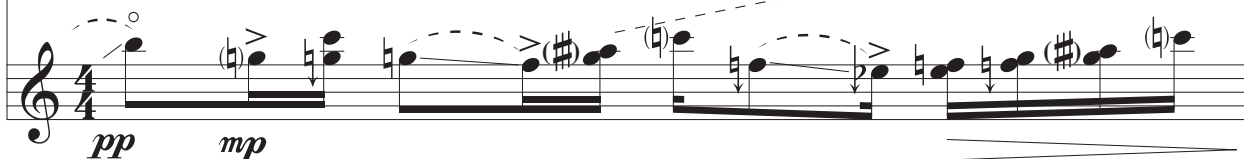
Gtr.



Vo.



Gtr.



Vo.



Gtr.



Always execute the triplets as clearly separated (non legato) crotchet triplets.

Medium super ball (S.b.) on instr. body (friction)

(S.b.)

8 *mp*

Vo. $\frac{3}{4} + \frac{3}{16}$ ro(m)- [m] [m] - [m] [m] [m]

Gtr. $\frac{3}{4} + \frac{3}{16}$ *f*

10 *mp*

Vo. $\frac{3}{4} + \frac{3}{16}$ [m] [m]- met, og ik- ke få so- [o] [o]- ve for- di

Gtr. $\frac{3}{4} + \frac{3}{16}$ *mp* (S.b.) *f* *mp*

12 Spoken (approx. pitch) Sung Spoken (approx. pitch)

Vo. $\frac{3}{4} + \frac{3}{16}$ Lai- ka ik- ke vis- ste, in- gen a- n- [n]- dre, ba- re

Gtr. $\frac{3}{4} + \frac{3}{16}$ *mp* (S.b.) *f* Between finger board and nut (with nail)

14 Gradually from noise ("h" with the mouth shaped as it would say "e") to pitch

Vo. $\frac{3}{4} + \frac{3}{16}$ Sung $\frac{3}{4} + \frac{3}{16}$ var- m- [m] [m] [m]- t h[e]- hẽ- tt ja og ik- ke ik- ke få

Gtr. $\frac{3}{4} + \frac{3}{16}$ *ppp* *mf*

16 (non rit.)

Vo. *f* *so— [o] [o] [o] [o] ve Lai— ka*

Gtr. (S.b.) *f*

18 *p* *p* *p*

Vo. *[m] [m] [m]*

Gtr. With slide *p*

20 *p* *p*

Vo. *[m]*

Gtr. *p* *p*

21 *p* *ppp* (Lowest pitch poss.)

Vo. *[m]*

Gtr. *p* *ppp*

Så merkelig at

14

10 *f* *p* *p - mf* 3

Vo. tu- (ng)t Så [m]-

Gtr. *p* *p - mf*

12

Vo. mer- ke(l*)- lig at alt o- m- kri- ng dras

Gtr. B B B B

14

Vo. i- m- mot [m]- mer- ke(l*)- lig

Gtr. *f* *p* *rit.* *p* 3

Release/tap on the 4th string.

18

Vo. Så [m]- mer- ke(l*)- lig at j- o stør- re j- o mi- n- dre

Gtr. *mf subito* *a tempo* *p* *mf subito* 3

21 *pp accel.* *a tempo* *p* *rit.*

Vo. *pp* *p* *pp*

Gtr. *pp* *p* *pp*

Så [m]— mer— ke(l*)— lig at j— o stør— re j— o mi— n— dre

24 *pp* *mp*

Vo. *pp* *mp*

Gtr. *pp* *mp*

Så [m]— mer— ke(l)— lig at u— m—

27 *pp*

Vo. *pp*

Gtr. *pp*

u— (l*)— lig å vi— te hva El— ler

29 *p* Airy voice

Vo. er det ba-re so-m

Gtr. *p - mp* (artif. harm.)

31 (unvoiced) "Ord." *p*

Vo. her? [hæ] Så e-n[η]-kelt... (l)-lik-so-m-du

Gtr. *pp* *p - mp*

34 *mp*

Vo. (l)-lik-so-m-du og du og

Gtr. *B*

Whisper and repeat "og du" until the end. Use irregular rhythms, now and then with short silences in between, and sometimes inhale on the word "og". Continue to use the large intervals from the previous bars (though the text is whispered!). Without becoming overly theatrical, you may express "curiosity" towards the audience...

37 *p*

Vo. du og du og du og (etc.)

Gtr. *molto rit. (irreg.)* Gradually "dry out". *ppp*

plastrosene

Mæland
Rimbereid

♩ = 76 (Frustrated)

Voice

f

Hvor- f- or må [f] kat- ten min

Guitar

ff

f poss.

Vo.

(approx. pitch)
Keep teeth together

Tiny upwards gliss.
on every note

p

a(II)- t[j]id opp på ska- tol- let og vel- te va- sen med

Gtr.

Noise gliss.: Slide along strings 4, 5, 6.

p

pp *mf*

Impro: Only staccatissimo sounds; both pitches and noises, moving from low to high. First, place the impulses (irreg.) sparsely, then denser.

Vo.

"Release teeth"

f

p

mp

pla- s- t*- ro- se- ne, de(n) ka(n) vi(ss)- t* al- dri

Gtr.

f

p

f

* This "t" is pronounced like a tongue click (without air) made behind the upper front teeth - a sound that some people use f.ex. while shaking their heads in disbelief...

** A very quick arpeggio on damped strings, creating a high-pitched noise sound.

18

plastrosene

Vo. *p* *f* *p* *mp*

ly- de me- [i]g t* de(n) vi(l) vi(ss)- t* ik- ke

Gtr. *p* *f* *p* *f* *p*

Noise gl. (approx. range)

f *poss.*

Vo. *p* *f*

hø- re

Gtr. *ff* 3

(Inhale through nose or mouth)

Keep teeth together Tiny upwards gliss. on every note

Vo. *pp* *ff*

se(l)v når jeg rul- ler meg o- ver gol- vet så raskt jeg kan og litt opp fra sto- len og ro- per

Gtr. *ppp* *ff*

Impro: Only staccatissimo sounds; both pitches and noises, moving from low to high. First, place the impulses (irreg.) sparsely, then denser.

"Release teeth"

Vo. *mf* *p* *f*

ne- i, ne- i.

Gtr. *ff*

(Inhale through nose or mouth)

While playing, tune the 1st string down to E natural. Repeat (in the same manner) if needed. Play as if talking to oneself (with frustration)!

Lettelse

Mæland
Rimbereid

♩ = 52 (Relieved)
(shoulders dropping...)

In this song, the "L" sound should
be pronounced as a "front L"
(found f.ex. in the German word "alles")

Voice

p Airy voice (legato)

Å _____ [v]— væ— re— en sva— [l]— le

Guitar

(The 1st string is tuned to E natural)

pp *p*

Unless otherwise specified, the continuous guitar tremoli notated in this song, should be performed as soft, resonant, and rather calmly repeated unbroken chords. The chords may be repeated slightly unevenly, both when it comes to "tremolo speed", and how the the pitches within the chords are balanced dynamically. Occasionally, some chords may be arpeggiated, and then the order of the pitches may vary, as well.

Vo.

p

sei— [l]— le— n— de [n]— ned— o - ver, — to tri(nn), t— re tri(nn),

Gtr.

pp

Vo.

mp

sve— ve— i spi— ra— l [n]—

Gtr.

mp *p*

slow down trem. "normal" trem.

♩ = 52
(Relieved)

Vo. *p* a — l — ler sis — te ga — ng den — ne sprøy — ten en

(Exhale a "hu" sound)

Gtr. *mf* "normal" trem. *pp*

Vo. *mp* sva — [l] — le som ik — ke tre — ng — er

Gtr. *mp* *p*

Vo. *p* [l] — lan — de — me — n [l] — le — tt så [l] — le — tt gjen — nom

Gtr. *p*

Vo. *pp* g(l) — lass — dø — ren og ut i — ga — te — ne (humming)

Gtr. *mp* r.h.

Very slow trem. Tune the 1st string a quartertone sharp

Lettelse

22
22

Vo. *p*

der fol- ke- ne der bu- tik- ke- ne

"Free arpeggio rhythm impro": The chords should have similar "zigzag" patterns as indicated in bar 22 (both when going to higher and to lower strings). Every now and then, add 1-3 knocks on the instrument body (wood) between the arpeggi until the end. First sparsely, then gradually becoming more dense (but always calmly).

Gtr. *p*

With warmth

24

Vo. *With warmth*

der so(m)- mer- e-

Gtr. (sim.)

26

Vo. n.

Gtr. *ppp*

28

Vo.

Gtr.



Påminnelse II

Mæland
Rimbereid

♩ = 66 ("Neutral")

Voice *p*

Er det det

Guitar *p* 3

2

Vo. du trod- de du al- dri vil- le hus-

Gtr. *Whispered p*

hus-

4

Vo. ke. No- e som o- —

Gtr. *pp*

ke

6

Vo. — ver- ras- ket deg midt i regn- et, el- ler

Gtr.

