

# **Stony Brook University**



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**För levande och döda**

A Dissertation Presented

by

**Ellen Sherry Lindquist**

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

**Doctor of Philosophy**

in

**Music**

**(Composition)**

Stony Brook University

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**Stony Brook University**

The Graduate School

**Ellen Sherry Lindquist**

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Abstract of the Dissertation

**För levande och döda**

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**2008**

*För levande och döda* (*For the Living and the Dead*) is a set of five pieces for soprano, bass, and chamber orchestra based on texts of contemporary Swedish poet Tomas Tranströmer; the title is taken from his 1989 collection of the same name. The chamber orchestra consists of flute/alto flute, oboe/English horn, clarinet, bass clarinet, French horn, trombone, harp, piano, percussion, violin, cello, and double bass. Some pieces use the full ensemble, while others focus on smaller combinations of instruments and voices.

The five poems, which span the years 1973-1989, are *Madrigal*, *Längre in*, *Eldklotter*, *Minnena ser mig*, and *Romanska Bågar*. The poems and their settings represent vastly different emotional spaces, although common themes wend their way through both Tranströmer's work and my music. Most apparent is his focus on dualities, through which he explores the spaces between real and unreal worlds, between conscious and dream states. Some settings use only the original Swedish, while others mix the original with Robin Fulton's English translation (with permission).

*För levande och döda* is a concert suite of works derived from a theatrical work by the same name, which I am developing together with a full creative team of director, choreographer, set/costume designer, and lighting designer. Using a unique improvisational workshop environment, the raw musical material for this set of compositions has come in part from the players themselves. The initial workshop was held at Stony Brook University in January 2006; since then, twice the entire ensemble of 20 artists (15 musicians plus the creative team) has met to work together: at the Gateway Theatre on Long Island in January 2007, and at Engsö Castle in Sweden in June 2007. During these weeklong workshops we used a feedback process. The director, the choreographer, and I designed improvisational exercises stemming both from the poetry and from our structural ideas for the overall piece. All sessions were recorded in audio and video formats; I used ideas inspired by the recorded material in the generation of new music for the subsequent workshop, and of course for the development of the finished piece.

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# FÖR LEVANDE OCH DÖDA

(FOR THE LIVING AND THE DEAD)

FIVE SONGS WITH  
CHAMBER ORCHESTRA

POETRY BY  
TOMAS TRANSTRÖMER

MUSIC BY  
ELLEN LINDQUIST

## ENSEMBLE:

SOPRANO VOCALIST  
BASS VOCALIST  
FLUTE/ALTO FLUTE  
OBOE/ENGLISH HORN  
CLARINET  
BASS CLARINET  
FRENCH HORN  
TROMBONE  
HARP  
PIANO  
PERCUSSION  
VIOLIN  
VIOLONCELLO  
CONTRABASS

SCORE IS IN C

## FÖR LEVANDE OCH DÖDA

- I. MADRIGAL  
CA. 7 MIN.
- II. LÄNGRE IN (FURTHER IN)  
CA. 6 MIN.
- III. ELDKLOTTER (FIRE-JOTTINGS)  
CA. 10 MIN.
- IV. MINNENA SER MIG (MEMORIES LOOK AT ME)  
CA. 5 MIN.
- V. ROMANSKA BÅGAR (ROMANESQUE ARCHES)  
CA. 11 MIN.

TOTAL DURATION:  
CA. 39 MIN.

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## I. MADRIGAL

Jag ärvde en mörk skog dit jag sällan går. Men det kommer en dag när de döda och levande byter plats. Då sätter sig skogen i rörelse. Vi är inte utan hopp. De svåraste brotten förblir ouppklarade trots insats av många poliser. På samma sätt finns någonstans i våra liv en stor ouppklarad kärlek. Jag ärvde en mörk skog men idag går jag i en annan skog, den ljusa. Allt levande som sjunger slingrar viftar ock kryper! Det är vår och luften är mycket stark. Jag har examen från glömskans universitet och är lika tomhänt som skjortan på tvättstrecket.

## I. MADRIGAL

I inherited a dark wood where I seldom go. But a day will come when the dead and the living change places. The wood will be set in motion. We are not without hope. The most serious crimes will remain unsolved in spite the efforts of many policemen. In the same way there is somewhere in our lives a great unsolved love. I inherited a dark wood, but today I'm walking in the other wood, the light one. All the living creatures that sing, wriggle, wag, and crawl! It's spring and the air is very strong. I have graduated from the university of oblivion and am as empty-handed as the shirt on the clothesline.

## II. LÄNGRE IN

På stora infarten till staden  
då solen står lågt.  
Trafiken tättnar, kryper.  
Den är en trög drake som glittrar.  
Jag är ett av drakens fjäll.  
Plötsligt är den röda solen  
mitt framför vindrutan  
och strömmar in.  
Jag är genomlyst  
och en skrift blir synlig  
inne i mig  
ord med osynligt bläck  
som framträder  
då papperet hålls över elden!  
Jag vet att jag måste långt bort  
tvärs genom staden och sedan  
vidare, tills det är dags att gå ur  
och vandra länge i skogen.  
Gå i grävlingens fotspår.  
Det blir mörkt, svårt att se.  
Där, på mossan, ligger stenar.  
En av de stenarna är dyrbar.  
Den kan förvandla allt  
den kan få mörkret att lysa.  
Den är en strömbrytare för hela landet.  
Allting hänger på den.  
Se den, röra vid den ...

## II. FURTHER IN

On the main road into the city  
when the sun is low.  
The traffic thickens, crawls.  
It is a sluggish dragon glittering.  
I am one of the dragon's scales.  
Suddenly the red sun is  
right in the middle of the windshield  
streaming in.  
I am transparent  
and writing becomes visible  
inside me  
words in invisible ink  
which appear  
when the paper is held to the fire!  
I know I must get far away  
straight through the city and then  
further until it is time to go out  
and walk far into the forest.  
Walk in the footprints of the badger.  
It gets dark, difficult to see.  
In there on the moss lie stones.  
One of the stones is precious.  
It can change everything  
it can make the darkness shine.  
It is a switch for the whole country.  
Everything depends on it.  
Look at it, touch it ...

## III. ELDKLOTTER

Under de dystra månaderna gnistrade mitt liv till bara när jag älskade med dig.  
Som eldflugan tänds och slocknar, tänds och slocknar—glimtvis kan man följa dess väg  
i nattmörkret mellan olivträden.

Under de dystra månaderna satt själen hopsjunken och livlös  
men kroppen gick raka vägen till dig.  
Natthimlen råmade.  
Vi tjuvmjölkade kosmos och överlevde.

## III. FIRE-JOTTINGS

Throughout the dismal months my life sparkled alive only when I made love with you.  
As the firefly ignites and fades out, ignites and fades out—in glimpses we can trace it's flight  
in the dark among the olive trees.

Throughout the dismal months the soul lay shrunken, lifeless,  
but the body went straight to you.  
The night sky bellowed.  
Stealthily we milked the cosmos and survived.

#### IV. MINNENA SER MIG

En junimorgon då det är för tidigt  
at vakna men för sent att somna om.

Jag måste ut i grönskan som är fullsatt  
av minnen, och de följer mig med blicken.

De syns inte, de smälter helt ihop  
med bakgrunden, perfekta kameleonter.

De är så nära att jag hör dem andas  
fast fågelsången är bedövande.

#### IV. MEMORIES LOOK AT ME

A June morning, too soon to wake,  
too late to fall asleep again.

I must go out—the greenery is dense  
with memories, they follow me with their gaze.

They can't be seen, they merge completely into  
the background, true chameleons.

They are so close that I can hear them breathe  
although the birdsong is deafening.

#### V. ROMANSKA BÅGAR

Inne i den väldiga romanska kyrkan trängdes turisterna i halvmörkret.

Valv gapande bakom valv och ingen överblick.

Några ljuslågor fladdrade.

En ängel utan ansikte omfamnade mig

och viskade genom hela kroppen:

"Skäms inte för att du är människa, var stolt!

Inne i dig öppnar sig valv bakom valv oändligt.

Du blir aldrig färdig, och det är som det skall."

Jag var blind av tårar

och föstes ut på den solsjudande piazzan

tillsammans med Mr och Mrs Jones, Herr Tanaka och Signora Sabatini

och inne i dem alla öppnade sig valv bakom valv oändligt.

#### V. ROMANESQUE ARCHES

Inside the huge romanesque church the tourists jostled in the half darkness.

Vault gaped behind vault, no complete view.

A few candle flames flickered.

An angel with no face embraced me

and whispered through my whole body:

"Don't be ashamed of being human, be proud!

Inside you vault opens behind vault endlessly.

You will never be complete, that's how it's meant to be."

Blind with tears

I was pushed out on the sun-seething piazza

together with Mr. and Mrs. Jones, Herr Tanaka, and Signora Sabatini,

and inside each of them vault opened behind vault endlessly.

All poems are used with permission from Tomas Tranströmer and his publisher, Albert Bonniers Förlag AB. All English translations are by Robin Fulton, and are used with his permission. The dates of each poem are listed below.

*Madrigal* and *Romanska bågar*, 1989

*Eldklotter* and *Minnena ser mig*, 1983

*Längre in*, 1973



# NOTES

## **Percussion:**

Five-octave marimba  
Vibraphone  
Crotales  
Gong  
Woodblock  
Bass Drum  
Bass bow for vibraphone, crotales, and gong

## **Accidentals:**

Each occurrence of a note with an accidental is printed with the accidental, even when found more than once within the same measure, unless repeated consecutively. If the affected note is used non-consecutively more than twice in the same measure, it is marked with the accidental in parentheses to indicate that the accidental holds through the entire measure.

## **Harp:**

Pedal diagrams are used in the score. In addition, the names of the specific pedals being changed are indicated below the diagram.

## **Transpositions:**

This score is in C. All instruments are notated at pitch with the exception of contrabass, which sounds one octave lower than written, and crotales, which sound two octaves higher.

## **Notes for individual movements:**

### **I. MADRIGAL**

Much of *Madrigal* is built on a “background” tapestry of freely repeating gestures, over which is laid a “foreground” texture (metered and in a specific tempo). Sometimes an instrument that is part of the background is asked to join the foreground. (This will be well-cued in the parts.) In the score, the wavy line indicating repetition of a background texture usually runs *through* the measure(s) in the foreground texture; players need not do both at once, but should rather take whatever time is necessary out of the background texture to prepare for the foreground gesture, then return to the background texture as soon as the gesture is complete.

### **II. LÄNGRE IN**

*Madrigal* moves *attaca* into *Längre in*. As individual instruments interact in *Madrigal*, so groups of instruments interact later in *Längre in*, beginning at rehearsal letter F. By rehearsal letter I, four groups of 2 or 3 instruments each work as individual units. It is desirable that, while the members of a group remain locked together in their repeated gesture, the tempo of each group diverges slightly (both from the foreground and from the other groups) as each group finds its natural tempo. This forms a texture of compound gestures, which is background to the metered foreground material.

After rehearsal letter J, there is an indication to “gradually lengthen the time between group gestures”. It means exactly that: without changing the tempo of the gesture itself, the time *between* the occurrences of the gesture should increase. This thins the overall texture without changing the energy of each gesture.

As in *Madrigal*, for foreground in-time events notated concurrently with the wavy lines of repeated material, players should simply leave the background texture, play the foreground gestures, then re-enter (with group, of course) background texture.

### **III. ELDKLOTTER**

A central element in this movement is the drone, which consists of harp, contrabass, and often cello. I think of it as a “living” drone: while staying true to the character of its role as a drone, there is improvisational flexibility for the players to create interesting timbres, changes in dynamics, and shifts in intensity. Thanks to Felix Pastór for his explanation of the overtone tremolo on the contrabass (see note on first page of *Eldklotter*).

#### IV. MINNENA SER MIG

An important element of *Minnena* is also a “living” drone, this time for 4-hands piano in the upper registers. Within the tremolo, plenty of variation is encouraged. The indication to for the violin to “follow” the soprano at rehearsal A is quite free—the violinist is free to interpret the soprano’s line and “follow” it in any way s/he chooses, beginning and ending on the pitches indicated. Close following is most effective.

In *Minnena*, there is a gradual layering of textures in different tempi. There is a single tempo for the 4-hands piano texture at the opening; when the soprano and violin enter in a new tempo at rehearsal A, they become foreground, moving the piano texture to the background. Just after rehearsal B, the fl./ob./cl. trio enters at yet another tempo, although this texture (as well as that of the hn/trbn., bass cl., and vc./cb. groups which enter shortly afterward) remains always a background texture.

There are times when the piano plays a gesture (quarter note = 120) which intersects with the foreground texture (quarter note = 56). The first time this occurs is in m. 28; in the right hand of the piano primo part there is a small box around a gesture which is marked quarter note = 120. Time is flowing according to the foreground texture (quarter note = 56); the *starting point* for the material in the box begins in time with the foreground texture, although the gesture itself is played at quarter note = 120. In other words, the starting points for material in boxes are locked into the foreground tempo, while the gestures themselves are played at the tempo indicated.

#### V. ROMANSKA BÅGAR

In m. 70, *Romanska Bågar* makes use of the “tempo in a box” described in *Minnena*. *Romanska Bågar* also includes one section which creates the background tapestry which opens *Madrigal*, in m. 103.

### MEMBERS OF THE ENSEMBLE:

KATHLEEN FLYNN, SOPRANO VOCALIST (CANADA)  
MICHAEL DOUGLAS JONES, BASS VOCALIST (USA)  
MALIN TRAST, FLUTE/ALTO FLUTE (SWEDEN)  
LAURA KARNEY, OBOE/ENGLISH HORN (USA)  
ROBERT EK, CLARINET/BASS CLARINET (SWEDEN)  
CHRISTA VANALSTINE, CLARINET (CANADA)  
ANGELA WILMOT, FRENCH HORN (USA)  
BENJAMIN LANZ, TROMBONE (USA)  
NICOLAS TULLIEZ, HARP (FRANCE)  
LAURA BARGER, PIANO (USA)  
STAFFAN SANDSTRÖM, PIANO (SWEDEN)  
MICHAEL MCCURDY, PERCUSSION (USA)  
AARON PACKARD, VIOLIN (USA)  
WILL MARTINA, CELLO (AUSTRALIA)  
FELIX PASTÓR, CONTRABASS (SPAIN)

## Acknowledgements

**Michael Douglas Jones**, for introducing me to Tomas Tanströmer's magical poetry in 2000, and for asking me to set it for him in the form of a song cycle for bass and piano. Most importantly, for inspiring me to stretch myself and explore new artistic territory and new ways of making work.

**Companion Star, Inc.**, for organizing and funding the workshop sessions in January 2006 (Stony Brook University), January 2007 (The Gateway Theatre, Bellport, Long Island), June 2007 (Engsö Castle, Sweden), and January 2008 (Bellport, Long Island), which have made it possible to explore and develop an effective way of creating material using improvisation, feedback, and equal artist involvement.

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**Anton**, for taking me sailing in Denmark.

**My family**, for their constant support and love.

# FÖR LEVANDE OCH DÖDA

BASED ON FIVE POEMS BY TOMAS TRANSTRÖMER

MUSIC BY  
ELLEN LINDQUIST

SCORE IS IN C

## 1. MADRIGAL

LIVELY, GENTLE, GREEN

The musical score is divided into two systems. The first system includes parts for Alto Flute, Clarinet 1, and Violin. The second system includes parts for Alto Flute, Clarinet 1, Clarinet 2/Bass Clarinet, Harp, Piano (inside), Percussion (Vibes/Marimba), Violin, Viola, and Cello. The score includes various performance instructions such as *freely*, *mp*, *p*, *pizz.*, and *gl.*. The Percussion part includes the instruction "Vibes/Marimba freely introduce gradually, but then play in any order". The Cello part includes the instruction "freely" and notes with accidentals.

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MADRIGAL • LINDQUIST

**A**

1

ALTO FL.

CL. 1

CL. 2/  
BASS CL.

HP

PNO

PNO (INSIDE)

PERC.

VN

VC.

CB.

The musical score is for a piece titled "MADRIGAL" by Lindquist, page 2. It features a variety of instruments: Alto Flute, Clarinet 1, Clarinet 2/Bass Clarinet, Harp (HP), Piano (PNO), Piano (INSIDE), Percussion (PERC.), Violin (VN), Viola (VC), and Cello (CB). The score is in 3/4 time and includes a section marked "A" starting at measure 1. The Harp part has dynamics of *f*, *mp*, *mf*, and *f*, with a tempo marking of  $\sim 120$  and articulations like *f* accents and slurs. The Piano part has dynamics of *f*, *mp*, *mp*, and *f*, with a tempo marking of  $\sim 120$  and a *freely* section. The Percussion part uses Vibes and is marked *p*, with instructions for "bowed" and "return to initial texture". The Cello part has a *pizz. snap!* instruction and a dynamic of *f*, with a "return to initial texture" instruction and "(arco)" marking.

**B** (♩ = 120)

7

SOP. *mp*  
Jag ärv-de en mörk skog

BASS *mp*  
en mörk skog

ALTO FL.

CL. 1

CL. 2/  
BASS CL.

HP *mf* *mf*

PNO  
(*sc.*)

PNO (INSIDE)

PERC. (Vibes) *sim.*  
*n*

VN

VC.

CB. *pizz. sim.*  
*mf*

MADRIGAL · LINDQUIST

18

SOP. *mp*  
dit jag säl - lan går.

BASS *mp*  
en mörk skog

ALTO FL.

CL. I *mf*  $\sim 120$

CL. 2/  
BASS CL.

HP *f* *mf* *f*

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

PNO (INSIDE)

PERC. Vibes bowed *p* *sim.* bowed *p*

VN

VC.

CB. *pizz.* *sim.* *mf*

27

SOP. *p* Jag ärv - de en mörk skog *mf* Men det kommer en

BASS en

ALTO FL.

CL. I *n* return to initial texture

CL. 2/  
BASS CL.

HP *sfz p* *mf* *mf*  
(E#) (D# F#)

PNO *p* *f* *mp* *f*  
3 5:3 8va 5:3

PNO (INSIDE)

PERC. (Vibes) Bass Drum *mp* *p* *mp*  
(rim) 3 3 3

VN

VC.

CB. *f* *sim.*  
snap! pizz.



**C** (♩ = 120) *rit.*

34 *f* *n*

SOP. dag - när de dö - da och le - van de by ter plats.

BASS dag - när de dö - da och le - van de by ter plats.

ALTO FL. *mf* *n*

CL. 1 *mf* *mf* *n*

CL. 2/  
BASS CL. *mf* *n*

HP *f* *mp*

PNO *f* *8va* *3*

PNO (INSIDE) *mf* *n*  
unmeasured tremolo, slowing

PERC. *mf* *p*  
~72 (B.D. solo, indep. tempo from others)  
improvise using similar material  
shift solo texture to background, simplify  
Speak use natural speech rhythm *mf*

VN *f* *p*

VC. *f* *p*

CB. *arco* *f* *p*

The

**NOTE:**

Instrumentalists other than percussion and clarinet 2 divide into two roughly equal sections. Group 1 responds in Swedish to Cl. 1, Group 2 in English to the percussionist. Languages other than Swedish and English may be used as well. Each individual "responds" in a softer voice than the leader, and using a repeated word, two words, even the whole phrase. Repeat until speaker begins the next phrase, although there is never a need to cut a phrase short; overlap here is fine. At end, diminuendo to *niente* during soprano's line "På samma sätt finns någonstans".

40 D  $\text{♩} \sim 72$

**SOP.** *mp* *n* *mp*  
The dead and the

**BASS** *mp* *n* *mp*  
The dead and the

**ALTO FL.** begin spoken texture (see note)

**CL. 1** *p* *n* begin spoken texture (see note)

**CL. 2/ BASS CL.** use natural speech rhythm  
Speak *mf*  
Då sät-ter sig sko gen i rö-rel se. Vi är in-te u-tan hopp.

**HP** begin spoken texture (see note)  $(C_4 E_4 F_4)$  *mf*  $(D_4 G_4 A_4)$

**PNO** begin spoken texture (see note) unmeasured tremolo (using single notes) *p* *p*

**PNO (INSIDE)** begin spoken texture (see note)

**PERC.** (BD)  
wood will be set in mo tion. We are not with out hope.

**VN** *n* begin spoken texture (see note)

**VC.** *n* begin spoken texture (see note)

**CB.** *n* begin spoken texture (see note)

MADRIGAL • LINDQUIST

46 (♩. ~ 72)

SOP. *mp* *gl.*  
liv - - - ing change

BASS *mp* *gl.*  
liv - - - ing change

ALTO FL. (spoken texture)

CL. 1 *sfp* *mf* *n* (spoken texture)

CL. 2/  
BASS CL. *sfp* *mf* *n*  
svå - ra - ste brot - ten

HP *sfp* *mf* *n* (spoken texture)  
*mf* (E<sub>4</sub> F<sub>4</sub>)

PNO *p* (spoken texture)

PNO (INSIDE) (spoken texture)

PERC. (BD)

VN *sfp* *mf* *n* (spoken texture)

VC. *sfp* *mf* *n* (spoken texture)

CB. *sfp* *mf* *n* (spoken texture)

The most se-ri-ous crimes will re - main un solved

SOP. *n*  
plac - es.

BASS *n*  
plac - es.

ALTO FL. (spoken texture)

CL. 1 (spoken texture) *p*

CL. 2/  
BASS CL. *p*  
fö - blir oupp - kla - ra de trots in sats av män ga po - li - ser.

HP (spoken texture)

PNO (spoken texture) *mf*  
*5*  
*And.*

PNO (INSIDE) (spoken texture)

PERC. (BD)

in spite of the ef-forts of many police-men.

VN *pp*  
(spoken texture)

VC. (spoken texture) *n* *pp*

CB. (spoken texture)

€ ♩ ~100

55

SOP. *mp*  
På sam-ma sätt finns nå-gon-stans i vå-ra liv en stor

ALTO FL. (spoken texture) end speaking

CL. 1 *mf* *p*<sub>subito</sub> *n*

CL. 2/  
BASS CL. *mf* *p*<sub>subito</sub> *n*

HP (spoken texture) (D<sub>4</sub> C#) end speaking *freely* *sfp* *pp*

PNO (spoken texture) *sfp* end speaking

PNO (INSIDE) (spoken texture) *freely* *sfp* *p* end speaking

PERC. (BD) Vibes *freely* *pp*

VN finger pitch *gl.* *sfp* *pp* *freely*

VC. (spoken texture) end speaking *freely* *gl.* *gl.* *pp*

CB. (spoken texture) end speaking *sfp* *pp*

*poco accel.* **F** TEMPO I ♩ = 120

60

SOP. *oupp- kla rad* *kär - lek.* *kär - - - - lek*

BASS *Jag ärv - de en mörk skog*

ALTO FL. *ppp*

CL. I *n < ppp*

CL. 2/ BASS CL. *n < mp > n* TO BASS CL.

HP *mp* *mf* *mp* *mf* (C<sub>4</sub> A<sub>4</sub>) (A<sub>4</sub>)

PNO *p* *mf* 5

PNO (INSIDE)

PERC. *mp* Cr.

VN *ppp*

VC. *ppp*

CB. *n*

66

SOP. *mp* men i -

BASS en mörk skog, *mp* men i -

ALTO FL. **LIVELY, GENTLE, GREEN**  
*freely mp*

CL. 1 **LIVELY, GENTLE, GREEN**  
*freely mp*

CL. 2/  
BASS CL. **BASS CL. LIVELY, GENTLE, GREEN**  
*freely mp*

HP **LIVELY, GENTLE, GREEN**  
*freely mp*

PNO *mp*

(Pia.)

PNO (INSIDE) **LIVELY, GENTLE, GREEN**  
inside piano introduce gradually, but then play in any order  
*freely mp*

PERC. **LIVELY, GENTLE, GREEN**  
Vibes bowed *p* *Ln.*  
Vibes/Marimba mallets introduce gradually, but then play in any order  
*freely mp*

VN **LIVELY, GENTLE, GREEN**  
*freely mp*

VC. **LIVELY, GENTLE, GREEN**  
*freely mp*

CB. *mp*

G

7<sup>o</sup> *mf*

SOP. *mf*

BASS *mf*

ALTO FL. *mf*

CL. 1 *mf*

CL. 2/  
BASS CL. *mf*

HP *mf*

PNO *mf* *mf*

PNO (INSIDE) *mf*

PERC. *mf*

VN *mf*

VC. *mf*

CB. *mf*

- dag - går jag i-en an - nan skog, den lju - - - sa.

- dag - går jag i-en an - nan skog, den lju - - - sa.



H  $\text{♩} \sim 100$

76 *mf* *f* *mp* *mp*

SOP. *mf* *f* *mp* *mp*

le - van - de som sjun - ger vif - tar och kry - per! Det är vår och

BASS *f* *mp*

som sjun - ger sling - rar och kry - per!

ALTO FL. *mf* *n* *mp* breathe as needed

CL. 1 *mf* *n* *mp* breathe as needed

CL. 2/  
BASS CL. *mf* *n* *mp* breathe as needed

HP *f* *mp*

PNO *mp* *f* *p*

PNO (INSIDE) damp

PERC. Mar. *mf* *n*

VN *mf* *n* *mp* breathe as needed

VC. *mf* *n* *mp* breathe as needed

CB. *mf* *n*

82

SOP. *mf*  
 luf - ten är my - - - cket stark. ex - a - men

BASS *mf*  
 Jag har ex - a - men

ALTO FL.

CL. I

CL. 2/  
 BASS CL.

HP *mf* *f*  
 (F<sub>4</sub> A<sub>4</sub>)

PNO *mf*

PNO (INSIDE) *mf*  
 inside piano  
 improvise freely, any order

PERC. (Mar.) *mp*

VN

VC.

CB. *mf*

87

SOP.

BASS

ALTO FL.

CL. 1

CL. 2/  
BASS CL.

HP

PNO

PNO  
(INSIDE)

PERC.

VN

VC.

CB.

*n*

*f*

*mf*

*f*

*mf*

*f*

*f*

*f*

*pizz.*

*f*

från glöm - skans u - ni - ver - si - tet och är li - ka tom - hänt som

(C<sub>2</sub>)

(Mar.)

free tremolo using all pitches

5

3

5:2

*accelerando* -----

*attaca*

91

**BASS**  
skjor - tan på tvätt - stre - cket.

**ALTO FL.**  
*ff* *molto*

**CL. 1**  
*ff* *molto*

**CL. 2/  
BASS CL.**  
*ff* *molto*

**HP**  
*f* *f* *molto*

**PNO**  
*f* *f* *molto*

**PNO (INSIDE)**  
*ff* *molto*

**PERC.**  
*ff* *mp*  
BD rim  
use stick of BD beater  
Bass Drum

**VN**  
*ff* *molto*

**VC.**  
*ff* *molto*

**CB.**  
*ff*



# II. LÄNGRE IN (FURTHER IN)

♩ ~120

ALTO FLUTE *ff*

OBOE/ENGLISH HORN *ff* (multiphonic)

CLARINET 1 *ff* (multiphonic)

BASS CLARINET *ff* (multiphonic)

HORN *ff*

TROMBONE *ff*

HARP *mf*  
*ff* (Db, Cb, Eb, Ab)  
 "forest" slowing, thinning  
 free tremolo using all pitches

PIANO *ff*  
*mf*  
 (arco)

INSIDE PIANO *ff* *mf*  
 freely pluck pitches inside piano  
 "forest" slowing, thinning

PERC. *sfz* *mf* *sfz* *mf* *mf*<  
 Bass Drum (rim)

VIOLIN *ff* *mf*  
 "forest" slowing, thinning  
 pizz. freely

CELLO *ff* *mf*  
 "forest" slowing, thinning  
 pizz. freely

BASS *ff*  
 arco

A

6 *mf*

BASS Pa

ALTO FL. *ff* *f*

OB./ ENG. HN *ff* *f*

CL. I *ff* *f*

BASS CL. *ff* *f*

HN *ff* *f*

TRBN. *ff* *f*

HP *slowing...*

PNO *ff*

INSIDE PNO *slowing...*

PERC. (BD) *sfz* *sfz* *f*

VN *slowing...*

VC. *slowing...*

CB. *ff* *f*

12

BASS

sto - ra in - far - ten till stad - den

ALTO FL. *mp*

OB./ ENG. HN *mp*

CL. I *mp* *mf* *n*

BASS CL. *mp*

HN *mp*

TRBN. *mp*

HP *n*

PNO *mf* *See ad lib.*

INSIDE PNO *n*

PERC. (BD) *mp*

VN *n*

VC. *n*

CB. *mp*



17

*mf* *mp*

BASS

da so - len står lågt. Tra-fi ken tät nar, kry per.

ALTO FL.

OB./ ENG. HN

CL. I

BASS CL.

HN

TR.BN.

PNO

PERC.

CB.

*mf* *n* *mp* *p* *p* *mf* *n* *p* *mf* *n*

TO ENGLISH HORN

(BD)

3 5

Sea Sea

**B**

24

**BASS** *f* *mp*  
 Den är en trög dra-ke som glit-trar Jag är ett av dra-kens fjäll.

**ALTO FL.** *sfmp* *p*

**OB./ ENG. HN** *sfmp* *p*

**CL. I** *sfmp* *p*

**BASS CL.** *sfmp* *p*

**HN** *sfmp* *p*

**TRBN.** *sfmp* *p*

**PNO** *f* *mp* *ff*

**PERC.** Vibes bowed *mf* Crotales *mp*

**CB.** *sfmp* *p*

28 *mf*

BASS  
Plöts - ligt är den rö - da so - len

ALTO FL.  
*f mp p*

OB./ ENG. HN  
*f mp p*

CL. I  
*f mp p*

BASS CL.  
*f mp p*

HN  
*f mp p f*

TRBN.  
*f mp p*

HP  
(D<sub>4</sub> C<sub>4</sub> B<sub>3</sub> E<sub>3</sub> G<sub>3</sub> A<sub>3</sub>)

PNO  
*mf ff mp*

PERC.  
Bass Drum *mp* Cr. mallets *mf*

CB.  
*f mp p*

33 *mf* *rit.*-----  
*n*

BASS  
mitt fram - för vin - dru - tan och ström - mar in

ALTO FL.

OB./  
ENG. HN

CL. I

BASS CL.

HN  
*p* *mf*

TRBN.

HP  
*mp*

PNO

PERC.  
Bass Drum *f* *p*

CB.

**C** LUSH  $\text{♩} \sim 50$

38

**BASS**  $\text{mp}$  Jag är ge nom - lyst och en skrift

**CL. I**  $p$   $n$

**BASS CL.**  $n$   $\text{mp}$

**HN**  $n$

**HP**  $mf$   $\text{mp}$   $< mf >$   $mp$

**PNO**  $f$   $mp$   $p$

**PERC.** Mar.  $f$   $p$   $mp$   $mp$

**VN** arco  $p$   $mf$   $mf$   $p$

**VC.** arco  $p$   $mf$   $mf$   $p$

**CB.**  $p$   $mf$   $mf$   $p$

43

BASS

blir syn - lig in - ne i

ALTO FL.

CL. I

BASS CL.

HP

PNO

PERC.

VN

VC.

CB.

*p* *pp* *mp* *mf* *n*

(D<sub>2</sub> C<sub>2</sub>) (C<sub>2</sub> F<sub>2</sub> F<sub>2</sub>)

(Mar.)

normale

D

46 *mf*

BASS *mp*

ALTO FL.

OB./ENG. HN *mp* *p*

CL. I *mp* *n*

BASS CL. *mp* *n* *p*

HP *f* *mp*

PNO *mf* *p* *mp* *p* *mp*

PERC. (Mar.) *mf* Vibes mallets *p* Crotales *Lu.* *p* Vibes *p* Mar. *mp*

VN *n* *p*

VC. *pizz.* *mp*

CB. *pizz.* *mp*

mig ord med o - syn - ligt bläck som

51

**BASS** fram - trä - de då pap - pe-ret hålls ö - ver el - - - den! *f*

**ALTO FL.** *mp* *p* *mf*

**OB./ ENG. HN** *p* *mf*

**CL. I** *mp* *mf*

**BASS CL.** *mp* *mp* *p* *mf*

**HN** *p* *mf*

**TR.BN.** *p* *p* *mp*

**HP** *f*

**PNO** *mf*

**INSIDE PNO** *pizz.* *mf*

**PERC.** (Vibes) *mf*

**VN** *p* *mf*

**VC.** *f*

**CB.** *f*



Ε SLIGHTLY FASTER  $\text{♩} \sim 60$

55

BASS

ALTO FL.

OB./ ENG. HN

CL. I

BASS CL.

HN

TRBN.

PNO

INSIDE PNO

PERC.

VN

*n*

*mp* >

*mp* >

*mp* >

*mp* >

*mf*

X=damp string

Cr. bowed

*n* *ppp*

*n*

F

62

ALTO FL. *sfz* *n*

OB./ ENG. HN *sfz* *n*

CL. I *sfz* *n*

BASS CL. *mp* *mp* *mp* *mp* *mp*

HN *mp* *mp* *mp* *mp*

TRBN. *mp* *mp* *mp* *mp*

HP (D<sub>5</sub> G<sub>5</sub> B<sub>5</sub> E<sub>6</sub> G<sub>6</sub> A<sub>6</sub>) use fingernails *mf* PDLT (près de la table)

PNO *sfz*

INSIDE PNO

PERC. (Cr.) Bass Drum (pedal) *sfz* 5 *Ln*

VN *sfz* *n*

VC. arco *sfz* *n*

CB. arco *sfz* *n*

G

69 *mf*

BASS

Jag vet att jag mås - te långt bårt

ALTO FL.

OB./ENG. HN

CL. I

BASS CL.

HN

TRBN.

HP

PNO

INSIDE PNO

PERC.

Bass Drum 5

VN

VC.

CB.

*sfz* *n* *mf* *f* *mp* *mf* *sfz* *p* *mf* *sfz* *n* *p* *mf* *sfz* *n* *p* *mf* *sfz* *n* *p* *mf*



79

**BASS** *mp* *mf*  
 tvärs — ge-nom sta - den och sedan(s'an) vi - da - re, —

**ALTO FL.** *mp*

**OB./ ENG. HN** *mp*

**CL. I** *mp*

**BASS CL.** *mp* *mp* *mp*

**HN** *mp*

**TRBN.** *mp*

**HP** *mf* normale use fingernails PDLIT (près de la table) *mf*

**PNO** *mp* *mf*

**INSIDE PNO**

**VN** *mp* *mf*

**VC.** *mp* *mf*

**CB.** *mp* *mf*

83

1

*♩. ~ 60 (♩. = ♩)*  
*mp*

BASS

tills det/är(d'är) dags att gå ur

ALTO FL.

*mp*

OB./ENG. HN

*mp*

CL. I

*mp*

BASS CL.

*mp*

HN

*mp*

TR.BN.

*mp*

HP

*mf*

PNO

*mf*

INSIDE PNO

*mf*

PERC.

*♩. ~ 60 (♩. = ♩)*  
Vibes bowed  
*p*

VN

*n*

VC.

*n*

CB.

*n*

*mp*

alto fl., Eng. hn, cl.:  
Keep tempo together within group, but allow group tempo to diverge from singer and all other instrumental groups.

bass cl. and harp:  
Keep tempo together within group, but allow group tempo to diverge from singer and all other instrumental groups.

hn, trbn, inside pno:  
Keep tempo together within group, but allow group tempo to diverge from singer and all other instrumental groups.

bass cl. and harp:  
Keep tempo together within group, but allow group tempo to diverge from singer and all other instrumental groups.

hn, trbn, inside pno:  
Keep tempo together within group, but allow group tempo to diverge from singer and all other instrumental groups.

vc. and cb.:  
Keep tempo together within group, but allow group tempo to diverge from singer and all other instrumental groups.

89

ALTO FL.

OB./ ENG. HN

CL. I

BASS CL.

HN

TR.BN.

HP

PNO

INSIDE PNO

PERC.

VN

VC.

CB.

*rit.* -----

93 *mp* *mf*

BASS och van - dra län - ge i sko - gen. Gå i gräv - lin gens fot - spår. —

ALTO FL. *p* *mf*

OB./ ENG. HN *p* *mf*

CL. I *p* *mf*

BASS CL. *p* *mf*

HN *p* *mf*

TRBN. *p* *mf*

HP *mf* *mf* (D<sub>b</sub>, B<sub>b</sub>, E<sub>b</sub>)

PNO *mf* *mf*

INSIDE PNO *mf*

PERC. Cr. bowed *p* Vibes bowed *p* Cr. bowed *p* *mf*

VN arco *mp* *mf*

VC. *mf*

CB. *mf*



99

**J**  $\text{♩} \sim 50$

**BASS**

**ALTO FL.** gradually lengthen time between group events *pp*

**OB./ENG. HN** gradually lengthen time between group events *pp*

**CL. I** gradually lengthen time between group events *pp*

**BASS CL.** gradually lengthen time between group events *pp*

**HN** gradually lengthen time between group events *pp*

**TRBN.** gradually lengthen time between group events *pp*

**HP** *ff* *mf* gradually lengthen time between group events *pp*

**PNO** *ff* *mf*

**INSIDE PNO** gradually lengthen time between group events *pp*

**PERC.** Mar. *f* *n* Vibes bowed *p* *Lr.*

**VN** *mp* *n*

**VC.** gradually lengthen time between group events *pp*

**CB.** *pizz.* *f* gradually lengthen time between group events *pp*

K

106

SOP. *p* det blir mörkt,

BASS *p* blir mörkt,

ALTO FL.

OB./ ENG. HN

CL. I

BASS CL.

HN

TRBN.

HP *mp* (D<sub>4</sub>) return to initial texture

PNO *f* *mp*

INSIDE PNO

PERC. Cr. brass mallets *pp* *p* Vibes bowed

VC.

CB.

L

114

SOP. svart att se. Där, på mos-san, lig-ger ste - nar.

BASS blir mörkt.

ALTO FL.

OB./ ENG. HN

CL. I

BASS CL.

HN

TRBN.

HP *mp* *mf* sim. (D<sub>4</sub> B<sub>4</sub>)

PNO *mf* *p* *mf*

INSIDE PNO

PERC. Cr. mallets *p* Vibes bowed *p* *ln.* bowed *p*

VN *mp* *mf* pizz.

VC.

CB.



123

SOP. *f* En av de ste - - - - - nar-na är *p* dyr - - - - - bar. *n*

BASS *mf* PARLANDO Den kan för - van - dla allt den kan få

ALTO FL.

OB./ ENG. HN

CL. I

BASS CL.

HN *n*

TRBN. *n*

HP *f* *mf* *mp* sim.

PNO *f* *mp*

INSIDE PNO *n*

PERC. (Vibes) *p* bowed *pp* bowed *loco*

VN *f* *mp*

VC. *f* pizz. *n* return to initial texture

CB. *mf* *n* return to initial texture *n*

129

BASS

mör - kret att ly - sa. Den är en ström bry ta - re för he - la lan - det.

BASS CL.

HP

PNO

(Vibes)

PERC.

(Vibes) bowed

*pp*

*Ln*

*n*

*n*

134

BASS

All - ting häng - ar på den. Se den, rö ra vid den...

PNO

(Vibes)

PERC.

*Ln*

*Ln*

# III. ELDKLOTTER (FIRE-JOTTINGS)

**HARP**  
*pp* Continue F drone, occasionally adding E# into tremolo for variation. *sfz*

**PIANO**  
*sfz* (on beat)

**PERC.**  
 Gong bowed *p* *mp* *mf* Vibes bowed *mf* Gong bowed *p~f* (vary freely, following sound)

**VIOLIN**  
*sfz* *sul pont.*

**CELLO**  
*sfzp* *sfzp*

**BASS**  
*pp* see note

**NOTE FOR BASS AND CELLO:** Vary drone occasionally by playing overtone tremolo. The diamond-shaped notehead indicates the location of the node to be fingered. (Considering that the effectiveness of some harmonics is unpredictable, in case the given pitch does not sound performers should simulate the effect by bowing the notated pitch *sul ponticello*.) A more interesting overtone series can be produced by moving the bow slightly up and down the strings.

**CL. 2**  
*n* *mf*

**HP**  
*sfz*

**PNO**  
*sfz* (on beat)

**PERC.**  
 (Gong) *mp* Vibes bowed

**VN**  
*sfz* *sfzp* *sul pont.*

**VC**  
*sfzp* *sfzp* *sul pont.*

**CB**

**A** ♩ = 50

16

SOP. *p* Ah *n*

CL. 2 *n* *p* *mp* *n* *pp*

HP *p* *pp*

PERC. (Vibes) *n* Woodblock Bass Drum (rim) *pp* *p* *n* BD rim *pp* *p* *mp* WB

CB. *p* *pp*

23

SOP. *p* Ah *n* *p* dys - - - tra

CL. 2 *mp* *n* *p* *n*

HP

PERC. WB BD rim *mp* WB BD rim *p* *mp* BD rim *n* *mp* *n*

CB.

28

SOP. *mp* *mf*  
dis - mal through - out the dis - mal months

CL. 2 *mp* *n* *p* *mf* *n* *p*

HP *mp*

PERC. WB *mf* WB *p* *mf*

VC. *pp* *p* see m. 4 for note about overtone tremolo

CB. *p*

33

SOP. *mp* *mf* *n*  
through-out the dis - mal months

CL. 2 *mf* *n* *n* *mp*

HP *pp*

VC. *pp*

CB. *pp*



**B**

38 *p* < *mf* > *p* *mf* >

SOP. My life spar - kled on - ly when — my life spar-kled on - ly when

CL. 2 *n* *n* *mp* *n*

HP

PERC. WB *n* < *mp* > *n*

VC.

CB.

42 *p* > *mp* > *mf* >

SOP. dis - - mal — dis - mal — my life spar - kled my life

CL. 2 *p* < *mp* > *n* *p* < > *p* < *mf* >

HP

PERC. Crotales bowed *p* < *mp* > *p* < *mp* >

VC.

CB.

slow -> fast

C

46 *mf* *p*

SOP. spar - kled on - ly when I made love with — you. — with — you —

CL. 2 *mf* *p*

HP *p* *pp*

PERC. WB *n* < *mp* *n* Crotales bowed *pp*

VC.

CB.

*poco più mosso* *poco rit.* *♩=50*

50 *p* *mp* *pp* *p*

SOP. with with with you with you my life spar - kled

CL. 2 *mp* *n* *mp* *n* *p*

HP

PERC. (Cr.) *Ln.* *pp*

VC. *n*

CB.

54

SOP. *with — with — with with you — with with with — with you — Ah —*

CL. 2 *n p*

HP

PERC. (Cr.) *ln. pp ln. ln.*

CB.

**D** TEMPO I  $\text{♩} \sim 88$

58

SOP.

CL. 2 *n*

HP *sfz mf faster slowing..*

PNO I *(on beat) sfz*

PERC. *Vibes bowed mf ln. ln. WB faster slowing.. n < mf n*

VN *sul pont. sfz sfz < > sfz*

VC. *sfzp sfzp sfzp*

CB.

63  $\text{♩} \sim 60$

HP

PERC. Vibes partially damped, hard mallets

VN *norm.* *pp* *mp* *n* *pp* *mp* *n* *pp* *mp*

VC.

CB.

67

HP

PERC. WB

VN *n* *mp* *mp* *p* *mp* *mp* *mp*

VC.

CB.

72

HP

PERC. Vibes bowed

VN *ppp*

VC.

CB.

76

HP

PERC. (Vibes) *ln* Crotales bowed *ad lib.* *pp*

VN *mp* *n* *mp* *n*

VC. *p*

CB. *p*

79

BASS *p* *mp* *p*

As the fi - re - fly - ig - nites, fades out

HP

PERC. (Cr.)

VN *pp* *mp* *n*

VC.

CB.

€

82

BASS

As the fi - re - fly ig - nites, fades out ig-nites, fades

HP

PERC. (Cr.)

VN

VC.

CB.

86

BASS

out

HP

PERC. WB > slowing...

VN

VC.

CB.

90

HP

PERC.

VN

VC.

CB.

*pp*

*n*

*mp*

*n*

*mp*

*n*

*p*

*n*

WB

slowing...

Detailed description: This system contains measures 90 through 93. The HP part features a piano accompaniment with a *pp* dynamic. The PERC part has a wood block (WB) with dynamics *n*, *p*, and *n*, and a 'slowing..' instruction. The VN part has a melodic line with dynamics *mp* and *n*, and a '7' fingering. The VC and CB parts provide a steady bass line.

94

**F**

BASS

HP

PERC.

VN

VC.

CB.

*mp*

*p*

*mp*

in glimp - ses

As the fi - re - fly - ig - nites,

Crotales bowed *ad lib.*

*pp*

*sfp*

*mp*

*mp*

*n*

*n*

Detailed description: This system contains measures 94 through 97. The BASS part has lyrics: 'in glimp - ses' and 'As the fi - re - fly - ig - nites,' with dynamics *mp*, *p*, and *mp*. The HP part has a piano accompaniment. The PERC part features crotales bowed *ad lib.* with a *pp* dynamic. The VN part has a melodic line with dynamics *sfp*, *mp*, and *n*, and '6' and '3' fingerings. The VC and CB parts provide a steady bass line.

98 *p*

BASS *p*

fades out ignites, fades out— in

HP *p* *pp*

PERC. *mp* WB

VN *mp* *mf* *n* *mp* *n*

VC. *p* *pp*

CB. *p* *pp*

103 *mp*

BASS *mp*

glimp - ses we can trace its flight in the

HP

PERC. Vibes partially damped, hard mallets *n* *mp* *n*

VN *sfp* *n* *mp* *n*

VC.

CB.



108

**BASS**  
*mf*  
 dark a - mong the o - live trees \_\_\_\_\_ the o - live

**HP**  
*mp* *pp*

**PERC.**  
 faster → *WB* ← slowing..  
*n* *mf* *n*

**VN**  
*mp* *n*

**VC.**

**CB.**  
*n*

**G** **TEMPO I**  $\text{♩} \sim 88$

115

**BASS**  
 trees \_\_\_\_\_

**HP**  
*sfz* (G<sub>b</sub>) *mf*

**PNO I**  
 (on beat) *sfz*

**PERC.**  
*mf* *L.N.* *Gong* soft beaters *L.N.* gently circle metal beater on vibrating gong *L.N.*  
*n* *mf* *mp*

**VN**  
*sul pont.* *sfz* *sfz* < >

**VC.**

**CB.**  
*sfzp* *sfzp* *n* *mp* *pp* *gl.* *mp*

122

HP

release E pedal up slightly (lowering pitch), just enough to create an intense buzzing vibration (indicated by wavy line).

PERC.

Mar. hard mallets

improvise using these pitches: light, short, strong, rhythmic, upper-register gestures

VC.

CB.

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

128

SOP.

*mf* percussive

through out the dis-mal months

HP

gradual pedal glissandi with buzzing

norm. *p*

PERC.

(Mar.)

*p*

VC.

*mf* *p* *n* *sul pont.* *pizz.* *snarl!* *sfz*

CB.

*mf* *p* *mf* *p*

131

SOP.

*mf* *p*

through out the dis - mal months the

BASS

*mf*

the soul lay shrun-ken life - less

HP

*f* gradual pedal glissandi with buzzing

*p*

PERC.

(Mar.)

*p*

VC.

*arco* *p* *sul pont.* *mf* *mp* more bow pressure

CB.

*pizz.* *sfz*

134

SOP. *mf*  
soul lay shrun-ken life-less Through out the dis-mal months

BASS *mf*  
the soul lay shrun-ken

HP *mp*  
gradual pedal glissandi with buzzing

PERC. (Mar.) *mf* *p*

VC. *mf* *pp* *mf* *p*  
(sul pont.) less bow pressure → norm. sul pont. 6 5 norm.

CB. arco *pp* *mf* *p*  
sul pont. pressure → more bow → less bow pressure → norm.

137

SOP. *p*  
the soul lay shrun-ken life-less

BASS  
life less

HP *p* *pp* *sfz*

PNO I (on beat) *sfz* *sfz*

PERC. (Mar.) *n* *f* *f*  
Crotales mallets > WB >>>>

VN *sfz* *sfz*  
sul pont. >

VC. pizz. *sfz* *f* arco *p* *n* *sfzp* *sfzp*

CB. *mf* *pp*  
sul pont. 6 5 norm.

141 *rit.* ..... ♩  $\sim 60$   
*mp*

SOP. Through-out the dis - mal months the soul the

FL. *mp* *n*

OB. *mp* *n*

CL. 1 *mp* *n*

CL. 2 *mp* *n*

HN *mp* *n*

TRBN. *mp* *n*

HP *n*

PNO I *sfp* *f*

PERC. WB *n* *< mp >* *n*

VN *sfp* *f*

CB. *n*

145 *poco più mosso* *rit.* ..... ♩ 60

SOP. *mp*  
soul the soul lay shrun-ken life-less,

BASS *mp*  
lay shrun-ken life-less,

CL. 2  
*n* < *mp* > *n* *mf*

PNO I  
*ppp*  
8va move on these pitches:  
short, quick gestures WB?

150 *accel.* ..... ♩ 88

SOP. *f*  
bel lowed, The night sky bel - lowed,

BASS *mf* *f*  
but the bo - dy went straight to you.

CL. 2  
slow --> fast  
*p* *mf* *sfp* > *n*

HP  
*sfz* (E<sub>b</sub>) *sfz*

PNO I  
*sfz mp* (on beat) *mf*

PERC.  
BD *p* < *f* > *mf*  
Crotales bowed

VN  
*sul pont.* *sfp* < *sfp* > *f* *n*  
arco pizz.

VC.  
pizz. *sfz* arco *sfz*

CB.  
*sfmp*

157 *ff*

SOP. *bel - - - lowed.*

FL. *f p f*

OB. *f p f*

CL. 1 *f p f*

CL. 2 *f p f*

HN *f p f*

TRBN. *f p f*

HP *n ff p subito*

PNO *f*

PERC. (Cr.) *ln. f Mar. p f*

VN *f p f*

VC. *f p f*

CB. *f p f*

**K**  $\text{♩} = 60$

166

SOP. *whisper* *mp* parlando  
Steal - thi - ly Steal - thi - ly

BASS *whisper* *p* parlando *p*  
Steal - thi - ly Steal - thi - ly Steal - thi - ly Steal -

FL. *whisper*  
Steal - thi - ly

OB. *whisper*  
Steal - thi - ly

CL. 1 *whisper*  
Steal - thi - ly

CL. 2 *whisper*  
Steal - thi - ly

HN *whisper*  
Steal - thi - ly

TR.BN. *whisper*  
Steal - thi - ly

HP  
continue broken chord texture with these pitches

PNO 1 *whisper*  
Steal - thi - ly

PNO 2  
*Piano Secondo: whisper into piano, same rhythm as Piano Primo*  
(*rec.*)

PERC. *Vibes bowed*  
*p*  
(Mar.) *whisper*  
Steal - thi - ly

VN *whisper*  
Steal - thi - ly Steal - thi - ly Steal - thi - ly

VC. *whisper* Steal thi ly

CB. *whisper* Steal thi ly

170

SOP. *whisper* *parlando*  
Steal - thi - ly Steal - thi - ly we milked Steal - thi - ly we

BASS  
- thi - ly - we milked the cos mos -

FL.

OB.

CL. 1

CL. 2

HN

TRBN.

HP

PNO 1

PNO 2

(~~Co.~~)

PERC. *Woodblock*  
Bass Drum (rim) *pp* < *p* > *n*

VN *p* < *mp* > *n* *p* < *mp* >

VC.

CB. (continue to whisper only) *n*



L *poco più mosso*

175

SOP. *milked the cos - mos*

BASS *and sur - vived.*

FL. *slowly walking offstage...*

OB. *slowly walking offstage...*

CL. 1 *p mp*

CL. 2 *p mp*

HN *slowly walking offstage...*

TRBN. *slowly walking offstage...*

HP *mp*  
(G♭)

PNO 1 *mp*  
PNO 2 *(on beat)*

PERC. *Vibes bowed Ln p*

VN *n < p n*  
*sul pont. sfz > sfz >*

VC.

CB. *sfzp sfzp*

*poco rit.* ..... *♩* 50

181 *attaca*

SOP. *my life spar - kled*

CL. 1 *n p n*

CL. 2 *slowly walking offstage...*  
*mp n p n*

# IV. MINNENA SER MIG (MEMORIES LOOK AT ME)

**FURIOUSLY** ♩  $\sim 120$

**PIANO PRIMO**

...fast fågelsången bedövande  
(...although the birdsong here is deafening.)

*f*

*8va* trem. (see note)

*f* *sfz* *f*

**PIANO SECONDO**

...fast fågelsången bedövande  
(...although the birdsong here is deafening.)

*f* *sfz* *f*

*8va* trem. (see note)

*f* *mf* *f*

*Leg.* (hold until reh. G)

**NOTE:**  
Tremoli should be fast and furious, with some variation, i.e. quick *f* mordent bursts.

**HN**

6

OFFSTAGE

...grönsaken som är fullsatt  
av minnen, och de följer mig med blicken.  
(...the greenery is dense  
with memories, they follow me with their gaze.)

*mp*

**TRBN.**

OFFSTAGE

*mp*

**PNO 1**

*f*

**PNO 2**

*mf* *f* *mf*

11

HN

TRBN.

PNO 1

PNO 2

walk to different location offstage, as far as easily possible from first.

*mp*

*f*

*f*

*f*

*mf*

*f*

A 56

17

SOP.

PNO 1

PNO 2

VN I

*n* < *mp*  
hum...open voice

*n*

*p* < *mf*

mm... ah... Ah...

*ppp*

*ppp*

*p*

follow soprano...

follow soprano...



**C** (♩ 56)

34

SOP.

BASS

OB.  
FL., CL.

BASS  
CL.

HN

TRBN.

HP

PNO 1

PNO 2

VC.

CB.

*p* *gl.* *p* *gl.*

*mp* OFFSTAGE

*mp* *gl.* *mp* *gl.*

*mp*

*f* *f*

*p* *p*

*p* *gl.* *p* *gl.*

15<sup>na</sup> (♩ 120)

D

39

PARLANDO *f* *p* *mp*

SOP. Jag mäs - te ut Jag mäs - te Jag mäs - te ut i grön - skan

OB. FL., CL.

BASS CL.

HN TR.BN.

PNO 1 *ppp*

PNO 2 *ppp*

HARP VC. CB., BASS

46

*mf* *p* *mp*

SOP. grön - skan som är full - satt av min - nen, full - satt av min - nen,

OB. FL., CL.

BASS CL.

HN TR.BN.

PNO 1

PNO 2

HARP VC. CB., BASS

54 E ♩  $\sim 120$

SOP. *mf*  
och de föl- jer mij med blic- ken. föl- jer mij med blick - en.

OB. FL., CL. intensify

BASS CL. intensify

HN TRBN. intensify

PNO 1 *ff* *f*

PNO 2 *f* *ff*

HARP VC. CB., BASS

60 F ♩  $\sim 120$

SOP. *mp* *mf*  
De syns in - te, De syns in - te,

OB. FL., CL. *f* *p*

BASS CL. *f* *p*

HN TRBN. *f* *p*

PNO 1 *mp* *n*

PNO 2 *mf* *f*

HARP VC. CB., BASS

67

SOP. *p* *mp* *mp* *mp*

de smäl - ter helt i - hop med bak - grun - den, per - fek - ta ka me le - on - ter.

OB. FL., CL. gradually lengthen time between gestures *n*

BASS CL. gradually lengthen time between gestures

HN TR.BN. gradually lengthen time between gestures

PNO 1 *f* 15<sup>ma</sup> *f*

PNO 2 *mf* *n*

HARP VC. CB., BASS gradually lengthen time between gestures

73

SOP. *p* *p* *mp*

per - fek - ta ka me - le - on - ter. De är så nå - ra

BASS *n*

OB. FL., CL. ha... (loud out-breath sound through instrument)

BASS CL. ha... (loud out-breath sound through instrument)

HN TR.BN. ha... (loud out-breath sound through instrument)

HP *n*

PERC. Crotales mallet Woodblock *n* *mf* *n*

VN I *p* *mp* *mp* *mp* *mp*

VC. *n* *mp*

CB. *n* *mp*

**NOTE FOR BREATHING TEXTURES:**  
Enter in time. As long as the group entrances are together, the tempo of each group may diverge from that of the others.

*glissandi* should move quickly along the string and can be irregular, varying in length and range



MINNENA • LINDQUIST

79

SOP. *mp* *mp* *mp* att jag hör dem an - das fast få - gel-sån - gen är be - dö - van de.

OB. FL., CL.  $\frac{4}{4}$

BASS CL.  $\frac{4}{4}$

HN TRBN.  $\frac{4}{4}$

VN I  $\frac{4}{4}$  *n*

VC.  $\frac{4}{4}$  *n*

CB.  $\frac{4}{4}$  *n*

// **H** (♩ 56) //

85 *attaca*

HP *sfz pp* *n*

PNO 1 *ff* *trem.* *ff*

PNO 2 *sfz* *trem.* *ff*

PERC. Vibes bowed *mf* *Cr. bowed* *mf*

VN I *sul pont.* *sfz*

VC. *sfzp* *sfzp*

CB. *sfz* *n*

# V. ROMANSKA BĂGAR (ROMANESQUE ARCHES)

SPACIOUS AND STILL  $\text{♩} \sim 50$

FLUTE/ALTO FLUTE  
OBOE  
CLARINET 1  
CLARINET 2  
HARP  
PIANO PRIMO  
PIANO SECONDO  
PERC.  
VIOLIN  
CELLO  
BASS

*mp* *n* *mp*  
*p* *mp*  
*n* *pp*  
*pp* *mf* *n*  
*mp* *mp* *mf*  
*8va trem.* *ff* *n*  
*8va trem.* *ff* *n*  
*trem.* *ff* *p* *p* *mp* *mp*  
*Vibes* *p* *ped.* (use pedal unless otherwise indicated) *Crotales* *ln.* *mp*  
*n* *mp* *n* *mf*  
*p* *n* *p* *n*  
*p* *ppp* *p* *n*

ROMANSKA BÅGAR · LINDQUIST

8

FL./  
ALTO FL.

OB.

CL. 1

CL. 2

HN

TR.BN

HP

PNO

PERC.

VN

VC.

CB.

*n* *p* *mf* *n*

*n* *mf* *n*

*mp* *n* *mf* *n* *mf*

*< mf* *n* *mf* *n* *p*

*pp* *n* *mp*

*mf* *mf*

*mp* *mf*

(Vibes)

(Cr.) *mp* *p*

*n* *mp* *pizz.* *arco*

*mp* *n* *mf* *mf*

*mp* *n* *mf*

**A**

14

FL./  
ALTO FL.

OB.

CL. 1

CL. 2

HN

TRBN

HP

PNO

PERC.

VN

VC.

CB.

*f* *ff* *n* *mf* *mp* *f* *ff* *n* *mf* *p* *mp* *f* *ff* *n* *mf* *pizz.*

*rall.* *a tempo*  $\text{♩} = 50$

TO ALTO

19

ALTO FLUTE *tr*

FL./  
ALTO FL.

OB.

CL. 1

CL. 2

HN

TRBN

HP

PNO

PERC. (Mar.)

VN

VC.

CB.

*sfp*

*pp*

*n*

*mf*

*ppp*

*mf*

*p*

*n*

*sfp*

*n*

*sfp*

*mf*

*f*

*mf*

*p*

*mp*

*n*

*mp*

*n*

*mf*

*p*

*ppp*

*pizz.*

*arco*

*mf*

*f*

*ppp*

*n*

*arco*

*f*

*n*

**B**  $\text{♩} = 100$

26 *mf*

SOP. *mf*  
In - ne i den väl... ro - man - ska kyr - kan trång - des tu - ri -

BASS *mf*  
In - ne i den väl - di - ga ro - man - ska kyr - kan trång - des tu - ri -

FL./ALTO FL. *sfpp* *n* *p* *mp* *n*

CL. I *sfpp* *n* *p* *n*

CL. 2 *sfpp* *n* *p* *n*

HN *n* *p* *n*

TRBN *n* *p*

HP *mf* *mf*

PNO *sfpp* *mf*

PERC. (Mar.) *sfpp* *n* Vibes bowed *pp* *ln*

VN *sfpp* *n* *mp*

VC. *sfpp* *n*

CB. *sfpp* *n*

C ♩ = 50 (♩ = ♪)

32

SOP. *ster - na i halv - mörk - ret.*

BASS *ster - na i halv - mörk - ret.*

FL./ALTO FL.

CL. 1

CL. 2

TR.BN

HP

PNO

PERC. (Vibes) mallets, Crotales, Ln, Mar.

VN

VC.

CB.

38 D *mp*

SOP. Valv Valv ga-pan-de ba-kom valv Valv ga-pan-de-ba-kom valv

BASS Valv ga-pan - de ba - kom...

FL./ALTO FL. *mf*

OB. *mp* *n* *p*

CL. 1 *p* *n*

CL. 2 *mp* *mp* *p*

HP *mp* *mp*

PNO *p*

PERC. (Vibes) *p* Vibes *p* *scia*

VN arco *mp* *n* pizz. *mf* arco *mp* *n*

VC. pizz. *mp*

CB.



44 *poco rit.* **E** MYSTERIOSO  $\text{♩} \sim 100$  **F** OPEN  $\text{♩} \sim 68$

SOP. och ing en ö - ver - blick. — Nä gra ljus - lå - gor fladd - ra - de.

BASS. — — — — — Nä gra ljus - lå - gor fladd - ra - de. En

FL./ALTO FL. — — — — — TO FLUTE

OB.  $\text{>} n$

CL. 1  $\text{>} n$

CL. 2  $\text{>} n$

HN  $mf$

TR.BN

HP  $mf$

PNO  $ppp$   $mf$

PERC. (Vibes)  $p$   $\text{Rea}$  Mar. dead strokes  $normale$   $mf$   $n$

VN  $ppp$  arco

VC.  $ppp$   $mf$

CB. arco  $ppp$

G  $\text{♩} \sim 50$

50

SOP. *mp* och viska de ge - nom

BASS *mf* äng-el u-tan an - - - sik - te om - - - fam - na de mig

FL./ALTO FL. *FLUTE* *n < mp* *n*

OB. *n < mp* *ppp*

CL. 1 *n < mp* *n*

CL. 2 *n < mp* *n*

HN *n* *mf* *f* *n*

TRBN *mf* *n* *mp* *n*

HP *mf* *mp*

PNO *f* *p subito*

PERC. (Mar.) *mp* *n* (Vibes) *pp*

VN *pizz.* *f*

VC. *n* *mf* *n* *pizz.* *mp*

CB. *arco* *mf* *f* *> n* *pizz.* *mp*

*rit.*                      **MYSTERIOSO**  $\text{♩} \sim 100$

55

**SOP.** *mp* vis - ka - de *gl.* *rit.* vis - ka - de ge - nom *gl.* *p* he - la kropp-en:

**BASS** *mp* vis - ca - de *gl.* *rit.* he - la - kropp-en: *p*

**FL./ALTO FL.** *mf* *n*

**OB.** *n* *mp* *n*

**CL. 1** *p* *n* *p* *n* *p*

**CL. 2** *mp* *s* *s* *s* *n*

**TR.BN** *p* *gl.* *pp*

**HP** *mp*

**PNO** *p* *s* *s* *s* *pp*

**PERC.** (Vibes) *p* (Mar.) *p* *mp* *n* *p* dead strokes

**VN** arco (*p*) *mp* *n* pizz. *mf* arco *p*

**VC.** arco *p*

**CB.** *p*

**H**  $\text{♩} \sim 50$

61

SOP. *mp* < *mf* > *mp*  
 "Skäms in-te för att du är män-ni ska,—

BASS *mp* < *mf* > *mp*  
 "Skäms in-te för att du är män-ni ska,—

FL./ALTO FL. *ff* *ff* *n* (stop flutter)

OB. *ff* *ff* *n*

CL. 1 *ff* *ff* *n*

CL. 2 *ff* *ff* *f* *n* *warm* *5*

HN *ff* *ff* *n*

TR.BN *ff* *ff* *n*

HP *ff* *mf*

PNO *ff* *mp*  $\text{♩} \sim 80$

PERC. (Mar.) *f* *f* *f* *n* Cr. *ln* *mp*

VN *ff* *ff* *n*

VC. *ff* *ff* *n*

CB. *ff* *ff* *n* *arco*

70 **f** **p subito** **1**

SOP. — var stolt! In - ne i dig öpp nar sig valv — ba - kom valv, valv

BASS — var stolt! In - ne i dig öpp nar sig valv — ba - kom valv, — valv — ba - kom

FL./ALTO FL. **f** **mp** **p** *n*

OB. **f** **mp** *n*

CL. 1 **f** **p** *n*

CL. 2 **f** **< mp >** *n*

HN **f** *n*

TR.BN **f** *n* **p**

HP **f** **mp subito**

PNO **f** **p subito** **p**

PERC. (Mar.) **mf** *n* **mp** **mp** Vibes **p** **mp**

VN **f** *n* **mp** **p**

VC. **f** *n* **mf** **pizz.**

CB. **f** *n* **mf** **pizz.**

76

SOP. valv *gl.* valv ba kom valv ba kom valv o - änd - ligt.

BASS valv, *gl.* valv ba kom valv, ba kom valv o - änd - ligt.

FL./ALTO FL. *mp* *p*

OB. *mp*

CL. 1 *n* *n*

CL. 2 *<mp>* *p* *n*

TRBN *p* *p*

HP

PNO *mp*

PERC. (Vibes) (Mar.)

VN arco *p* *p* *p*

VC.

CB.

84 *poco piu mosso* *rit.*

SOP. *mp* *mf*  
 Du blir ald - rig fär - dig, och det är som det skall."

BASS *mp* *mf*  
 Du blir ald - rig fär - dig, och det är som det skall, och det är som det

FL./ALTO FL. *ff* *p sfmp* *pp sfp* *ppp sfpp* *n*  
 (stop flutter)

OB. *ff* *p sfmp* *pp sfp* *ppp sfpp* *n*

CL. 1 *ff* *p sfmp* *pp sfp* *ppp sfpp* *n*

CL. 2 *f* *mf* *sfp* *ppp sfpp*

HN *ff* *p sfmp* *pp sfp* *ppp sfpp* *n*

TR.BN *ff* *p sfmp* *pp sfp* *ppp sfpp* *n*

HP *ff* *mp* *p* *pp*

PNO *ff* *mp* *p* *pp* *p* solo

PERC. (Mar.) *f* *f* *p mp* *pp p* *ppp pp* *n*

VN *ff* *p sfmp* *pp sfp* *ppp sfpp* *n*

VC. arco *ff* *p sfmp* *pp sfp* *ppp sfpp* *n*

CB. arco *ff* *p sfmp* *pp sfp* *ppp sfpp* *n*

**K** TEMPO I ♩ = 50

92 *mp*

SOP.

BASS

FL./  
ALTO FL.

OB.

CL. 1

CL. 2

HN

TR.BN

HP

PNO

PERC.

VN

VC.

CB.

skall."

*mp* *mf* *n*

*mf* *n*

*mp* *n* *mf* *n*

*n* *< mf* *n* *mf* *n*

*pp* *n*

*mp* *mf*

*mp* *mf*

Vibes

Cr. *mp* *p*

*mp*

*mp* *n* *pizz.* *mf*

*mp* *n*



L

98 *rall.* TO ALTO

FL./  
ALTO FL.

OB.

CL. 1

CL. 2

HN

TR.BN

HP

PNO

PERC.

VN

VC.

CB.

*piu mosso* ♩ = 60  
**HOVERING, GREEN**

103

FL./ALTO FL. ALTO FLUTE *freely*  
*mp*

OB. *freely*  
*p*

CL. 1 *freely*  
*mp*

CL. 2 *freely*  
*mp*

HN *n* with harp  
*mp*

TRBN *freely*  
*pp* < > < > < > < > < > < >

HP wait until oboe has entered to begin *solo*  
*f* *ff*

PNO *freely*  
*p*  
 (Xeo)

PERC. Vibes/Marimba introduce gradually, but then play in any order  
*freely*  
*p*

VN *freely*  
*mp*

VC. *freely* pizz.  
*mp*  
*n*

CB. *freely*  
*mp*

106

SOP. *p* Jag var blind\_\_ av

BASS *p* Jag var blind\_\_ av

FL./ALTO FL. *mf* *n*

OB. *mf* *n*

CL. 1 *mf* *n*

CL. 2 *mf* *n* *n < p*

HN *n*

TRBN *mp* *n*

HP *f*

PNO *ff* lift each key clearly

PERC. (Vibes) *f* damp keys with fingers

VN *mf* *n* *mp* *pizz.*

VC. *f* *mp* *mf* *mp*

CB. *mf* *n*

*M*

*100*

111

N ♩ = 50 *n*

SOP.  
 tår - ar - och föst es ut - på den sol-sjud - an de pi az - - - - - zan

BASS  
 tår - ar - och föst es ut - på den sol... pi az - - - - - zan

FL./  
 ALTO FL.  
*p* *n* *p* *n*

CL. 2  
*n* *p* *n*

HN  
*ppp*

HP  
*mf* *mp*  
 8<sup>vb</sup>

PNO  
*mp* *ppp* *p*  
 8<sup>vb</sup> (Xeo)

PERC.  
 (Vibes) bowed *pp* *p*  
 Cr.

VN  
 arco *p* *n* *p* *mp*

VC.  
 arco *ppp* *n* *ppp* *n* *mp*

CB.  
*ppp* *n* *ppp* *n* *pizz.* *mp*

118 O slowing tempo gradually (mezzo only)

*p* < *mp*

**SOP.**  
1., 2. Herr Ta - na - ka  
**NOTE:** Sing once through, in order, phrases 1, 2, 3.

**BASS**  
tillsammans med 3. och Si - no - ra Sa ba - ti - ni  
1., 3. Mis ter och Mis - ses Jones 2. och Si  
**NOTE:** Sing once through, in order, phrases 1, 2, 3.

2. no ra Saba - ti - ni

**FL./ALTO FL.** *mp* *n*

**OB.** *mp* *n*

**CL. 1** *mp* *n*

**CL. 2** *mp* *n*

**HP**  
*loco*  
CUE: mezzo: "Herr Tanaka, Herr Tanaka, och Signora Sabatini"...then solo

**PNO**  
*p*

**PERC.**  
Vibes *p* *mp*  
Mar. *mp* *mp*

**VN** *p* *mp* *n* *pizz.* *mp*

**VC.** *pizz.* *mp*

**CB.**

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SOP.

BASS

TR.BN

HP

PNO

PERC.

VN

VC.

CB.

**P** OPEN  $\text{♩} \sim 68$

*mp* *mf* *gl.* *f* *p*

solo

CUE: long harp gliss. down: interrupt!

end during piano's rolled chord

cut off gliss during piano's roll (Lv.)

(Mar.)

arco

5



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SOP. valv o änd - lig(t).

BASS valv

FLUTE *p* *n* *p*

OB. *p*

CL. 1 *p*

CL. 2 *mp* *n* *n < p* *n* *p* *n*

HN *pp* *p* *n*

TR.BN *p* *p* *n*

HP *mp*

PNO *p*

PERC. (Mar.) *p* *mp* *n*

VN *p* *p* *p* *pizz.* *mp*

VC. *p* *arco* *p*

CB.



*rit.*

FL./  
ALTO FL.

CL. 1

CL. 2

HP

PNO

PERC.  
(Mar.) Vibes

VN

VC.

CB.

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*p* *n* *p* *pp* *p* *n*

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## Bibliography

All poems and translations have been taken from the following two volumes of Tranströmer's work, the first in Swedish and the second in English:

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