

HENRIK HELLSTENIUS

**SOCIAL BEHAVIOUR
MIMESIS OG BEGJÆR**

Musikkteater for ensemble og elektronikk

Tekst: Liv Heløe, Henrik Hellstenius, Réne Girard

Bestilt av Alpaca Ensemble med støtte fra Norsk Kulturfond

Musical score for measures 7-8. The score includes parts for Eb Cl., Vib., Pno., Vln., and Vc. The Eb Cl. part features a melodic line with slurs and accents, with fingering numbers 5, 3, and 6. The Vib. part has a similar melodic line with slurs and accents, with fingering numbers 5 and 5. The Pno. part consists of two staves with complex rhythmic patterns and slurs, with fingering numbers 5 and 5. The Vln. part has a melodic line with slurs and accents, with fingering numbers 6 and a 'gliss.' marking. The Vc. part has a melodic line with slurs and accents, with fingering numbers 9 and 9.

Musical score for measures 9-10. The score includes parts for Eb Cl., Vib., T.G., Pno., Vln., and Vc. The Eb Cl. part has a melodic line with slurs and accents, with a '3' marking and dynamic markings *f* and *ff*. The Vib. part has a melodic line with slurs and accents, with a '3' marking and dynamic markings *f* and *f*. The T.G. part is mostly silent, with a few notes in measure 10 and a dynamic marking *f*. The Pno. part consists of two staves with complex rhythmic patterns and slurs, with dynamic markings *f* and *f Ped.*. The Vln. part has a melodic line with slurs and accents, with a '6' marking and dynamic markings *p* and *p*. The Vc. part has a melodic line with slurs and accents, with a '6' marking and dynamic markings *p* and *p*.

12 **2** Cl+Vn+Vc

p *ff* *p* *ff* *gliss.*

5 5 5 5 5 6 6 6 6 9 9



15 **3** Perc +pno

ff *ff* *ff* *gliss.*

5 5 5 5 5 6 6 6 6 6 6 6 6 9 9 9 9

Musical score for measures 17-19. The score is for five instruments: Eb Cl., Vib., Pno., Vln., and Vc. Measure 17 starts with Eb Cl. and Vib. playing sixteenth-note patterns with fingerings of 5 and 6. Pno. has a similar pattern with fingerings of 5. Vln. and Vc. play sixteenth-note patterns with fingerings of 6 and 9. Measure 18 continues the patterns with some triplets in Vib. and Pno. Measure 19 features glissando markings in Vln. and Vc.



Musical score for measures 20-22. The score is for five instruments: Eb Cl., Vib., Pno., Vln., and Vc. Measure 20 continues the patterns with fingerings of 5, 6, 7, and 9. Measure 21 has fingerings of 5, 6, and 9. Measure 22 ends with a final chord in Vc. and a double bar line.

4 Cl. + Vc

23

E♭ Cl. *ff* *mf* *ff* 5 5 5 5

Vib. *f* 3 5 3 *f* 3

T.G. *f*

Pno. 5 5 5 3 3 *f Ped.*

Vln. 6 6 6 6 6 6 6 6 *p*

Vc. *p* *ff* 9 9



5 Pno + Vn

6 Perc

26

E♭ Cl. 5 5 5 5 5 5 5 5 5 5 5 5

Vib. 3 3 *ff*

T.G. *c*

Pno. *ff* 5 5 5

Vln. *f* 6 6 6 6 6 6 6 6 *gliss.*

Vc. 9 9 9 9 9 9 9 9

Musical score for measures 29-31. The score is for five instruments: Eb Cl., Vib., Pno., Vln., and Vc. The Eb Cl. part features a melodic line with slurs and accents, with fingering numbers 5 and 3. The Vib. part has a similar melodic line with slurs and accents, including a triplet of eighth notes. The Pno. part consists of two staves with a dense texture of sixteenth notes, with fingering numbers 5 and 5. The Vln. part has a melodic line with slurs and accents, including a glissando marking. The Vc. part has a melodic line with slurs and accents, including a triplet of eighth notes.



Musical score for measures 32-35. The score is for five instruments: Eb Cl., Vib., Pno., Vln., and Vc. The Eb Cl. part features a melodic line with slurs and accents, including a triplet of eighth notes and dynamic markings *f* and *ff*. The Vib. part has a similar melodic line with slurs and accents, including a triplet of eighth notes and a sextuplet of eighth notes. The Pno. part consists of two staves with a dense texture of sixteenth notes, with fingering numbers 5 and 5. The Vln. part has a melodic line with slurs and accents, including a glissando marking. The Vc. part has a melodic line with slurs and accents, including a triplet of eighth notes.

8

7 Cl. 8 Vc

E♭ Cl. *ff* 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Vib. 5 5 5 3 5 3

Pno. 5 5 5 5 3 3 *f Ped.* 3

Vln. 6 6 6 6 *gliss.* 6 6 6 6 6 6 *p* *gliss.* 6 6

Vc. *p* *ff* 9 9

9 Vn 10 Pno 11 Perc

E♭ Cl. 38 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Vib. 3 3 *ff*

T.G. *f*

Pno. *ff* 5 5 5 5

Vln. *f* 6 6 6 6 *gliss.* 6 6 6 6 6 6 *gliss.* 6 6 6 6

Vc. 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

41 9

E♭ Cl.

Vib.

Pno.

Vln.

Vc.

44

E♭ Cl.

Vib.

Pno.

Vln.

Vc.

47

E♭ Cl.

Vib.

Pno.

Vln.

Vc.



50

E♭ Cl.

Vib.

T.G.

Pno.

Vln.

Vc.

9 $\frac{2}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cl. *pp* *gliss.*

Perc. - mimesis. We are primarily mimics The deepest force is not sex, power, or class conflict,

Org. *pp*

Sampler

Vln. ord. *ppp* *pp* *ppp* alto sul tasto/flautando alto sul pont *ppp* alto sul tasto/flautando *pp*

Vc. alto sul tasto/flautando *ppp* *pp* *ppp* *gliss.* alto sul pont *ppp* alto sul tasto/flautando *pp*

14 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Cl. *pp* *gliss.*

Perc. as Freud, Nietzsche, Marx, and their many successors would have it. It is imitation that comes first and drives the other instincts. As soon as all basic needs are met, I want what I want because someone else wants it. I look up to a role model and learn to desire what the model desires.

Org. *ppp* *ppp*

Sampler

Vln. *gliss.* alto sul pont *ppp* alto sul tasto/flautando *ppp* *gliss.*

Vc. *gliss.* alto sul pont *ppp* alto sul tasto/flautando *ppp* *gliss.*

20 **3/4** *impro: ta modell fra strykerne* **2/4** **4/4** **6** **2/4** 3

Cl. *ppp* *pp* *gliss.*

Perc. Problems arise because this triangular structure turns the model into an obstacle between me and what I want. What originally bound me to the other now divides us.

Org. *pp*

Sampler

Vln. *ppp* *ppp < pp >* *ppp* *gliss.*

Vc. *ppp* *ppp < pp >* *ppp* *gliss.* *gliss.* *gliss.*

alto sul pont *ord.* *alto sul tasto/flautando*

25 **2/4** **7** **3/4** *impro: ta modell fra strykerne* **4/4**

Cl. *ppp* *ppp < pp >* *ppp*

Perc. The other becomes a rival.

Org.

Sampler

Vln. *ppp* *ppp < pp >* *ppp*

Vc. *ppp* *ppp < pp >* *ppp*

ord. *alto sul pont*

alto sul tasto/flautando *alto sul pont*

4

29 **8** $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ **9** $\frac{3}{4}$

Cl. *mf ppp-p* *gliss.*

Perc. A triangular drama is established, between me, the model, and what we both desire. Contempt spreads and creates an illusion of difference, but is actually a case of runaway imitation.

Org. *pp*

Sampler

Vln. *mf ppp-p* *pp* *gliss.* *gliss.*

Vc. *mf ppp-p* *pp* *gliss.* *pp* *sul pont*

ord. *aliso sul tasto/flautando*

33 $\frac{3}{4}$ *secco/bird-like* $\frac{2}{4}$ $\frac{4}{4}$ **10**

Cl. *ppp* *pp* *mf pppp*

Perc. In times of crisis, similarity is masked as difference.

Org. *pp*

Sampler

Vln. *pp* *mf pppp* *pp* *8va* *pp*

Vc. *pp* *mf pppp* *pp* *8va* *pp*

ord. *aliso sul tasto/flautando* *aliso sul tasto/flautando* *aliso sul tasto/flautando*

aliso sul pont *aliso sul pont* *aliso sul pont*

rask arpeggio med fast grep/gliss sakte ned *rask arpeggio med fast grep/gliss sakte ned*

36

Cl.

Perc. **Conflict escalates, desire becomes violent. The way humans control this violence is by choosing a scapegoat, blaming the scapegoat for the unrest, and then banishing her.** **As soon as the freak disappears**

Org.

Vln.

Vc.

40

Cl.

Perc. **into the waves, calm descends once again over the assembly.** **Culture is always built on ritual banishment.**

Org.

Vln. **Flautando** **Impro D - vandrende hel/halvtone**

Vc.

44

Cl. **ppp** **pp**

Perc. **That's where it all begins: literature, knowledge, politics, and love. The big and the small relationships.** **Mimetic desire is like gravity —it just is. Gravity is always at work.**

Org. **pp**

Vln. **sul pont** **p** **3** **gliss.**

Vc. **alto sul pont/fast bow** **pp** **gliss.**

6

48 13

Cl. *ppp* *pp* *ppp* *pp*

Perc. It causes some people to live in constant pain when they don't develop the muscles in their core

Org.

Vln. *mf* *gliss.* *pp* *pp*

Vc. *mf* *gliss.* *pp*

51

Cl. *ppp* *pp*

Perc. and around their spine to be able to stand up straight and face the world, to resist the downward pull. Mimetic desire is like that.

Org.

Vln. *gliss.* *ricochet* *gliss.* *p*

Vc. *gliss.* *ricochet* *gliss.* *p* *pp*

♩=72 liberamente + perc impro

54 14

Cl. *pp* *f* *pp* *f* *f* *f* *f* *gliss.* *f*

Org. *pp* *f* *pp* *f*

Vln. *p* *f* *p* *f* *pizz.* *arco* *sfz*

Vc. *pizz.* *arco* *gliss.* *f* *pp* *f*

56

Cl. *pp* *f* *p*

Org. *pp* *f* *pp* *f*

Vln. *f* *f* *f* *f* *pp*

Vc. *f*

58

Cl. *pp* *f* *pp* *f* *pp*

Org. *pp* *f* *pp* *f*

Vln. *sfz* *sfz* *sfz* *f* *p* *f*

Vc. *pizz. arco* *p* *p* *mp* *mf* *f* *f* *f*

60

Cl. *f* *rit.*

Org. *pp* *f* *pp* *f* *rit.*

Vln. *f* *p*

Vc. *gliss.* *gliss.* *p sub*

62

Cl. *pp* *mf* *ppp*

Perc. There are only so many calories to eat in a day,

Org. *pp* *f* *ppp*

Vln. *ppp* sotto voce

Vc. *ppp* sotto voce

65

Cl. *pp* irregular "tremollo" *sim. ad lib*

Perc. only so many sexual experiences, only so many different degrees of temperature that are comfortable, only so many styles of roof that can go over a person's head.

Org. *pp* *p sempre*

Vln. *pp*

Vc. flautando *gliss.*

68

Cl. *ppp* *pp* irregular "tremollo" *sim. ad lib* *p*

Perc. When it comes to true needs, we don't need much. Our first brain is all we need to handle them

Org.

Vln. *pp*

Vc. *pp*

71

Cl. *pp* *pp* *mf* *mf*

Perc. All of the "needs" above the first two levels—belonging and love, self-esteem, and the fulfilment of creative activities,

Org. *pp*

Vln. *pp*

Vc.

74

Cl. *pp* *pp*

Perc. or self-fulfilment—belong to the world of desire.

Org. *pp*

Vln.

Vc.

76

Cl. *ppp* *pp* *ppp* *pp*

Perc. There are a finite number of things a person needs.

Org. *ppp*

Vln. *pp* *ppp*

Vc. *ppp*

17

10

79 18

Cl. *ppp* *pp*

Perc. **But there are an infinite number of things to desire.** **There are a finite number of things a person needs.**

Org. *ppp*

Vln.

Vc. *ppp*

82

Cl. *ppp* *pp* *ppp* *pp*

Perc. **But there are an infinite number of things to desire.**

Org.

Vln.

Vc.

Rep- ad lib

85 Perc. **There are a finite number of things a person needs. But there are an infinite number of things to desire.** :||

III. ALFABETISK KATALOG OVER FØLELSER

De kompliserte følelsene du ikke kommer unna når du møter folk

HENRIK HELLSTENIUS

tekst: Liv Heløe/Henrik Hellstenius

4/4 **1** ♩=82 **2**

Clarinet in B♭

Vibraphone

Samplers

Violin

Violoncello

Video/Voice

ANSPENT
ANGRENDE
AVVISENDE
AGGRESSIV

BEGEISTRET
BEKYMRET
BERØRT
BETATT

5 **3** **3/4** **4/4** **4**

Cl.

Vib.

Samp.

Vln.

Vc.

Video/voice

DEPRIMERT
DEDIKERT
DISTANSERT

9 5 $\frac{4}{4}$ $\frac{4}{4}$ 6

Cl. *pp < f pp < f > pp* *pp < f pp < f*

Vib. *pp < f* *pp < f* *pp < f*

Samp. *ppp*

Vln. *pp < f pp < f* *pp < f* *pp < f* *pp < f > pp* *pp < f > pp*

Vc. *pp < f pp < f > ppp* *pp < f > pp* *pp < f >*

Video/voice

EMPATISK
ENSOM
ENGSTELIG
EKSPLOSIV

FIENDTLIG
FJERN
FORSTYRRET
FORELSKET

13 7 $\frac{3}{4}$ $\frac{4}{4}$

Cl. *pp < f >* *pp < f > pp* *f > pp*

Vib. *pp < f* *pp < f*

Samp. *ppp*

Vln. *pp < f* *pp < f*

Vc. *pp* *pp < f > pp* *pp < f > pp*

Video/voice

GLAD
GAL
GRÅDIG
GJERRIG

HEVNGJERRIG
HENGIVEN
HÅPEFULL
HYPER

17 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Cl. *pp* < *f* *pp* < *f* > *pp* *pp* < *f*

Vib. *pp* < *f* *pp* < *f* *pp* < *f*

Samp. *ppp*

Vln. *pp* < *f* *pp* < *f* *pp* < *f* > *pp*

Vc. *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

Video/voice



21 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Cl. *pp* < *f* *pp* < *f* > *pp*

Vib. *pp* < *f* *pp* < *f*

Samp. *ppp*

Vln. *pp* < *f* > *pp*

Vc. *pp* < *f* > *pp*

IRRITERT
INTENS
IVRIG
ISOLERT

KALD
KJEDELIG
KJÆRLIG
KYNISK

Video/voice

24 $\frac{5}{4}$ 11 $\frac{4}{4}$ $\frac{5}{4}$ 12 $\text{♩} = 92$ $\frac{4}{4}$

Cl. *pp* < *f* *pp* *f* *pp* < *f* *pp* < *f* > *pp*

Vib. *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f*

Samp. *ppp* *ppp*

Vln. *pp* < *f* *pp* < *f* > *pp* *pp* < *f* *pp*

Vc. *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

LIVREDD
LEKEN
LAMMET

Video/voice

27 $\frac{4}{4}$ 13 $\frac{5}{4}$ 14 $\frac{4}{4}$

Cl. *p* *pp* *pp* < *f* *pp* < *f* > *pp*

Vib. *f* *p* *pp* < *f* *pp* < *f*

Samp. *ppp* *p*

Vln. *pp* < *f* *pp* < *ff* > *pp* *pp* < *f* > *pp* *pp* < *f*

Vc. *pp* < *f* *pp* *ff* > *pp* *pp* < *f* *pp* < *f* > *pp*

LYKKELIG LIKEGYLDIG

Video/voice

31 $\frac{4}{4}$ $\frac{5}{4}$ 15 $\text{♩} = 112$ $\frac{4}{4}$ $\frac{3}{4}$

Cl. $pp < f$ $pp < f$ $pp < > pp$

Vib. $pp < f$ $pp < f$

Samp. ppp

Vln. $pp < f$ $pp < f > pp$

Vc. $pp < f > pp$ $pp < f > pp$

Video/voice MISFORNØYD
MISTENKSOM MISUNNELIG
MANISK

35 $\frac{3}{4}$ 16 $\text{♩} = 92$ $\frac{4}{4}$ 17

Cl. p f f

Vib. p f f $ped.$

Samp.

Vln. $pp < f$ $pp < f > pp$ pp pp $gliss.$ $f > f > f > p$

Vc. $s.p.$ $gliss.$ $gliss.$ $pp < f > pp$ $f >$ pp pp $f > p$

Video/voice OPPRØRT
OPTIMISTISK
OPPMERKSOM

39 18

Cl. *p* *pp-f pp-f pp-f* *pp < f* *3 3*

Vib. *pp-f pp-f* *p* *Red.*

Samp.

Vln. *pp-f > pp* *pp < f > pp < f >* *gliss.*

Vc. *pp-f* *pp < f >* *< f > p*

Video/voice PATETISK POTENT

43 19 ♩ = 86

Cl. *pp* *f* *pp* *f* *pp*

Perc. *pp* *f* *pp* *f* *pp* *f*

Vib.

B. D. *p*

Pno. *ff* *ff* *8^{vb}*

Samp.

Vln. ropes: SINNA *p* *pp* *f* *pp* *f* *pp*

Vc. ropes: SÅRET *f* *pp* *f* *pp* *f*

Video/voice RASENDE REDD

47

ropes: SÅRET

Cl. *f* *pp* *f* *pp* *pp* *f* *pp*

Perc. ropes: SLITEN *pp* *f* *pp* *f* *pp* *f* *pp* *f*

B. D.

Pno. ropes: SJALU (8)

Vln. *f* *pp* *f* *pp* *pp* *f* *pp* *f* *pp*

Vc. *pp* *f* *pp* *f* *pp* *f* *pp* *f*

TRETT



51

20

ropes: UROLIG

Cl. *f* *pp* *pp* *f* *pp* *f* *pp* *f* *pp*

Perc. ropes: ULYKKELIG *pp* *f* *pp* *f* *pp* *f* *pp* *f*

B. D.

Pno. ropes: TAKKNEMLIG (8)

Vln. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vc. ropes: TÅLMODIG *pp* *f* *pp* *f* *pp* *f* *pp* *f*

55

Cl. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Perc. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* VAKKER

B. D. *mf* *pp* *mf* *mf* *pp* *mf*

Pno. VERDILØS

Vln. USSEL *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vc. VARM *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*



59

Cl. YDMYK *pp* *f* *pp* *f* *pp* *f* *pp*

Perc. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

B. D. *mf* *pp* *mf* *mf* *pp* *mf*

Pno. ØM

Vln. YR *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vc. ÆRLIG *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

63

Cl. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Perc. ÅPEN *pp* *f* *pp* *f* BERØRT *pp* *f* *pp* *f*

B. D. *mf* *pp* *mf* *mf* *pp* *mf*

Pno. BERØRT

Vln. ANSPENT *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vc. ANSPENT *pp* *f* *pp* *f* *pp* *f* *pp* *f*



67

Cl. DEILIG *pp* *f* *pp* *f* FREKK *pp* *f* *pp* *f*

Perc. FREKK *pp* *f* *pp* *f* *pp* *f* *pp* *f*

B. D. *mf* *pp* *mf* *mf* *pp* *mf*

Pno. ENSOM *8^{vb}*

Vln. DEILIG *f* *pp* *f* *pp* *f* *pp* *f* *pp* GAL

Vc. ENSOM *pp* *f* *pp* *f* *pp* *f* *pp* *f* GAL

71 **21** *accel.* IVRIG

Cl. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Perc. HEKTISK *pp* *f* *pp* *f* KÅT

B. D. *mf* *pp* *mf* *mf* *pp* *f* *mf* *pp* *f*

Pno. HEKTISK JÆVLIG

Vln. *f* *pp* *f* *pp* *f* *pp* *f* *pp* JÆVLIG

Vc. *pp* *f* *sfz* *pp* *f* *sfz* *pp* *f* *sfz* *pp* *f* *sfz* *pp* KÅT

75 LEKEN

Cl. *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Perc. NYKTER

B. D. *mf* *pp* *f* *mf* *pp* *f* *mf* *pp* *f* *mf* *pp* *f*

Pno. MANISK RASENDE

Vln. LEKEN NYKTER *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Vc. *f* *sfz* *pp* *f* *sfz* *pp* *f* *sfz* *pp* *f* *sfz* *pp* *f* *sfz* *pp* PATETISK

79

Cl. *f* *pp* *f* *p* *f* *p* *f* *p*

Perc. SJALU YR

B. D. *mf pp* *f* *mf pp* *f p* *f p*

Pno. VARM ÅPEN

Vln. TRETT ÆRLIG

Vc. UROLIG ØM

83

Cl. *f* *pp* *pp sempre*

Vib. ÅPEN

B. D. *f p* *f* l.v. *pp* Led.

Pno. *sf* *sf* *pp sempre*

Samp. (8) Sampler *pp*

Vln. ÅPEN s.p. *pp sempre*

Vc. *f* *sfz > p < f* *pp sempre* flag. II

♩=102

♩=72

22

5

3

3

Musical score for measures 87-90. The score includes parts for Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Sampler (Samp.), Violin (Vln.), and Violoncello (Vc.).

- Cl.:** Measures 87-90. Features a melodic line with a quintuplet (5) and a triplet (3) in measures 87 and 89.
- Vib.:** Measures 87-90. Features a rhythmic pattern with a triplet (3) in measures 87 and 89. Dynamics include *mf* and *pp*. A *Red.* (Reduction) line is present below the staff.
- Pno.:** Measures 87-90. Features a sustained chord in measure 87 and a trill (*tr*) in measure 89. Dynamics include *ppp*. A *Red.* line is present below the staff.
- Samp.:** Measures 87-90. Features a melodic line with a quintuplet (5) and a triplet (3) in measures 87 and 89. Dynamics include *pp* and *mf*. A *Red.* line is present below the staff.
- Vln.:** Measures 87-90. Features a sustained chord in measure 87.
- Vc.:** Measures 87-90. Features a sustained chord in measure 87.



Musical score for measures 91-94. The score includes parts for Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Sampler (Samp.), Violin (Vln.), and Violoncello (Vc.).

- Cl.:** Measures 91-94. Features a melodic line with a quintuplet (5) and a triplet (3) in measures 91 and 93. Time signatures change to 4/4 in measure 92 and 3/4 in measure 93.
- Vib.:** Measures 91-94. Features a rhythmic pattern with a triplet (3) in measures 91 and 93. Dynamics include *mf* and *pp*. A *Red.* (Reduction) line is present below the staff.
- Pno.:** Measures 91-94. Features a trill (*tr*) in measure 93. Dynamics include *ppp*. A *Red.* line is present below the staff.
- Samp.:** Measures 91-94. Features a melodic line with a quintuplet (5) and a triplet (3) in measures 91 and 93. Dynamics include *mf* and *pp*. A *Red.* line is present below the staff.
- Vln.:** Measures 91-94. Features a sustained chord in measure 91.
- Vc.:** Measures 91-94. Features a sustained chord in measure 91.

Musical score for measures 95-98. The score includes parts for Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Sampler (Samp.), and Violoncello (Vc.).

- Cl.:** Measures 95-98. Measure 95 starts with a 5-measure phrase, followed by a 3-measure phrase, then a 4/4 measure. Measure 96 has a 3/4 measure. Measure 97 has a 5-measure phrase, followed by a 3-measure phrase, then a 4/4 measure. Measure 98 has a 3-measure phrase.
- Vib.:** Measures 95-98. Features triplet patterns with dynamics *mf* > *pp* and Pedal (Ped.) markings.
- Pno.:** Measures 95-98. Includes trills (tr) and Pedal (Ped.) markings.
- Samp.:** Measures 95-98. Features melodic lines with dynamics *mf* > *pp*.
- Vc.:** Measures 95-98. Features long, sustained notes.



Musical score for measures 99-102. The score includes parts for Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Sampler (Samp.), Violin (Vln.), and Violoncello (Vc.).

- Cl.:** Measures 99-102. Measure 99 starts with a 5-measure phrase, followed by a 3-measure phrase, then a 4/4 measure. Measure 100 has a 3/4 measure. Measure 101 has a 5-measure phrase, followed by a 3-measure phrase, then a 4/4 measure. Measure 102 has a 4/4 measure.
- Vib.:** Measures 99-102. Features triplet patterns with dynamics *mf* > *pp* and Pedal (Ped.) markings.
- Pno.:** Measures 99-102. Includes trills (tr) and Pedal (Ped.) markings.
- Samp.:** Measures 99-102. Features melodic lines with dynamics *mf* > *pp*.
- Vln.:** Measures 99-102. Features long, sustained notes with dynamics *pp*.
- Vc.:** Measures 99-102. Features long, sustained notes.

Musical score for measures 103-105. The score includes parts for Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Saxophone (Samp.), Violin (Vln.), and Viola (Vc.).

- Cl.:** Measure 103 starts with a 5-measure phrase, followed by a 3-measure phrase, and then a 4/4 time signature. Measure 104 has a 3/4 time signature. Dynamics include *p*, *f*, *p*, *f*, and *p*.
- Vib.:** Measure 103 has a 3-measure phrase. Dynamics include *mf*, *pp*, *mf*, and *f*. Pedal markings are present.
- Pno.:** Measure 103 has a tremolo marking and a 3-measure phrase. Dynamics include *mf* and *pp*. Pedal markings are present.
- Samp.:** Measure 103 has a 3-measure phrase. Dynamics include *p* and *f*.
- Vln.:** Measure 103 has a *pp* dynamic. Measure 105 has a *p* dynamic.
- Vc.:** Measure 103 has a *pp* dynamic. Measure 105 has a *f* dynamic and a glissando marking.



Musical score for measures 106-108. The score includes parts for Clarinet (Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Viola (Vc.).

- Cl.:** Measure 106 has a 4/4 time signature. Measure 107 has a 3-measure phrase. Measure 108 has a 3/4 time signature and a tempo marking of ♩ = 68. Dynamics include *f*, *p*, *f*, *p*, and *f*.
- Vib.:** Measure 106 has six 6-measure phrases. Measure 108 has a *f* dynamic.
- Pno.:** Measure 106 has a *f* dynamic. Measure 107 has a *f* dynamic. Dynamics include *p*, *f*, *p*, *f*, *f*, and *p*.
- Vln.:** Measure 106 has a *f* dynamic. Measure 107 has a *p* dynamic. Measure 108 has a *sfz* dynamic.
- Vc.:** Measure 106 has a *f* dynamic. Measure 108 has a *p* dynamic.

109

Cl. *p* *f* *p* *f*

Vib. *p* *p* *f* *p* *sf*

Pno. *p* *sf* *p* *sf* *p*

Vln. *p* *f* *f* *f*

Vc. *f* *f* *f* *f*



112

Cl. *f* *p*

Vib. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Pno. *f* *p* *sf* *p*

Vln. *f* *f* *f*

Vc. *f*

115 **24**

Cl. *p* *f* *p* *f*

Vib. *p* *sf* *sf*

Pno. *p* *sfz* *sfz* *sfz* *sfz* *6*

Vln. *f*

Vc. *p* *f*



118

Cl. *mf* *f* *p* *f*

Vib. *p* *f* *f*

Pno. *p* *6* *6* *sf* *p* *sf* *p* *f*

Vln. *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *gliss.*

121

Cl. *p f p f*

Vib. *p f p f*

Pno. *p sf p sf p f sf sf*

Vln. *gliss.*

Vc. *gliss.*



Børge og Marianne flytter seg

124

Cl. *p f p f p pp*

Vib. *p*

Pno. *sf sf sf*

Vln.

Vc.

2/4

♩ = 66

25

127

Cl. *pp*

Samp. *pp*

Voice *f*
anspent avvisende angrende aggressiv ambivalent

Vln. *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp*

Voice *f*
Du er Jeg er Vi er Han er Hun er

Vc. *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* >

132

Cl. *p*

Samp.

Voice
begeistret bekymret betatt berørt bitter

Vln. *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

Voice *f*
De er Hun er Han er Vi er Jeg er

Vc. *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* > *pp* < *f* >

137

Cl.

B. D.

Samp.

Voice

Vln.

Voice

Vc.

besatt bevisst bortkommen deprimerte deilig

Dere____er Du____er Jeg____er Vi____er Du____er

pp < *p* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp*

p

f *f* *f* *f* *f*

pp < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

f *f* *f* *f* *f*

pp < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

143

Cl.

B. D.

Samp.

Voice

Vln.

Voice

Vc.

change to Bs Cl.

distanserte dystere dedikerte drømmende dyriske

De____er Jeg____er Vi____er Vi____er De____er

pp < *p* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp*

f *f* *f* *f* *f*

pp < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

f *f* *f* *f* *f*

pp < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

2/4

20 $\text{♩} = 78$

27

148

2/4

Voice

Jalous Cold Soft Fear Hate

Bass Clarinet in B \flat

Cl.

f 6 *f* 6 *f* 6 *f* 6 *f* 6

Voice

Weak Shy Bitter Envy Longing

Perc.

sffz *sffz* *sffz* *sffz* *sffz*

Pno.

f

Vln.

f

Vc.

f

153

Voice

Jalous Cold Soft Fear Hate

Cl.

f 6 *f* 6 *f* 6 *f* 6 *f* 6

Voice

Weak Shy Bitter Envy Longing

Perc.

sffz *sffz* *sffz* *sffz* *sffz*

Pno.

8

Vln.

gliss.

Vc.

28

♩ = 66

158 21

Cl. *mf*

Pno. *mf*

Samp. *mf*

Voice
ensom engstlig euforiske fjern frekk

Vln. *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

Voice
Du er Jeg er Vi er Han er Hun er

Vc. *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp* *pp* < *f* > *pp*

163

29 ♩ = 78

Voice
Fear Shy Bitter

Cl. *f* 6 6 6

Voice
Hate Cold Soft

Perc. *sffz* *sffz* *sffz*

Pno. *f* *8vb*

Samp.

Voice
forbauset grådige

Vln. *pp* < *f* > *pp* *pp* < *f* > *f* *gliss.*

Voice
De er V er

Vc. *pp* < *f* > *pp* *pp* < *f* > *f*

168

Voice: Mean Happy Nervous Humble Shameful

Cl. *f* 6

Voice: Eager Envy Warm Tired Angry

Perc. *sffz*

Pno. (8)

Vln.

Vc.



30 ♩ = 66

173

Voice: Furious Depressed

Cl. *f* 6 *p* *f* *p* *f* *p* *f*

Voice: Rotten Lonely

Perc. *sffz*

B. D. *pp* *p* *pp* *p*

Pno. (8)

Voice: glade gale

Vln. *pp* *f* *pp* *pp* *f* *pp*

Voice: Vi er De er

Vc. *pp* *f* *pp* *f*

177 23

Cl. *p* *f* *p* *f*

B. D. *pp* *p* *pp* *p* *pp* *p*

Pno. *p* *p* *sf* *p* *sf* *sf*

Voice
grådige hektisk håpefull

Vln. *pp* *f* *pp* *pp* *f* *pp* *pp* *f* *pp*

Voice
De er Jeg er Vi er

Vc. *pp* *f* *pp* *f* *pp* *f*



31

180

Cl. *p*

B. D. *pp* *p*

Pno. *p* *f* *sf* *p* *sf* *p*

Voice
håpefull damp strings

Vln. *pp* *f* *pp* *p* *f* *p* *f* *p* *f*

Voice
Du er damp strings

Vc. *pp* *f* *p* *f* *p* *f* *p* *f*

32 ♩ = 78

184

GLAD GAL KALD

Cl. *ff*

Perc. *ff* *sffz* *f*

B. D. *f*

Pno. *ff* *ff* *ff* gliss inside Ped.

Vln. *ff*

Vc. *ff*

3/4 2/4

33

187

KÅT REDD RÅ

Cl. *ff*

Perc. *sffz* *f* *sffz* *f* *sffz* *f*

B. D. *f*

Pno. *ff* *ff* *ff* gliss inside Ped.

Vln. *f* gliss.

Vc. *f* gliss.

3/4 2/4

191 $\frac{2}{4}$ 3
4
25

Voice: SINT SÅR

Cl. *ff*

Voice: SINT SÅR

Perc. *sffz* *f* *sffz* *f*

B. D.

Voice: SINT SÅR

Pno. *ff*

Voice: SINT SÅR

Vln. *f*

Vc. *f*

194 $\frac{3}{4}$ 34

Cl. *p* *pp* *p*

Vib. *pp sempre* *Ped.*

Pno. *pp sempre* *Ped.* δ^{vb}

Vln. *p* *pp* *p* *p* *pp* *p*

Vc. *gliss.* *p* *pp* *p* *pp* *p*

198

Cl. *p* *f* *pp* *f* *f*

Vib. Ped. Ped.

Pno. *pp* *p* *pp* *p* *pp*

Vln. *pp* *p* *pp* *p* *pp* *gliss.*

Vc. *pp* *p* *pp* *p* *pp* *p* *gliss.* *gliss.* *gliss.*

202

Cl. *p* *f* *pp*

Vib.

Pno.

Vln. *p* *pp* *gliss.*

Vc. *pp* *p* *pp*

IV. Manual for omgang 1

Vær vennlig

Få øyekontakt

Smil

Hils med hånden

Klem ikke barns hender hardt

Klapp hunden

Vask hender når du har klappet hunden

Samtal lett

Gjerne om

Været

Hagearbeid

Kjæledyr

Drenering

Romfart

Innredning av kjellerbod

Turer i skog og mark

Båtopplag

Beredskapslager

Unngå eiendomsskatt

Unngå klimaendringer

V. Det jeg føler når jeg treffer deg tilfeldig på gata

Lag 7 bevegelser med utgangspunkt i enten ordene fra «Alfabetisk liste over følelser», eller bevegelser som du tenker definerer noen sosiale situasjoner.

De 4 første bevegelsene skal være i to slag mm=60, mens bevegelsene 5-7 skal være i fire slag mm=60.

Sett nummer på bevegelsene; 1-4 er de korte og 5-7 er de lange bevegelsene. Film gjerne bevegelsene dine, slik at du husker dem.

Du må også ha en «nøytral» posisjon mellom bevegelsene, enten du står eller sitter. I partituret vil du bruke denne nøytrale posisjon i pausene mellom bevegelsene.

Anspent	Hevngjerrig	Omtåket
Awisende	Hengiven	Patetisk
Angrende	Håpefull	Potent
Aggressiv	Hektisk	Puslete
Ambivalent	Hyper	Rasende
Begeistret	Hatefull	Redd
Bekymret	Hudløs	Raus
Betatt	Irritert	Råtten
Berørt	Intens	Ribbet
Bitter	Indignert	Rådvill
Besatt	Ivrig	Romantisk
Bevisst	Isolert	Sjalu
Bortkommen	Jovial	Skamfull
Deprimert	Jålete	Sliten
Deilig	Jæveli	Sexy
Distansert	Kald	Selvsikker
Dyster	Kjedelig	Sjenert
Dedikert	Kjærlig	Sveket
Drømmende	Kysk	Sint
Dyrisk	Kåt	Såret
Empatisk	Kynisk	Takknemlig
Ensom	Leken	Trett
Engstelig	Lammet	Tålmodig
Euforisk	Lykkelig	Tafatt
Eksaltert	Livredd	Ulykkelig
Eksplisiv	Likegyldig	Urolig
Fiendtlig	Motløs	Ussel
Fjern	Misfornøyd	Uggen
Forstyrret	Mistenksom	Varm
Forelsket	Misunnelig	Verdiløs
Frekk	Manisk	Vakker
Fanatisk	Nervøs	Vektløs
Forbauset	Nysgjerrig	Ydmyk
Forarget	Nummen	Ydmyket
Forlatt	Nykter	Yr
Flat	Naken	Ærlig
Glad	Nedstemt	Ærgjerrig
Gal	Opprørt	Øm
Grådig	Optimistisk	Ødsel
Giftig	Offervillig	Ør
Gjerrig	Oppmerksom	Åpen
		Åndsfraværende

V. Det jeg føler når jeg treffer deg tilfeldig på gata

Jennifer, Elena og Børge står i en trekant med ansiktene mot hverandre
Marianne og Else står med ansiktene mot hverandre

HENRIK HELLSTENIUS

$\frac{4}{4}$ ♩ = 60

1

Jennifer

Elena

Børge

Marianne

Else

6

Jennifer

Elena

Børge

Marianne

Else

G.P

G.P

2

11

Jennifer

Elena

Børge

Marianne

Else

16 3

Jennifer

Elena

Børge

Marianne

Else

G.P



3

21

Jennifer

Elena

Børge

Marianne

Else



25

Jennifer

Elena

Børge

Marianne

Else

4

28

Jennifer

Elena

Børge

Marianne

Else

33

Jennifer

Elena

Børge

Marianne

Else

37

Jennifer

Elena

Børge

Marianne

Else

Play 4 times

Play 4 times

G.P

G.P

Else går til flygelet.

VI. ELSSES SOLO

♩=92 Hektisk

HENRIK HELLSTENIUS

1 $\frac{2}{4}$ All tekst hviskes f $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{4}{4}$

Voice

En to en to tre en to en to tre fi-re en to en to ja-da!

Piano

mf sempre
8^{vb}

Spilles inne i flygelet, demp strengene med venstre hånd.
Fingrene slår ned på ulike strenger uten at vi hører tydelig pitch.

5 $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ $\frac{2}{4}$

Voice

en to ja-da! en to tre fir og nå! en to en to tre fir en to

Pno.

8

9 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Voice

en to tre fir fem seks syv åtte en to tre fi-re fem seks syv åt-te ni ti

Pno.

hørbar pitch demp hørbar pitch

8

14 $\frac{3}{4}$ accel. $\frac{2}{4}$ $\frac{4}{4}$

Voice

ell-ve tolv tret-ten en to tre fir en to tre fir fem to tre fir en

Pno.

demp

♩=102 $\frac{2}{4}$ ♩=60

8

17 $\frac{4}{4}$ ♩=92 $\frac{2}{4}$

Voice

en to tre fi-re en to tre en to tre ja-da! ja-da! en to ja-da! en to tre fire

Pno.

hørbar pitch

8

2

2

10-12 sek.

Drit i det der da, du jeg sa jeg sa drit i det der, jeg gidder ikke
Jeg gidder ikke snakke med deg når du er sånn som det der
Vet du hva? Jeg gidder faktisk ikke snakke med deg når du er sånn

21 Fritt

Voice

Pno. *8va* *sim.*
sfz pp



25 **3** $\text{♩} = 92$ **2** **3** **3**

Voice

Pno. dempet men med pitch
pizz.
mf sempre
8vb

En to tre fi - re en to tre fir En to tre fi - re en to tre



29 **3**

Voice

Pno.

ja! ja! ja! me-ner du, nei! nei! nei! nei! en to tre fi - re



35 **2** **3**

Voice

Pno. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*
sfz sfz

en to tre ja!- en to tre fi - re en to tre



39 **2** **4** **4** **4** Fritt

Voice

Pno. *8va* *sim.*
sfz pp

En to en to tre nei! nei! nei! nei! nei!

18-20 sek.

46 *Hva var det jeg sa?* *Du, jeg sa: skjerp deg!* *Jeg sa: ikke drikk mer nå!* *Kan vi ikke bare snakke sammen?* *Ja, kan vi ikke snakke sammen?* *Kan du se på meg?*

Hva var det jeg sa til deg? *Kan vi ikke bare snakke sammen?* *Ja, kan vi ikke snakke sammen?* *Kan du se på meg?*

Hva var det jeg sa til deg? *Kan du se på meg?*

8

50 *En to tre fir en to der se! se der tre fir fem fem og ty-ve seks og ty-ve ått-og ty-ve*

dempet men med pitch pizz. halvt dempet pizz.

mf sempre *sfz* *sfz* *sfz* *sfz* *afz*

8

54 *ni ti ell-ve tolv fem fem fem og ty-ve nei!*

fingre på strengene

sfz *sfz* *f sempre* *sfz* *sfz* *sfz*

8

59

sfz *sfz* *sfz* *sfz*

8

63 *4x med variasjoner* *Fritt*

sfz *gliss.* *gliss.*

8

66 *pizz.* *gliss med negl på strengene* *gliss med negl på strengene*

ff *ff* *ff* *ff*

8

4

6

Plystre

71 Fritt

Voice

Pno.

sfz *pp*

p

8^{va}

sim.

77 7

Da jeg så på deg første gang den første gangen jeg så deg

Voice

Pno.

gliss på strengen

pizz. 2x

ff *"ff"* *ff* *ff* *ff*

8^{vb}

81

da jeg første gang så deg tenkte jeg: han der er bra han er jævlig bra

Voice

Pno.

pizz. 2x

ff *ff*

(8)

85

han er kjekk, han er fin, han er pen, han har fin bil, jeg tenkte:

Voice

Pno.

pizz.

ff

(8)

86 8

plystre

Voice

Pno.

sfz *pp*

8^{va}

2/4

9

♩ = 92

2/4

88

Voice

En to tre en to tre fir en to tre fir fem seks syv ja!

dempet men med pitch

pizz.

Pno.

mf sempre

89

10

92 Fritt

Hei, du, hei, du, hei du, se min vei, hei se min vei kom hit, kom hit da vel, kom....

92

Voice

demp ingen pitch

Pno.

pp

95 Kaotisk mumling: "*seksogtyve, åtteogtyve...*" osv. ad lib.

95

Voice

pizz.

Pno.

ff "ff"

sffz

ff

96

96

Voice

Pno.

sfz

(8)

11

Jeg vet, jeg vet, at vi kan. At vi kan få det bra, at vi kan(mumler)

97

Voice

demp ingen pitch

Pno.

pp

gliss opp

ff

12 Plystre 3/4

99 *p*

8^{va} *sim.*

Pno. *pp*

13 3/4

103 *ff* *pizz.* *2/4* *klirr* *demp* *klirr* *demp* *klirr* *demp*

8^{vb} *ff* *p* *mf* *p* *ff* *p*

14 Plystre

108 *f* *ad lib plystring*

8^{va} *sim.* *gliss nedover*

Pno. *pp*

111 *f* *gå fra hektisk ad lib plystring mot hektisk sang*

Veksle mellom finger arpeggioer opp/ned og raske glissandi opp/ned samtidig med gliss nedover

Pno. *f*

Rep ad lib

113 *f* *sang* 3/4

na na na na na na na

Pno. *ff* *gliss.*

114 **15**
 3/4

B. Cl. *ff*

B. D. *f*

Voice
 Full stemme
Der ja! *der satt den* *Tenkte du?* *Jeg var sikker på det*

Pno. *fff* pizz.

Vln. *ff*

Vc. *ff*



118

B. Cl. *ff*

B. D.

Voice
at det var der... *at det var det du ville* *at det var dit du ville komme* *at det ville ikke bare være....*

Pno.

Vln. *ff*

Vc. *ff*

122

B. Cl. *ff*

B. D.

Voice *kjedsomheten* *det ville være mer* *hva er det du ikke kan leve med?* *hva er det som skjer inne i hodet ditt?*

Pno. (8)

Vln. *ff*

Vc. *ff*



126

B. Cl. *ff*

B. D.

Voice *det ville være mer* *det ville være mer* *hva er det du ikke kan leve med?* *hva er det som skjer inne i hodet ditt?*

Pno. (8)

Vln. *ff*

Vc. *ff*

130

B. Cl. *ff*

B. D.

Voice *da du sa... "nå er det nok.." du sa... "nå er det nok.."*

Pno.

Vln. *ff*

Vc. *ff*



134

B. Cl. *ff*

B. D.

Voice *"nå orker jeg ikke mer" "ikke mer av den dritten din" du sa... "ikke mer av den dritten din"*

Pno. *f mf*

Vln. *ff*

Vc. *ff*

138

B. Cl. *ff*

B. D.

Voice *du sa... "nå!" "skal du få tilbake" da du sa...*

Pno. *mf p*

Vln. *ff*

Vc. *ff*

142

B. Cl. *ff*

B. D.

Voice *"jeg orker ikke at du...." "jeg orker ikke" pust ut f ahh..*

Pno. *f*

Vln. *ff*

Vc. *ff*

146

Voice *f ahh.. ahh.. ahh..*

Pno. *f*

150 **16** *p* *plystre*

Tr.

pp *8^{va}* *sim.*

Pno.

pp *8^{va}* *s.p* *impro: rask arpeggioer med fast grep, gradvise endringer*

Vln.

pp *8^{va}* *impro: lyse flagolletter*

Vc.



152 *ad lib. fade ut*

Tr.

ppp

Pno.

ppp

Vln.

Vc.

VII. Manual for omgang 2

Lytt

Smil med øynene

Still oppfølgingsspørsmål

Ikke let med blikket etter en ny samtalepartner

Ikke lyv

Ikke gjesp

Ikke gå

Husk den andres

Navn

Bopel

Arbeidsplass

Fødselsdag

Ektefelle

Kjæledyr

Allergi

Aversjon

Tilbøyelighet

Svakhet

VIII.FORTELLINGER OM MIMESIS, BEGJÆR OG DRAP

HENRIK HELLSTENIUS
tekst: Liv Heløe/Henrik Hellstenius

3/4 $\text{♩} = 52$
Play 4 times

1

Clarinet in B \flat

Melodica

Act 1, Scene 3: The three witches meet Macbeth and Banquo on a heath, predicting Macbeth's rise to power,

Accordion

Violin

Violoncello



6

2

Cl.

Mel.

and Banquo's children becoming kings This encounter with the witches sparks Macbeth's ambition

Accordion.

De kaller henne Snøhvit Hvit som snø

Vln.

Vc.

11

Cl. *pp* *p*

Mel. *pp* *p*

Accord. *pp* *p*

Vln. **Rød som blod** **Håret sort som ibenholt** **plutselig dør moren, Dronningen** **Og kongen gifter seg på ny**

Vc. *pp* *p*



15 **3**

Cl. *pp* *p*

Mel. **Act 1, Scene 5: Lady Macbeth reads a letter from her husband about the witches' prophecies She becomes determined to help Macbeth become king**

Accord. *pp* *p*

Vln. *pp* *p*

Vc. *pp* *p*

4 **Senza misura** 5 **6** ♩ = 72 **3**
 Cl. *pp* Impro I interferens opp/ned 1/8 og 1/4 tone

Mel. *pp* < > < > < > < >

Accord. *pp* < > < > < > < >

Vln. Impro I interferens opp/ned 1/8 og 1/4 tone *pp*

Vc. Impro I interferens opp/ned 1/8 og 1/4 tone *pp*

Video/voice **||** Å kjenne på begjæret og misunnelsen er farlig, det kaster deg tilbake til skolegården, ydmyket, sulten og rasende. Den evige sammenligningen du gjør med andre, fører til en devaluering av det du selv har.



A tempo ♩ = 60

24 **3**
4 7 **8** Spille 4 ganger

Cl. *pp* < p > *pp* < p > *pp* < p > *pp* < p > *pp* < p >

Mel. Act 1, Scene 7: Macbeth wrestles with his conscience, contemplating the consequences of killing Duncan. *pp* < p >

Accord. *pp* < p > *pp* < p > *pp* < p > *pp* < p > *pp* < p >

Vln. ord. *pp* < p > *pp* < p > *pp* < p > *pp* < p > *pp* < p >

Vc. *pp* < p > *pp* < p > *pp* < p > *pp* < p > *pp* < p >

9

29

Cl. *pp* *p*

Mel. **Lady Macbeth convinces him to proceed with the murder.**
pp *p*

Accord. *pp* *p*

Vln. *pp* *p* s.p. **Den nye dronningen er betagende. Skjønn, henrivende Den vakreste i landet sier speilet**

Vc. *pp* *p* s.p.



10

34

Cl. *pp* *p*

Mel. **Act 2, Scene 2: Macbeth murders Duncan and becomes consumed with guilt Lady Macbeth helps him cover up the crime**
pp *p*

Accord. *pp* *p*

Vln. **Guddommelig vakker** ord. *pp* *p*

Vc. ord. *pp* *p*

11

39

Cl. *pp* < *p* >

Mel. **by framing the guards.** *pp* < *p* >

Accord. *pp* < *p* >

Vln. **Dronningen ser godt ut** *pp* < *p* > **En pen kvinne, stram og fin** *pp* < *p* > **Men snøhvit, snøhvit er vakker** *pp* < *p* > **Snøhvit er vakrest** *pp* < *p* >

Vc. *pp* < *p* >



Senza misura

12

13

14

♩ = 78

Impro I interferens opp/ned 1/8 og 1/4 tone

44

Cl. *pp*

Mel. *pp* < > < > < > < > < > < >

Accord. *pp* < > < > < > < > < > < >

Vln. *pp*

Vc. *pp*

Kan det være at du projiserer din egen misunnelse og grådighet inn i den andre?

For på den måten å bli kvitt dine misunnelige deler og gjenfinne det i din venn, slik at du selv slipper å ta ansvaret for følelsen?

Video/voice

48 **15** **16** **A tempo** ♩ = 72
 Spill 4 ganger

Cl. *tr*
pp > < > < >

Mel. *pp* < *p* >

Accord. *pp* > < > < >

Vln. *pp* < > < > < > *s.p* **Hva skal en dronning gjøre?**

Vc. *pp* < > < > < >

Video/voice **Beskjedenhet er et redskap for å briljere,
 dyden er et redskap til å undertrykke**



52

Cl. *pp* < *p* >

Mel. *pp* < *p* >

Accord. *pp* < *p* >

Vln. **Når hennes eneste misjon** **Hennes eneste plikt og kall** **Er å være den vakreste** **Hva skal en dronning gjøre?**

Vc. *pp* < *p* >

56 **17**

Cl. *pp* *p* *pp* *p* *pp*

Mel. **Act 3, Scene 1** **Macbeth becomes increasingly paranoid** **and orders the murder of Banquo** **and his son Fleance** **to secure his position as king.**

Accord. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln. Flautando *pp*

Vc. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Impro D - vandrende hel/halvtone + 1/4 toner



18 ♩=82 **19**

61 Cl. *p* *f* *p* *f* *pp* *f* *pp* *gliss.* *tr*

Mel. *p* *f* *p* *f* *pp* *f* *pp*

Accord. *p* *f* *p* *f* *pp* *f* *pp*

Vln. *s.p.* *ord.* *s.p.* *gliss.* *pp* *f* *pp*

Vc. *ord.* *pp* *f* *pp* *f* *pp*

Video/voice **Misunnelse og grådighet er intet redskap, men en del av ens indre emosjonelle landskap**

21

Impro D - vandrende hel/halvtone

65 **20**

Cl. *pp* < *f* > *pp* *tr*

Mel. *pp* < *f* > *pp*

Accord. *pp* < *f* > *pp*

Vln. *pp* < *f* > *pp* *s.p.* *gliss.*

Vc. *pp* < *f* > *pp* *s.p.* *gliss.*

Video/voice

Breathy sound *pp*

rask arpeggio med fast grep/gliss sakte ned *mf*

Dronningen kaller på jegeren

rask arpeggio med fast grep/gliss sakte ned *mf*

hvor ubeviste krefter konspirerer med ens indre demoner under lag på lag med dannelse.



22

68

Cl.

Mel. *pp* < *p* >

Accord. *pp* < *p* >

Vln. *pp* *s.p.*

Vc. *pp*

Dronningen kaller på jegeren og sier:

Bind henne fast Hugg hodet av henne

rask arpeggio med fast grep/gliss sakte ned *mf*

23 ♩=82
Spill 4 ganger

Spill 4 ganger

24

72

Cl. *p* *f* *pp* *p*

Mel. *p* *f* *pp* *p*

Accord. *p* *f* *pp* *p*

Vln. Skjær hjertet ut av kroppen hennes *pp* *p* *f* *p* *f* *pp* *p* Kom så tilbake

Vc. *p* *f* *pp* *p*



76

Cl. *pp* *p* *pp* *p*

Mel. *pp* *p*

Accord. *pp* *p*

Vln. og server meg hjertet *pp* *p* *pp* Jeg skal ete det Jeg skal ete det

Vc. *pp* *p*

Senza misura

79 **25** ♩ = 120 **26**

Cl. *pp* *p* *pp* *p* *pp* *p*

Mel. ♩ = 82 Act 5, Scene 1: *pp* *mf* *pp* *mf* *pp* *mf*

Accord. ♩ = 82 *pp* *mf* *pp* *mf*

Vln. ♩ = 120 Impro C sirkelbue, fast grep som endres med kvarttoner *pp*

Vc. Impro I interferens *pp*



83 **27**

Cl. *pp* *mf* *pp* *mf* *pp* *mf*

Mel. *pp* *mf* *pp* *mf*

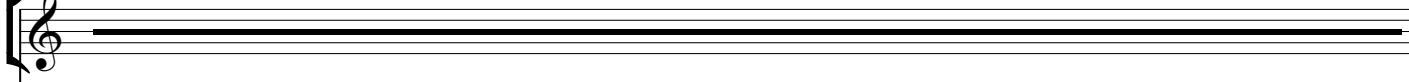
Accord. *pp* *mf* *pp* *mf*

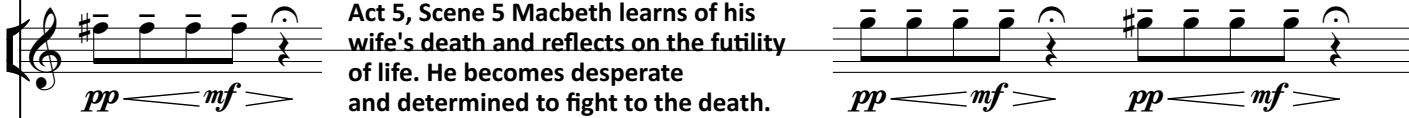
Vln.

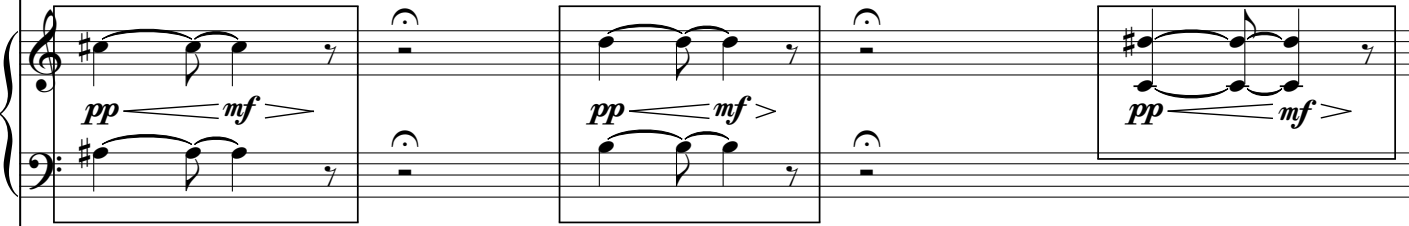
Vc. *pp* *gliss.*

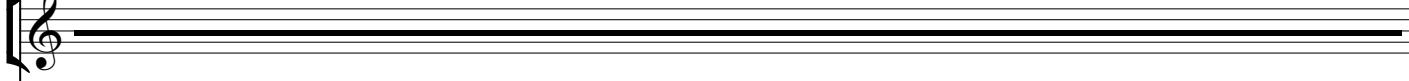
Lady Macbeth sleepwalks and reveals her guilt through her troubled dreams, confessing to the murders.

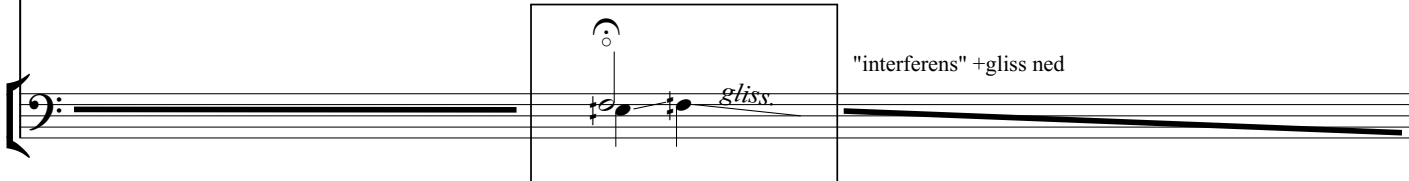
87 **Sim ad lib** 28

Cl. 

Mel.  **Act 5, Scene 5 Macbeth learns of his wife's death and reflects on the futility of life. He becomes desperate and determined to fight to the death.**

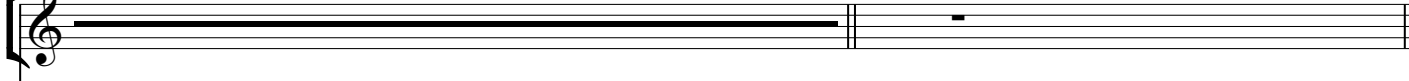
Accord. 


Vln. 

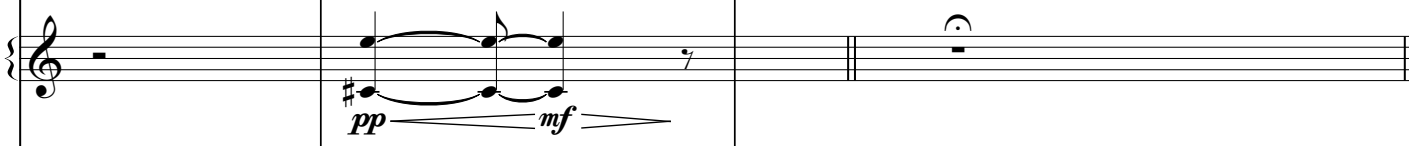
Vc.  "interferens" + gliss ned

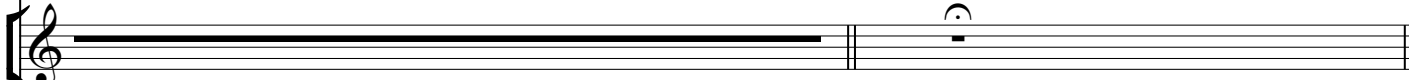


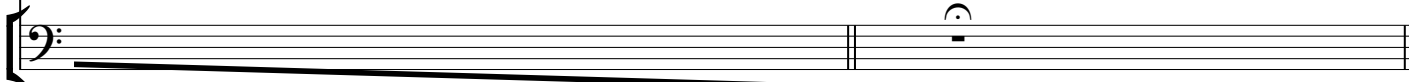
92 29

Cl. 

Mel.  **Act 5, Scene 8: Macduff confronts and kills Macbeth, fulfilling the witches' prophecy. Malcolm becomes the new king.**

Accord. 

Vln. 

Vc. 

IX. Manual for omgang 3

Besvar invitasjoner

Besvar eposter og sms'er

Ring tilbake

Reis deg for eldre

Gi plass i heisen

Gjør plass ved bordet

Åpne ditt sinn

Åpne ditt hjerte

Kle deg for anledningen

Bruk ullundertøy

~~Ikke overgå vertinnen~~

Gjør deg ikke til midtpunkt dersom du ikke er det

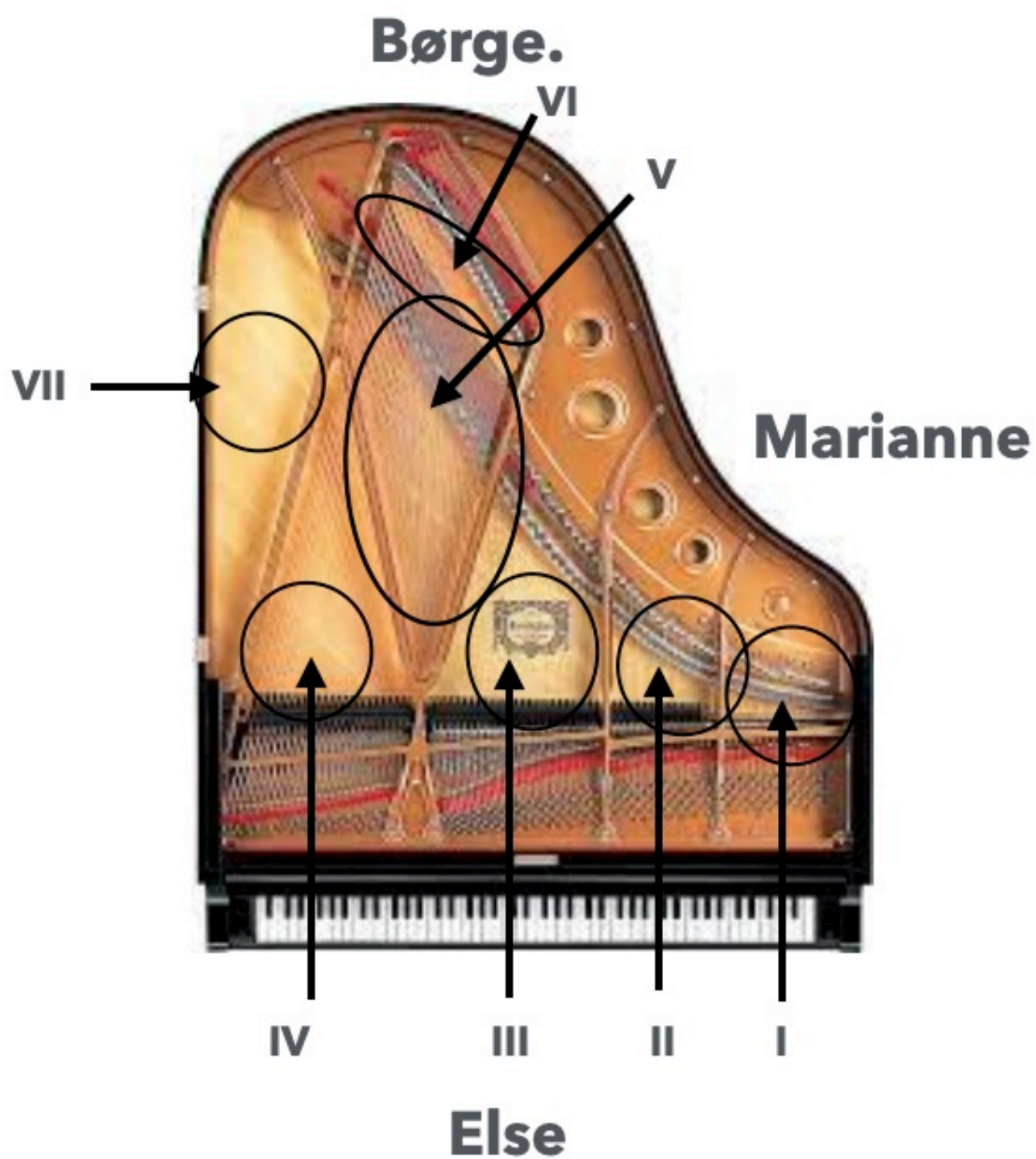
Gi fokus til bursdagsbarnet

Røyk ute

Drikk inne

Drikk ikke for mye

X. TRE SOM PRØVER SEG PÅ EN SAMTALE



X. TRE SOM PRØVER SEG PÅ EN SAMTALE

1 ♩ = 52

Kredittkort som plekter

Else

Marianne

2 ♩ = 48

Kredittkort, skrape langs strengen

B.

3 ♩ = 52

4 ♩ = 48

E.

M.

B.

E.

B.

5 ♩ = 92

Kredittkort på langs over strengene

M.

Rep. ad lib, endre aksenter

II 6

M. *ff* 3 3 3 Rep. ad lib, endre aksenter

B. VI H.H. *f* V.H. Rep. ad lib

Trepinne/negl/gummikloss - "Guiro effekt"

IV 7 $\text{♩} = 48$ Kredittkort, skrape langs strengen $\text{♩} = 92$

E. *mf* *secco* 8^{vb}

M. *ff* 3 3 3 Rep. ad lib, endre aksenter

B. VI H.H. *f* V.H. Rep. ad lib

IV 8 $\text{♩} = 52$ Myke garnkøller

E. *mp* Ped. 8^{vb} *gliss.* Sim. ad lib

M.

B.

9 $\text{♩} = 52$

E. Ped. (8) Sim. ad lib

M. I 8^{va} *pp* 3 3 3 Rep. ad lib, endre aksenter

V 10 $\text{♩} = 72$ Hard garnkølle - demp strengene med V.H, jazz feeling/walking bass

B. *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* Sim. ad lib

8^{vb}

11

[Legg på stemmelyder] _____ [+stemme] _____

B. *f* *8^{va}* *sfz* *sfz*

12

Glasskaraffel som "slide" på strengene

E. *mf* spille på tangentene *sim ad lib*

B.

13

E. *sim ad lib*

M. *f* *8^{va}* Harde plastkøller *ricochet* *sim ad lib*

B. *f* *8^{va}* *sfz* *sfz*

♩ = 92

♩ = 72 V (som 10 med eller uten stemmelyder)

14

M. *sf* *sf* *sf* *ff*

B.

ric + gliss

gliss gliss gliss gliss gliss

15

16

E. *ff* *8^{va}* Harde plastkøller *sim ad lib*

M.

B.

♩ = 48

IV

17 18

E. *f* Led.

M. **II** Som 12 pizz + glasskaraffel som "slide" på strengene - gliss og vibrato ad lib
mf

B. **VII** To børster på klangbunnen (fiskebørster eller andre)
p

accel.

ad. lib arpeggioer oppver

E. *ff*

M.

B.

V 19 solo glassballe - aktiviser bevegelse med fingrene på en hånd
beveg glassbollen langs strengene for å lage gliss med den andre hånden

M. *f* > *f* > *f* > *f* > *f* > *ff* flytt gradvis til III. *gliss.*

20 21

M. **II** Div små boller, metall og annet
f > *f* > *f* > *f* > *f* >

M. **III**
f

B. **VI** *f* V.H. *A* H.H. rep.

♩ = 72

A = stryk med begge vispene på strengholder/strengfester

M.

B.

B
fff *fff*
 H.H
 ^ ^
 rep. A B
 skift mellom A og B
f V.H

B = stryk med V.H som i A. H.H vispe settes vertikalt rett ned på strengholder som gir en hard, perkussiv lyd med ressonans i klangbunnen.

22

E.

M.

B.

Glasskaraffel som "slide" på strengene
II
p spille på tangentene
 = 92
I
 8va
 Rep. ad lib, endre aksenter
A
 H.H
 ^ ^
 pp V.H

ELENA OG JENNIFER STARTER
 XI. ELENA ER RASENDE

XI. ELENA ER RASENDE

HENRIK HELLSTENIUS

Text: Elena Perales

4/4 $\text{♩} = 72$

Bass Clarinet in B \flat
ff sempre

Percussion
f

Tuned Gongs
p

B. Cl.
p

Perc.
f

T.G.
p

B. Cl.
f

Perc.
f

T.G.
p

B. Cl.
ff

flutter/noise

1

Bisb. *p*

Perc.
f

T.G.
p

B. D.
mf pp

Pno.
mf pp

Vln.
pp

Vc.
pp

sffz

14

B. Cl. *sffz* *sffz* *sffz* *sffz*

Perc. *mf* *mf* *mf*

B. D. *mf pp* *mf pp* *mf pp* *mf pp*

Pno. *pp* *mf* *pp* *pp*

Vln. *pp* *pp* *gliss.* *gliss.*

Vc. *sfz pp* *sfz pp* *sfz pp* *sfz pp*

Myke garnkøller på strengene

Flautando



16

B. Cl. *sffz* *sffz* *ff*

Perc. *mf* *mf*

B. D. *pp*

Pno. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. *gliss.* *gliss.* *pp* *mf* *pp* *mf* *pp*

Vc. *gliss.* *p*

growl

superball

"interferens" opp/ned kvarttoner
○ rundt D

18 2 ELENAS TEXT 1 4
4

B. Cl.
B. D.
Pno.
Vln.
Vc.



19 4/3 Senza misura

B. Cl.
Perc.
Vib.
Pno.
Vln.
Vc.

22 **4**

B. Cl. *ff* *sffz* *pp* *sffz* *ff*

Perc.

Vib. *p*

Pno. *p*

Vln. *p*

Vc. *p*



25 **5** **Con misura**

B. Cl. *pp* *ff* *sffz* *ff* *sffz* *ff* *sffz* *f* *f*

Vib.

Pno.

Vln.

Vc.



28 **6** **ELENAS TEXT 2** **4/4**

B. Cl. *ff*

Vib.

Pno. myke garnkøller

Vln.

Vc.

30 **4/4** **7/4** **Con misura** **3/4** **5/4** **2/4**

Bisb. *pp* *ff* *pp* *ff*

Perc. *f*

Vib.

Pno. *sffz* *p*

Vln. *pp* *gliss. gliss.* *gliss. gliss.* *gliss. gliss.*

Vc. *pp* *pp* *sul pont* *5* *5* *5* *5*



33 **2/4** **4/4** **8/4**

Bisb. *p* *f* *ff* *f*

Perc.

T.G.

Vib.

Pno. *sffz*

Vln. *gliss. gliss.* *pp*

Vc.

35

B. Cl. *ff* *f* *ff* *mf* *ff* *p* *ff* *pp* *sffz* *sffz* *ff* *f*

T.G.

Vln. *pp*

37

B. Cl. *ff* *f* *sffz* *f* *ff* *f* *sffz* *sffz* *f*

T.G.

Vln.

39 **9**

B. Cl. *sffz* *pp* *ff* *7*

Perc. on edge of skin

B. D. *pp*

Pno. *sffz* myke garnkøller *pp* *pp* *< p >* *pp* *< p >* *pp* *< p >* *f* *pp* *p*

Vln. *pp* *< p >* *pp* *< p >* *pp* *< p >* *pp* *< mf >* *p* *3* *f* *sub pp* sirkelbue impr ad lib s.p

Vc. *pp* *< p >* *pp* *< p >* *pp* *< p >* *pp* *< mf >* *p* *3* *5* *f* *sub pp* sirkelbue impr ad lib s.p

42 4/4

B. Cl. *pp* *f* *ff* *ff* *pp*

Perc. *f*

B. D.

Pno. *pp* *p* *pp* *f* *pp* *8^{va}* *gliss.*

Vln.

Vc.

45 4/4

B. Cl. *ff* *f* *ff* *pp*

B. D. *pp*

Pno. *pp*

Vln. *gradvis overgang*

Vc. *gradvis overgang*

Flagoletter/impro *ppp*

Impro på strengerholder/ på stolen, flagoletter etc. *ppp* *p*

10

4/4

ELENAS TEXT 3

2/4

48

B. Cl.

Pno. l.v

Vln.

Vc.

11

2/4

$\text{♩} = 52$

49

B. Cl.

HALF PITCH

Breathe in

pp

"p"

pp

"p"

Pno.

Flagoletter på de dybeste strengene ad lib

Vln.

Vc.

53

B. Cl.

Breathe in

pp

"p"

pp

"p"

Pno.

Vln.

Vc.

XII. MANUAL FOR OMGANG 4

XII. Manual for omgang 4

Re sengen selv om ingen ser det

Husk at andre har luktesans selv om du har mistet din

Ikke skjær grimaser til små barn

Skift sokker

Puss tenner

Klipp negler

Syng rent

Ikke utlever din eksmann

Gjør deg fortjent til din svigerdatters respekt

Vær glad du lever

Vær glad du har tankens kraft

Omtal dine kolleger med respekt

Spark oppover

Ikke klag

XIII. JEG GIR TEGN PÅ AT JEG LIKER DEG

HENRIK HELLSTENIUS
movments: Kristin Ryg Helgebostad

$\text{♩} = 52$

Bevegelse

Percussion

Syv objekter på et bord

mf sempre

6

6

Bevegelse

Vlc

Begge hendene på cellokroppen

tremollo

p

Bass Clarinet in B \flat

Bevegelse

Perc.

3

3

3

1

Bevegelse

Vlc

V.H tremollo på cellokroppen

gliss mellom fingerbrett og stol, lettapping med fingre

gliss.

gliss.

gliss.

slå med venstre tommel

B. Cl.

tr

pp

Half pitch

Pno.

pp sempre

pp sempre

pp sempre

Led.

8^{vb}

Bevegelse

Perc.

Bevegelse

Vc.

B. Cl.

Pno.

H.H . trem med to fingre sul C molto s.p

V.H

IV

8va

ff

V.H -gliss + trem.

V.H gliss ned

ord.

Half pitch

p

pp

(8)



Bevegelse

Perc.

Bevegelse

Vc.

B. Cl.

Pno.

6

3

3

pp

f

2

Tap på H side av cello kroppen

gradvis mot stolen

gliss.

Tap på V side av cello kroppen

gradvis mot stolen

ff

ord.

Half pitch

ord.

p

(8)

13

Bevegelse

Perc.

Bevegelse

Vc.

B. Cl.

Pno.

med V.H

f

f

mf

pizz.

Half pitch

ord.

pp

8



16

Bevegelse

Perc.

Bevegelse

B. Cl.

Pno.

Half pitch

ord.

p

pp

4/4

4/4

4/4

4/4

8

3

20

Bevegelse

Perc.

Syv objekter på et bord

mf sempre

Bevegelse

Synth.

Begge hendene tremollo på cellokroppen

p

Pno.

(8)-----



23

4

Bevegelse

Perc.

3

3

Bevegelse

Synth.

V.H tremollo på cellokroppen

gliss mellom fingerbrett og stol, lettapping med fingre

pp

gliss.

gliss.

gliss.

slå med venstre tommel

B. Cl.

tr

pp

Half pitch

Pno.

pp sempre

pp sempre

pp sempre

Ped.

8^{vb}-----

26

Bevegelse

Perc.

Bevegelse

Vc.

B. Cl.

Pno.

6

6

7

H.H . trem med to fingre sul C molto s.p

V.H

I.v

IV

V.H -gliss + trem.

V.H gliss ned

(tr)

ord.

Half pitch

p *pp*

(8)



29

Bevegelse

Perc.

Bevegelse

Vlc.

B. Cl.

Pno.

6

3

3

pp *f*

5

Tap på H side av cello kroppen

Tap på V side av cello kroppen

gradvis mot stolen

I

gliss.

IV

ff

ord.

Half pitch

ord.

p

(8)

32

Bevegelse

Perc.

Bevegelse

Vc.

B. Cl.

Pno.

med V.H

f

f

mf

pizz.

Half pitch

pp

ord.



35

Bevegelse

Perc.

Bevegelse

B. Cl.

Pno.

Half pitch

ord.

p

pp

39

Bevegelse

Perc.

Bevegelse

Vc.

B. Cl.

Pno.

Raske "flagrende" bevegelse med fingrene på begge hender. VH gliss ned, mens HH holder seg mellom stolen og gripebrettet

I, II, III

gliss

f

Half pitch

tr

ord.

"f"

p

3

3

(8)



42

Bevegelse

Perc.

Bevegelse

Vlc.

B. Cl.

Pno.

Half pitch

Bisb.

ord.

pp

mf

3

3

(8)

45

Bevegelse

Perc.

Bevegelse

Vc.

B. Cl.

Pno.

3

p *f* *f*

H.H . trem med to fingre sul C molto s.p

IV

"ff"

V.H -gliss + trem.

V.H gliss ned

I, II, III

gliss

Half pitch

Bisb.

ord.

pp

pp

pp

pp

(8)

48

Bevegelse

Perc.

Bevegelse

Vlc.

B. Cl.

Pno.

f *f* *f* *f* *f*

Begge hendene tremollo på cellokroppen

"f"

Half pitch

Bisb.

ord.

pp

pp

pp

pp

(8).1

51

Bevegelse

Perc.

Bevegelse

Vlc.

B. Cl.

Pno.

H.H. trem med to fingre sul C molto s.p

V.H -gliss + trem.

V.H gliss ned

Half pitch

Bisb.

pp

pp

pp



8

54

Bevegelse

Perc.

Bevegelse

Vc.

B. Cl.

Pno.

med begge hender

I, II, III

gliss

f

ord.

p

p

p

Ped.

p

57

Bevegelse

Perc.

Bevegelse

Vlc.

B. Cl.

Pno.

begge hender trem. på cellokroppen

f

8^{vb}



60

Bevegelse

Perc.

Bevegelse

Vlc.

B. Cl.

Pno.

8^{vb}

8^{vb}

63

Bevegelse

Perc.

Bevegelse

Vlc.

B. Cl.

Pno.

The musical score for page 11, measures 63-66, is presented in a multi-staff format. The top two staves are labeled 'Bevegelse' (Movement) and feature two photographs of a person performing specific movements: one with arms raised and one with hands behind the head. Below these are the Percussion (Perc.), Violin (Vlc.), Bass Clarinet (B. Cl.), and Piano (Pno.) staves. The piano part is written in a grand staff with a complex texture of chords and a melodic line in the right hand. The score concludes with a double bar line and a dashed line indicating the end of the page.

XIV. JENNIFERS SOLO

HENRIK HELLSTENIUS

♩=58

The spoken part should sound as natural as possible, so a freer rhythm is possible where needed.

Percussion

2 metal bars
2 woodblocks
1 medium tambourine
1 medium caxixi
1 small caxixi
Sandpaper Block

Violin

Violoncello

Voice

f *p sempre* *pp* *pp*

6 3 3 6 3

So I lis-ten to you Will you lis-ten to me? Do I lis-ten to you?

whisper *pp* 6
I will lis-ten to you
damp strings *pp* 6

1

Perc.

Voice

B. D.

Pno.

Vln.

Voice

Vc.

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

5 3 6 6 3

Do you lis-ten to me? Will I lis-ten to you Will you lis-ten to me?

Glassbolle > 1
gliss
s.p

8

Cl. *pp*

Perc. *f* *p* *f* *f*

Voice
watch me talk, see my face, lis-ten

B. D. *pp* *f* *pp* *p*

Pno. *p* *f*
På strengene mellom naglene og rammen.
gliss. gliss. gliss. gliss.

Vln. *pp* *f* *pp*

Vc. *pp* *pp* *f* *p*

11

Cl. *pp*

Perc. *mf* *f*

Voice
A-ny-time a-ny-where A-ny-time. a-ny where Do you hear me?

B. D. *p* *f*

Pno. *mf* *f* *pp*
Tremollo med flat hånd på de dypeste strengene

Vln. *f* *f pp*

Vc. *f* *p*

2 sotto voce

13

Cl. *p*

Perc. *mf* 3

Voice
Do you lis-ten to me? to the words that I say to the words that I say

Pno. *p* gliss. *mf* 3 *f* 1

Vln. *pp* sotto voce/non vib.

Vc. *f* *f* *p*

16

Cl. *f* *p* *pp* *p* sotto voce *pp*

Vib. *sf* *sf* *p* *sf* *p* *sf* *sf* *p* *sf* *sf* *p*

Pno. ord. *p* *ped.* 3 3 3 3 *f* gliss. *f* gliss. 4

Vln. *f* *p* *f* *f* *p* *sfz* pizz.

Vc. 6 6 6 6 6 *sfz* *pp* *sfz* *pp* *sfz* *pp* *sfz* *pp*

Cl. *f* *pp* *f*

Vib. *sf p* *sf p* *sf sf p* *sf sf p* *f*

Perc.

Voice *mf* *mf* Do I

Pno. *mf* *g^{tr}*

Vln. *arco* *p* *f* *p sub* *f*

Vc. *sfz* *pp* *sfz* *pp* *sfz* *pp* *sfz* *pp* *sfz* *pp* *ff*

Cl. *pp* *f* *f* *p* *f* *p* *f*

Perc. *f*

Voice lis-ten to the to the words peo-ple say to the words peo-ple say

Pno. *p* *tr* *gliss.* *Ped.* *Ped.*

Vln. *pp* *f* *5* *sffz* *pizz.*

Vc. *p* *sffz* *pizz.* *arco* *p* *f* *p* *f* *pp*

22

Cl. *p* *f*

Perc. *mf* 3 3 3 3 6 3

Voice Do I lis-ten Do I lis-ten to what they in-tend to say Do I lis-ten to what they in-tend to say

T.G Tuned Gong *p* l.v. *p*

Pno. (tr) *f* *f* gliss. 2

Vln. arco *sfz* *sfz* *pp*

Vc. *gliss.* *ff*

24

Cl. *f*

Perc. *p* *f* *p* *f* *mf* 6 3 3 3 10

Voice A-ny-time a-ny-where a-ny-time A-ny-time a-ny-where Do you lis-ten?

T.G *f*

Pno. *f* *f* *f* *f* *f*

Vln. *f*

Vc. *p* *f* *p* *f*

26

Cl. *f* *ff*

Perc. *p* *f* *p* *f* *p* *f*

T.G. *f*

Pno. *f* *f* *f* *f*

Vln. *fp* *f* *fp*

Vc. *fp* *f* *fp* *f*



28

Cl. *p* *ff* *f*

Vib. *p* *mf* *p* *mf* *p* *mf*

Perc. *mf* 3 3 3 5

Voice to un-fold what you what

T.G. *p* *l.v.*

Pno. *f* *f* *f* *f* *f* *f* *ord.* *pp* *ped.*

Vln. *f*

Vc. *p* *ff* *f* *gliss.*

31

Cl. *f* *p* *f* *fp*

Perc. *p* *f* *p* *f*

Voice I what they mean to say watch me talk, see my face, lis-ten

T.G. *p* *l.v.*

B. D. *p* *pp*

Pno.

Vln. *p* *sotto voce*

Vc. *f* *pp*

34

Cl. *f* *p* *f* *pp* *f* *pp*

Perc. *mf* *mf*

Voice To un-fold what you, what I

B. D. *pp* *f*

Samp. *mf*

Vln. *f*

Vc. *fp* *f* *pp*

37

Cl. *f pp mf f*

Perc. *5*

Voice *5 7*
 don't have the words to say clear - ly

Samp. *mf mf*

Vln. *pp f pp f p* *gliss.*

Vc. *f p f 3* *gliss.*

40

Cl. *p f*

Perc. *f p f p f p f*

Voice *mf sempre* *3 3 3 5*
 to be cu-ri-ous and to re-pond to what the o-ters in-tend ra-ther than what they

Samp. *mf mf*

Vln. *p f p*

Vc. *f pp f pp f*

42

Cl. *p* *pp*

Perc. *f* *p* *f* *p* *f*

Voice
say Lis-te-ning is a re-sponse to some-bo-dy-else Lis-te-ning

Samp. *mf* *mf*

Vln. *pp*

Vc. *p* *f* *p*



44

Cl. *f* *p* *f* *f* *p*

Perc. *f* *p* *f* *p* *f*

Voice
is a re-sponse to some-bo-dy-else lis-ten to the o-ther

Samp. *mf* *mf*

Vln. *f* *f* *f* *p* *f*

Vc. *f* *f* *p* *f*

40

Cl. *f* *p* *sfz/pp* *f*

Perc. *p* *f* *p* *f* *p* *f*

Voice I have to learn listen to people I don't understand or like listen to people I don't understand or like

Samp. *mf* *mf*

Vln. *f* *gliss.* *p < f* *p < f* *f* *p* *f*

Vc. *p < f* *p* *f* *p < f* *p* *f*

48

Cl. *p* *f* *p* *f* *p* *f*

Perc. *p* *f* *p* *f*

Voice I have to learn listen to people I don't understand or like

Samp. *mf* *mf*

Vln. *p* *f* *p* *f* *f* *p*

Vc. *p* *f* *gliss.*

XV. Manual for omgang 5

Mat ikke andres katter

La pinnsvinet være i fred

Unngå parfyme

Løft haken

Rett ryggen

Kast krykken

Syng

XVI. Teori 2: SAMARBEID OG SMERTE

HENRIK HELLSTENIUS
 tekst: Richard Sennett

♩ = 84
 3X

Jennifer: *According to psychologists there are two kinds of watersheds in the development of learning how to couple cooperation and "otherness".*

Ensemble: *mf* Bu[m] bu[m] bu[m]_ bu[m]

3 **A** 3X

Jen.: *The first is the kind of conflict or tension that occurs between cooperation and autonomy*

Ensemble: *mf* ka ka bum ka ka ka ka bum ka ka

Jen.: *When young people around the age of five to seven, being to cooperate they begin to feel that they are giving something away in cooperating with others.*

6 3X

Jen.: *In other words, before cooperation tended to be defined as kind of a win-win exchange, and around this time of development of human beings it becomes to be more of a zero-sum game.*

Ensemble: *sfz p* T [r] *f* ka ka ka

8

Jen.: *What I give to you in cooperating with you takes something away from myself, because I have a naissant sense of having a self.*

Ensemble: *sfz* ka ka bru[m] brum[m] T [r]

10

Jen.: *The second great drama in the developmental cycle that occurs is how to balance cooperation and competition.*

Ensemble: *mf* Ti ka ti ka ta ta tip *p* ti ti ti ti ti ti *f* *p* (pust) ah

12

Jen. *It is a terrible error that some think about cooperation and competition as opposites*

En. *pp* (plystre en tone med mye luft)

G.P

15

Jen. *It's not just a matter of cooperating with people like yourselves in order to compete against others on another team or another group.*

En. *p* (syngte/plystre kromatisk fallende linjer, usynkront)

G.P

18

Jen. *The simplest way to understand cooperation is that the matter of cooperation is working with others to do things that you can't do for yourself.*

En. *p*

G.P

21

Jen. *As people have to learn to work with those who are different from themselves, and whom they don't understand and whom they don't like.*

En. *p*

G.P

In other words, the more cooperation becomes an engagement with the "other"; rather than with someone similar, the more skill is required in order to practise it.