

# To Walk IV

2009  
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Tekst : Morten Søndergaard  
from *Vinci Later*

# 1. To Walk IV

BLJ

Text: Morten Søndergaard  
from *vinci later*

Like slow Breathing

♩ = 92

Put the T's randomly, just ensure that a *accelerando* occur

Distorted voice growling  
into the mic emphasized

Voice

T, T, T, T, T, t t t t O. *p* To, *p* To, To Walk, W.....al...k K, T.

HARM

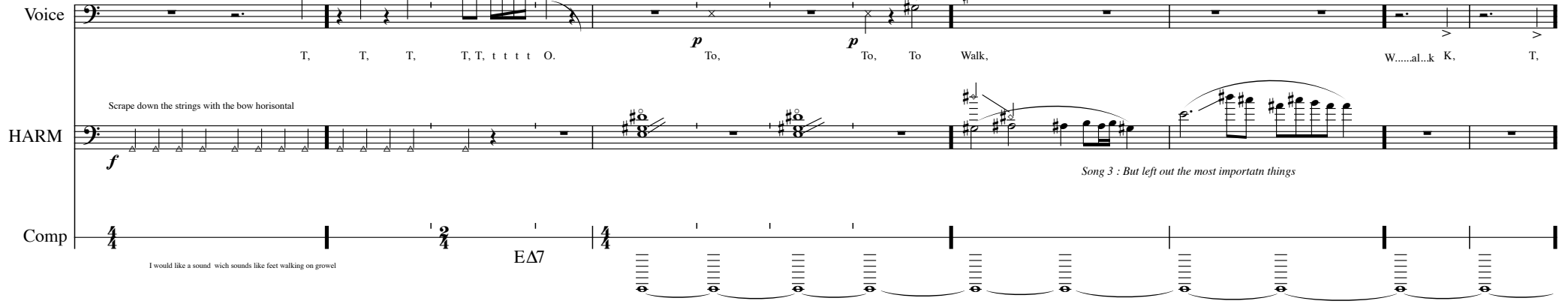
*f* Scrape down the strings with the bow horizontal

Song 3 : But left out the most important things

Comp

$\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  E $\Delta$ 7

I would like a sound wich sounds like feet walking on growel



16

Voi.

K, T, K, T, K, T, To walk back - wards in our own tracks. sssssss.

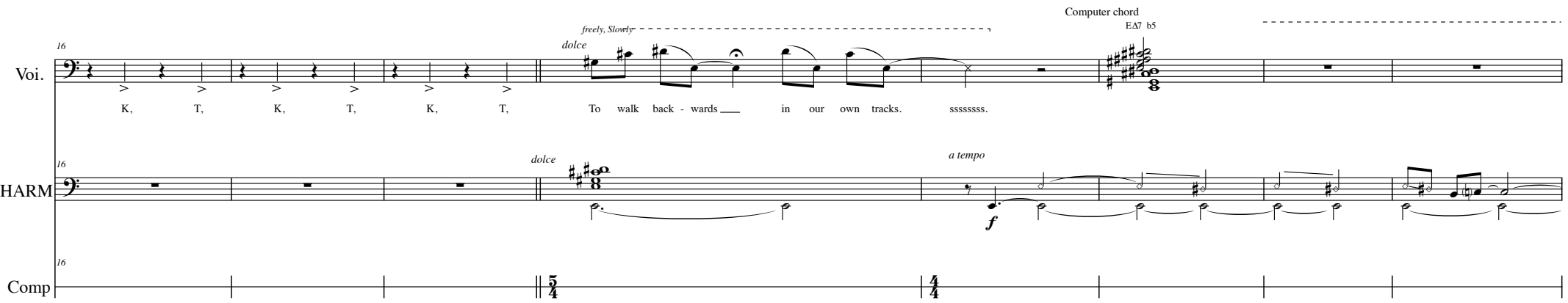
*dolce* *freely, Slowly* Computer chord E $\Delta$ 7 b5

HARM

16 *dolce* *a tempo* *f*

Comp

16  $\frac{5}{4}$   $\frac{4}{4}$





1. To Walk

43

Voi. *The Land - scape tries to speak with us. It tries to pro-nounce Our un - fa - mili - ar names.*

HARM *a-Δ7 F#7,9,13 C#-/3 dim.*

Comp  $\frac{3}{4}$   $\frac{4}{4}$

50

Voi. *It tries to pro-nounce, it tries to pro - pro, pro, pro, pro, pro, nounce, it tries to pro-nounce. — But we are un ab - le. To for - mu-late them. what*

HARM *kvart-flageolets Sul pont extr. Tiltøj Effekt! 3+3+2*

Comp  $\frac{2}{4}$   $\frac{4}{4}$

1. To Walk

61

Voi. do you want to know? It says: Don't be afraid. Stay." We are al - rea - dy here.

HARM 61

Comp 61

The image shows a musical score for three parts: Voice (Voi.), Harmonic (HARM), and Comping (Comp). The score is for measures 61 through 64. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts with the lyrics 'do you want to know?' and continues with 'It says: Don't be afraid. Stay.'" and 'We are al - rea - dy here.' The harmonic part features a bass line with chords and a treble line with a melodic line. The comping part is a simple rhythmic pattern with vertical lines indicating the placement of the comping instrument.

# 2.

## We are two synchronous watches IV

BLJ

Text : Morten Søndergaard  
from *Vinci Later*

Dur. 1.48

Stortur  
Lydbnk~ URE  
Klokker ~ 01~14  
Lydbnk~ Kirke

♩ = 92 Trippende, Tikkende

Voice

Dear, *mp* We are two syn-chro-nou-os wat-ches.

CB

*pizz.* *p* *ord.* *Stop* *pizz.* *p*

Comp

Ure

7

Voice

Clock in three

We are two syn -

CB

*f* *pizz.* *p* *p*

Comp

Ure rytmisk

We are two synchronous watches

13

Voice *b*  
cro-nou-os wat-ches. Mo-ving with our se-pa-rate lives. We take turn to car-ry each O-ther.

CB

Comp

20

Voice  
Syn-chrou-nous. Fi-nal - ly We fall back on words Con

CB

Comp

27

Voice  
ti - nue wri - ting. our in - di - vi - du - al flesh let - ters to the Wind

CB

Comp

32

Voice

to the wind. To the wind. My Fin - ger tips made sure.

CB

32

Comp

32

38

Voice

*Freely*

You con - ti - nue to make sense. Love...

CB

38

Ord.

pizz.

38

Comp

38



# 3. I translated what you have said IV

BLJ

Text : Morten Søndergaard  
from *Vinci Later*

♩ = 92

Voice

*mp* I trans - la - ted what you have said But left out the most im - por - tant

CB

Comp  $\frac{3}{4}$

Detailed description: This system contains the first six measures of the piece. The Voice staff is in bass clef with a 3/4 time signature. It features a melody with two triplet markings over the words 'trans - la - ted' and 'what you have said'. The CB (Cello/Bass) staff shows a complex accompaniment with many overlapping lines. The Comp (Comps) staff is a simple line with vertical bar lines corresponding to the 3/4 time signature.

Voice

7 things. Come, come, Come let's change in - to threes!

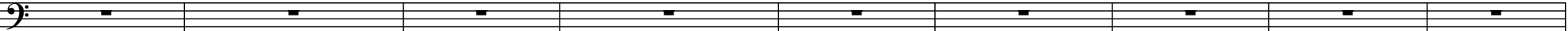
CB

Comp 7


Detailed description: This system contains measures 7 through 10. The Voice staff continues the melody with the lyrics 'things. Come, come, Come let's change in - to threes!'. The CB staff continues the accompaniment, showing a change in texture and dynamics. The Comp staff has a vertical bar line at the start of measure 7 and another at the end of measure 10.

3.  
I translated what you have said

23  
Voice



13  
CB



13  
Comp



22  
Voice




Grow, \_\_\_                      Grow, \_\_\_                      Grow, \_\_\_                      Grow, \_\_\_

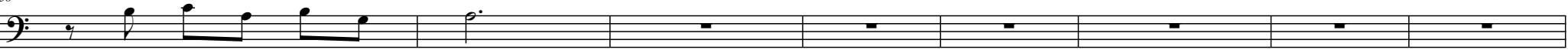
22  
CB



22  
Comp



30  
Voice



put out new leaves and shoots

30  
CB



30  
Comp



38  
Voice

38  
CB

38  
Comp

47  
Voice

*poco rit*

The — swal - low glide — through the gar - den air like, like, like, soundless... Scal - pels. The

47  
CB

47  
Comp

58  
Voice

fi - re - fly sew the sky to - ge - ther — with — glo - wing stic - hes. the land - scape po - ses in - di - scret que - stions.

58  
CB

58  
Comp

3.  
I translated what you have said

4

65

Voice

but we ut - ter no - thing, no - thing, no - thing, The sen - ten - ces grow gnar led.

65

CB

65

Comp

72

Voice

Like old trees: We must keep the most im - por - tant things to our - selves.

72

CB

72

Comp

# 4. The Moon Above IV

BLJ

I det silende skrå

Text: Morten Søndergaard  
from *vinci later*

♩ = 80

Voice

The Moon a-bove The val - - - ley in flight, We do not dare — sleep, it burn so bright - - - - - ly.

CB

Comp

Detailed description: This system contains the first six measures of the piece. The voice part is in bass clef with a key signature of one sharp (F#). It features a mix of 6/8, 4/4, 3/4, and 6/8 time signatures. The lyrics are: "The Moon a-bove The val - - - ley in flight, We do not dare — sleep, it burn so bright - - - - - ly." The CB part is in treble clef with a key signature of one sharp, providing harmonic support. The Comp part shows the drum kit notation with various time signatures: 6/8, 4/4, 3/4, 6/8, 4/4, and 3/4.

Voice

The land-scape moves in. It sear - ches for some thing e - - - - di - ble. The guests ar - rive: The

CB

Comp

Detailed description: This system contains the next six measures. The voice part continues with the lyrics: "The land-scape moves in. It sear - ches for some thing e - - - - di - ble. The guests ar - rive: The". The CB part continues with harmonic accompaniment, including a section with a key signature change to three flats (Bb, Eb, Ab). The Comp part continues with drum notation, including a 6/8 time signature.

4. The Moon above IV

14

Voice

guests arrives I thought it was You, it was you We are guests

CB

Comp

18

*pp*

22

Voice

im mi - grants, who con - tin - ue wal - king.

CB

Comp

Computer:  
*Lullaby..free in tempo doesn't need to match*

28

Voice

CB

Comp

4. The Moon above  
IV

34

Voice

De-par-tures ev'ry-where. The pla ces in-vades us. We are de-fense-less.

CB

Comp

42

Voice

We are wil - ling to be led now-where We could sett - le sett - le here.

CB

Comp

48

Voice

We. We. We.

CB

Comp

# 5. In a perfect world.. IV

BLJ

Jeg ved godt, at landskabet prøver at forestille sig os med de store fugleskræmsler øverst på bakken. Den blinde kat jager i den hemmelige have. Fugleskræmsler, bakker, træer, solsikkemarker kommer helt tæt på og gransker vores ansigter. Men landskabet ligger uden for enhver betydning. Det tænker sit. På den anden side: Vi er træer med ben. Vi kan ikke blive her. Kom lad os gå. Lad os gå tanken ud.

**♩ = 60**  
Waltz.

**mp** I'm per-fect-ly a-ware that the land-scape wants to i-ma-gine \_\_\_ us with the big scare - crows on the hill-top. The blind cat stalks be-sides the

**se-cret gar-den. Scare - crows, Hills, - trees, \_\_\_ fields of sun flow-ers. They com-prise and scrutinis-our fa-ces.**

**sfz**

The musical score is arranged in three systems. Each system includes a Voice part (treble clef), a CB (Cello/Bass) part (bass clef), and a Comp (Comps) part. The first system covers the first line of lyrics. The second system covers the second line of lyrics. The third system covers the third line of lyrics. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



5. In a perfect world  
IV

15

Voice

but the land-scape lies bey-ond — mea-ning. It thinks its own thoughts. At the sa - me time: We are trees with legs We can-not stay here.

15

CB

15

Comp

22

Voice

Come. let's walk Let's walk the thoght - plank Let's walk the thought-plank. Let's walk the thought-plank. Let's walk the thoght-plank

22

CB

22

Comp

På grund af min meget ringe orienteringsevne er jeg gået forkert, men når alt kommer til alt, er det ganske underordnet. Om lidt går jeg "der" hen. Før var jeg "her". Lige nu er jeg et sted mellem "der" og "her".

Myrerne slæber landskabet væk, sukkerkorn mellem arbejdende kæber, stump for stump. Men myrerne selv er stumper forbundet af en enorm association.

Se ikke sådan på mig! Jeg prøver jo bare at sige tingene lige ud. Råbemanden råber Scirocco, og fint sand fra Sahara dækker alle overflader.

# 6. My poor sense of direction IV

BLJ

dur. 2.07

$\text{♩} = 92$

**Voice**  
 My poor sense of di - rection. I am Lost. All things \_\_\_ con-si-dered,  
 Dear,  
 It's of mi - nor im por - tance. \_\_\_ In a mo-ment I shall walk

**CB**  
 voice procession/distortion  
 pizz.  
 f p  
 sfz sfz

6. My poor sense of direction  
IV

16

Voice

"There" Be - fore now I was "here" Now I am a place be-tween

CB

16

16

*mf*

23

Voice

Here and there, here and there here and there So much needs to be said be - fore it's too late. Here and there,

CB

23

23

28

Voice

here and there here and there It just keeps on. It grows

CB

28

28

6. My poor sense of direction  
IV

The musical score consists of two staves. The top staff is for the Voice, and the bottom staff is for the Cello/Bass (CB). Both staves begin at measure 36. The Voice part starts with a whole note rest, followed by a half note G4, and then a quarter note melody: A4, B4, C5, B4, A4. The lyrics "The world fell a-part" are written below the first two notes. The CB part starts with a whole note G2, marked *pizz.* (pizzicato). The melody then moves through several measures with various rhythmic values and accidentals, including a *mp* (mezzo-piano) dynamic marking. The piece concludes with a *f* (forte) dynamic marking and the word "Love..." written below the final notes. The bottom staff shows the time signature changes: 4/4, 7/4, and 5/4.

# 7. Let Go ! for Kalina

BLJ

Text: Morten Søndergaard  
from *vinci later*

♩ = 100

*sprech Gesang*

Voice

*ff* Let Go! Let Go! Let Go! we are re-fu-gees we are re-fu - gees We are o-ver the rai-ling, Hang we hang we o-ver the boat off chance.

Cb

*bartok pizz*

*ff* *pp* +

a dump sound stop imidieatly

♩ = 60

8

Voice

Of the boat, let go of chance. there is no - thing left ex - cept po - ems

Cb

8

8

Freely improvised concerning rythm

*pizz.*

*ord.* II-III

Done with delay

II-III

2

7. Let go !  
IV

$\bullet = 100$

16 *sprech Gesang* **ff** Let Go! Let Go! Let Go! There's nothing left, there's nothing left, there's nothing left left, \_\_\_\_\_ Po - ems.

16 *III-IV* *bartok pizz* **ff** Growing... only noise sound

16 *Slow*

*Still Slow*

and a clut\_\_\_\_\_ tered\_\_\_\_\_ E - xi - stence\_\_\_\_\_ : To pit against \_\_\_\_\_ The e - vil diz - zy - ing groove of time. : I say

24

31  $\bullet = 60$

31 I love each dea - de - ning beat of your heart

31 *Sustain pedal*

7. Let go !  
IV

34

Voice

It is as if *p* I were you \_\_\_\_\_ *f* You must not be a - - - - - afraid,

Cb

34

38

Voice

a - afraid. *f* Let Go! Let Go! Let Go!

Cb

38

*bartok pizz*

*ff*

*pp*

a dump sound stop imideatly

45

Voice

*Slow*

Teh Po - em Laughs. like an old tran - si - stor. in - to the cha - os of twi - light

Cb

45

45