

# To Walk

For voice and Contrabass  
To my Muse  
Irina-Kalina Goudeva

Tekst : Morten Søndergaard  
from *Vinci Later*

2007  
Bo Lundby-Jæger

# 1. To Walk

BLJ

Text: Morten Søndergaard  
from *vinci later*

dur. 2.42

♩ = 92

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

Voice

T, T, T, T, t t t t *p* To, *p* To, To Walk, K, T -

Scrape down the strings with the bow horizontal

*f* *p*

Song 3 : But left out the most important things

Voice

15 *freely* -----

15 *dolce*

o walk back - wards in our own tracks. \_\_\_\_\_

15 *dolce* *a tempo* *f*

Voice

20 Scrape down the strings with the bow horizontal : SsssssssTEP:

T, T, T, T, t t t to Name \_\_\_\_\_

20 *p* *p* *Ord.*

1. To Walk

29

Voice

mo - va - ble, mo - va - ble, mo - va - ble, Names... You arsked me, if I felt like ta king a walk

Cb

freely

Slow from top to bottom

33

Voice

And the Ques - tion branched out a - cross the land - scape.

Cb

pizz. rit. arco ord. Giant slap > >

40

Voice

The

Cb

pizz. arco

1. To Walk

4

46

Voice

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

*pizz.*

*pizz.*

*rit.*

Cb

51

Voice

It tries to pro nounce, it tries to pro - nounce, it tries to pro - nounce. \_\_\_\_ But we are un ab - le.

*arco*

*naturals*

Cb

57

Voice

To for - mu-late them. what

3+3+2

Cb

*Martellato*

*ff*

1. To Walk

61

Voice



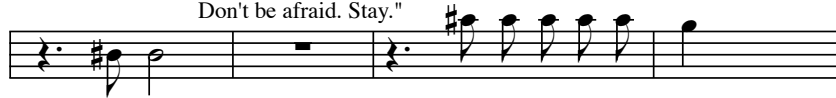
do you want to know?

61

Cb



Don't be afraid. Stay."

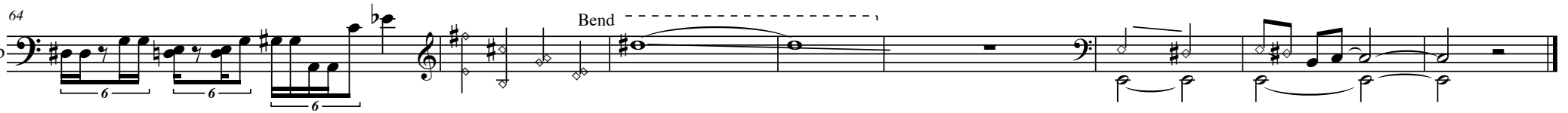


It says:

We are al-rea-dy here.

64

Cb



# 2. We are two synchronous watches

Dur. 1.48 BLJ

Text : Morten Søndergaard  
from *Vinci Later*

$\bullet = 92$

Voice

*mp*

We are two syn - chro nou-os wat - ches.

CB

Dear,

5

Voice

We are two syn - cro-nou-os wat-ches.

CB

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

13

Voice

Mo-ving with our se - pa - rate lives. We take turn to carry each Other. Synchronous. Fi-nal-

CB

*>* *<* *sfz* *>* *<* *sfz*

We are two synchronous watches

22

Voice

CB

*mf*

We fall back on words

Con-ti-nu-ri-ting. our in-di-vi-du-al flesh let-ters to the

29

Voice

CB

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

35

Voice

CB

*Freely*

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

*pizz.*

# 3. I translated what you have said

BLJ

♩ = 92

Voice

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

CB

Voice

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

CB

III-IV

*extr. Sul Pont*

*pp*

Voice

13

CB



3.  
I translated what you have said

2

22

Voice

22

Ord.

Grow, \_\_\_

Grow, \_\_\_

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

+

+

+

+

+

Left hand pizz

30

Voice

put out new leaves and shoots

30

*Sul pont extr.*

*pp*

38

Voice

38

47

Voice

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

CB

natural overtones

II - III

growing

58

Voice

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

CB

65

Voice

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

CB

growing

3.  
I translated what you have said

72 *rit.* -----

Voice

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

CB

# 4. The Moon Above

BLJ

I det silende skrå

♩ = 80

The score consists of three systems, each with a Voice part and a Cb (Cello/Bass) part. The music is written in bass clef with various time signatures: 6/8, 4/4, 3/4, and 3/2. The lyrics are: "The Moon above The valley in flight, We do not dare sleep, it burn so brightly. The landscape moves in. It searches for something else. The guests arrives: The guests arrives: I thought it was You,". The score includes dynamic markings such as *pp* and *p*, and performance instructions like *Searching*, *rit.*, and *rit.*. There are also trills and triplets indicated in the notation.

Voice  
The Moon above The valley in flight, We do not dare sleep, it burn so brightly

Cb  
*pp* *p*

Voice  
7 ly. The landscape moves in. It searches for something else

Cb  
7 *p* *rit.*

Voice  
12 ble. The guests arrives: The guests arrives: I thought it was You,

Cb  
12 *pp* *rit.*

4. The Moon above

17 *pp* *Dwelling*

Voice: it was you *pp* We are guests im mi - grants.

Cb: *pp* *rit.* *pizz.*

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

Voice: who con - tin - ue wal - king.

Cb: *arco* *Gentle, searching*

28

Voice: (no lyrics)

Cb: (no lyrics)

4. The Moon above

32

Voice

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

Cb

38

Voice

We are wil ling

Cb

44

Voice

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

Cb

4. The Moon above

49

Voice

49

Cb

We. We.



52

Cb

pizz.

pp

# 5. In a perfect world

*No one is...*

BLJ

♩ = 60

Eurydike

*mp*

I'm perfectly aware that the landscape wants to imagine us with the big scare-crows on the hill top. The blind cat stalks beside the

CB

*mp* *sfz*

8

Eur

secret garden. Scare-crows, Hills, trees, fields of sun flowers. They come up close and scrutinise our faces.

8

cb

II-III III-IV II-III

15

Eur

but the landscape lies beyond meaning. It thinks its own thoughts. At the same time: We are trees with legs We can not stay here.

15

cb

arco *mp*



5. In a perfect world

The musical score consists of two staves. The top staff is labeled 'Eur' and contains a bass line with a melodic pattern of eighth notes and rests, accented with upward-pointing triangles. The bottom staff is labeled 'cb' and contains a bass line with a low, oscillating pattern, with the word 'Growling' written above it. The lyrics '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' are positioned between the two staves, aligned with the notes of the Eurhythmics track.

22

Eur

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

Growling

# 6. My poor sense of direction

Muse

BLJ

dur. 2.07

♩ = 92

Voice

Dear, My poor sense of di-rec-tion.

Cb

voice procession/distortion

5

Voice

I am Lost. All things con-si-dered,

Cb

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

13

Voice

It's of mi-nor im-por-tance. In a mo-ment I shall walk

Cb

*sfz* *sfz*

6. My poor sense of direction

19

Voice

19

Cb

"There"

Be - fore now I \_\_\_\_\_ was "here"

Now \_\_\_\_\_ I am a place between

26

Voice

26

Cb

Here and there, here and there here and there

So much needs to be said be - fore it's too late.

Here and there,

31

Voice

31

Cb

here and there here and there

It just keeps on. It grows

31

Voice

31

Cb

6. My poor sense of direction

39

39

Voice

The world fell a-part

Love...

pizz.

arco

*mp*

*f*

Detailed description: This is a musical score for voice and cello/bass. The voice part is in the upper staff, starting at measure 39 with a whole note rest, followed by a half note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The lyrics "The world fell a-part" are written below the voice staff. The cello/bass part is in the lower staff, also starting at measure 39. It begins with a whole note G2, followed by a half note A2, a quarter note B2, and a quarter note C3. The lyrics "Love..." are written above the cello/bass staff. The cello/bass part includes dynamic markings: *mp* (mezzo-piano) and *f* (forte). There are also performance instructions: "pizz." (pizzicato) and "arco" (arco). The score is in 4/4 time and the key signature has one sharp (F#).

Hi Kalina:  
Lets try to develop this part into  
a growling howling part fitting your idea of the show...

# 6. My poor sense of direction

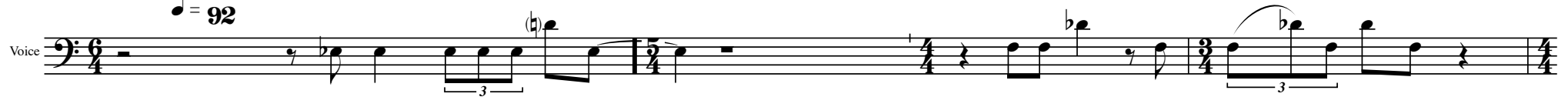
*Muse*

BLJ

dur. 2.07

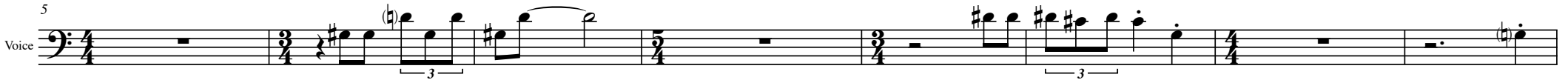
Dear,

$\text{♩} = 92$

Voice 

My poor sense of di - rec - tion.

I am Lost. All things \_\_\_ con - si - dered,

5 

It's of mi-nor im por-tance. \_\_\_

In a moment I shall walk

"There"

13 

Be - fore now

I \_\_\_ was

"here"

Now \_\_\_

I am a place be-tween

19 

Here and there, here and there here and there

So much needs to be said

be - fore it's too late.

Here and there,

24 

here and there here and there

It just keeps on.

It grows

32 

Love...

The world fell a-part

# 7. Let Go ! for Kalina

BLJ

sprech Gesang

ff Let Go! Let Go! Let Go!

bartok pizz

pp +

a dump sound stop imidiately

♩ = 100

mp mp mp

We are re-fu-gees We are re-fu - We are re-fu - gees We are o-ver the rai-ling, hang we hang we o-ver the boat of chance. - Of the boat, let go of chance.

♩ = 60

9

there is no - thing left ex - cept po - ems

Freely improvised concerning rhythm

play it as a upbeat to CB 2

pizz. ord. II-III

Done with delay

II-III III-IV

2

7. Let go !

♩ = 100

sprech Gesang

Voice

*ff*

Let Go! Let Go! Let there is nothing left there is nothing left, there is nothing left, \_\_\_\_\_ ex cept, ex cept, ex cept po ems,

*mp mp mp*

Cb

*bartok pizz*

*ff*

Go!

Growling...  
only noise sound

25

Voice

: To pit against

and a clut \_\_\_\_\_ tered \_\_\_\_\_ E - xi - stence \_\_\_\_\_

The e - vil diz - zy - ing groove of time.

: I say

Cb

31

♩ = 60

Voice

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

It is as if

Cb

7. Let go !

35

Voice *p* I were you — *f* You must not be a - fraid, a - fraid.

Cb

39

Voice *f* Let Go! Let Go! Let The po-em The po-em The po-em laughs —

Cb *bartok pizz* *ff* *pp* a dump sound stop imideatly

$\text{♩} = 100$

46

Voice — The Po - em laughs — the po - em laughs like an old tran - si - stor. in - to the cha - os of twi - light

Cb



# 8. The other side of the Landscape...

*At the end ...*

BLJ

Text : Morten Søndergaard  
from *Vinci Later*

♩ = 80

Voice

*mf* The o-ther side of the land-scape, Land \_\_\_\_\_ ssssssscape You say.

Cb

*f* *ppp*

8

Voice

Improvise over this tonematerial--- this is only suggestions  
mix flageolets of same timbre into it...

Would you like to go there You say, Is it a que stion of squee zing through of rea ching some thing?

Rubato *rit.*

Cb

*Delay / pedal*

[will?]

14

Voice

*pp* We stop here. The landscape is too i - ne-vi-ta-ble \_\_\_\_\_ to be on the map. We want to contain it, \_\_\_\_\_

14 suono reale I-II III-IV I-II III-IV

Cb

8. The other side of the Landscape,

the landscape

*Moaning*

21

Voice

but it ke-eps turning, tur - ning, turning, tur-ning the most ob vi - us side to face us.

21

Cb

*f*

*pizz.*

6

29

Voice

To walk.

29

Cb

*p*

*arco*

The key:

Nøgtørn:

nøgtørn adj matter-of-fact  
 ( fx account, statement, attitude), down-to-earth ( fx attitude),  
 F sober ( fx account, description),  
 (om person også) sober-minded; level-headed;  
 (praktisk) hard-headed ( fx businessman);  
 [ved en nøgtørn betragtning] on sober consideration.