

# To Walk - III

For voice and Contrabass  
and  
percussion  
To  
Irina-Kalina Goudeva

Tekst : Morten Søndergaard  
from *Vinci Later*

2007  
Bo Lundby-Jæger

♩ = 92

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

# 1. To Walk

dur. 2.42 **BLJ**

Text: Morten Søndergaard  
from *vinci later*

Voice

T, T, T, T, t t t t

*p* To, *p* To, To Walk,

Scrape down the strings with the bow horizontal

Cb

*f* *p*

Tom-tom

Perc.

Cymbal Rubbed with a bow

W.....al...k

13

*freely*

*dolce*

Voice

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

*dolce* *a tempo*

Cb

*f*

TT

Perc.

1. To Walk

20

Scrape down the strings with the bow horizontal

: SsssssssTEP:

Voice

T, T, T, T, t t t to

Name \_\_\_\_\_

20

Ord.

Cb

*p*

TT

Perc.

29

*freely*

Voice

mo - va - ble, mo - va - ble, mo - va - ble, Names...

You arsked me,

if I felt like ta-king a walk \_\_\_\_\_

29

*Slow  
from top to bottom*

Cb

TT

Perc.

1. To Walk

4

33

Voice

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

33

*pizz. rit.*

*arco*

*ord.*

Giant slap > >

TT

Perc.

40

Voice

The

40

*pizz.*

*arco*

> >

TT

Perc.

B.D.

1. To Walk

46

Voice

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

46

Cb

pizz. pizz. 3 3

TT

Perc.

51

Voice

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

51

Cb

arco naturals

51

Perc.

B.D. Hi-hat

1. To Walk

57

3+3+2

Voice

To for - mu-late them. what

57

IV III II I

Martellato

*ff*

6 6 6

TT

Perc.

B.D.

61

Voice

do you want to know?

61

6 6 6 6

TT

Perc.

1. To Walk

Don't be afraid. Stay."



A single musical staff for voice. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest.

It says:

We are al-rea-dy here.

64

Cb

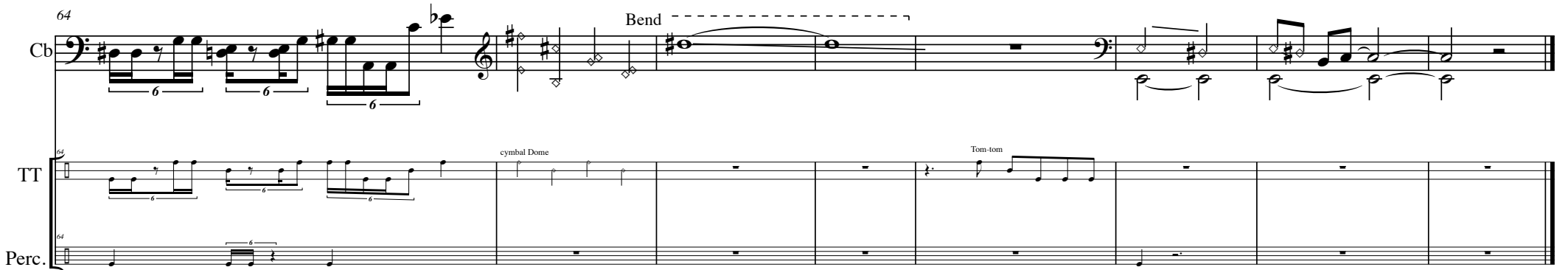
TT

Perc.

Bend

cymbal Dome

Tom-tom



A musical score for three parts: Cb (Contrabass), TT (Tom-tom), and Perc. (Percussion). The score starts at measure 64. The Cb part is written in bass clef with a key signature of one sharp (F#) and a common time signature. It features a complex rhythmic pattern with sixteenth notes and triplets, marked with a '6' below the notes. A 'Bend' instruction is shown above a note in measure 70. The TT part is written in treble clef with a key signature of one sharp (F#) and a common time signature. It features a rhythmic pattern with sixteenth notes and triplets, marked with a '6' below the notes. A 'cymbal Dome' instruction is shown above the staff in measure 68. The Perc. part is written in treble clef with a key signature of one sharp (F#) and a common time signature. It features a rhythmic pattern with sixteenth notes and triplets, marked with a '6' below the notes. A 'Tom-tom' instruction is shown above the staff in measure 68.

# 2. We are two synchronous watches

Dur. 1.48 BLJ

Text : Morten Søndergaard  
from *Vinci Later*

♩ = 92

Voice

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

CB

PERC.

Hi-Hat

Free-style impro

5

Voice

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

CB

5

*f* *p* *p*

pizz.

PERC.



We are two synchronous watches

13

Voice

Mo-ving with our se - pa-rate lives. We take turn to car-ry each O-ther. Syn-chrou-nous.

CB

Perc.

20

Voice

Fi-nal - ly We fall back on words > Con - ti - nue wri-ting. our in-di - vi-

CB

Perc.

We are two synchronous watches

27

Voice

du - al flesh let-ters to the Wind to the wind. To the

CB

Perc.

32

Voice

wind. My Fin - ger tips made sure.

CB

Perc.

# We are two synchronous watches

38

*Freely*

The musical score consists of three staves: Voice, CB (Cello/Bass), and Perc. (Percussion). The key signature has one sharp (F#) and the time signature is 2/4. The score is divided into two measures by a bar line. The first measure is in 2/4 time, and the second measure is in 4/4 time. The Voice staff begins with a whole rest in the first measure, followed by a half rest in the second measure. The lyrics "You con - ti - nue to make sense. Love..." are written below the notes. The CB staff starts with a quarter note (F#), followed by an eighth note (G), a quarter note (A), and a half note (B). A "pizz." (pizzicato) marking is above the first measure, and a "v" (accrescendo) marking is below the second measure. The Perc. staff has a quarter note (F#) in the first measure and a half note (B) in the second measure. A "3" (triple) marking is above the notes "ti - nue" in the Voice staff.

# 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

Perc.

Voice

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

*pp*

CB

Perc.

3.  
I translated what you have said

2<sup>3</sup>

Voice

CB

Perc.

22

Voice

CB

Perc.

Grow, \_\_\_

Ord.

Left hand pizz

3.  
I translated what you have said

30

3

Voice

put out new leaves and shoots

4

CB

*Sul pont extr.*

*pp*

Perc.

38

Voice

CB

Perc.

3. I translated what you have said

47

*poco rit*

II - III

growling

Voice

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

CB

natural overtones

Perc.

58

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

Perc.

3.  
I translated what you have said

65

Voice

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

65

CB

growing

Perc.

72

Voice

*rit.* [ Like a secret ] -----

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

72

CB

Perc.



# 4. The Moon Above

BLJ

♩ = 80

I det silende skrå

Voice

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

Cb

*pp* *p*

Perc.

Voice

ly. The landscape moves in. It searches for something e...di

Cb

*p* *rit.*

Perc.

4. The Moon above

2

12

Voice

ble. *pp* The guests ar - rives: The guests arrives: I thought it was You,

Cb

*pp* *rit.*

Perc.

17

Voice

*pp* Dwelling

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

Cb

*pp* *rit.* *pizz.*

Perc.

4. The Moon above

23

Voice

who \_\_\_ con - tin - ue wal - king.

arco

*Gentle, searching*

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

Perc.

28

Voice

28

Cb

28

Perc.

4. The Moon above

32

Voice

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

Cb

Perc.

38

Voice

We are wil-ling

Cb

Perc.

4. The Moon above

44

Voice

to be led now-where

We could sett - le

sett - le here.

We.

Cb

44

arco

Perc.

49

Voice

We.

We.

Cb

49

Perc.



52

Cb

53

Perc.

52

53

pizz.

pp

Cymbal Dome

# 5. In a perfect world

*No one is...*

BLJ

$\bullet = 60$

Eurydike

*mp* I'm perfectly 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 besides the

CB

*mp* *sfz*

Perc

8

Eur

se-cret gar-den. Scare - crows, Hills, - trees, fields of sun flo-wers. They come up close and scru-ti-nise our fa-ces.

8

cb

*mp* *sfz*

Perc

5. In a perfect world

15

Eur

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.

cb

arco

mp

Perc

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

cb

Growling

Perc



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

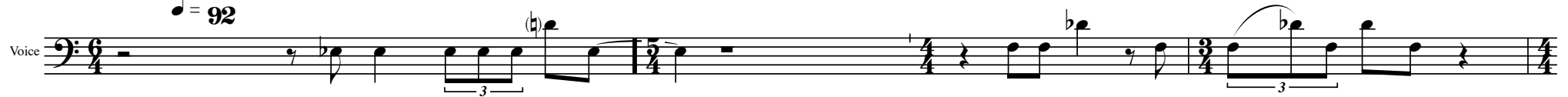
*Muse*

BLJ

dur. 2.07

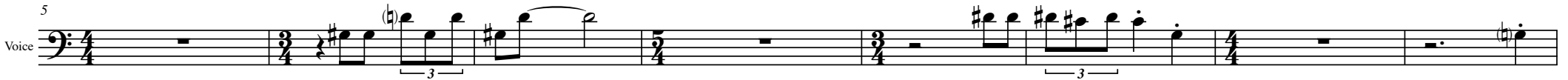
Dear,

$\text{♩} = 92$

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

Voice

*ff* Let Go! Let Go! Let Go!

Cb

*bartok pizz*

*ff*

*pp* +

a dump sound stop imidieatly

Perc.

Octobans

$\text{♩} = 100$

5

Voice

*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.

Cb

5

Perc.

5

Hi-hat

*sfz* *sfz* *sfz* simile

Voice

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

Freely improvised concerning rhythm

9

ord. II-III

Done with delay

II-III III-IV

Perc.

Sizzle Cymbal

♩ = 100

sprech Gesang

Voice

**ff** Let Go! Let Go! Let Go!

*mp mp mp* there is no-thing left there is no-thing left, there is no-thing left, \_\_\_\_\_

17 *bartok pizz*

**ff**

Growling... only noise sound

17 Octobans

Hi-hat

*sfzp sfzp sfzp*

7. Let go !

23

Voice

ex-cept, ex-cept, ex-cept po - ems,

and a clut\_\_\_\_\_tered\_\_\_\_\_ E - xi - stence\_\_\_\_\_ : To pit against

23

Cb

23

Perc.

28

Voice

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

: I say

28

Cb

♩ = 60

Sustain pedal

28

Perc.

7. Let go !

4  
32

Voice

I love each dea - de - ning beat of your heart It is as if

Cb

Perc.

35

Voice

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

Cb

Perc.

♩ = 100 7. Let go !

39

39

39

39

Voice

Cb

Perc.

*f* Let Go! Let Go! Let Go!

*bartok pizz*

*ff*

*pp*

a dump sound stop imideatly

45

45

45

45

Voice

Cb

Perc.

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

Sustain pedal

Hi-hat

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

*At the end ...*

BLJ

Text : Morten Søndergaard  
from *Vinci Later*

**80**

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

f **#8** **3** **ppp**

Rubato **rit.**

8

8

Improvise over this tonematerial---  
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?

5 5 5:3 3 5

Delay / pedal

8. The other side of the Landscape,

14 [will?]

Voice

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

Cb

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

Perc

the landscape

21 *Moaning*

Voice

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

Cb

21 *pizz.* *f*

Perc



8. The other side of the Landscape,

Nøgttern: nøgttern 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 nøgttern betragtning] on sober consideration.

29

Cb

arco

*p*

The key:

To walk.

29

Perc