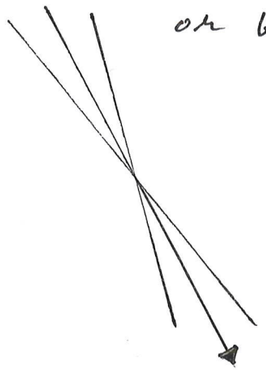
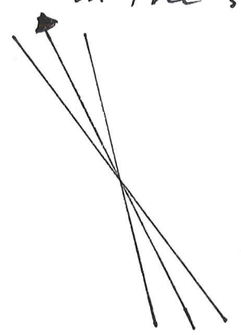
The form of Trästolen is based on a graphic figure. Trästolen can be played as noted in the score:

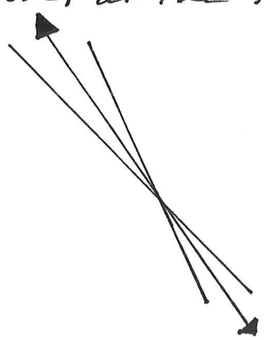


or backwards:



If played backwards the score should be read cue by cue in the following order ①-②, Ⓔ-Ⅳ, Ⅲ, Ⅱ, Ⅰ, Ⓓ-Ⅴ, Ⅳ, Ⅲ, Ⅱ, Ⅰ, Ⓒ-Ⅴ, Ⅳ, Ⅲ, Ⅱ, Ⅰ, Ⓑ-Ⅷ, Ⅶ, Ⅵ, Ⅴ, Ⅳ, Ⅲ, Ⅱ, Ⅰ, Ⓐ-Ⅴ, Ⅳ, Ⅲ, Ⅱ, Ⅰ, ①-②. The cresendes in sections Ⓐ-Ⅳ and Ⅴ, Ⓑ and Ⓔ Ⅳ are inverted to decresendos.

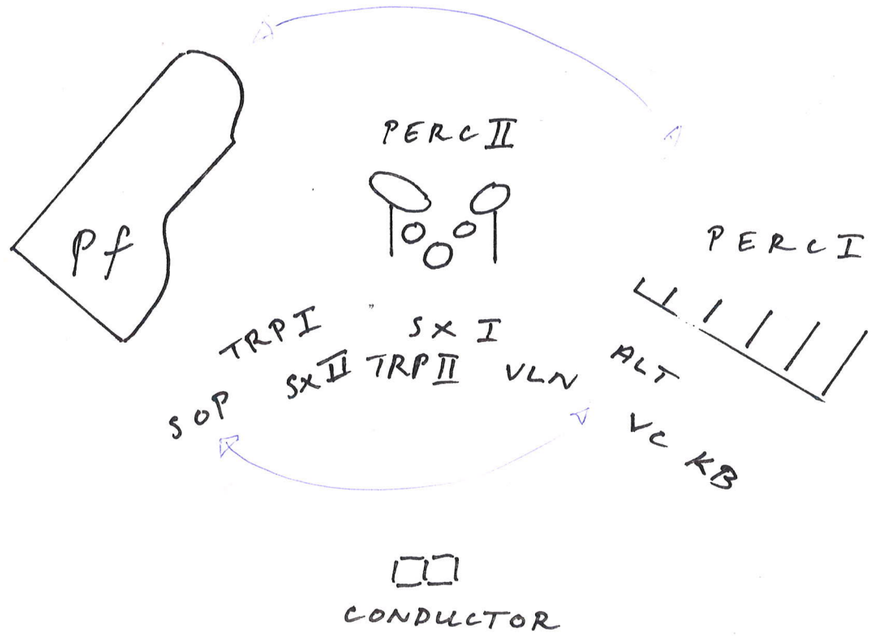
Trästolen can also be performed by two ensembles with two conductors at the same time:

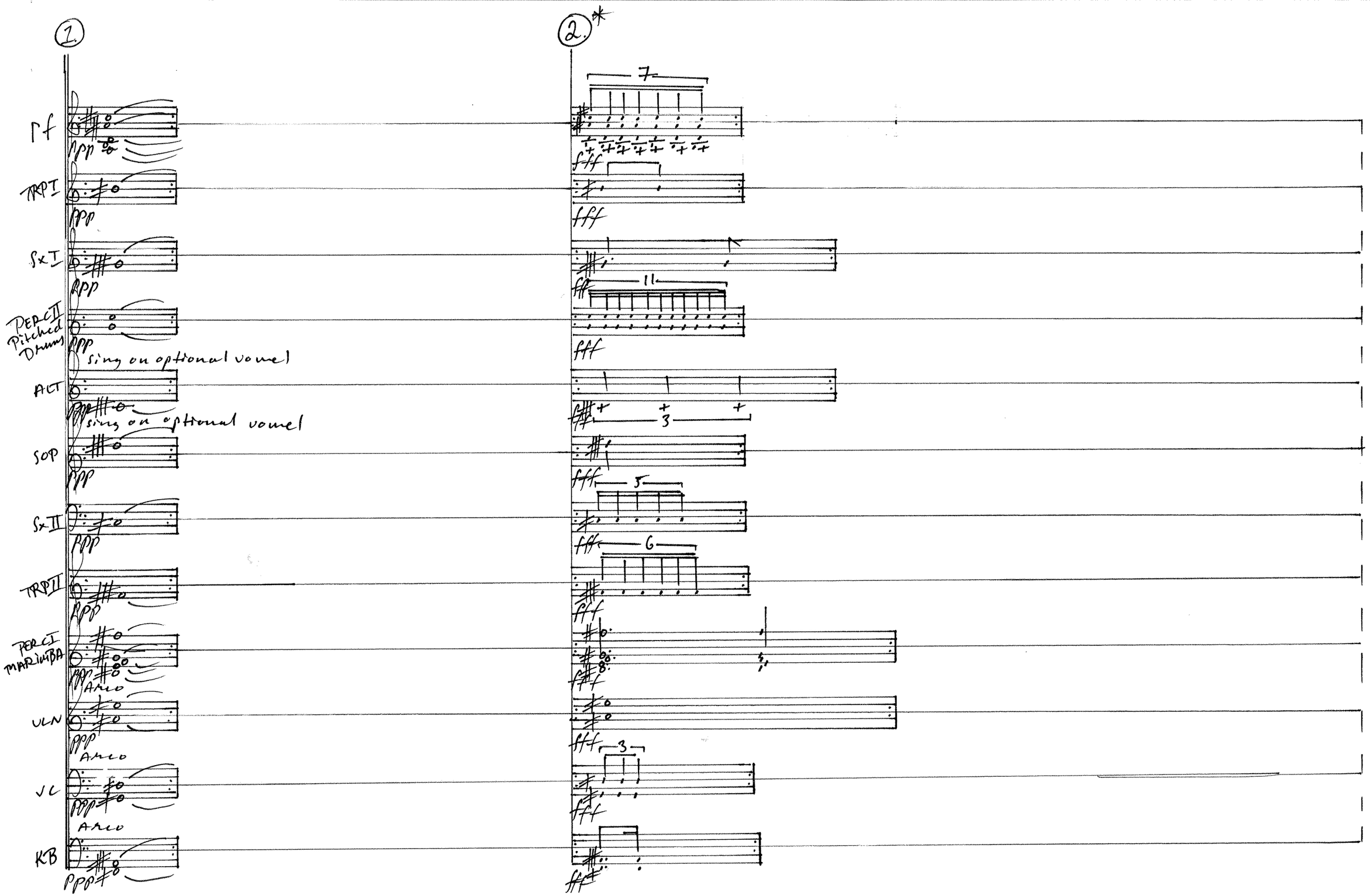


The two ensembles would play Ⓔ I together after which one ensemble plays Ⓓ-Ⅴ, Ⅳ, Ⅲ, Ⅱ, Ⅰ, Ⓒ-Ⅴ, Ⅳ, Ⅲ, Ⅱ, Ⅰ, Ⓑ-Ⅷ, Ⅶ, Ⅵ, Ⅴ, Ⅳ, Ⅲ, Ⅱ, Ⅰ, Ⓐ-Ⅴ, Ⅳ, Ⅲ, Ⅱ, Ⅰ, ①-②, and the other ensemble plays: Ⓔ-Ⅱ, Ⅲ, Ⅳ ①-②, obviously finishing before the first ensemble if ①-② isn't played long enough for the first ensemble to "catch up".

How this music sounds should not be an issue with exception for part Ⓔ I. Trästolen can be transposed in any direction, with optional exception for part Ⓔ I, since the 12 tones on which most part of this music is based have been elected to their roles by chance. Trästolen can be performed by an ensemble consisting of any instruments and the parts can be rewritten to suit other instruments.

PROPOSED DISPOSITION





No "time line" applied. (A) completely at conductors will.
Before (A). Each musician keeps their own pulse.

* (2) optional choice for each individual. If (2), when done: back to (1). No cresendo or diminuendo between (1) and (2).
If (2) Pf, PERC II, PERC I, VLN, VC, KB may choose to play one or more tones.

Ⓐ (30 sek)

Pf: Ad lib. Irregular, no linear, vertical or structural thinking, no interaction with other instruments or between right and left hands, - if not by accident

TRP I: Ad lib. Irregular but as part of group TRP I. SX I, PERC II

SX I: mf — use circular breathing

CYM / PERC II / B.D: mf

By playing $\frac{\dot{x}}{ff}$: ① should be cued at least once before I

ALT.: sing on optional vowel — ppp

SOP.: sing on optional vowel — ppp

SX II: ppp

TRP II: ppp

PERC I MARIMBA: ppp — mp

VLN: ppp pizz

VC: ppp pizz

K.B: ppp pizz

The three groups plays independantly from each other. Pulse is given to group: ALT. SOP. SX II, TRP II, MARIMBA, VLN, VC. K.B in 4/4, tempo ♩ = 80. ALT and MARIMBA are given silent metronomes, ALT at tempo ♩ = 80 for Ⓑ II and Ⓓ III, MARIMBA at tempo ♩ = 100 for Ⓓ III.

SX I and PERC II finds a mutual tempo independent from the other groups until otherwise is noted.

Within group ALT. SOP. SX II, TRP II, MARIMBA, VLN, VC, K.B the following instruments are connected: SOP - K.B, SX II - TRP II, VLN - VC.

The dynamics between the groups should be so that group ALT. SOP, SX II, TRP II. VLN, VC, K.B is almost not detectable until Ⓐ II.

Pf and TRP I decides their own dynamics until Ⓐ II except for TRP I when cueing ①

01.00 (/min) I.

02.00 (/min) II

Pf — Right hand interacts with TRP I. Left hand is still Ad lib. Irregular... — sppp

TRP I — Interact with Pf. ① is no longer in play. — spppp

SX I — spppp

PERC II — sppp

ALT.

SOP.

SX II

TRP II

PERC I MARIMBA

VLN

VC

K.B

02.30 (30sek) III

0250 (20sek)

Pf

TRP I

SX I

PERC II

IV

ALT

SUP.

SX II

TRP II

PERC I MARIMBA

VLN

VC

K.B

Cresendo . . .

Cresendo . . .

03.10
(20 sek)

03.30 (B)
(20 sek)

V.

I.

ALT

SOP. Cresendo . . . ff

SX II

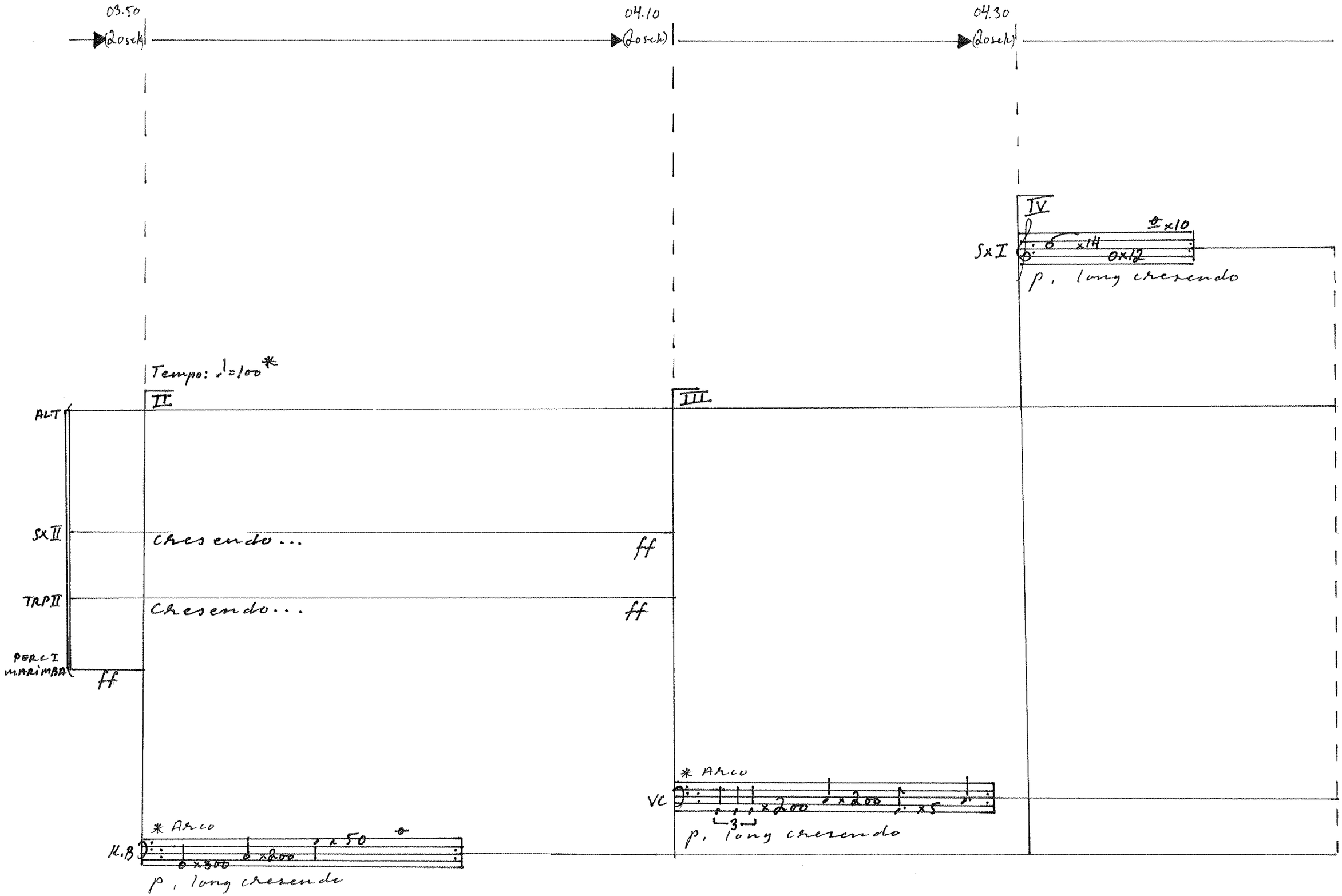
TRP II

PERC I
MARIMBA Cresendo . . .

VLN Cresendo . . . ff

VL Cresendo . . . ff

K.B Cresendo ff



*Pulse in ♩=100 is given in 4/4.
ALT keeps tempo ♩=80 by using silent metronome at ♩=80

If "timeline" is applied K.B and VC will reach Ⓒ-I and Ⓒ=II before their "boxes" are compleate. Then stop playing, no repetition.

04.50 (20 sec)

05.10 (20 sec) VI

05.30 (20 sec) VII

Pf

p long cresendo

V

Sx I

ALT

Sx II

p, long cresendo

PERC I
MARIMBA

p, long cresendo

VC

K.B

* Play as fast as possible. Pause if needed

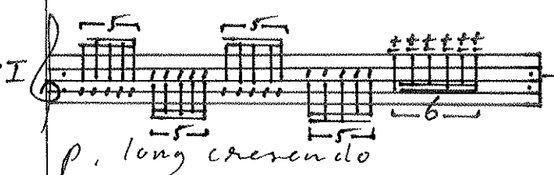
05.50 (20sec) VIII

06.10 (20sec) C I

06.30 (20sec) II

Pf

TRP I



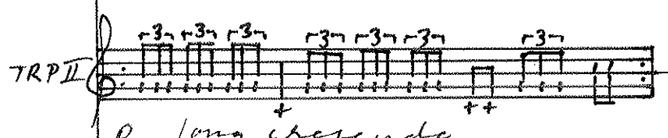
p, long crescendo

SX I

ALT

SX II

TRP II



p, long crescendo

PERC I
MARIMBA

VC

f

K.B

f

06.50 (20sec) III

07.10 (20sec) IV

07.30 (20sec) V

07.50 (20sec) (D) I

Pf — f

TRP I — f

Sx I — f

ALT

Sx II — f

TRP II — f

PERC I MARIMBA

Pf — Ad lib. Noise only — p

TRP I — Ad lib. Noise only — p

Sx I — Ad lib. Noise Only — p

PERC II — Ad lib. Noise Only — p

mf

SOP. — Ad lib. Noise Only — p

Sx II — Ad lib. Noise only — p

TRP II — Ad lib. Noise Only — p

mf

VLN — Ad lib. Noise Only — p

VC — Ad lib. Noise Only — p

K.B — Ad lib. Noise Only — p

08.50
♩(/min) II

Cf

TRP I

Sx I

PERC II

ALT

SOP

Sx II

Pick one tone from ALT and play it repeatedly as a whole note synchronized with PERC I (♩=100)

mp

TRP II

Pick one tone from ALT and play it repeatedly as a whole note synchronized with PERC I (♩=100)

mp

PERC I
MARIMBA

VLN

VC

Pick one tone from ALT and play it repeatedly as a whole note synchronized with PERC I (♩=100)

mp

K.B

09.50 (1 min)

Tempo: ♩=110*

III

10.05 (15 sek)

IV.

Pf

TRP I

Sx I

PERC II

Pitched Drums

ALT

SOP.

Ab, Db, B(♮), F# are dropped from the 12-tone serie. No pause instead.

sing on optional percussive syllable

Sx II

TRP II

PERC I MARIMBA

VLN

VC

KB

mp

* Pulse in tempo ♩=110 is given in 4/4. ALT keeps tempo ♩=80 by using a silent metronome. PERC I keeps tempo ♩=100 by using a silent metronome.

* As long as the three "cells" are intact they may be played in any order. All cells may be repeated separately. The notes inside the cells can have any time-value.

10.20 (15mth) V.

10.35 (15mth) (E) I

Larghetto

Pf

TRP I

mf

SX I

PERC II

B.D

mf

ALT

Eb, Eb are dropped from the 12-tone serie. No pause instead.

SOP.

SX II

TRP II

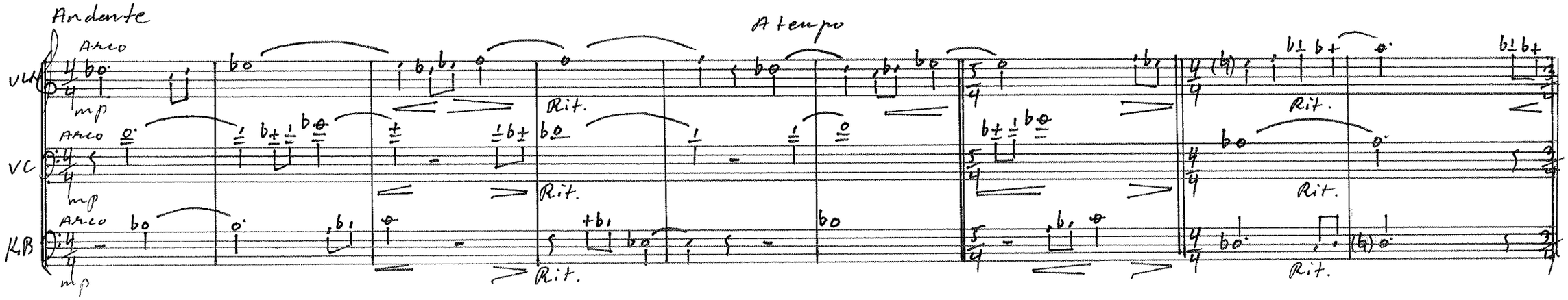
mf

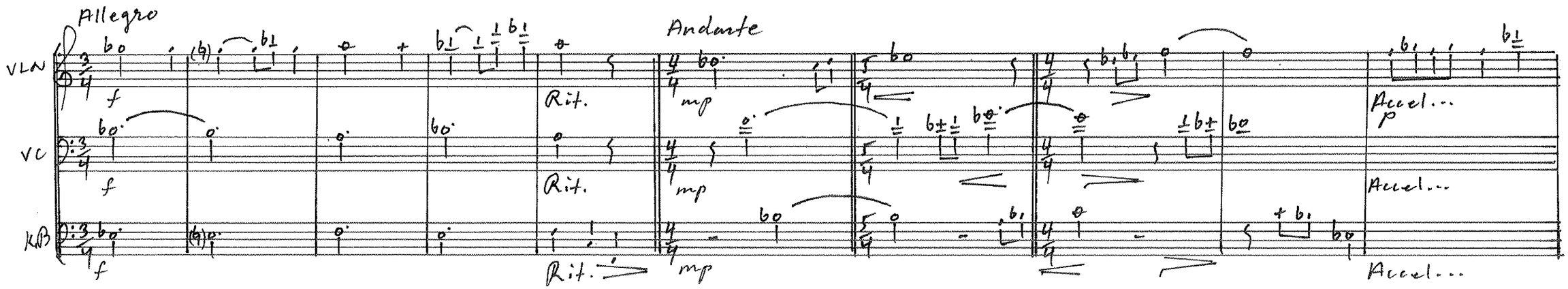
PERC I
MARIMBA

VLN

VC

K.B


Andante
Arco
mp
Arco
mp
Arco
mp
Rit.
Rit.
Rit.
A tempo
Rit.
Rit.
Rit.
Vln
Vc
K.B


Allegro
Andante
VLN
VC
KB
f
mp
Rit.
Accel...

Moderato

3 3 3

Pf

con ped.

f

Andante

VLN

VC

K.B

Rit. mf

Rit. mf

Rit. mf

P

P

Pf

mp

f

KB

mp

Pf

VLN

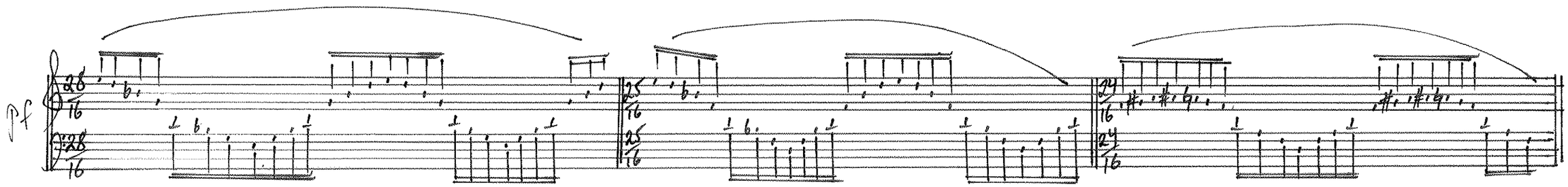
VC.

K.B

p

Adagio

Pf


pf

28/16 Moderato

32/16

Pf

TRPT I

PP

S x I

PP sing on optional vowel

SOP

f

S x II

PP

TRPT II

PP

VLN

f

VC

PP

K.B

PP

* SOP. and VLN - Melody

28/16

24/16

Pf

TRPI

SxI

SOP

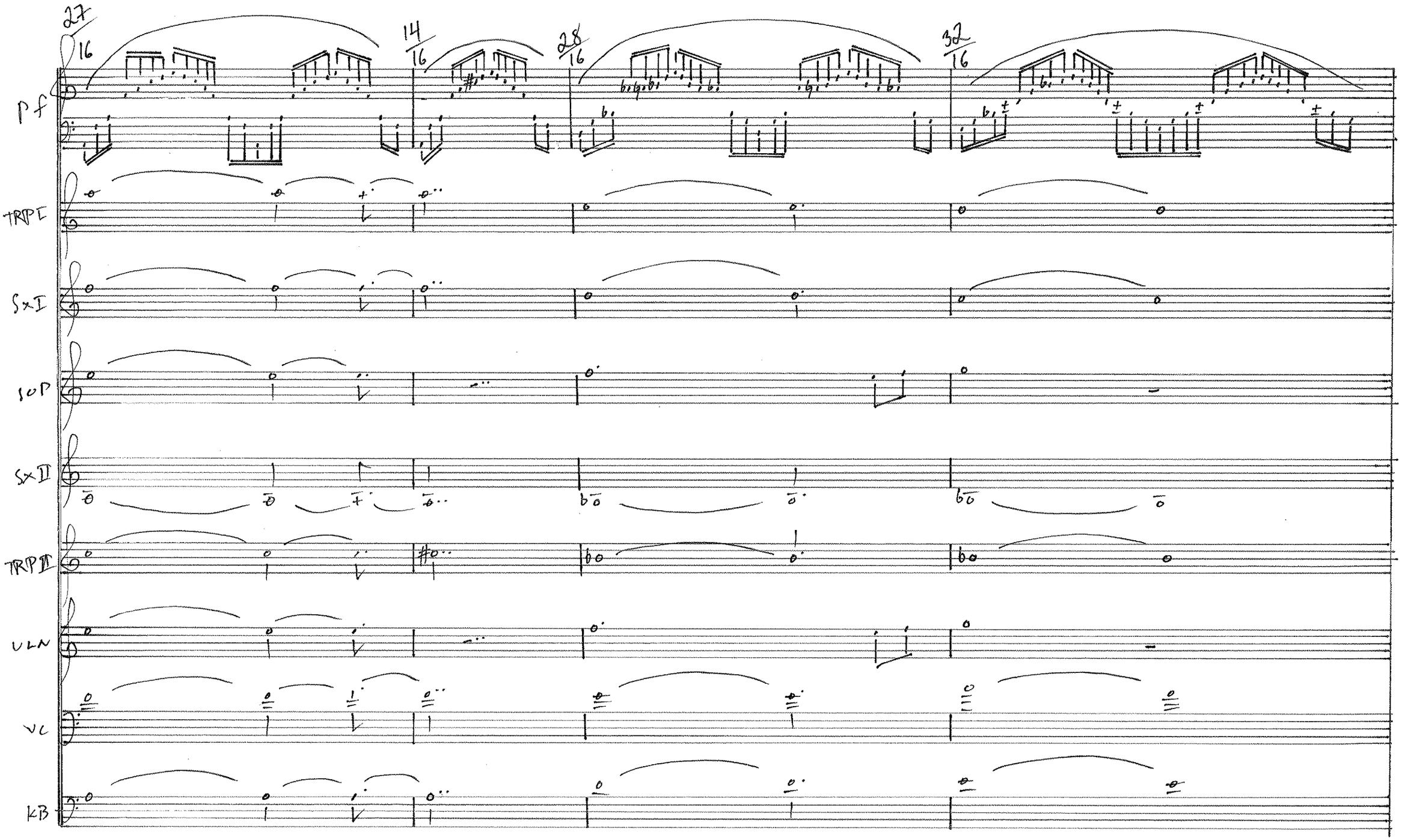
SxII

TRPII

VLN

VC

KB


27/16
14/16
28/16
32/16
Pf
TRPI
SxI
SOP
SxII
TRPII
VLN
VC
KB

32/16

17/16

Pf

TRP I

SX I

SOP

SX II

TRP II

VLN

VC

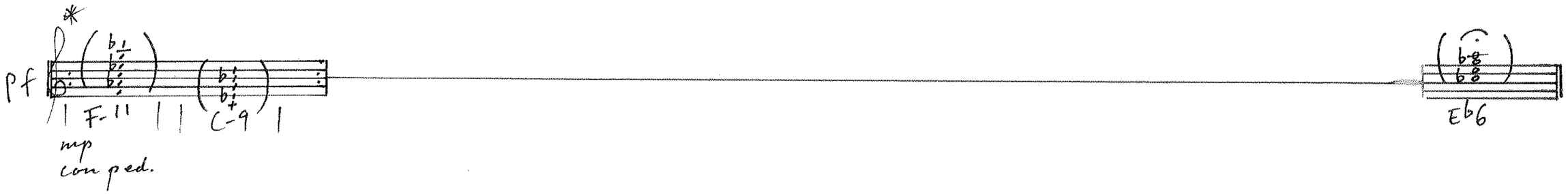
KB

ca 15.05

(ca 4.30)

17.05

(2 min)



*F-11 is followed by C-9 in any octave, rythm and dynamic, though the general dynamic should be mp as noted.
Use pauses,

17.45 (4 secs) 18.05 (2 secs) 18.45 (4 secs) 19.05 (2 secs)

Moderato

1.* 2. 3. 4.

Pf

ped.

ff

TRPT I

mp

SX I

mp

SX II

mp

TRPT II

mp

* Arco

KB

f

* The cues are given by conductor in agreement with pianist

* K.B plays the noted tones ad lib in time, but the tones should never be shorter than quarter notes. The tones can be played more than once per bar/cue.

19.25 (Rosely) 19.45 (Rosely) 20.05 (Rosely) 20.45 (Rosely) 21.25 (Rosely)

5. 6. 7. 8. 9.

ff

ped.

TRP I

Sx I

Sx II

TRP II

KB

Andante.

(10)

pf

p

Sing an optional vowel

SOP

mp

PERC I
MARIMBA

| B | | D#- |

mp

VLN

mp

* Play chords in spasmic rythm in different octaves. Use pauses.

* At (10), optional instrumentation: ALT and Pf whistlers melody together with SOP and VLN in comfortable octave

23.05

(1.40)

Tempo: ♩ = 120

II

Pf

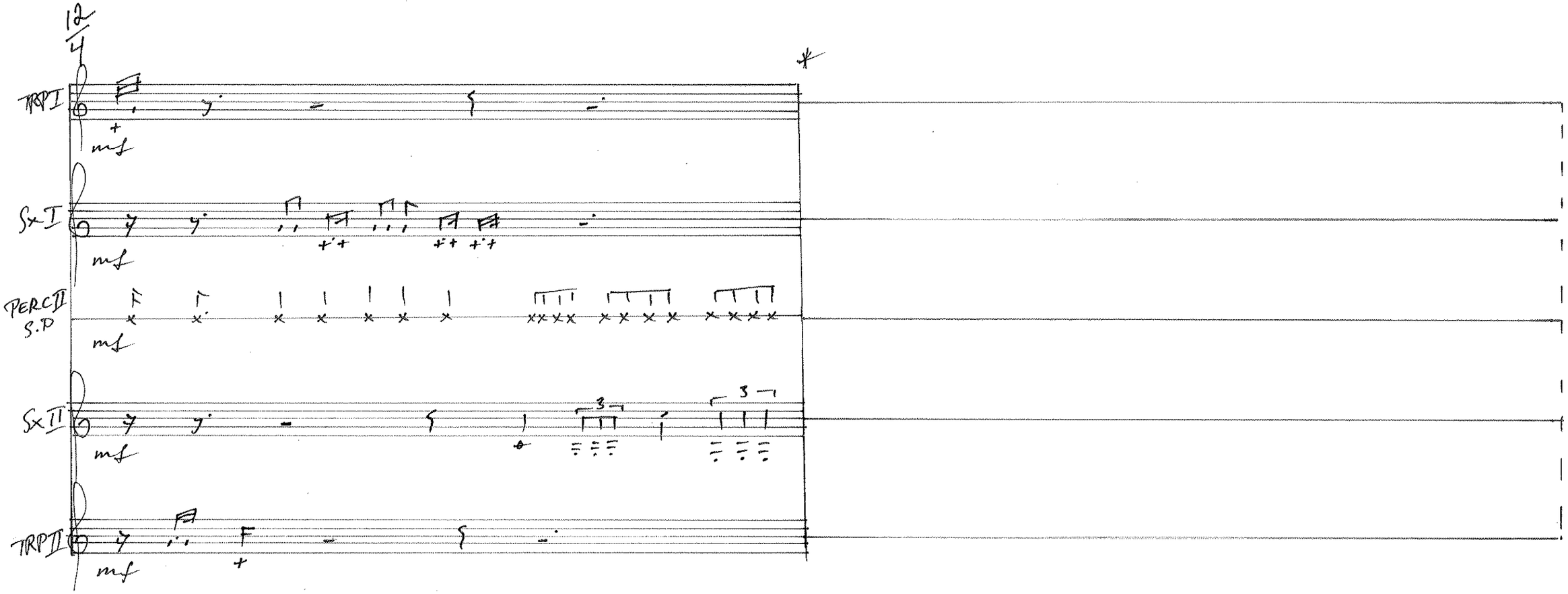
Sop

sing on optional percussive syllable

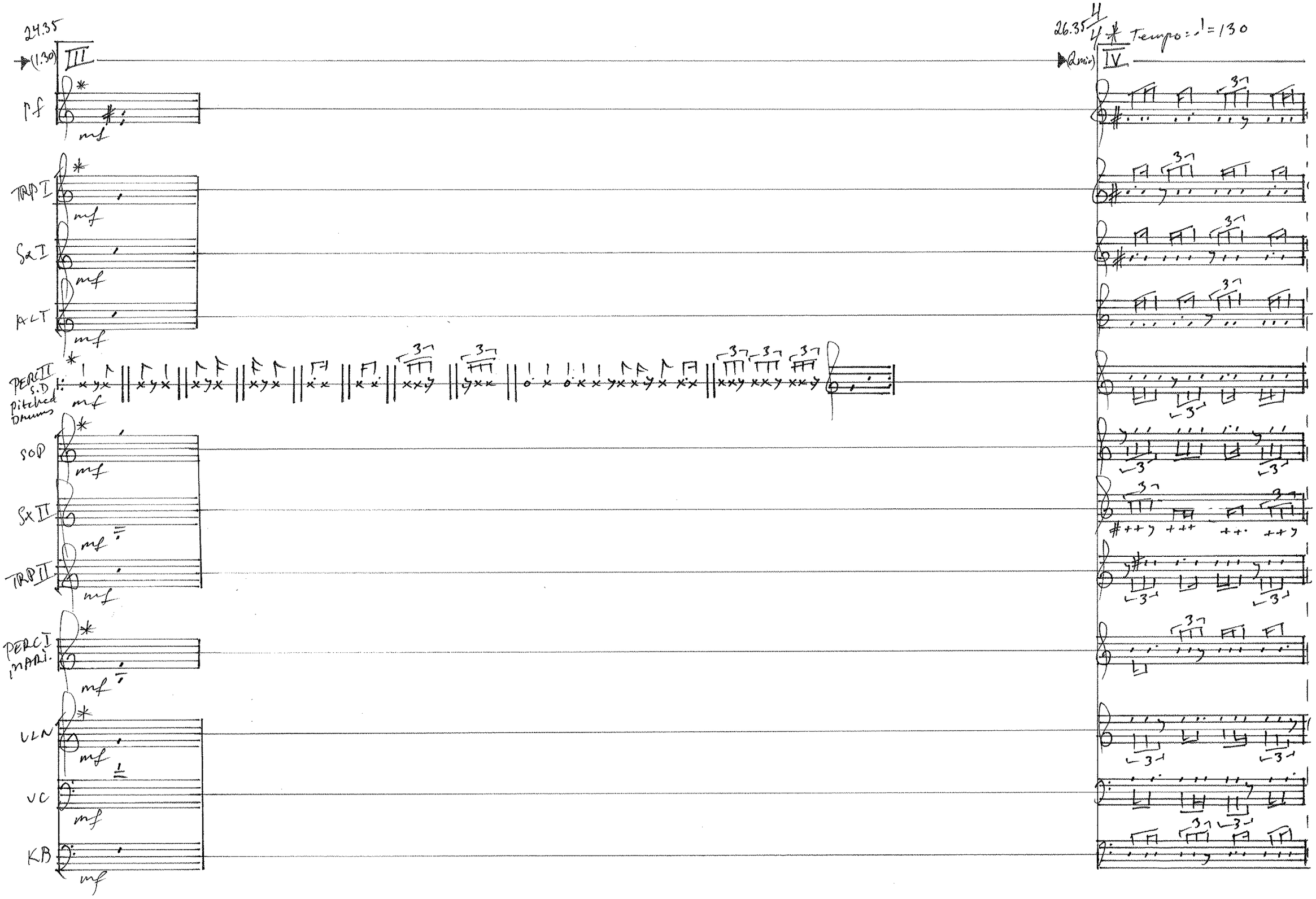
mf

PERC

VLN



* TRP I, Sx I, PERC II, Sx II, TRP II plays their figures ad lib, not minding the pauses.



* Pf, PERC I, PERC II ad lib rythm. PERC II plays the "cells" in any order and optional at the same time. TRP I, SX I, ALT plays rythm together on TRP I cue. SOP. SX II, TRP II plays same rythm together on SOP cue. VLN, VC, KB plays rythm together on VLN cue.

* Cresende through the entire ensemble during the coming 4 bars, each phrase slightly louder then the previous.

Pf

TRP I

SX I

ALT

PERC II
Pitched Drums

SOP

SX II

TRP II

PERC I
piatti

VLN

VC

KB

1.

2. *

Fine

Pf

TRP I

Sx I

ALT

Sing on optional vowel

PERC II
Pitched Drums

SOP

Sing on optional vowel

Sx II

TRP II

PERC I
MARIMBA

VLN

Arco

VC

Arco

KB

No "timeline" applied. Fine completely at conductors will. Each musician keeps their own pulse.

* (2) optional choice for each individual. If (2), when done: back to (1). No crescendo or diminuendo between (1) and (2)
If (2) Pf. PERC II. PERC I. VLN. VC, KB may choose to play one or more tones.