

# FLYGBLAD (LEAFLET)

FROM FÖR LEVANDE OCH DÖDA (FOR THE LIVING AND THE DEAD) (1989)  
TRANSPOSSED SCORE, JUNE 2009

DET TYSTA RÅSERIET KLOTTRAR PÅ VÄGGEN INÅT.  
THE SILENT RAGE SCRIBBLES ON THE WALL INWARD.

**A**  $\bullet \sim 80$   
PARLANDO  
FULL VOICE

ROUGH HALF-VOICE/  
INTENSE WHISPER.

MICHAEL (BASS)

$\bullet \sim 80$  *mf* *ff*

Det ty - sta ra - se - ri - et... Det ty - sta ra - se - ri - et klot - - - trar på väg - gen i - nåt.

MALIN (ALTO FLUTE)  
(G)

**Note for Michael, Malin, Laura K.:**  
Your tempo at A is independent from that of the rest of the ensemble. Yours is strict, while yours is much looser; you are not bound tightly to either tempo or rhythm, although you work as a group. Michael leads this section with text; Malin and Laura K. respond to him in a relative way with their musical gestures. Relative entrances are most important.

*bisb.* small notchheads: sounding pitches, falling with less air, rising with more  
large notchheads: fingered pitches

LAURA K. (OBOE)

*mp* *f* *ff*

CHRISTA (CLARINET)  
(B)

slap tongue  $\bullet \sim 100$

ROBERT (BASS CLARINET)  
(B)

(1 triplet)

ANGELA (HORN)  
(F)

**Note for rest of ensemble:**  
Your tempo at A is strict, creating an angular framework, while Michael, Malin, and Laura K.'s tempo is slower and freer. The numbers and rests in parentheses indicate the regular increase in spacing between events (beginning in measure 4).

BEN (TROMBONE)

*sfz* *p* *sfz* (with Fanny, every other attack)

*sfz* *p* *sfz* (with David, every other attack)

NICOLAS (HARP)

(3)

LAURA B. (PIANO)

(2 triplet)

MIKE (PERCUSSION)

*sfz* improvise in and on piano, gradually thinning with ensemble

AARON (VIOLIN)

(1)

DAVID (VIOLA)

(3)

FANNY (CELLO)

(1)

FÉLIX (CONTRABASS)

(1)

**Note for strings:**  
Add occasional *glissandi* to snap *pizzicati*. *Glissandi* may be different lengths, ascending or descending. (Fanny and Félix, to include descending *glissandi*, begin above notated pitch.)

FLYGBLAD • LINDQUIST

5 (♩ ~80)

ROUGH HALF-VOICE 3 3 3 FULL VOICE PARLANDO *f*

MICHAEL (BASS)

Det ty-sta ra - se-ri-et... The si lent ra - ge scrib bles on the wall in-ward.

MALIN (ALT. FL.) (G)

*sfz* *n* *sfz* *p*

LAURA K. (OBOE)

*p* *mp*

play into open piano

(♩ ~100)

CHRISTA (CL.) (B♭)

ROBERT BASS CL. (B♭)

ANGELA (HN) (F)

BEN (TRBN.)

NICO (HARP)

LAURA B. (PIANO)

*sfzp* *sfz* *sfz* *sharp out-breath* *sfzp* *sfz* *sharp out-breath* *sfz*

*sfzp* *sfz* *sfzp* *sfz*

*fffz* *fffz*

*fffz* *sfz* *partially damped*

(Piano)

MIKE (PERC.)

AARON (VN)

DAVID (VLA)

FANNY (VC.)

FÉLIX (CB.)

FLYGBLAD • LINDQUIST

8

MICHAEL (BASS)

MALIN (ALT. FL.) (G)

LAURA K. (OBOE)

*mf* *ff* *p*

The si-lent ra - ge klot - trar på väg - gen

(slap G key?)

*f* *ff* *p*

CHRISTA (CL.) (B)

ROBERT BASS CL. (B)

ANGELA (HN) (F)

BEN (TRBN.)

NICO (HARP)

LAURA B. (PIANO)

MIKE (PERC.)

AARON (VN)

DAVID (VLA)

FANNY (VC.)

FÉLIX (CB.)

sharp out-breath

*sfz* *sfzp* *sfz*

*sfz* *sfz* *sfz*

mostly damped (+) (Pia.) (8<sup>th</sup>)

(Piano)

11

MICHAEL (BASS)  
i - nåt.

MALIN (ALT. FL. (G))  
+ (slap G key?)  
sfz p

LAURA K. (OBOE)  
play into open piano  
mp f ff p

CHRISTA (CL.) (B♭)

ROBERT BASS CL. (B♭)

ANGELA (HN) (F)  
sharp out-breath  
sfz sfz < sfz

BEN (TR.BN.)  
sharp out-breath  
sfz p sfz sfz

NICO (HARP)

LAURA B. (PIANO)  
sfz (8vb) sfz

MIKE (PERC.)  
(Piano)

AARON (VN)

DAVID (VLA)

FANNY (VC.)

FÉLIX (CB.)

**B**

Musical score for measures 15-16. Instruments include Christina (CL.) (B♭), Robert Bass CL. (B♭), Angela (HN) (F), Ben (TRBN.), Laura B. (PIANO), Mike (PERC.), Aaron (VN), David (VLA), Fanny (VC.), and Félix (CB.).

Measure 15 includes dynamics like *sfz* and *sharp out-breath*. Measure 16 includes dynamics like *sfzp* and *sfz*. There are also triplets and accents marked.

FRUKTRÄD I BLOM, GÖKEN ROPAR.  
 FRUIT TREES IN BLOSSOM, THE CUCKOO CALLS.  
 RUBATO...

Musical score for Nico (HARP) starting at measure 16. The score includes lyrics: "FRUKTRÄD I BLOM, GÖKEN ROPAR. FRUIT TREES IN BLOSSOM, THE CUCKOO CALLS. RUBATO...". Performance instructions include "slow to fast" and dynamics *pp*, *mf*, *p*, and *f*. The tempo is marked *♩ ~ 80*.

Musical score for Nico (HARP) starting at measure 19. Performance instructions include "slowing..." and "A TEMPO". Dynamics include *mp*, *mf*, *p*, and *pp*. The tempo is marked *♩ ~ 80*.

NICO (HARP)

RALL.  $\sim 80$   $\lambda$  TEMPO

*f* *p* *f* *f*

CHRISTA (CL.) (B)

ANGELA (HN) (F)

BEN (TRBN.)

NICO (HARP)

in your own world...

*mf* *mp* *p* *mf* *f* *mp*

LAURA K. (OBOE)

CHRISTA (CL.) (B)

breathy *p* *p* *mf* *p* *mf* *n*

clearer *p* *mf* *p* *mf* *p* *mp*

#2 (or 18?)

stuttery, uneven *p* *mf* *p* *mp*

strong

MICHAEL (BASS)

LAURA K. (OBOE)

CHRISTA (CL.) (B)

FÉLIX (CB.)

SING *pp*

cuc koo cuc - koo

(teeth) *p* *p* *mp* *mf*

arco *p*

**D**  $\text{♩} \sim 72$

55

MICHAEL (BASS)

Det är vå - rens nar - kos.

FÉLIX (CB.)

*n* *p* *mp* *p* *mp*

60

MICHAEL (BASS)

Det är vå - rens nar - kos

FANNY (VC.)

arco *n* *mp* *mf*

FÉLIX (CB.)

*p* *mp* *mf*

RALL.  $\lambda$  TEMPO

65

MICHAEL (BASS)

Det är vå - rens nar - kos It is

FANNY (VC.)

*p* *mf* *p* *ppp*

FÉLIX (CB.)

*mp* *n*

PARLANDO

70

MICHAEL (BASS)

spring's nar-co-sis vå - rens nar - kos... nar - kos...

FANNY (VC.)

*n* *pp* *ppp* *n*

FÉLIX (CB.)

*pp* *n*

SPRECHSTIMME *p* (no specific pitch)

*pp* WHISPER

FLYGBLAD • LINDQUIST

76 *mf* *ROUGH HALF-VOICE/  
INTENSE WHISPER* **E** *mf* *PARLANDO  
FULL VOICE* *ff*

MICHAEL (BASS)  
Men de ty-sta ra-se ri-et... må - lar si - na

MALIN (ALT. FL.) (G)  
Michael, Malin, and Laura K.

LAURA K. (OBOE)  
*mp* *f* *ff* *p*

CHRISTA (CL.) (B)  
Rest of ensemble (1 ♪) *sfz* *slap tongue* *mf* *ff*

ROBERT (BASS CL.) (B)  
(1 triplet ♪) *sfz* *slap tongue* *mf* *ff*

ANGELA (HN) (F)  
*sfzp* *sfz* (with Fanny, every other attack) *sfzp* *sfz*

BEN (TRBN.)  
*sfzp* *sfz* (with David, every other attack) *sfzp* *sfz*

NICO (HARP)  
Si ♯ Mi ♭ Fa ♭ Sol ♯ (3 ♪) *sfz* *ffz* *ffz* *ffz*

LAURA B. (PIANO)  
(2 triplet ♪) *ff*

MIKE (PERC.)  
*sfz* improvise in and on piano, gradually thinning with ensemble

AARON (VN)  
(1 ♪) *pizz.* *sfz*

DAVID (VLA)  
(3 ♪) *pizz.* *sfz*

FANNY (VC.)  
(1 ♪) *pizz.* *sfz*

FÉLIX (CB.)  
(1 ♪) *pizz.* *sfz*



FLYGBLAD • LINDQUIST

83 *ff* *mf* *mf* ROUGH HALF-VOICE

MICHAEL (BASS) paints its slo - gans backward in the ga - ra-ges Det ty - sta ra - se-ri - et...

MALIN (ALT. FL.) (G) *sfz* (slap G key?) *sfz*

LAURA K. (OBOE) *p*

100

CHRISTA (CL.) (B)

ROBERT BASS CL. (B)

ANGELA (HN) (F) *sfz p* *sfz* sharp out-breath

BEN (TRBN.) *sfz* sharp out-breath *sfz p* *sfz* sharp out-breath

NICO (HARP) *sfz* *sfz*

LAURA B. (PIANO) *sfz*

MIKE (PERC.) (Piano) gradually move under piano

AARON (VN)

DAVID (VLA)

FANNY (VC.)

FÉLIX (CB.)

**F** (♩ ~ 80)

86 *f* FULL VOICE

MICHAEL (BASS)

paints its slo-gans back-ward i ga-ra-gen.

*p*

ROBERT (BASS CL. (B $\flat$ ))

*mf* PARLANDO

Vi ser

LAURA B. (PIANO)

*f* *mf* *mf*

RJT.

(♩ ~ 76)

Leo.

MIKE (PERC.)

superball-mallet on underside of piano, in response to LB

(♩ ~ 100)

CHRISTA (CL.) (B $\flat$ ) //

ANGELA (HN) (F) //

sharp out-breath

*sfzp* < *sfz* *sfz*

LAURA B. (PIANO) //

(if there's time...)

*sfz* (Leo.)

AARON (VN) //

DAVID (VLA) //

FANNY (VC.) //

FLYGBLAD • LINDQUIST

♩ ~ 60

89 *mp* PARLANDO

MICHAEL (BASS)  
We see all and no-thing but straight as pe-ri-scopes wiel ded by the

ROBERT BASS CL. (B)  
allt och ing-en ting, men ra - ka som pe-ri skop han-te-ra-de av un-der jor-dens

LAURA B. (PIANO)  
*mp* *mp* *p* *p* *pp*

MIKE (PERC.)  
(under piano)



92

MICHAEL (BASS)  
un der ground's shy crew. It's the war of the mi nutes... ss ss... krig.

MALIN (ALT. FL.) (G)  
blow out through instrument *mp*

LAURA K. (OBOE)  
blow out through instrument *mp*

CHRISTA (CL.) (B)  
blow out through instrument *mp*

ROBERT BASS CL. (B)  
skyg-ga be-sätt-ning. Det är mi nu ter nas krig.

ANGELA (HN) (F)  
blow out through instrument *mp*

BEN (TRBN.)  
blow out through instrument *mp*

LAURA B. (PIANO)  
*pp* *ppp* *ppp* *pppp*

MIKE (PERC.)  
(under piano)

**C**

96

MICHAEL (BASS) *mp* SPRECHSTIMME *5* *gl.*  
 gass - ssan - de sso - len

ANGELA (HN) (F) *pp* *mf* *pp* *mp* *p* *n* *mp*  
 play into open piano

LAURA B. (PIANO) *L.n.*  
*L.n.*  
 (8<sup>th</sup>) pedal stays down into next section (H)

MIKE (PERC.) (under piano)

MICHAEL (BASS) *mp* *mf* *p* FULL VOICE  
 gass - ssan - de sso - len Den gas - san - de so - len

ANGELA (HN) (F) *n* *sfp* *sfp* *n*

MIKE (PERC.) *mf* PARLANDO  
 The bla - zing sun...*gl.*

MICHAEL (BASS) *p* *mp* *mf* SPRECHSTIMME  
 står ö - ver la - sa - ret - tet, (t)li dan - tets par - ke - ring.

ANGELA (HN) (F) *p* *n* *pp* *n*

MIKE (PERC.) *mp* *mf* *mf*  
 stands o ver the hos pi - tal ssuf fer ing's par - king place.



FLYGBLAD • LINDQUIST

116 *ff* *gl.* *ff* *gl.* *ff* *gl.*

MICHAEL (BASS) Vi le - van - de spi - kar! Vi le - van de spi - kar.. ned - ham - ra - de i

MIKE (PERC.) (Bass Drum) *ff* PARLANDO We li - ving nails!

NICO (HARP) *ff*

LAURA B. (PIANO) *ff* *gl.*

REPEATED TEXTURE *ff* *gl.*

MOLTO RIT.

(~76) (72) (68)

(~80)

1

(♩ ~ 60)

122

MICHAEL (BASS)  
 sam - hæl let! le - van - de spi - kar...

MIKE (PERC.)  
 (Bass Drum) We li - ving nail - (ze), ham mered down in so - ci - e - ty!

NICO (HARP)

LAURA B. (PIANO)

Two sections together again, same tempo

(♩ ~ 60) λ TEMPO RIT.

MALIN (ALT. FL.) (G)

LAURA K. (OBOE)

CHRISTA (CL.) (B $\flat$ )

ROBERT BASS CL. (B $\flat$ )

TO B $\flat$  CLARINET

ANGELA (HN) (F)

BEN (TR.BN.)

AARON (VN)

DAVID (VLA)

FANNY (VC.)

FÉLIX (CB.)

127 

MICHAEL (BASS) *mp* *p* *pp*  
 Vi le - van-de spi - kar Vi le - van-de spi - kar Vi le - van-de spi - kar

CHRISTA (CL.) (B♭) *pp*

NICO (HARP) *ff*

LAURA B. (PIANO) *ff* *pp una corda*

AARON (VN)

DAVID (VLA)



J

133

**KATHLEEN (SOPRANO)**  
*p* Ah... *mp* En dag *p* skall vi loss - na från allt. *mf*

**MICHAEL (BASS)**  
*ppp* Vi le - van de spi - kar

**CHRISTA (CL.) (B)**  
*n*

**ROBERT (CLARINET) (B)**  
*n* *mp* *p* *mp* *n*

**NICO (HARP)**  
 Do# Si b Sol b La# *f*

**LAURA B. (PIANO)**  
*p* *p* *f* *tre corde*

**MIKE (PERC.)**  
 Mar. *f*

**AARON (VN)**  
*p* *mf*

**DAVID (VLA)**  
*p* *mf*

**FANNY (VC.)**  
*p* *mf*

**FÉLIX (CB.)**  
*p* *mf*

140 *n*

KATHLEEN (SOPRANO) *p* "Jag är in te tom, jag är o-pen." —

MICHAEL (BASS) *mp* PARLANDO One day we shall loosen from ev'ry thing. 5

LAURA B. (PIANO) (Leo.)

MIKE (PERC.) Vibes mallet *p* *l.n.*

AARON (VN) *ppp* sul tasto following inflections of Kathleen's text *n*

DAVID (VLA) *n*

FANNY (VC.) *n*

FÉLIX (CB.) 8 *n*

150 *mp*

KATHLEEN (SOPRANO)  
Vi skall kän-na dö-dens luft un-der ving-ar-na

MICHAEL (BASS)  
We shall feel death's air

NICO (HARP)  
Do $\flat$  La $\natural$  Ré $\sharp$  Do $\sharp$  Sol $\sharp$

LAURA B. (PIANO)  
*mf* *pp* *mf* *pp*

MIKE (PERC.)  
Mar.  
*mp* *p* *mp* *n*

AARON (VN)  
*mp* *p* *mp* *p*

DAVID (VLA)  
*mp* *p* *mp* *p*

FANNY (VC.)  
*mp* *p* *mp* *p*

FÉLIX (CB.)  
*mp* *p* *mp* *p*

157

KATHLEEN (SOPRANO)

MICHAEL (BASS)

LAURA B. (PIANO)

MIKE (PERC.)

AARON (VN)

DAVID (VLA)

FANNY (VC.)

FÉLIX (CB.)

*pp*

*p*

*mp* PARLANDO

"Jag är in - te tom, jag är o - pen."

un - der our wings I am not emp - ty, I am o - pen."

*n*

*n*

*n*

*n*

RJT.-----

164

KATHLEEN  
(SOPRANO)

och bli mil - da - re och vil - da - re än här.

MALIN  
(ALT. FL.)  
(G)

LAURA K.  
(OBOE)

CHRISTA  
(CL.) (B $\flat$ )

ROBERT  
(CLARINET)  
(B $\flat$ )

ANGELA  
(HN) (F)

BEN  
(TRBN.)

NICO  
(HARP)

Ré $\flat$  Do $\sharp$  Sol $\sharp$

Ré $\sharp$  Fa $\flat$

LAURA B.  
(PIANO)

MIKE  
(PÉRC.)

(Mar.)

AARON  
(VN)

following inflections of Kathleen's text

DAVID  
(VLA)

FANNY  
(VC.)

FÉLIX  
(CB.)

**K**  $\text{♩} \sim 52$   
 $\Delta$  TEMPO

172

KATHLEEN (SOPRANO)  $n$

CHRISTA (CL.) (B $\flat$ )  $n$   $p < mp$   $p$   $n$

ROBERT (CLARINET) (B $\flat$ )  $n$

NICO (HARP)  $n$

LAURA B. (PIANO)  $pp$  *(Rec.)* *una corda  $p$   $mp$   $pp$*

MIKE (PERC.)  $n$

AARON (VN)  $n$

DAVID (VLA)  $n$

FANNY (VC.)  $n$

FÉLIX (CB.)  $n$

177 *p*

MICHAEL (BASS)  
 mil - da - re... mil - - - da - re...  
*p* *n*

CHRISTA (CL.) (B♭)

LAURA B. (PIANO)  
*ppp* *p* *pp* *p* *pp*

(*Geo.*)

MICHAEL (BASS)  
 vil - - - da - re... vil - da - - re...  
*ppp* *n*

LAURA B. (PIANO)  
*p* *pp* *ppp*

(*Geo.*)

MIKE (PERC.)  
 Porcelain Plates  
 descending shepard tone-like texture (try with ascending as well) mixed polyrhythms...4:3, etc.

(Porcelain Plates)  
 MIKE (PERC.)

(Porcelain Plates)  
 MIKE (PERC.)