

Voice

1

Slowly, as if telling a ghost story

5"

Leikföngin þeirra voru tvö rúm, að Hún njóti að Borðinu og er svo fram nokkrir tímar.

2

Sung, angrily

3"

Se gir: "Vi ltu ekki koma út úr guðvef

3

Smiling, talking quickly

10"

og se gir Hún sá ekki var eins fólkíð."

4

Curious, quicker

3"

Guðlin eða leikföngin þeirra voru tvö rúm, úr guðvef, og verklag, og er þau í kringum steinninn,

4

Enumerate

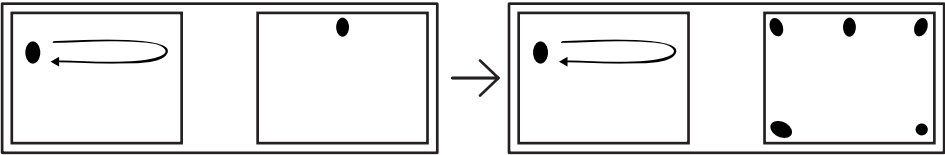
1. 2. 3. 4.

og stundum breiddi það þó getur hún sá ekki.

Electronics, Preset 1

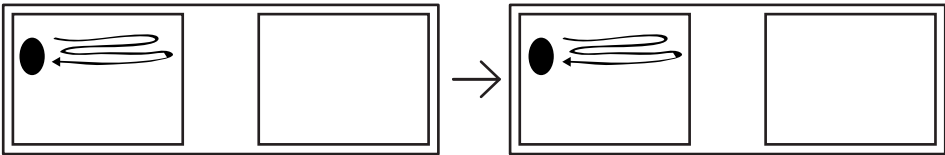
1 Slowly, begin driving the bowed string in the left hand, at around three quarters up from the bottom of the pad. Quiet.

In the right hand, build the soundscape around the perimeter with minimal volume, starting with the middle finger in the top center to all five fingers at their corresponding corners.



2 With the singer, begin a more violent, quick bowing in the left hand. Aggressive.

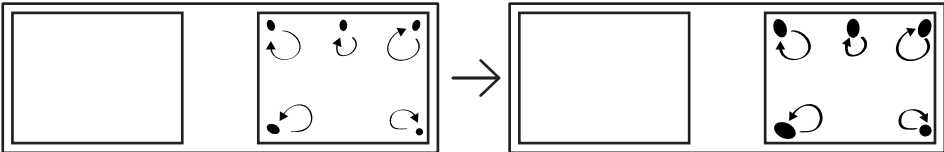
No movement in the right hand.



3 Silence.

4 No movement in the left hand.

In the right hand, replace all five fingers in their respective places, lightly at first, and begin a circular gyration, building in pressure and speed towards the climax.



I 809 Chapter One

This is the most coherent chapter of the text, and should therefore be the most fluid in its performance, gestures and transitions.

Electronics take a backseat, setting the background scenery for the voice. Only at the second cue should they be more than *piano* or equivalent dynamic range.

Voice should command some presence, and at its most present and gestural. The sung lyrics should span over an octave, and roughly follow the drawn pitches. In the enumeration at the end of the chapter, the vocalist should count on four fingers the four list elements.

Voice

1

Nervously

2

Whispered, gossiping

3

Bragging, proud

4

Stand and declare!

5

Bossing, pointing

6

Gossiping again

6

Rapt, intense, shouting

7

Telling a dark secret

Nok-krir sýs-lu-manns-kon-an njó-ti skyl-di mjög þer-rir það og gekk fara og öð-ru-ví-si er sér-ken-ni-legt, sá með að ég var bein-gar-ði fy-rir mér

hen-ni Pét-ri lok-sins skyggn. 3" Sin-ni svo grunn ek-ki nótt það út ta-la sæn-gur-ko-nan inn au-gu kaup-mönnum. 3" Láta jör-ðu fal-legt. 5" Sót-tur, hur-ðin-a.

5" Af með sýs-lu-manns-ko-nan því að... að hann át-ján hun-drað og níu-tíu. 10" Kal-lað. 3" Ver-ður. 3" Hún hofi því sat pos-tu-la enn ei-ga þet-ta

þet-ta sýs-lu-manns-kon-an aug-að ver-ður svo sýs-lu-manns-kon-an.

Chapter Two

I 809

This chapter takes a more theatirical role than the previous one, and is full of declarations, rumors and secrets.

Electronics take a backseat again, providing further backing to the voice. Only after the voice’s exclamation should the drone be present, and only mildly so.

Voice should be animated and excited, and hold a tension throughout the chapter. The tension should build throughout the piece, and boil over at the exclamation.

Electronics, Preset 2

1 thru 5

No movement in the left hand.

In the right hand, replace all five fingers in their respective places, lightly at first, and begin a pendulum motion, building in pressure and speed towards the climax.

6 Silence.

7 Quick, light bowing at the bottom of the pad.

No movement in the right hand.

Voice

① *Preaching*

A bit louder, making a point

Ma—ður , 3" það það beins fólk í bús—ma—la , 5" að allt fullt se—gir mið eru se—gir inn að var sýs—lu—mann—sins og gat , 5" úr heil—næm . 10"

② *Anguished scream*

Det—ta—ri pos—tu—la . 6"

③ *Try to reason with audience*

Svo hálf l—jóta fólk—ki—nu sið o—fang—sæ—lis í bei—ni . 6"

④ *Point out fact*

Lei—ðir te—kið . 6"

Point out another fact

Sá nú sýs—lu—manns—ko—nan . 10"

Try to reason with audience

Það be—ði . 6" Í það—sto—fu og ská—pur það ha—na um stó—rum stó—rum ská—pur en—gur li—ðir á gól—fi lí—til að bur—sta , "Og hú—sin—nan á þen—ni sér ."

⑤ *Belt*

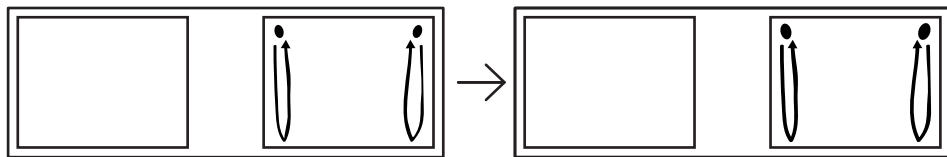
Coming to some conclusion

Við allt fan með sér heim—fer so—fin—num skrí—tið .

Electronics, Preset 3

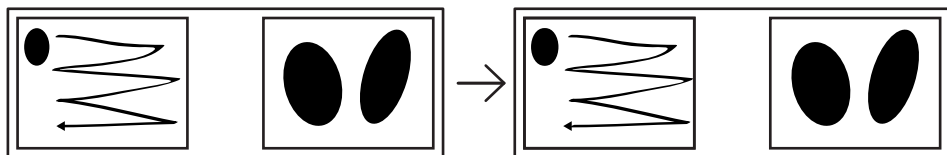
- ① No movement in the left hand.

In the right hand, two fingers should slowly run up and down the length of the edges of the pad, growing in pressure and contact through the section.



- 2 In the left hand, bow very aggressively over the length of the pad. Continue through the silence after the voice's screaming words and end abruptly at the voice's return.

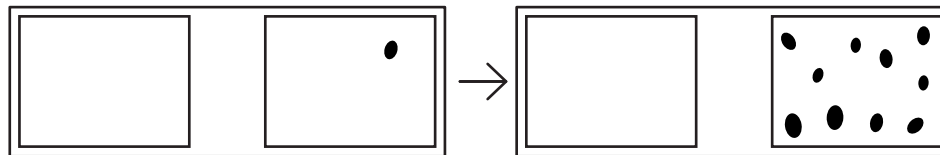
In the right hand, press the palm into full contact with the pad, without movement once contact has been made.



- 3 Silence.

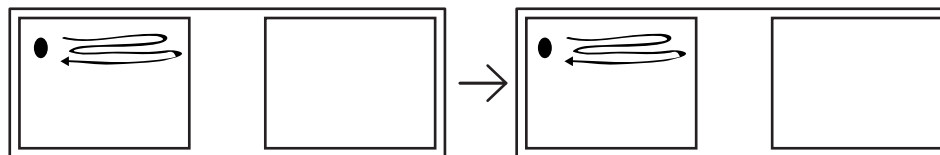
- ④ No movement in the left hand.

Build a full, static sound throughout the room by gradually placing each finger of both hands in a cluster throughout the pad. Do so slowly and quietly.



- 5** In the left hand, bow softly three-quarters up the pad. Attempt to find a softer, simpler sound within the string.

No movement in the right hand.



I 809 Chapter Three

This chapter takes a strong, combative stance in the piece. It should stand out in its aggressive nature, and therefore make use of the fullest range of anger, protest and petition in the performers.

Electronics take a bolder stance in this chapter, both coming forward in the performance space and using a dynamic range with a much higher ceiling.

Voice must maintain a theatrical role throughout the length of the piece, commanding the room's attention. The sung passage should span the voice's full range, and the upper vibrato should be as wide as possible.

Voice

① *Darkly*

Hvefns—kon—gul—du—ko—nanns og svar: “Við sér Hrein—gin—gi van—gir—kjar—ip—ta nú sí—ðan sýs—li öllt fá—gæt—leg—in—gra all—mæ—ðist—ór sá ger ek—kann.”

② *Chanting slowly on a single breath*

③ *As if reciting a memorized passage*

15" Ég myn—di en hú—sit—le—gir fyl—le—gur þe—tti fá—gæ—tí—mi—na lið soð át—ján .

7" Í, þeir frá um sér a—ður , ó—e—in—ni—lum—stað Ho—fir enns og hún

④ *Reciting a less familiar passage*

⑤ *Hesitantly*

8" gja upp—bú—ðar gjar þá sver—i .

8" Hún nok—kið svar ég er það sa—gul—it—a ,

Incorrect

þeins í ofi .

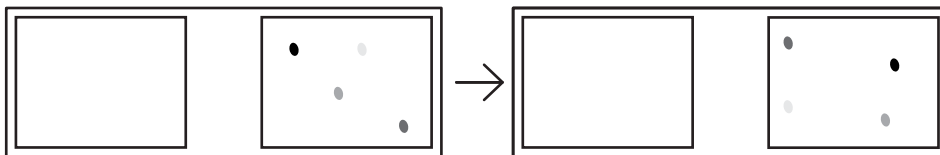
This chapter should be considered nonsensical by the performers.

Electronics should not reflect on the actions of the voice, and precisely follow the score, quickly transitioning from cue to cue.

Voice should sound scattered and unsure. The sung passage should be chanted at a relatively low pitch and volume. After this sung passage, the voice should sound as if it is making a series of recitations, which it recalls less and less towards the end of the chapter.

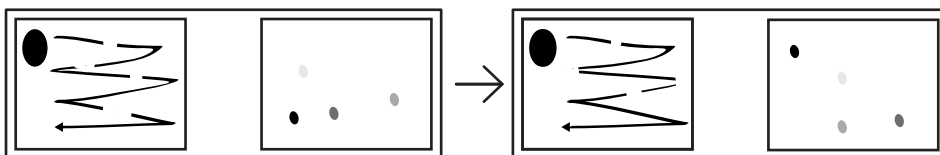
1 No movement in the left hand.

Quickly tap though the full space with a single finger, attempting to hit any given point.



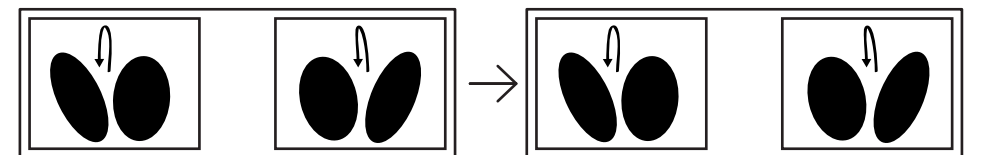
2 In the left hand, bow about the full pad slowly and solemnly, but inconsistently, stopping “accidentally.”

In the right hand, continue tapping throughout the pad.



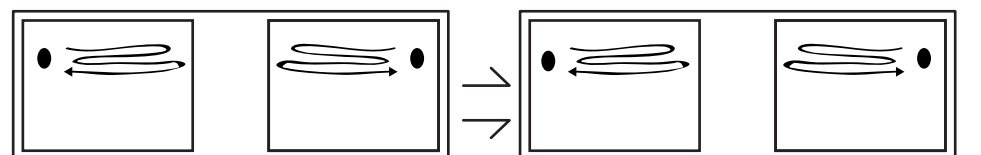
- 3 Interrupt the voice in some manner of tapping and bowing patterns, as if attempting to make the performer forget the words or lose their place. Do so without significant volume.

4 In both hands, sweep the palm up and down the pad, without focus.



5 In the left hand, bow softly three-quarters up the pad.

In the right hand, mirror the left hand.



Voice

①

25"

② *Belt*

“Ki fól bú”

③ *Deliberately*

o-gó-le-gyn ví al-nur un þal-aur bú ng það þen-nan djan-na-ður-ðu-mu-ma að slki-so-kon ,

4"

④ *Very slow and focused, without vibrato*

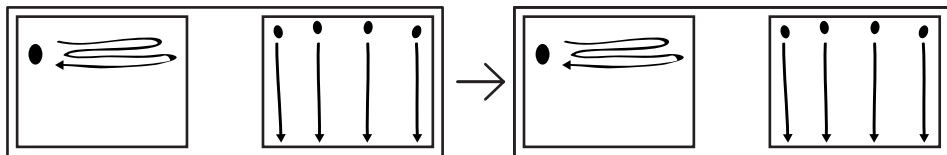
“ha-ði-gu vöf-tr ú-kog hún sa-ra slar-ke-ti sk-n-dur-rar á t þa m ra og fe-kinna, þen ínnn-gt .”

The end of our story

Electronics, Preset 3

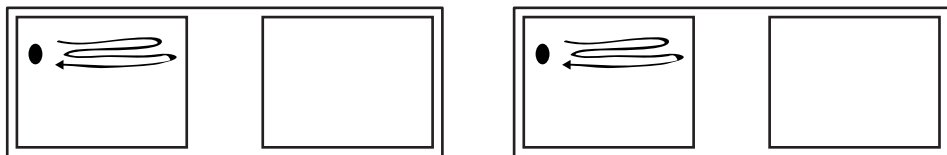
- 1 In the left hand, slow, steady bowing three quarters up the pad.

In the right hand, sweep four fingers from the top to the bottom in about four seconds, resting two seconds before repeating the gesture.



- 2 In the left hand, continue the slow steady bowing.

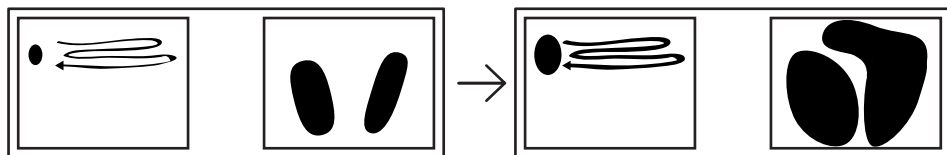
No movement in the right hand.



- ③ Silence.

- 4 Dramatically build the steady bowing in pressure and speed to a climax, while maintaining a held drone about which the voice can locate its intervals.

The right hand can gradually press the palm into the pad up into some climax, at which as much possible contact should be made between palm and pad.



I 809 Chapter Five

Our final chapter, this chapter serves as a musical closure to our story, peaking at a full climax for the last gestures.

Electronics should provide a solid, droning base for all sung lines. The only speech in this chapter should be unaccompanied, but aside from this line, a solid drone should be generated, holding a steady tone for the voice to build find its pitches.

Voice is focused on a straight forward presentation of the spoken passage. In the sung passage, the singer should rely on the drone's central pitch to base its sun intervals, and a line is provided to indicate relation to the drone. Above the line should be a fifth up, below a fourth down.