Den gamla goda framtiden

Flute, clarinet, violin, violoncello, piano, tape

William Sundman Säff
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by: William Sundman Säaf

For: Slute, clarinet, violin, cello, piano, tape.
Duration: 16 min.

Written for: Saga Fagerström
Anton Wiegh
Nils Henriksson
Elisabeth Klinck
Sven Risberg

Thank you: Ylva Skog.
Håkan Söder.
General performance notes

How to read the score:

This piece is written with *senza misura* notation. The barlines are guide lines that correspond with numbers that are spoken in the tape part. It is always 10" between the bars/numbers. The length and placements of notes are thereby shown graphically (there are exceptions).

The figure within the repeat signs is to be performed for as long as the thick line is long. The note values are not to be read graphically. Use common sense to decide the tempo/speed. (i.e. 32'd notes are very fast while 1/2 notes are slow. Lines such as rit/accel, dynamics, arrows etc. are read graphically.)

ex 1: In this example the flute starts and is followed a few seconds later, and then end at the same time, together.

ex 2: This is one way to show that two, or more, instruments are to synchronize with each other.

ex 3: Another way to indicate synchronization. NOTE: This can also be used with different note values.

Techniques in common to everyone:

- From one technique to another.
  (ex sp---lord---or O---O).

Voyage en la Lune, 1902
By Georges Méliès

Sl.

The dotted line is in this piece a guide for the players, so that they can clearly see what comes when, in relationship to other "stuff," as well as when to synchronize actions.

Sl.

Cl.

 Feather beam. Used as a rit. or accel.

S.V. = *senza vibroto *

M.V. = molto vibroto

Tr = Highest possible tone

The tempo of the thrill is linked to the density of the line.

Z = The same as \\
L = the same as \\
L → Z or Z → L = From 1 to 1, gradually.

A more extreme version of feather beam.

When a figure like this comes up you should not put an effort into getting the 1r of notes right.
<table>
<thead>
<tr>
<th>Flute:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>O</strong> = Only air sound</td>
</tr>
<tr>
<td><strong>=</strong> = Pitch/Normal playing.</td>
</tr>
<tr>
<td>whistle tone with, in this case, C as fundamental tone.</td>
</tr>
<tr>
<td>whistle tone, but you switch back and forth between whistle tone and the fundamental tone.</td>
</tr>
<tr>
<td>Chromatic scale. Try to make it as seamless as possible.</td>
</tr>
<tr>
<td><strong>X</strong> = Random key clicks. Can combine with other techniques.</td>
</tr>
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<table>
<thead>
<tr>
<th>Clarinet:</th>
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</thead>
<tbody>
<tr>
<td><strong>O</strong> = Only air sound.</td>
</tr>
<tr>
<td><strong>=</strong> = Pitch/Normal playing.</td>
</tr>
<tr>
<td><strong>=</strong> = Let some air pass while still having pitch</td>
</tr>
<tr>
<td><strong>X</strong> = Random key clicks. Can be combined with other techniques.</td>
</tr>
<tr>
<td>Without mouthpiece = Remove the mouthpiece and play into the barrel. This is so that air sounds with different pitch can be produced.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Violin + Cello:</th>
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</thead>
<tbody>
<tr>
<td><strong>X</strong> = Muted string/tone. Makes a noisy pitchless sound</td>
</tr>
<tr>
<td><strong>=</strong> = Soutasto.</td>
</tr>
<tr>
<td><strong>=</strong> = Sul ponticello.</td>
</tr>
<tr>
<td><strong>#</strong> = Sul ponticello. (Almost at bridge)</td>
</tr>
<tr>
<td><strong>N</strong> = Normal/Ordinario.</td>
</tr>
<tr>
<td><strong>=</strong> = From one technique to another.</td>
</tr>
<tr>
<td><strong>=</strong> = Over pressure.</td>
</tr>
<tr>
<td><strong>=</strong> = Bow tailpiece.</td>
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- **Big/vile vibrato. 1/4 tone +/-**
- **Tremolo between normal tone and harmonic.**
- **Dynamics follow the curve. Throbbing sound.**

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- **ESB = extremely slow bowing speed.**
- **Q = Bartok pizz.**
Performance notes

piano:

* arpeggios inside.

Strum strings either with hand or guitar pick. The exact start and end tones are not important, as long as it is in the ballpark.

Strum with hand or guitar pick. Try to follow the graphical line. The line shows both speed and register. The line can't be "broken" but it works the same way - just follow the line.

DWN = Drag with Fingernails, or guitar pick, along the string in question.

M = muted string, with finger on the string(s) in question.

Ord = Ordinario.

Ord → M = from ord to muted string, gradually.

Pizz = Pluck string(s) with Fingernail or Pick.

Random harmonic on the notated string.

A harmonic gliss on the string that is notated as a normal note. The specific harmonics are not important.

This is how the pens could/should be applied onto the strings.

Demolition of Kowloon walled city

Cluster = A growing cluster. You start with the first note(s) and expand/expand to the end point.

HWP = Hit the string in question with a pen-like object.
TRANSPOSED SCORE

2 min, 30" solo electronics/tape.

From chaos to order / From order to chaos

Instruments begins when they hear nr:7 through the tape
(Citta Swedish)

If you feel like it, you (piano) can improvise very quiet sounds up until nr:7.

mp

2.30" Make prep. ad lib.

DWN (Very slowly)
Place pens on strings:

(Don't worry about noises)

Remove pens and place them on these strings:
Free improvisation with following techniques:

- Harmonics
- Normal playing
- clusters

Dynamics within ppp-p
Never steal the show.

Note: Sshow, or tailpiece

DWN
Remove mouthpiece

(Prep) You want you can improvise with different techniques and techniques.

Arpeggios inside

Sync with cells in your own way.

Soli: G, D

Dy. ad lib (ppp-mf)

Soli: Free to improvise over the chords.
All notes are from here on to refer to a common tempo.

You are welcomed to add whatever you feel like to the notes. See the notes as guide lines rather than laws.

Or you can play exactly as written.