

**chrysalis  
for eight musicians**

**isak edberg**

## Instruments (eight musicians)

Flute  
Clarinet  
Alto saxophone  
2 Violins  
Viola  
Violoncello  
Contrabass\*

\* The contrabass require a low C string. An alternative solution is to detune the E string one whole step, to a D.

## Performance instructions

The score consists of sixteen pages, forming sixteen sections to be performed consecutively, each page comprising one set of pitches for each of the eight instruments, and instructions on how to perform them. These instructions inform the shape and length of each pitch, the sound colour of the instruments, and the duration of each section.

The basic concept for performing the piece is this: *each instrument repeats the series of pitches designated to them in each section, at the given approximate speed, for the given approximate duration of the section.*

Durations are global, but approximate, for each section. Each performer should keep their own timing, but also adjust to the timing of the ensemble as a whole, so that the individual instruments do not drift apart. The idea is to produce a fluid texture of waves, where the individual instruments do not diverge completely, nor converge completely in relation to the others, but wave back and forth. In other words: *timing should be individual and approximate, but related to a common pace. A texture of non-periodic waves should be aimed for, for the overall output.*<sup>1</sup>

However, moving on from one section to the following should happen in synchronization. These transitions should be as smooth and imperceptible as possible. It is recommended that one person in the ensemble is responsible for these shifts, as well as the overall timing of the whole performance, in some way cueing the rest of the ensemble at each transition.

As the durations of the sections are loose, the transitions should follow the end of a phrase/wave rather than the exact given time, to make it as unnoticeable as possible. In some parts of the piece, consideration should be taken to larger harmonic phrasings: some sections of the piece are built around noticeable tonal harmonic progressions. It is advisable to observe this and make the transition at an appropriate time.

It is important to note that the instruction on the duration of each note indicate *the interval between the onsets of the tones, including the pauses*. For example, given an instruction on the duration of each tone to be approximately 10 seconds long, the actual sounding tone might be 9 seconds, and the pause thereafter 1 second<sup>2</sup>. The duration of the pauses should be kept in the vicinity of 1-2 seconds or less, if possible. It is permissible for the strings to skip pauses. Variation is encouraged.

Instructions on the character of sound are given the strings. These basically indicate movements between the positions *ord.*, *sul pont.*, and *sul tast.* The instructions are given *ad lib.* and with very general instructions on pace: *medium slow*, *slow*, and *very slow*.

The pitch-shape and dynamics are constant throughout the piece: each tone should be performed as an envelope moving from silence to *mf* to silence, where all attacks must be as soft as possible, and the overall dynamics at all times balanced, so that the instruments blend together as much as possible. The dynamic markings should be interpreted as relative and not absolute, and thus indicate the total output of the ensemble rather than that of the individual instruments.

Small notes within parenthesis adjacent to the main note indicate alternative pitches: the performer can choose to play any of these two. It is recommended to play the main note in the first reprise.

Accidentals always apply only to the adjacent note.

It is very important that the whole ensemble plays *non vibrato* throughout the entire piece.

A performance of the piece typically lasts approximately 45-50 minutes.

The score is transposed.

<sup>1</sup> If this timing is difficult to perform intuitively, a supporting instruction may be this: *the length of a tone should not deviate from the given duration more or less than 2 seconds.*

<sup>2</sup> Considering the approximation of durations, these values could of course make up to a total of more or less than exactly 10 seconds: the example was presented in this way for clarity purposes only.









# IX

o ≈ 14"

duration ≈ 2'30"

musical score for IX, featuring woodwinds and strings. The score is written for flute, clarinet in Bb, alto saxophone, violin I, violin II, viola, violoncello, and contrabass. The woodwinds play a melodic line starting on a whole note G4 (flute) and moving through various intervals. The strings play a rhythmic accompaniment of eighth notes, starting on a whole note G2 (contrabass) and moving through various intervals. The score includes dynamic markings such as *mf* and *sim.*, and performance instructions for the strings: **STRINGS: ord. → sul pont. → ord. medium slow ad lib.**

flute

clarinet in Bb

alto saxophone

violin I

violin II

viola

violoncello

contrabass

**STRINGS: ord. → sul pont. → ord. medium slow ad lib.**







# VII

o ≈ 14"

duration ≈ 4'

The musical score is written for a woodwind quintet and strings. The woodwinds include flute, clarinet in Bb, and alto saxophone. The strings include violin I, violin II, viola, violoncello, and contrabass. The score is in 4/4 time and features a key signature of one sharp (F#). The woodwinds play a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, 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F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D



X

o ≈ 13"

duration ≈ 2:30"

The image shows a musical score for a chamber ensemble. The instruments listed are flute, clarinet in Bb, alto saxophone, violin I, violin II, viola, violoncello, and contrabass. The score is written in a single system with multiple staves. The flute part starts with a treble clef and a key signature of one sharp (F#). The clarinet in Bb part starts with a treble clef and a key signature of two sharps (F# and C#). The alto saxophone part starts with a treble clef and a key signature of two sharps (F# and C#). The violin I and II parts start with treble clefs and a key signature of one sharp (F#). The viola part starts with an alto clef and a key signature of one sharp (F#). The violoncello and contrabass parts start with bass clefs and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *sim*. A large 'X' is drawn over the top of the score, and the text 'duration ≈ 2:30"' is written at the bottom right.



# XII

○ ≈ 10"

duration ≈ 3'30"

The musical score for section XII is arranged in a system with ten staves. From top to bottom, the staves are: flute, clarinet in Bb, alto saxophone, STRINGS: ord., violin I, violin II, viola, violoncello, and contrabass. The flute part begins with a whole note chord (C4, E4, G4, A4) marked *mf*, followed by a *sim.* dynamic change and a series of whole notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The clarinet in Bb part begins with a whole note chord (B3, D4, F4, G4) marked *mf*, followed by a *sim.* dynamic change and a series of whole notes: B3, D4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The alto saxophone part begins with a whole note chord (B3, D4, F4, G4) marked *mf*, followed by a *sim.* dynamic change and a series of whole notes: B3, D4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The STRINGS: ord. part begins with a whole note chord (C4, E4, G4, A4) marked *mf*, followed by a *sim.* dynamic change and a series of whole notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The violin I part begins with a whole note chord (C4, E4, G4, A4) marked *mf*, followed by a *sim.* dynamic change and a series of whole notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The violin II part begins with a whole note chord (C4, E4, G4, A4) marked *mf*, followed by a *sim.* dynamic change and a series of whole notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The viola part begins with a whole note chord (C4, E4, G4, A4) marked *mf*, followed by a *sim.* dynamic change and a series of whole notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The violoncello part begins with a whole note chord (C4, E4, G4, A4) marked *mf*, followed by a *sim.* dynamic change and a series of whole notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The contrabass part begins with a whole note chord (C4, E4, G4, A4) marked *mf*, followed by a *sim.* dynamic change and a series of whole notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Asterisks (\*) are placed above the first measure of each staff, indicating a suggested point of transition to the following section.

\* = suggested point of transition to the following section

# XIII

0 ≈ 11"

duration ≈ 4'

The musical score is arranged in a system with seven staves. From top to bottom, the staves are: flute, clarinet in Bb, alto saxophone, violin I, violin II, viola, and violoncello/contrabass. The flute part begins with a whole note chord of G4, A4, B4, and C5, followed by a series of whole notes: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The clarinet in Bb part begins with a whole note chord of G4, A4, B4, and C5, followed by a series of whole notes: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The alto saxophone part begins with a whole note chord of G4, A4, B4, and C5, followed by a series of whole notes: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The violin I part begins with a whole note chord of G4, A4, B4, and C5, followed by a series of whole notes: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The violin II part begins with a whole note chord of G4, A4, B4, and C5, followed by a series of whole notes: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The viola part begins with a whole note chord of G4, A4, B4, and C5, followed by a series of whole notes: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The violoncello/contrabass part begins with a whole note chord of G4, A4, B4, and C5, followed by a series of whole notes: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The score includes dynamic markings such as *mf* and *sim.*, and performance instructions like "STRINGS: ord. → sul tasto → ord. slowly ad lib." and "duration ≈ 4'".

\* = suggested point of transition to the following section

# XIV

o ≈ 12"

duration ≈ 2'

The musical score is arranged in a system with staves for flute, clarinet in Bb, alto saxophone, violin I, violin II, viola, violoncello, and contrabass. The flute part begins with a half note G4 (marked *mf*), followed by a comma and a half note A4 (marked *sim.*). The clarinet in Bb part has a half note G3 (marked *mf*), followed by a comma and a half note G3 (marked *sim.*). The alto saxophone part has a half note G3 (marked *mf*), followed by a comma and a half note G3 (marked *sim.*). The violin I part has a half note G4 (marked *mf*), followed by a comma and a half note G4 (marked *sim.*). The violin II part has a half note G4 (marked *mf*), followed by a comma and a half note G4 (marked *sim.*), with a sharp sign (#) above the second note. The viola part has a half note G4 (marked *mf*), followed by a comma and a half note G4 (marked *sim.*), with a sharp sign (#) above the second note. The violoncello part has a half note G3 (marked *mf*), followed by a comma and a half note G3 (marked *sim.*), with a sharp sign (#) above the second note. The contrabass part has a half note G2 (marked *mf*), followed by a comma and a half note G2 (marked *sim.*), with a sharp sign (#) above the second note. The string parts are marked with *ord.* and *medium slow ad lib.* and include a suggested point of transition marked with an asterisk (\*).

\* = suggested point of transition to the following section



# XV

o ≈ 13"

duration ≈ 3'

musical score for strings and woodwinds. The score is written for the following instruments: flute, clarinet in Bb, alto saxophone, violin I, violin II, viola, violoncello, and contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a dynamic marking of *mf* and a *sim.* (sustained) marking. The strings play a rhythmic pattern of quarter notes, while the woodwinds play a melodic line. The score includes various musical notations such as accidentals, dynamics, and articulation marks.

flute

clarinet in Bb

alto saxophone

violin I

violin II

viola

violoncello

contrabass

*mf* *sim.*

**STRINGS:** ord. → sul tasto → ord. → sul pont. → ord. slowly ad lib.

# XVI

o ≈ 15" . . . . . g r a d u a l l y r i t e t o 20"

flute

Musical staff for flute, showing a melodic line with notes and rests, including dynamic markings like *mf* and *sim.*

clarinet in Bb

Musical staff for clarinet in Bb, showing a melodic line with notes and rests, including dynamic markings like *mf* and *sim.*

alto saxophone

Musical staff for alto saxophone, showing a melodic line with notes and rests, including dynamic markings like *mf* and *sim.*

## STRINGS: ord.

violin I

Musical staff for violin I, showing a melodic line with notes and rests, including dynamic markings like *mf* and *sim.*

violin II

Musical staff for violin II, showing a melodic line with notes and rests, including dynamic markings like *mf* and *sim.*

viola

Musical staff for viola, showing a melodic line with notes and rests, including dynamic markings like *mf* and *sim.*

violoncello

Musical staff for violoncello, showing a melodic line with notes and rests, including dynamic markings like *mf* and *sim.*

contrabass

Musical staff for contrabass, showing a melodic line with notes and rests, including dynamic markings like *mf* and *sim.*