

Magnus Bunnskog

↑meta/language↓

part: CHOIR

piece for 16 solo voices,
5-part choir and electronics

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Commissioned by Nordic Music Days 2012
and Föreningen Svenska Tonsättare

TEMPO:
All 4 Quartets and 5-part choir
have individual tempi
but have common starting points

Magnus Bunnskog 2012

3 Sopranos
All [a] [e] [a] [m]

3 Mezzosopranos
All [a] [e] [a] [m]

3 Altos
All [a] [e] [a] [m]

3 Tenors
All [a] [e] [a] [m]

3 Basses
All [a] [e] [a] [m]

A

3S
the - o [o] [e] [o] [m]

3Mz
the - o [o] [e] [o] [m]

3A
the - o [o] [e] [o] [m]

3T
the - o [o] [e] [o] [m]

3B
the - o [o] [e] [o] [m]

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B

7

3S re - thi - cal al - al - al - al - al - al - al - al al - al - al - al - al - al - al - al al - al - al - al - al - al - al

3Mz re - thi - cal al - al - al - al - al - al - al - al al - al - al - al - al - al - al - al al - al - al - al - al - al - al

3A re - thi - cal al - al - al - al - al - al - al - al al - al - al - al - al - al - al - al al - al - al - al - al - al - al

3T re - thi - cal al - al - al - al - al - al - al - al al - al - al - al - al - al - al - al al - al - al - al - al - al - al

3B re - thi - cal al - al - al - al - al - al - al - al al - al - al - al - al - al - al - al al - al - al - al - al - al - al



C

11

3S al - al - al - al al - al - al al - al - al al - al - al al - al - al lan - guage *f*

3Mz al - al - al - al al - al - al al - al - al al - al - al al - al - al lan - guage *f*

3A al - al - al - al al - al - al al - al - al al - al - al al - al - al lan - guage *f*

3T al - al - al - al al - al - al al - al - al al - al - al al - al - al lan - guage *f*

3B al - al - al - al al - al - al al - al - al al - al - al al - al - al lan - guage *f*

D

14 *mf* *f* *mf* *f*

3S [m] - [n] - [o] as used

3Mz [m] - [n] - [o] as used

3A [m] - [n] - [o] as used

3T [m] - [n] - [o] as used

3B [m] - [n] - [o] as used



E

18

3S by o - thers is pure -

3Mz by o - thers is pure -

3A by o - thers is pure -

3T by o - thers is pure -

3B by o - thers is pure -

F project in rotating positions clockwise

24

3S ly nor - ma - tive [n] lo - lo - lo - lo - lo - lo - lo - lo - gic

3Mz ly nor - ma - tive [n] lo - lo - lo - lo - lo - lo - lo - lo - gic

3A ly nor - ma - tive [n] lo - lo - lo - lo - lo - lo - lo - lo - gic

3T ly nor - ma - tive [n] lo - lo - lo - lo - lo - lo - lo - lo - gic

3B ly nor - ma - tive [n] lo - lo - lo - lo - lo - lo - lo - lo - gic



29

3S e - mo - tive - e - mo - tive e - mo motive motive mo - tive mo - tive ve - ve - ve - ve - ve - ve - ve - ve - ve

3Mz e - mo - tive - e - mo - tive e - mo motive motive mo - tive mo - tive ve - ve - ve - ve - ve - ve - ve - ve - ve

3A e - mo - tive - e - mo - tive e - mo motive motive mo - tive mo - tive ve - ve - ve - ve - ve - ve - ve - ve - ve

3T e - mo - tive - e - mo - tive e - mo motive motive mo - tive mo - tive ve - ve - ve - ve - ve - ve - ve - ve - ve

3B e - mo - tive - e - mo - tive e - mo motive motive mo - tive mo - tive ve - ve - ve - ve - ve - ve - ve - ve - ve

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G

H

I

Five empty musical staves are provided for practice. The top four staves use a treble clef, and the bottom staff uses a bass clef. Each staff has an arrow pointing to the right, indicating the direction of play.



♩=88-92

J

58 *lontano - c.b.ch.*

Musical score for five instruments: 3S, 3Mz, 3A, 3T, and 3B. The score is in treble clef for the first four instruments and bass clef for the fifth. It features a melodic line with a slur and a fermata, followed by rests. The dynamic marking *p* is present at the start of each line. A bracket on the left side groups the staves together.

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♩=70

K spoken voice (do not whisper!)
pp

67

3S
3Mz
3A
3T
3B

one: the stream of ex - pe - ri - ence

pp

one: the stream of ex - pe - ri - ence

pp

one: the stream of ex - pe - ri - ence

pp

one: the stream of ex - pe - ri - ence

pp

one: the stream of ex - pe - ri - ence



75

3S
3Mz
3A
3T
3B

two: the stream of au - di - to - ry ex - pe - ri - ence

two: the stream of au - di - to - ry ex - pe - ri - ence

two: the stream of au - di - to - ry ex - pe - ri - ence

two: the stream of au - di - to - ry ex - pe - ri - ence

two: the stream of au - di - to - ry ex - pe - ri - ence

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82

3S

3Mz

3A

3T

3B

three: the ar-ti-cu-la -

three: the ar-ti-cu-la -

three: the ar-ti-cu-la -

three: the ar-ti-cu-la -

three: the ar-ti-cu-la -

three: the ar-ti-cu-la -



91

3S

3Mz

3A

3T

3B

tion of au-di-to-ry ex-pe - ri - ence in-to in-di-vi - du-al sounds

tion of au-di-to-ry ex-pe - ri - ence in-to in-di-vi - du-al sounds

tion of au-di-to-ry ex-pe - ri - ence in-to in-di-vi - du-al sounds

tion of au-di-to-ry ex-pe - ri - ence in-to in-di-vi - du-al sounds

tion of au-di-to-ry ex-pe - ri - ence in-to in-di-vi - du-al sounds

tion of au-di-to-ry ex-pe - ri - ence in-to in-di-vi - du-al sounds

M

98

3S
four: the se-pa-ration in - to do-mains of re-le-vance of in-di-vi-du-al

3Mz
four: the se-pa-ration in - to do-mains of re-le-vance of in-di-vi-du-al

3A
four: the se-pa-ration in - to do-mains of re-le-vance of in-di-vi-du-al

3T
four: the se-pa-ration in - to do-mains of re-le-vance of in-di-vi-du-al

3B
four: the se-pa-ration in - to do-mains of re-le-vance of in-di-vi-du-al



102

3S
ex-em-pli gra tia as e - vi - den - ces of pre-sen-ces of psy - si - cal

3Mz
ex-em-pli gra tia as e - vi - den - ces of pre-sen-ces of psy - si - cal

3A
ex-em-pli gra tia as e - vi - den - ces of pre-sen-ces of psy - si - cal

3T
ex-em-pli gra tia as e - vi - den - ces of pre-sen-ces of psy - si - cal

3B
ex-em-pli gra tia as e - vi - den - ces of pre-sen-ces of psy - si - cal

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N

105

3S
ob-jects or as e-vi-dence for po-ten-tial re-da-bi-li-ty as lan-guage

3Mz
ob-jects or as e-vi-dence for po-ten-tial re-da-bi-li-ty as lan-guage

3A
ob-jects or as e-vi-dence for po-ten-tial re-da-bi-li-ty as lan-guage

3T
ob-jects or as e-vi-dence for po-ten-tial re-da-bi-li-ty as lan-guage

3B
ob-jects or as e-vi-dence for po-ten-tial re-da-bi-li-ty as lan-guage



O

110

3S
five: the i-den-ti-ty of

3Mz
five: the i-den-ti-ty of

3A
five: the i-den-ti-ty of

3T
five: the i-den-ti-ty of

3B
five: the i-den-ti-ty of

118

3S
lan-guage types in-volved what as-pects of the da-ta and pos-si-ble re-la-tio-nal in-for-ma-

3Mz
lan-guage types in-volved what as-pects of the da-ta and pos-si-ble re-la-tio-nal in-for-ma-

3A
lan-guage types in-volved what as-pects of the da-ta and pos-si-ble re-la-tio-nal in-for-ma-

3T
lan-guage types in-volved what as-pects of the da-ta and pos-si-ble re-la-tio-nal in-for-ma-

3B
lan-guage types in-volved what as-pects of the da-ta and pos-si-ble re-la-tio-nal in-for-ma-



121

3S
tion a-bout them are to be no-ticed and how as mu-sic or as speech then be-tween

3Mz
tion a-bout them are to be no-ticed and how as mu-sic or as speech then be-tween

3A
tion a-bout them are to be no-ticed and how as mu-sic or as speech then be-tween

3T
tion a-bout them are to be no-ticed and how as mu-sic or as speech then be-tween

3B
tion a-bout them are to be no-ticed and how as mu-sic or as speech then be-tween

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124

3S
this step and the next the de - ci-sion a-mong al-ter-natives like a piece an ut-ter-

3Mz
this step and the next the de - ci-sion a-mong al-ter-natives like a piece an ut-ter-

3A
this step and the next the de - ci-sion a-mong al-ter-natives like a piece an ut-ter-

3T
this step and the next the de - ci-sion a-mong al-ter-natives like a piece an ut-ter-

3B
this step and the next the de - ci-sion a-mong al-ter-natives like a piece an ut-ter-



P

127

3S
ance a po-em et ce - te-ra

3Mz
ance a po-em et ce - te-ra

3A
ance a po-em et ce - te-ra

3T
ance a po-em et ce - te-ra

3B
ance a po-em et ce - te-ra

♩=50

Q

135

Musical score for measures 135-136. The score is for five voices: 3S (Soprano), 3Mz (Mezzo Soprano), 3A (Alto), 3T (Tenor), and 3B (Bass). The key signature has one sharp (F#). The tempo is marked as quarter note = 50. The dynamic is *mp*. The music consists of two measures. In measure 135, all voices have a melodic line starting with a half note G#4, followed by quarter notes A4, B4, and C5. In measure 136, all voices have a half rest, followed by a quarter note G#4 with a downward bow stroke and the marking [hm].



144

Musical score for measures 144-145. The score is for five voices: 3S (Soprano), 3Mz (Mezzo Soprano), 3A (Alto), 3T (Tenor), and 3B (Bass). The key signature has one sharp (F#). The dynamic is *mp*. The music consists of two measures. In measure 144, all voices have a half rest, followed by a quarter note G#4 with a downward bow stroke and the marking [hm]. In measure 145, all voices have a half rest, followed by a quarter note G#4 with a downward bow stroke and the marking [hm].

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14

151

R

3S

3Mz

3A

3T

3B



159

(poco rall.)

3S

3Mz

3A

3T

3B

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