

# Re-Circle

Christian Meaas Svendsen

as high as possible

Musical notation for measure 4, marked with a box 'A' and 'ff'. The note is on the second line of the staff, with an upward-pointing arrow above it. A slur is above the note.

**B**

Musical notation for measure 5, marked with a box 'B' and 'ff'. The note is on the second line of the staff. A slur is below the note.

**F**

Musical notation for measure 23, marked with a box 'F' and 'ca 5"'. The note is on the second line of the staff. A slur is above the note.

**G**

Musical notation for measure 26, marked with a box 'G' and '50-55'. The note is on the second line of the staff. A slur is below the note. Text annotations include 'airy/fluttery tone', '\*-G', 'Play field if not quod', 'In: Re', 'Out: Circle ->H: Set', 'In: Resources', and 'ascending line ad lib.'.

**H**

Musical notation for measure 31, marked with a box 'H' and '50-55'. The note is on the second line of the staff. A slur is below the note. Text annotations include 'pno.', 'Tacet', 'ca. 2'00"', 'ca. 1'00"', 'ca. 30"', 'ca. 15"', 'ca. 1'00"', and 'Eb-ionic'.

**I**

Open time

Musical notation for measure 39, marked with a box 'I' and 'ff'. The note is on the second line of the staff, with an upward-pointing arrow above it. A slur is above the note.

**K**

Musical notation for measure 40, marked with 'airy/fluttery tone'. The note is on the second line of the staff. A slur is below the note.

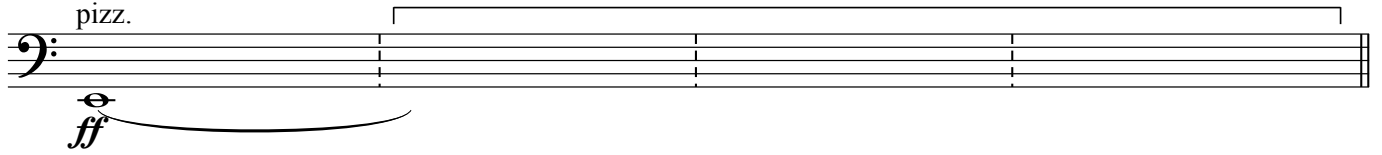
# Re-Circle

Contrabass 1

Christian Meaas Svendsen

**A**

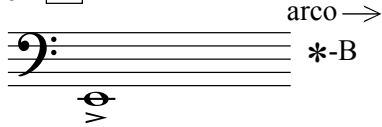
pizz. **Tacet** (Always see Master Score for orientation)



*ff*

5 **B**

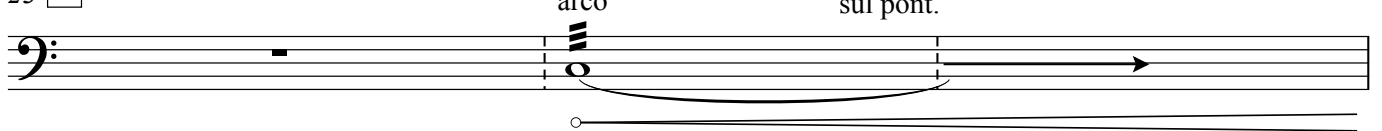
arco → \*B



*v*

23 **F**

arco sul pont.

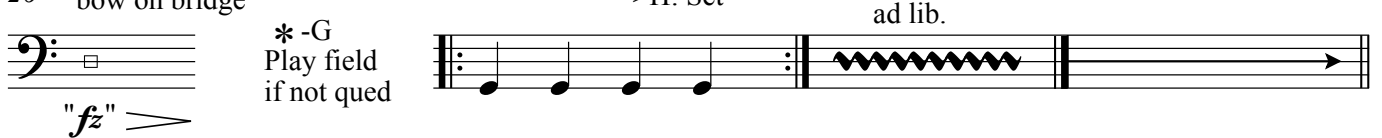


**G** ♩=50-55

26 bow on bridge

\*-G Play field if not quod

In: Re Out: Circle ->H: Set In: Recycle ad lib.



*"fz"* >

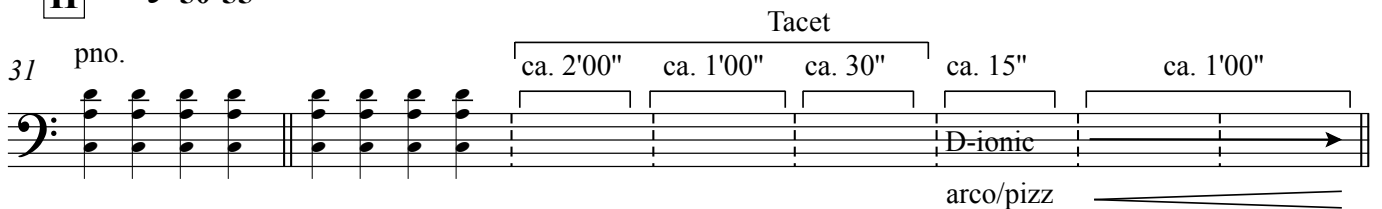
**H** ♩=50-55

31 pno.

**Tacet**

ca. 2'00" ca. 1'00" ca. 30" ca. 15" ca. 1'00"

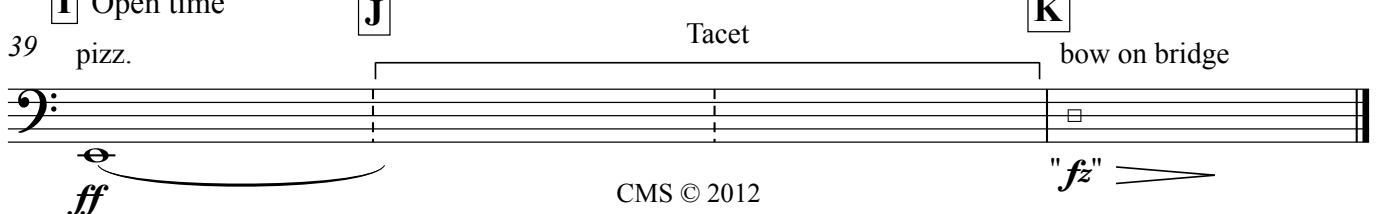
D-ionic arco/pizz



**I** Open time **J** **Tacet** **K** bow on bridge

39 pizz.

*ff* *"fz"* >

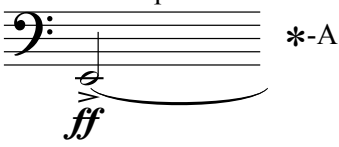


# Re-Circle

Contrabass 2

Christian Meaas Svendsen

arco  
extreme sul pont.




\*-A  
*ff*

5 **B**



\*-B  
*ff*

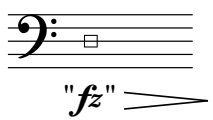
23 **F** From Master Score



arco sul pont.

**G** ♩=50-55


26 bow on bridge



"fz"

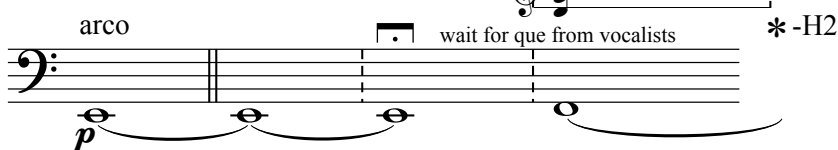
\* -G  
Play field  
if not quod

In: Re      Out: Circle      In: Reason  
Re      ->H: Set      Free iteration



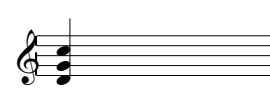
**H** ♩=50-55

arco



*p*


Vocals



wait for que from vocalists \* -H2

**I** Open time


39 arco  
extreme sul pont.



\*-I  
*ff*

**K**

bow on bridge



"fz"

Drum Set

# Re-Circle

The drummer has a highly free role in "Re-Circle"

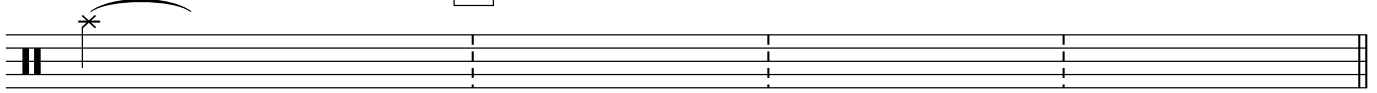
Navigate using the Master Score

Watch out for important cues with vocalists (see vocalists' Instrumental Sheet)

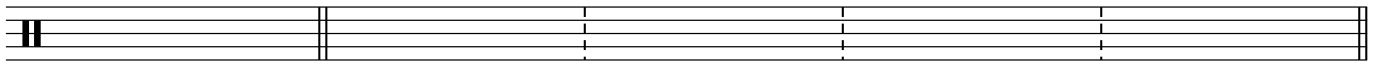
Christian Meaas Svendsen

Bell w/ voices:  
"Be-Ginn-Ing"

**A**



5 **B**

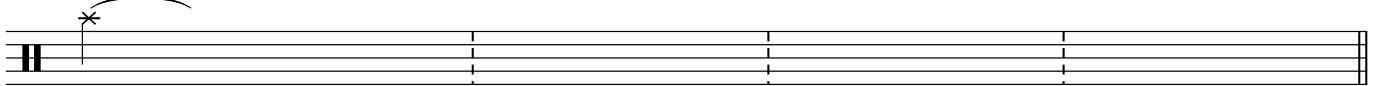


10 **C**

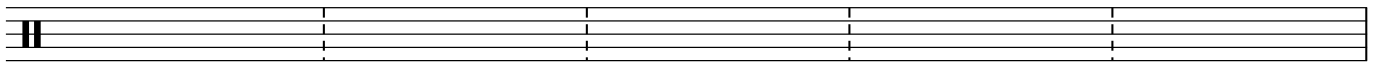


**D**

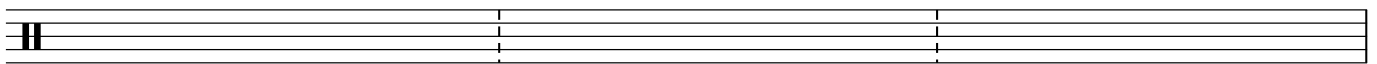
Bell w/ voices:  
14 "Re-Sour-Ces"



18 **E**



23 **F**



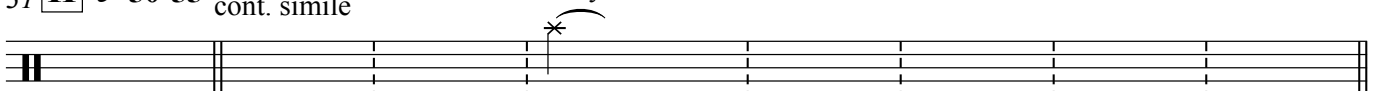
**G** ♩=50-55

26 Help time if needed, ad lib. OPEN QUE-SECTION



31 **H** ♩=50-55 cont. simile

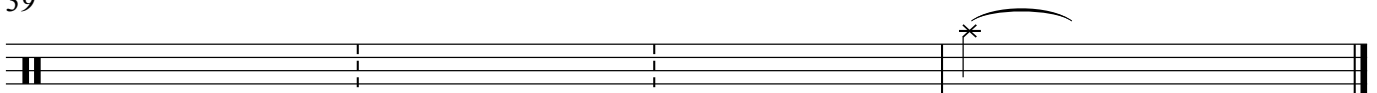
Bell together with voices:  
"Re-Cy-Cled"



39 **I** Open time

**J**

**K** Bell w/ voices:  
"End"



# Re-Circle

Christian Meaas Svendsen

**A** 10" Muffled, hectic noise

stop with Pno., Cl. & Cb2. (ca. 5" before B)

*ff* *cresc.*

5 **B** \* -B

*ff*

18 **E** Tacet (see master to coordinate F)

23 **F** Feed

*abrupt stop*

26 **G**  $\text{♩} = 50-55$

*vc.* \* -G Play field if not quod

In: Out: Circle  
Re->H: Set

In: Resources *ad lib.*

31 **H**  $\text{♩} = 50-55$  pno.

ca. 2'00" ca. 1'00" ca. 30" ca. 15" ca. 1'00"

G-ioinic

39 **I** Open time **J** Tacet **K** Mute strings by swiping palm fast over strings from bridge to neck

*ff*

## INSTRUCTIONS FOR THE LYRICS IN “RE-CIRCLE”

The Lyrics in “Re-Circle” are written for three vocalists. The lyrics are divided into three parts, being:

- Open text
- Locked text
- Que-words

Even though the vocalists always operate on the same chorus, they are singing/reciting freely, recycling words and phrases individually ad lib. This is *open text*. When a word or phrase are split/shared into three with roman numbers, the *text is locked*, meaning that the vocalists have to execute their respective phrase simultaneously. The syllables of the broken words are always pronounced as if the whole word would have been spoken. The *que-words* are cues for the other players to move in to, and sometimes also out of a *musical cell* and execute the written material linked to this cue. The que-words are listed in an own section below, and they are also listed, together with information about the musical cells, in each vocalists’ instrumental sheet. Detailed instructions on how to use the lyrics at given points in the master score are also in these sheets.

---

- I. Be
- II. Ginn
- III. Ing

### 1. Chorus

When there is no

- I. Rea
- II. S
- III. On

to have have to say anything

We should simply

- I. don’t say it
- II. be quiet!
- III. shut the fuck up

The waste of energy

in pointing out the unnecessary is  
a waste of human

- I. Re
- II. Sour
- III. Ces

### 2. Chorus

- I. To put it this way
- II. In other words
- III. What this means is

how can we:

- I. use the least amount of energy in explaining the absolute necessary?
- II. say what needs to be said with as few words as possible?
- III. concentrate the content of information without adding confusion?

Open Que-section (see que-table below)

*3. Chorus*

When all is said  
and all the reason

- I. Re
- II. Cy
- III. Cled

and all the energy wasted  
there is nothing left to say

When this is understood, we are at the:

- I. Be
- II. Ginn
- III. Ing

So too bad, that we are at the

- I. End
- II. End
- III. End

*Que Words:*

Musical Cell	In	Out
<b>VOC 1</b>		
NR. 1	Re-	-Circle
NR. 2	Recycle	
<b>VOC 2</b>		
NR. 1	Re-	-Circle
NR. 3	Recources	
<b>VOC 3</b>		
NR. 1	Re-	-Circle
NR. 4	Reason	

# Re-Circle, musical cells

♩=50

Christian Meaas Svendsen

In: Re- Nr. 1 Out: -Circle  
Out2: -Set -> H

The musical score is for a piece titled "Re-Circle, musical cells" by Christian Meaas Svendsen. It is in 4/4 time with a tempo of quarter note = 50. The score is for six instruments: Clarinet (Cl.), Piano (Pno.), Guitar (Git.), Violoncello (Vc.), Contrabass 1 (Cb1.), and Contrabass 2 (Cb2.). The piece is marked "Nr. 1" and has two endings: "Out: -Circle" and "Out2: -Set -> H". The notation shows a simple harmonic structure with quarter notes in the upper parts and chords in the lower parts.



Nr. 2  
In: Recycle

2

Pno.

ad lib.

Cb1.

Nr. 3  
In: Resources

3

Cl.

ascending line ad lib.

ad lib.

Git.

Nr. 4  
In: Reason

5

Vc.

descending line ad lib.

free iteration

stop ad lib.

free iteration

stop ad lib.

Cb2.

# Re-Circle

Christian Meaas Svendsen

**A**

**Voice**  
Be *ff*  
Ginn *ff*  
Ing *ff*

**Piano**  
*ff* Ped.  
as hgh as possible

**Clarinet in B $\flat$**   
*ff* \*-A

**Jazz Guitar**  
*ff*  
10" Muffled, hectic noise  
cresc.  
stop with Pno., Cl. & Cb2. (ca. 5" before B)

**Violoncello**  
as hgh as possible  
Tacet (Always see Master Score for orientation)

**Contrabass 1**  
*ff* pizz.  
Tacet (Always see Master Score for orientation)

**Contrabass 2**  
*ff* arco  
extreme sul pont.  
\*-A

**Drum Set**  
*ff* \*

The drummer has a highly free role in "Re-Circle"  
Navigate using the Master Score  
Watch out for important ques with vocalists (see vocalists' Instrumental Sheet)

Bell w/ voices:  
"Be-Ginn-Ing"

2

**B**

Recitate first part of first chorus freely

ca 2'00"

5

ca 3"

Voice

ca 3"

Recitate first part of first chorus freely

ca 2'00"

ca 3"

Recitate first part of first chorus freely

ca 2'00"

Cl.

\*-B (match pno.)

Git.

\*-B

**B**

Tacet

Vc.

Cb1.

arco →

\*-B

Cb2.

\*-B

Dr.

10 **C**

// cont. second part ca. 3' 00"

Don't say it

// cont. second part ca. 3' 00"

Voice

Be quiet!

// cont. second part ca. 3' 00"

shut the fuck up

ca. 20" before D

**C**

Tacet

Vc.

*mf*

Dr.

14 **D**

Tacet (Navigate through Master Score)

Tacet (Navigate through Master Score)

Voice

Tacet (Navigate through Master Score)

ad lib. -> E

Pno.

**D**

\*-D

Vc.

Dr.

Bell w/ voices:  
"Re-Sour-Ces"

18 **E**

Recite 2. Chorus freely, dur. approx. 3 minutes

to put it this way

Recite 2. Chorus freely, dur. approx. 3 minutes

Voice

In oth - er words

Recite 2. Chorus freely, dur. approx. 3 minutes

What this means is

Pno.

\*-E

Tacet (see master to coordinate F)

Git.

**E**

Dr.

23 **F**

use the least amount of en - er - gy in ex - plain - ing the ab - sol - ute ne - ces - sa - ry?

say what needs to be said with the least a - mount of words pos - si - ble?

con - cen - trate the con - tent of in - for - mat - ion with - out add - ing con - fu - sion

Pno.

Cl.

ca 5"

Git.

Feed

Vc.

**F** ca. 5" sul pont.

Cb1.

arco sul pont.

Cb2.

From Master Score arco sul pont.

Dr.

abrupt stop

G

26 ♩=50-55

Voice

Open que section:  
 use words and phrases  
 from lyrics ad lib.  
 Don't use the other  
 vocalists' que-words.  
 After some time, use  
 only the syllable Re- more  
 and more frequently.  
 Come together at "H"

Pno.

press pedal hard  
 let ring

\*-G  
 Play field  
 if not quod

In: Re      Out: Circle      In: Recycle  
 ->H: Set

Cl.

airy/fluttery tone

\*-G  
 Play field  
 if not quod

In: Re      Out: Circle      In: Resources  
 ->H: Set

ascending line  
 ad lib.

Git.

Vc.

\*-G  
 Play field  
 if not quod

In: Re      Out: Circle      In: Resources  
 ->H: Set

ad lib.

Vc.

extreme sul. pont  
 no pressure, airy tone

\*-G  
 Play field  
 if not quod

In: Re      Out: Circle      In: Reason  
 ->H: Set

descending  
 line ad lib.

free iteration  
 stop ad lib.

Cb1.

bow on bridge

\*-G  
 Play field  
 if not quod

In: Re      Out: Circle      In: Recycle  
 ->H: Set  
 ad lib.

Cb2.

"fz"  
 bow on bridge

\*-G  
 Play field  
 if not quod

In: Re      Out: Circle      In: Reason  
 ->H: Set      Free iteration

Dr.

Help time if needed, ad lib.

OPEN QUE-SECTION





♩=50-55

Recite 3. Chorus freely with the written tone(s)

continue simile

ca. 4'45"

31

Voice

- set

Re

Recite 3. Chorus freely with the written tone(s) ca. 4'45" continue simile

- set

Cy

Recite 3. Chorus freely with the written tone(s) ca. 4'45" continue simile

- set

Cled

Pno.

mp

cont. simile to I

ca. 2'00" ca. 1'00" ca. 30" ca. 15" ca. 1'00"

C-ionic

Right Hand

Cl.

pno.

Tacet

ca. 2'00" ca. 1'00" ca. 30" ca. 15" ca. 1'00"

Eb-ionic

Git.

ca. 2'00" ca. 1'00" ca. 30" ca. 15" ca. 1'00"

G-ionic

Vc.

pno.

Tacet

ca. 2'00" ca. 1'00" ca. 30" ca. 15" ca. 1'00"

F#-ionic

Cb1.

ca. 2'00" ca. 1'00" ca. 30" ca. 15" ca. 1'00"

D-ionic

arco/pizz

Cb2.

arco

Vocals

wait for que from vocalists

\*-H2

Dr.

p

cont. simile

Bell together with voices: "Re-Cy-Cled"

39 **I** Open time

**J**

**K**

**Be**  
*ff* **Too bad we are at the- End**  
*ff* **Too bad we are at the- End**  
*ff* **Too bad we are at the- End**

**Recite freely/repeat:**  
**Recite freely/repeat:**  
**Recite freely/repeat:**

**Pno.**  
 \* - I  
 as high as possible  
 press pedal hard, let ring

**Cl.**  
 \* - I  
*ff*  
 airy/fluttery tone

**Git.**  
*ff*  
 Tacet  
 Mute strings by swiping palm fast over strings from bridge to neck

**Vc.**  
 Tacet  
 extreme sul. pont  
 no pressure, airy tone

**Cb1.**  
 pizz.  
 Tacet  
 bow on bridge

**Cb2.**  
 \* I  
*ff*  
 arco  
 extreme sul pont.  
 "fz"  
 bow on bridge

**Dr.**  
 \*

Bell w/ voices:  
"End"

# Re-Circle

Christian Meaas Svendsen

\* -A

*ff* *Ped.*

**D** **E**

14 *ad lib.* -> E

To Pno. →

\*-E

**F**

23

**G** ♩=50-55

26 *press pedal hard*  
*let ring*

\* -G  
*Play field*  
*if not quod*

In: Re    Out: Circle ->H: Set    In: Recycle

**H** ♩=50-55

31 *cont. simile to I*

ca. 2'00"    ca. 1'00"    ca. 30"    ca. 15"    ca. 1'00"

C-ionic

Right Hand

*mp*

**I** *Open time*

39

\* I

**K** *press pedal hard, let ring*

# Re-Circle

Violoncello

Christian Meaas Svendsen

as hgh as possible

**A** Tacet (Always see Master Score for orientation)

**B** Tacet

**C** Tacet

ca. 20" before D

**D** \* -D

**F** ca. 5" sul pont.

**G** ♩=50-55  
extreme sul. pont  
no pressure, airy tone  
\*-G Play field if not qujed

In: Re    Out: Circle    In: Reason  
Re    ->H: Set    free iteration stop ad lib.

descending line ad lib

**H** ♩=50-55  
pno.

Tacet

ca. 2'00"    ca. 1'00"    ca. 30"    ca. 15"    ca. 1'00"

**I** Open time    **J**    **K** extreme sul. pont  
no pressure, airy tone

# Re-Circle

Voice

Christian Meaas Svendsen

**A**

Be  
*ff*

Ginn  
*ff*

Ing  
*ff*

Section A consists of three staves of music. Each staff begins with a treble clef and a whole note. The first staff has the lyric 'Be' and a fortissimo (*ff*) dynamic marking. The second staff has the lyric 'Ginn' and a fortissimo (*ff*) dynamic marking. The third staff has the lyric 'Ing' and a fortissimo (*ff*) dynamic marking. A box labeled 'A' is positioned above the first staff. A long horizontal line with a double bar and arrow at the end spans across all three staves, indicating a sustained or repeated sound.

5 **B** ca 3" Recitate first part of first chorus freely ca 2'00"

ca 3" Recitate first part of first chorus freely ca 2'00"

ca 3" Recitate first part of first chorus freely ca 2'00"

ca 3" Recitate first part of first chorus freely ca 2'00"

Section B consists of three staves of music. Each staff begins with a treble clef and a whole rest. A box labeled 'B' is positioned above the first staff. Above the first staff, the instruction 'Recitate first part of first chorus freely ca 2'00"' is written. Above the second staff, the instruction 'ca 3" Recitate first part of first chorus freely ca 2'00"' is written. Above the third staff, the instruction 'ca 3" Recitate first part of first chorus freely ca 2'00"' is written. A long horizontal line with a double bar and arrow at the end spans across all three staves, indicating a sustained or repeated sound.

10 **C** // cont. second part ca. 3' 00"

Don't say it // cont. second part ca. 3' 00"

Be qu - iet! // cont. second part ca. 3' 00"

shut the fuck up // cont. second part ca. 3' 00"

Section C consists of three staves of music. Each staff begins with a treble clef. The first staff has the lyrics 'Don't say it' and a triplet of eighth notes marked with 'x' above them. The second staff has the lyrics 'Be qu - iet!' and a triplet of eighth notes marked with 'x' above them. The third staff has the lyrics 'shut the fuck up' and a triplet of eighth notes marked with 'x' above them. A box labeled 'C' is positioned above the first staff. Above the first staff, the instruction 'cont. second part ca. 3' 00"' is written. Above the second staff, the instruction 'cont. second part ca. 3' 00"' is written. Above the third staff, the instruction 'cont. second part ca. 3' 00"' is written. A long horizontal line with a double bar and arrow at the end spans across all three staves, indicating a sustained or repeated sound.

2

14 **D**

Voice  
Tacet (Navigate through Master Score)

Re  
*ff*

Sour  
*ff*

Ces  
*ff*

Tacet (Navigate through Master Score)

Tacet (Navigate through Master Score)

Tacet (Navigate through Master Score)

18 **E**

Recite 2. Chorus freely, dur. approx. 3 minutes

to put it this way

In oth - er words

What this means is

Recite 2. Chorus freely, dur. approx. 3 minutes

Recite 2. Chorus freely, dur. approx. 3 minutes

Recite 2. Chorus freely, dur. approx. 3 minutes

23 **F**

use the least amount of en - er - gy in ex-plain-ing the ab - sol - ute ne - ces sa - ry?

say what needs to be said with the least a - mount of words pos - si - ble?

con - cen - trate the con - tent of in - for - mat - ion with - out add - ing con - fu - sion

26

Open que section:  
 use words and phrases  
 from lyrics ad. lib.  
 Don't use the other  
 vocalists' que-words.  
 After some time, use  
 only the syllable Re- more  
 and more frequently.  
 Come together at "H"

Recite 3. Chorus freely with  
 the written tone(s)

continue simile

ca. 4'45"

31 H ♩=50-55

- set

Recite 3. Chorus freely with  
 the written tone(s)

Re

continue simile

ca. 4'45"

- set

Recite 3. Chorus freely with  
 the written tone(s)

Cy

continue simile

ca. 4'45"

- set

Cled

39 I Open time

J

K

Be

*ff*

Recite freely/repeat:

Too bad we are at the-

End

Gin

*ff*

Recite freely/repeat:

Too bad we are at the-

End

Ing

*ff*

Recite freely/repeat:

Too bad we are at the-

End