

I Saw A Blue Light

(2020)

For 3 Pianists on one Piano

Anton Lindström

Program Note

"I remember one time being on a spaceship and standing there on the spaceship and the floor and the walls disappeared. And I was staring at the Earth."

Performance Notes



General comments & setup

For the purposes of the piece, the piano is divided into "zones". These refer to areas of strings inside the piano, as labeled in the diagram above. The majority of the playing in the piece is achieved by hitting the strings in specified areas with your hands. For **Zone B**, the player should be moved to the back of the piano, for the 4 other zones, the players play from the keyboard side.

Durata ca. 6:30

The lid should be removed for the piece.

Player 2 always controls the damper pedal.

Notation

3 line systems indicate playing on the strings. Unless otherwise specified, this is achieved by striking the strings with the palms. The top line is the highest range of the specified, zone, the middle line the approximate middle, and the lowest line the lowest string in the zone.

X note heads = Strike strings with palms, keep them on the strings so the strings are dampened.

Regular note heads = Strike strings with palms, but bounce off them, allowing the strings to resonate (assuming the damper pedal is depressed)

X notes in parenthesis = Fingers instead of palms

Dashed note heads = Strike the strings with the joint of your thumb. Similar to an electric bass players slap technique.

Square note head = play on keyboard while muting the corresponding string inside of the piano with the other hand.

Diamond note heads = silently press down keys without making a sound. (Allowing the string to resonate when struck)

Regular note heads on a 5 line staff are always played on the keyboard.

7 Fermata for specified amount of time. (In this example, 7 seconds)

Depress damper pedal with significant force, causing the strings inside the piano to resonate and ring.

Release damper pedal at specified moment in the bar.

Gradually release pedal.

Boxed instructions should be repeated/continued as long as the thick black beam which follows is present

Page 3

On page 3 of the score, the performers are instructed to read the specified texts. While reading, the texts, the boxed musical material should be continuously repeated by all players, until everyone has finished reading their individual texts.

At specified points in the text, the next player should enter and read their texts. This should eventually result in an overlap of all three musicians reading different texts whilst simultaneously repeating their musical material at the top of the page- Once every player has finished their text, the musicians should be on page 4 on queue.

Texts should be read in a casual yet semi-professional manner. As though you are an "ordinary" person, being interviewed and trying to make yourself believed. Imagine you are the person the text is about! Bad acting skills are much better than no acting!

Score in A3 format

If you have questions about the music or score, don't hesitate to contact the composer at antonrunelindstrom@gmail.com

A tempo ♩ = 120, ignoring
player 2's internal shifting

1

(Zone C)

2

p

Change tempo psuedo ad lib.
within significant range

*Dynamic change in addition
to internal boxed tempo change*

3

pp



Exact number of notes not
imporant (play more than is
notated)

41

2

pp *fff*

Exact number of notes not
imporant (play more than is
notated)

3

pp *fff*

7

3

Slightly Rubato

fff

48

2

>

7

Space omitted for page turn

1 *ppp*

(Zone C)
Drag fingers along strings with very heavy pressure creating a faint/distant squeaking sound

2

3 *ppppp*

Slightly slower, but very even.

(SEE PREFACE)

Player 1 : "There are several effects that these experiences have for those who undergo alien abduction encounters. First is the most familiar aspect, or fit, which is a traumatic event in which a blue light of some kind of energy paralyzes the person, whether they're in their home or they're driving a car. ****Player 2 starts reading****

They can't move. They feel themselves being removed from wherever they were. They floated through a wall or out a car, carried up on this beam of light into a craft and there subjected to a number of now familiar procedures which involve the beings staring at them; involves probing of their body, their body orifices; and a complex process whereby they sense in the case of men, sperm removed; in the women, eggs removed; some sort of hybrid offspring created which they're brought back to see in later abductions. That's the sort of literal experience.

Now, the effect of that is—or what seems to be going on there, in a number of abductees—not just people I see, but the ones Budd Hopkins and other people see—is to produce some kind of new species to bring us together to produce a hybrid species which—the abductees are sometimes told—will populate the earth or will be there to carry evolution forward, after the human race has completed what it is now doing, namely the destruction of the earth as a living system. So it's a kind of later form. It's an awkward coming together of a less embodied species than we are, and us, for this evolutionary purpose. ****Player 3 starts reading****

However, that might not be literally true. It might be that that this is a communication to us. That perhaps we need to change our ways. It may not be that these are literally our babies. It may be a kind of expression of images of babies; or it may be that these hybrids we're told is what will have to be. It's a kind of insurance policy if the earth continues to be subjected to the exploitation of its living environment to the point where it can't sustain human and other life as it's now occurring. But it may not be literally what is going to happen. So that's one area.

Another area is the whole visual environmental and informational aspect of this in which people are shown on television screens a huge variety of scenes of environmental destruction of the earth polluted; of a kind of post-apocalyptic scene in which even the spirits have been routed from their environment because they live in the same physical and spiritual environment that we do; and canyons are shown with trees destroyed; pieces of the earth are seen as breaking away—portions of the East Coast or West Coast.

I've now worked with over a hundred experiences intensively. Which involves an initial two-hour or so screening interview before I do anything else. And in case after case, I've been impressed with the consistency of the story, the sincerity with which people tell their stories, the power of feelings connected with this, the self-doubt - all the appropriate responses that these people have to their experiences."

Player 2 : "It was October 11th 1973. We'd gotten off work that day, and a friend of mine, he and I went fishing. The old abandoned shipyard; they had a little pier out front and we were on that pier. I'm going to guess it was about six o'clock in the evening. It had just started getting dark, but it was kind of a bright moon. I saw blue light reflecting off the water and thought law enforcement officers had arrived to tell us to leave the property, but then when I looked up, that light was coming from a craft like nothing I'd ever seen before in my entire life. A big light came out of the clouds, it was a blinding light. It was hard to tell with the lights so bright, but it looked like it was shaped like a football. I would say, just estimating, about 80-foot. It made very little sound. It was just a hissing noise. Three legless creatures floated from the craft. One had no neck with gray wrinkled skin. Another had a neck and appeared more feminine. Parker described their hands as being shaped like mittens or crab claws. When one of the creatures put one of its claws around my arm, I was terrified. but then another feeling came over my body. I think they injected us with something to calm us down. I was kind of numb and went along with the program. The creatures floated me and Hickson into the craft and performed physical examinations on us before we were taken back to the bank of the river."

"We all agreed not to say anything about it back then, but now we don't care if people believe us or not. When you talked about it back then, people thought you were crazy. Back then, when I saw what Calvin and Charles went through, I kind of backed down talking about it. The story is very true. That's what has bothered me for 45 years. It's been on my mind for 45 years."

"I checked the people out the best I could, and they seem credible, it means a lot to me that they came forward. I feel like there are more witnesses out there, I definitely do. There's been two or three people that have contacted me privately that didn't want their names used. I believe there are more people that haven't come forward. Back in the 70's, you just didn't talk about it."

Player 3 : "I was probably about 5 years old or so ... and a bright blue light would come in to the room and the door would open, and there would be like, a foggy kind of misty blue light, just shining through the whole house. And these two figures would come in. There would be a tall one, they had black capes, but they were bald and had big eyes. We call them "The Bald Men", but they're better known as "The Greys". We've been together on abductions, we've been up in crafts and seen our house from above. So we realized they are not from here. They are very good at mind erasing or whatever you want to call it. They'll leave you with bits and pieces of things you can remember. So we do remember certain things of being there together. A lot of times I'll wake up in tears saying "Why me? Why me? Why can't this happen to somebody else?"

"I remember one time being on a spaceship and standing there on the spaceship and the floor and the walls disappeared. And I was staring at the Earth."

"When you see these objects, and then you do the research and you see that there are so many people who have experienced the same thing as you, you have to say to yourself, maybe there is something to this. I was in a room and I saw a woman who did not have complete human features. She had the typical black eyes that you hear about. She had an elongated skull. And that startled me. And the next memory I have is me standing on my balcony waving at this cylinder-shaped ship ... I just want to be a better person because if I feel if someone from above took notice of me ... then maybe I'm doing something right. And if I'm doing something right, maybe I can do it better"

1 *pp* \flat

57 **A Tempo** ($\text{♩} = 120$)

With Nail

2 *ffff*
(This should be the hardest hit in the piece)

Zone A

ppp *ff*

f *ff*

Zone B

p *p* *3* *5:4*

3 (Let ring)

ffff
(This should be the hardest hit in the piece)

67

pp \flat

x8

1 Strike strings with RH thumb.
Like a mix of a cymbalom
and electric slap bass

2 *mf* *mf* *p* *f*

3 *ppp* *ppp* *3*

One long crescendo throughout all repeats!!

75

1

2 (Zone C) *f mp*

RH LH *ff p < ffmp*

Continue with accents and dynamics in groove ad lib.

fff

3 *5* *5* *5*

80

x3

Zone B

1 *p* \flat

2 *mf* *ff*

3 *fff* *fff* *fff* *5*