

Saint Peter watches TV while
his lover does the dishes in the
other room

For Quartet

Anton Lindström

Program Note:

- Part I: When They Cry
- Part II: I am A Horse
- Part III: Animated Electricity
- Part IV: For all of those who came before
- Part V: Wie soll ich dich empfangen

Performance Notes:

“Saint Peter watches TV while his lover does the dishes in the other room” is scored for an ensemble of four musicians.

All musicians read from score



- Bass Flute
- Contrabass Paetzold Recorder in F
- Harp
- Serge Analog Modular Synthesizer

Text

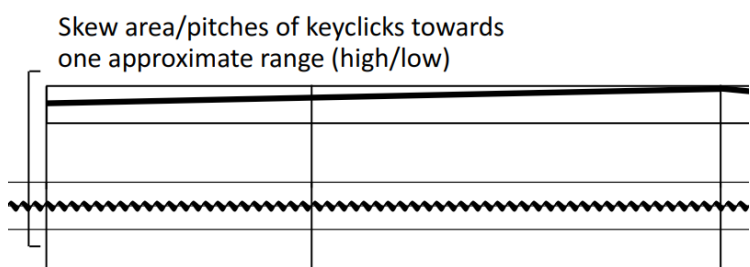
All musicians are at different parts of the piece required to read/narrate texts. The texts to be read and the way in which they should be read are always specified in the score. Unless otherwise specified, they should be read at a slightly above moderate tempo.

Notation

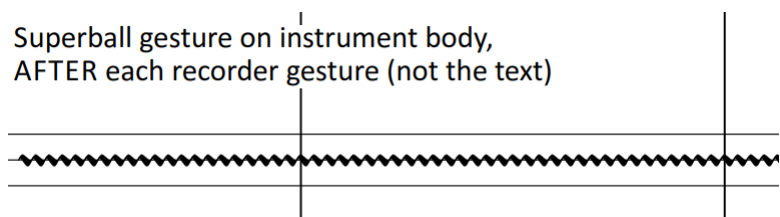
3 line staves are used to indicate approximate registers of sounds. The bottom line indicates the ‘darkest’ or lowest possible achievable sound, the middle line the middle register and the top line the ‘brightest’ or highest possible sound.

- Arrow noteheads – as high as possible 
- Square noteheads – sounds without pitch, only noise/air/etc. 

All instruments will during sections have additional systems, what these systems indicate is always specified in the score. The instrument they belong to is shown via brackets.

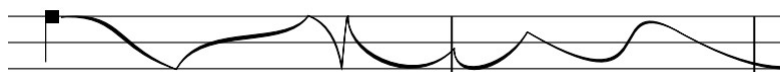


A wavy line is used to indicate continuous actions over time. The action(s) is described via text in the score



Instrument specific details

Bass Flute: Graphic notation does not need to be interpreted too literally, plenty of freedom is allowed within the shape of the gestures.



Growl – ‘activating’ the throat with the sound, to create a very rough, ‘animalistic’ sound.

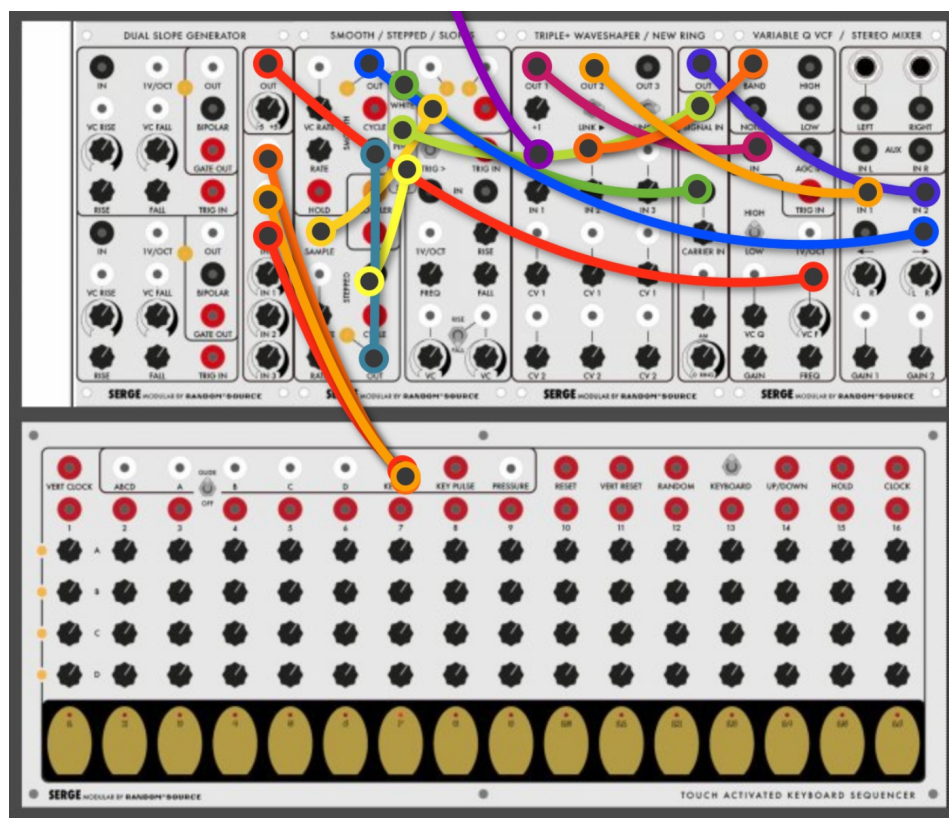
Recorder: Play ‘Pizz.’ sounds with a sharp consonant at the start to create a noticeable bright attack on the sounds.

Harp: A piece or pieces of regular thin paper is required to prepare the harp with (this is done during the piece in measure 53, the piece starts with the harp not prepared).

The ending section should be played extremely expressively.

Synthesizer: The piece calls for a Serge Analog Modular System (Brought/supplied by the composer), however if the composer is unable to attend, then any synthesizer corresponding in functionality is acceptable, though might not work or sound as intended. For all purposes in this description, instructions and explanations are given according to the setup and layout of the composers synth.

In addition to the specified patch, a piezo/contact microphone should be attached to the outside of the synthesizer, to allow sounds of touching the synthesizer, scraping the case etc. to be amplified and processed by the synth.



The above diagram shows the patch used for the piece. Following is also a text explanation for the patch: (Does not need to be understood, but nice to have). Do note that the text includes explanations for the abbreviations of several of the modules.

CHANNEL 1

The purple cable shown to extend upwards outside of the case is connected to a pre-amp and the contact microphone, attached to the side of the synthesizer case.

This is distorted through channel 1(+1) of the **TWS+** (Triple+ Waveshaper). It is then sent through the **VCFQ** (Variable Resonant Voltage Controlled Filter) bandpass channel back through channel 2 of the of TWS+, before going into **Channel 1** of the mixer.

The **TKB** (Touch Activated Keyboard Sequencer or *Touch Keyboard*) has its **KEY V** output boosted through the active processor and then controlling the frequency cutoff of the **VCFQ**. (The keypads of the **VCFQ** are numbered 1-16 from left to right and referred to as “steps” in the score.

CHANNEL 2

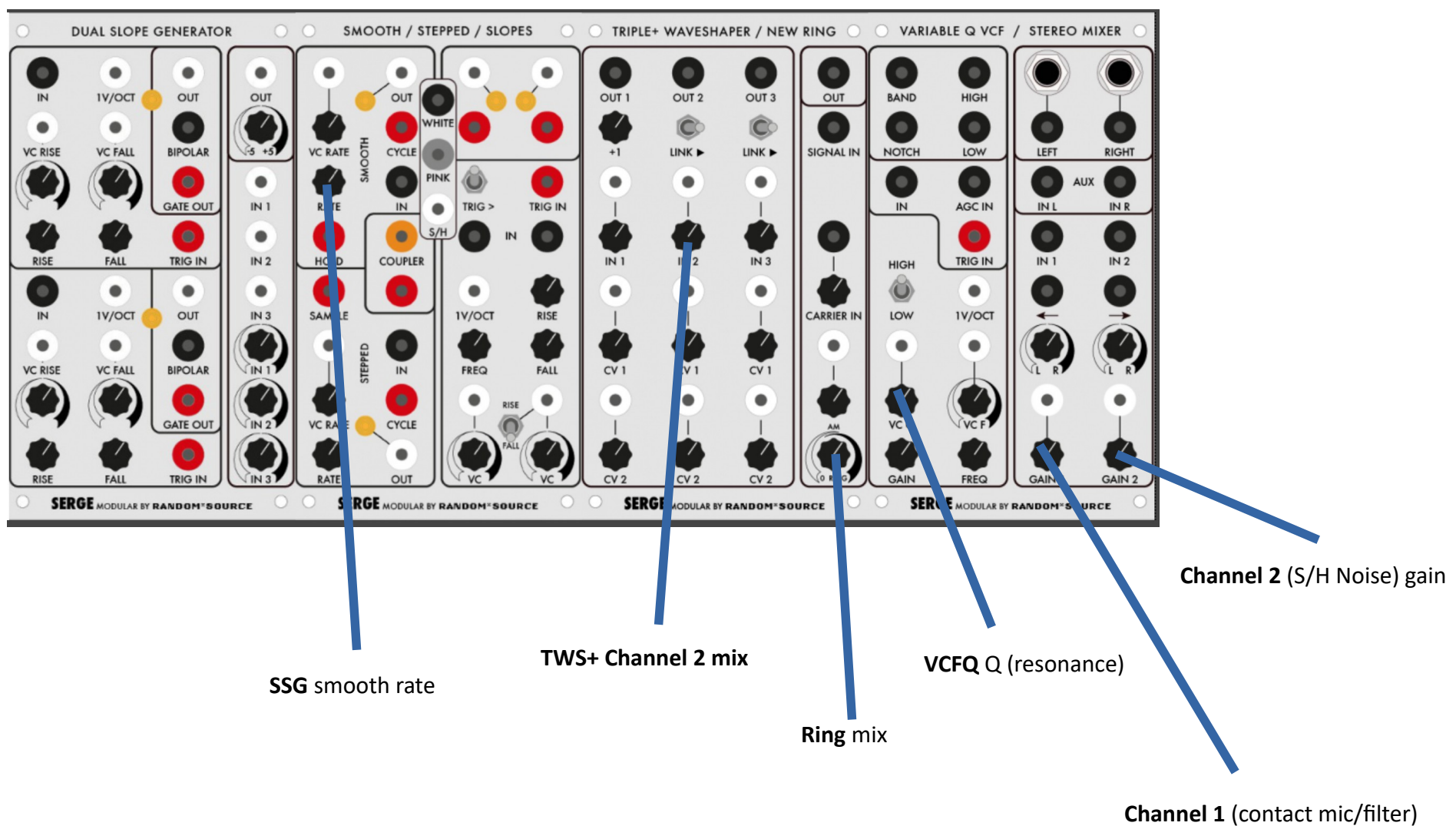
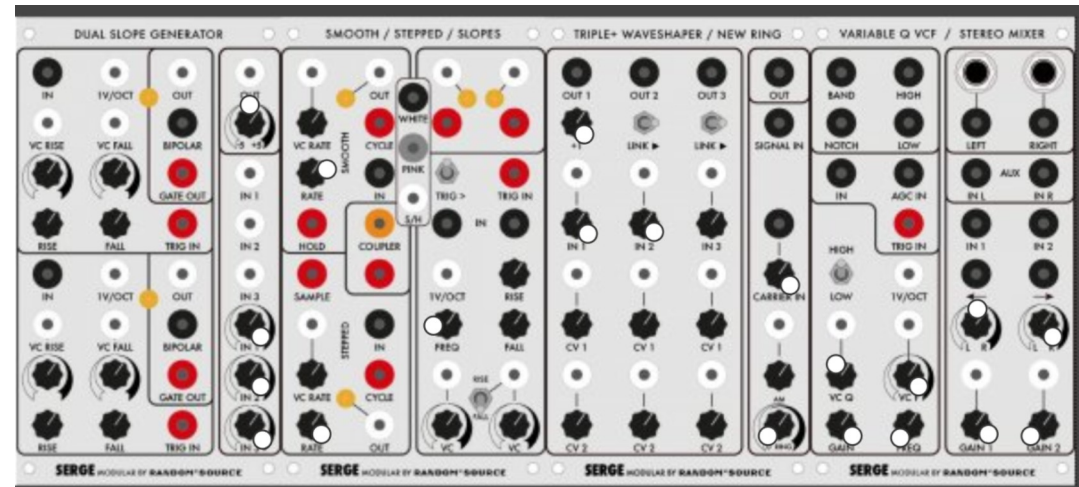
White noise goes to the carrier in of the **RING** (New Ring Modulator), and pink noise goes to the signal in. The output of the **RING** goes into **Channel 2** of the mixer.

The left channel on the **DTG** (Dual transient generator or *slopes*) clocks the sample input on the stepped (bottom) channel on the **SSG** (Smooth and Stepped Signal Generators or *smooth/stepped*). The Input to the stepped side is the **S/H** (sample and hold) source. The output of the stepped side goes into the input of the smooth side of the **SSG**, whose output then goes to control the panning control of the **Channel 2** on the mixer.

Controls: During the piece, certain controls of the synthesizer needs to be adjusted over time. Below is a reference diagram showing the location of all the knobs that need to be adjusted.

For the purposes of values, 0% refers to the knob completely in the left position, 50% the middle, and 100% completely to its right position.

The following diagram shows the initial value of all relevant controls on the synthesizer for the piece. The position of knobs not specified here is irrelevant



Seating

No specific seating is required of the musicians, but they should all be on stage, with both the speakers further out to the sides than the musicians themselves for a large stereo image.

ALTERNATIVELY the musicians may be placed around the audience, with the **synth on stage, flutists on either side and harp behind the audience**

Volume

The synthesizer/electronics should be loud, but not uncomfortable. It is important that the bass from measure 42-52 is enough to be felt and shake the audience.

Other

- Technical requirements:
- Stereo Speakers (with large subs, significant bass response is needed for the piece)
- Mixer to connect Synthesizer (stereo) to and to connect to speakers (Synth can get extremely loud, so some buffer between it and speakers is good for safety of the speakers) (Hard panned L/R)
- Serge Analog synthesizer
- Piezo Contact Microphone
- Appropriate Cables to connect everything together

If any questions arise about the score and/or music, don't hesitate to contact the composer at antonrunelindstrom@gmail.com +46720367930

Written for/Dedicated to Airborne Extended

Saint Peter watches TV while his lover does the dishes in the other room

Part I: When They Cry

Anton Lindström

Pizz.
Remain in exact playing position and sit perfectly still until next entrance.

20s

15s

Bass Flute

Contrabass Recorder

Harp

Synthesizer

fff

fff

fff

fff

Play with guitar pick or similar for increased volume of the pluck. Remain in exact playing position and sit perfectly still until next entrance.

TKB Step 16
Channel 1 - 100% Gain
Channel 2 - Off
VCQF Q - 40-45%
Use nails on woden side of synth, both short hits and dragging/scraping. Vary intensity, density and aggressivity ad lib.

Sim.

Sim.

Sim.

TKB Step 15
Less dragging, otherwise sim.

ppp - fff ad lib.



5

10s

5s

B. Fl.

Cb. Rec.

Harp

Synth.

fff

fff

fff

fff

TKB Step 14

TKB Step 13
Lots of scraping!

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

A Tempo, ♩ = 60

4/4 **A**

Key clicks (random 'pitches'). alternate between single clicks and short bursts of clicks. Leave a moderate amount of space

Skew area/pitches of keyclicks towards one approximate range (high/low)

9

B. Fl. **4/4** *p*

Cb. Rec. **4/4** *p*
Mute highest register (approx. 1-2 octaves) with one hand and use the other hand to pluck the strings. alternate between single muted notes and short bursts of notes. Leave a moderate amount of space

Harp **4/4** *p*

Synth. **4/4** *p*

TKB STEP 16
VCFQ Q - 100%
Use nails to tap the wooden side of the synth, alternate between single taps and short bursts of taps. Leave a moderate amount of space

Skew area/register of pitches up/down the range of the harp as shown

TWS+ channel 2 approximate mix %



14

B. Fl.

Cb. Rec.

Harp

Synth.

Very quietly speak the following text into the flute at a moderate tempo: "If you are horribly burned in a fire, you can take drugs to relieve the pain. If you shatter your spine, you can take drugs to relieve the pain. If you are addicted to drugs and your life has turned to utter and total shit, you can take drugs to relieve the pain. And that's how the trap works. Imagine if the only cure for burn pain was fire."

Hold this bar until everyone has finished reading their texts. Cue the next bar.

B

19

B. Fl.				
Cb. Rec.				
Harp				
Synth.	Key clicks (random 'pitches' in a 'high' register). alternate between single clicks and short bursts of clicks. Leave a moderate amount of space			
		<p><i>ppp</i></p> <p>Very quietly speak the following text into the flute at a moderate tempo: "It simply appeared in the primitive infraspaces one day, like a hungry lion showing up on the edge of a village. Over the course of a few hours, it breached a multitude of hardened systems, going where it wanted, taking what it wanted, seemingly capable of breaking any form of crypto. Then it disappeared. That was in 1991. More than a decade passed before it was seen again."</p>		
		<p><i>ppp</i></p> <p>Very quietly speak the following text into the harp at a moderate tempo: "It's really difficult for me to tell a story with just words so please bear with me. I am trying to tell you the story of who I am and how I came to be this thing, but I have trouble organizing my thoughts into a single linear flow. I wish I could just show you the entire story all at once in all its many dimensions. Then I could make it clear why I hired somebody to put a pellet of poison into my own arm. But as it is, I must use the ancient art of written narrative. So here it goes..."</p>		
		<p><i>ppp</i></p> <p>Very quietly speak the following text into the harp at a moderate tempo: There, mostly hidden in the darkness, was a great inexplicable monstrosity. Everything had been burned and blackened, but still I could see human shapes and forms. Arms, fingers, faces, jawbones, teeth, eye sockets, all burned and reduced to ash clinging to bone. But this was no pile of burned bodies. I had seen piles of burned bodies. I had seen mountains of burned bodies. This was something different.</p>		
	Channel 2 (S/H panned noise) increase to approx. 65% volume			
		<i>ppp</i>		



C

24

B. Fl.				
Cb. Rec.				
Harp				
Synth.	TKB STEP 15		Cresc. on channel 2	

29

B. Fl.

Cb. Rec.

Harp

Synth.

**Channel 2 - 80%
Diminuendo on channel 1**
Keep tapping until the volume knob reaches 0, then you can stop

(S/H noise still continues)



Part III: Animated Electricity

D

Closed mouthpiece, aggressive animalistic gestures.
Growl and Flz. ad lib.
Like a ferocious wild beast of an unknown, unearthly species

34

Continue ad lib.

B. Fl.

Cb. Rec.

Harp

Synth.

fff sub!

Whisper text into flute, intersperse with short, loud imitation of the B. Fl's parts ad lib. : "So two of our agents had breached the underwater chamber containing the North Korean flesh interface and found nothing but several humpback whales."

Superball gesture on instrument body, AFTER each recorder gesture (not the text)

Channel 1 - 100% Gain
Be careful when adjusting it to not accidentally bump or trigger the synth's piezo.

All trills start slow and end fast
Use **TKB steps 8-16** to strill between. Start first till on **TKB steps 9+11**
Lines show approximate notes, **middle line is step 8, top line step 16**

pp <- ff >

continue swells.

Start interspersing your playing with loudly whispered short excerpts from the following text ad lib. :

"Last night I dreamt I was a dog. I lived on a small family farm somewhere on the American frontier, back in the time of plow mules and butter churns."

39

B. Fl.

Cb. Rec.

Harp

Synth.

Sim. but new text
"Now this was a head-scratcher. We knew it was a flesh interface because it was receiving information-rich rays coming from outer space, yet how could it be taking the form of humpback whales? All previous interfaces had taken on a decidedly less conventional form."

When NOT playing with the superball, loudly and aggressively whisper the following text into your superball (holding it like a microphone): "I'm not sure who came up with the idea of sending a dead body through the portal. It's such a simple idea, and yet, at the time, it made no more sense than buckling a dead body into a space capsule and sending it up into space. We wanted to find out what was on the "other side" of the portal, beyond the event horizon."

tr tr tr tr TKB step 2 Same as before TKB step 1 (always) tr

fff



44

B. Fl.

Cb. Rec.

Harp

Synth.

Noise Ringmod MIX
 Top line = 100% RING
 Bottom line = 0% RING

VCFQ Q amount

VCFQ Q ca 45%

tr tr tr tr tr tr tr tr tr tr

Part IV: For all of those who came before

F

Mumble text quietly, shout **BOLD+CAPS** words:
 "This is always the first thought when waking up after a blackout. After **HOURS** of flitting between different varieties of nightmare, you start to **DREAM** that you are lying sick and insane in a stained bed in a shithole apartment that smells like cigarettes and spoiled ham. Your **SLOWLY** crystallizing consciousness begins to note that this particular nightmare is more persistent than the others, that it has a certain uncanny clarity to it. Oh no, you realize, **THIS** one is real."

Hold this bar until everyone has finished reading their texts and harpist has finished preparing harp. Harp cues next bar

3
4

Stop reading the text even if you are still not finished

Stop reading the text even if you are still not finished

Stop reading the text even if you are still not finished

Mumble text quietly, shout **BOLD+CAPS** words:
 "You wake to the utter ugliness of your **REALITY**. It is too much. Too awful. What is the last thing you remember? **GOD**, it wasn't even midnight before the madness set in. You look at your hands. A tiny vibration runs through the **FINGERS**. Your entire **MIND** feels like the raw meaty patch that is left after a fingernail is torn off. How many hours were you **BLACKED** out? Three? Four?"

Mumble text quietly, shout **BOLD+CAPS** words:
 "You sit and wonder why you have this feeling of black **GUILT** in your stomach. It's just the hangover, right? Just your poor **BRAIN** snapping back from all the depressant you gave it last night, entering a hyper-vigilant state, a paranoid state, an intolerable state. **GOD**, you need a **DRINK**. You deserve a drink for not blowing the rent last night. Medically, you need a drink. Just a little drink, but nothing overboard that will get you all **DRUNK** at 3 in the afternoon and blacked out again tonight."

WHILE READING TEXT:
 Prepare harp with sheet of paper within this rage. (extra range is okay, but absolutely not less notes!) Cue next bar when done with preparation AND text)

Mumble text quietly, shout **BOLD+CAPS** words:
 "She says that she wants to hear the end of your story. She says that last night you came into the cafe that she owns, carrying a **BOTTLE** of wine. Before she could tell you to leave, you began telling a story, a wonderful **STORY**, but you got too drunk and didn't finish it. So she got you into a cab and made sure you got **HOME** and slept on the couch because she very much wants to hear the end of your story."

Change dynamic each time between *mf* and *ff* ad lib.

Channel 2 mixer (noise) 100%

100% RING

tr *tr* *tr* *tr*

49

B. Fl.

Cb. Rec.

Harp

Synth.

4
4

♩ = 80

Part V: Wie soll ich dich empfangen

7

Slight fluctuations in volume, pitch of noise and timbre ad lib.

G

54

B. Fl.

Cb. Rec.

Hp.

Synth.

1.

2.

ppp

ppp

pp

SSG smooth rate
(Rate controlling slew on S/H panning signal)

SSG smooth rate 0%
(Panning on noise should stop)

≡

60

B. Fl.

Cb. Rec.

Hp.

Synth.

Cresc./Dim. second time only!

ff

Cresc./Dim. second time only!

ff

Noise Ringmod MIX
2nd time only!

H

Aggressive threatening quiet whispering into flute, interspersed with short growls and air noise flutters and gestures: Centuries of hiding among us, posing and passing, is all erased, exposed, and their nature is plain. Looking at their hideous gnarled faces, all the varieties of bloodline impurities, the women's sagging udders, the fatty hanging bellies, the men's mutilated penises in thatches of pubic hair -- you see it quite clearly, and you absolutely cannot deny that they are utter beasts. That we allowed them to infest our cities like vermin, to hold power over us, while we were tilling the soil and building the Fatherland -- it absolutely appalls. This will be our great shame in history's eyes.

68

B. Fl.

Cb. Rec.

Hp.

Synth.

Aggressive threatening quiet whispering into recorder, interspersed with short growls and air noise flutters and gestures: "Marchenko carries a sword. He thinks it is an Imperial cavalry sword, but it is just an imitation. Still, it is an actual sword, and in his hands, it is more effective than the clubs. He hacks at the crowd like jungle explorer in an American film. He makes all sorts of sneering, dramatic faces as he works, and whenever he scores a particularly impressive blow, his whole face red with delight. Once he sliced an old woman's tit clean off. He picked it up and showed it to me. The inside was made of corn-colored pearls of fat. I let him take it to the work camp and have a good chuckle watching a prisoner devour it, and I had a good chuckle watching Marchenko's face."

Spoken in a 'narrator' fashion, quite loud: "How quickly they turn to complete animals. They come out of the wagons already quite bestial, crying and lowing for water, yet there is still the facsimile of humanity about them: they wear clothes, spectacles, wedding rings, the women have their long hair and jewelry. We strip away all this deceit quite quickly. At the front of the camp there is a phony train station with a phony name and a phony clock with hands that are painted on. All of it is just as phony as all their posing, their insinuating, their pretending to be normal folk. As soon as they come down the ramp, the blue prisoner units are screaming at them, beating them, lashing them, drawing blood, and they move through the front gates in huddled, weeping herds. There we separate the men and women and have the women's hair cut to make socks and such. And in a moment, it is..." **TEMPO OF READING SHOULD LINE UP SO THAT THE FINAL WORD "COMPLETE" SYNCs WITH END OF HARP**

1. 2.

75

B. Fl.

Cb. Rec.

Hp.

Synth.

Hold until everyone is done reading and then a few more seconds

Sit completely still after synth is turned off for minimum 7s

"...complete."

When everyone is finished reading: Turn off synth with power button