

The background is a complex digital glitch effect. It features a central white circle at the top, which transitions into a horizontal rainbow spectrum. Below the spectrum, there are various digital artifacts, including horizontal lines, pixelated patterns, and distorted colors. The overall effect is reminiscent of a corrupted digital image or a glitched video frame.

Taja Astar

Escape
Some Ways of Living Not

for Norrbotten NEO

Score in C

Escape. Some Ways of Living Not

for Norrbotten NEO

By Taja Astar

Score in C

dur. ~15 min.

Instrumentation

Flute

Clarinet in B \flat

Percussion (1)

Mallet Percussion:

Tubular Bells

Vibraphone

Orchestra Bells

Auxiliary Percussion:

Suspended Cymbal

Tom-Toms

Tam-Tam

Wind Chimes

Bass Drum

Piano

Violin

Viola

Violoncello

Performance notes

1. All trills are to be played to the closest diatonic pitch.
2. Dynamic hairpins without given resulting dynamic marks mean slight changes within given dynamics.
3. Piano: free usage of pedal in places when pedal is not specified.
4. Piano: in sections from bar 5 till bar 47 and from bar 85 till bar 108 the piano part can be played as written or improvised while maintaining the general pattern.

Notation for the auxiliary percussion:

Program note

This piece is my attempt to contemplate on the effect of cognitive dissonance and lack of meaning that force people to escape reality in some way. The work consists of six main sections flowing seamlessly one after another, of which one, Running, is recurring and serves as some sort of connecting link between the parts. *Escape* is to a great extent an intertextual work, referring to several famous tunes, as follows:

Church and Art: *Die Internationale*, the famous anthem of the international communist party. Its verse is used in the Church section, and its chorus in the Art section. I integrated the tunes into the musical texture to show how ideology can be hidden everywhere, and how both in religion and art one cannot stay apart from politics and how these both can be used as a weapon.

Drugs: Hector Berlioz' *Rakoczy March*. Berlioz was, probably, the first composer who attempted at describing the effect of drugs in his music. In *Escape*, his music is partly used to make a reference to this well-known picture of an unstable state of mind.

War: Beethoven's "Ode of Joy" from the *Ninth*. In the piano part, the motif is played in both hands, alternating with a semitone difference, creating an ugly dissonant sound as an image of a heated conflict, when both sides believe that they are on the right side, which results in a complete chaos.

Death: the *Happy Birthday* song. Many beliefs consider death as a new beginning. So, why not?

Parts of the work

(based on the poem by Anna Astar):

Some Ways of Living Not

Running ever faster, like from fleas,
in an attempt to flee the gnawing dissonance.

Church. Plunging into the tranquillizing absolute.
Piously, inhibiting, telling a fable of bliss.

Art. Playing the elite. The daintiness.
The gleam, like of a marble goldfish pond.

Drugs. Plucking the neon strings,
walking the fuzzy valleys. Glitchily.

War. With a furious glee. The ears shut.
Blasting away on a trumpet dripping blood.
Bull-mindedly.

Death. Not without sadness. With relief
and solemn plea. With a hope for future.

Escape

Some Ways of Living Not

for Norrbotten NEO

Taja Astar, 2022

Running ever faster, like from fleas,
in an attempt to flee the gnawing dissonance.

♩ = c. 152

5

Flute
Alto Flute
Piccolo

Clarinet in Bb
Bass Clarinet in Bb

Tubular Bells
Vibraphone
Orchestra Bells

Tom-Tom
Tam-Tam
Wind Chimes
Bass Drum

Piano

Violin

Viola

Violoncello

Flute

Clarinet in Bb

Tubular Bells

l.v. sempre

throughout this section,
short random pedalization

pp *p* *mf*

pp *mp* *f* *p*

pp *mp* *f* *p*



8

Fl.

Cl.

Tub. B.

Aux. Perc.

Pno.

Vln.

Vla.

Vc.

Aux. Perc.

Pno.

Vln.

Vla.

Vc.

pp *p*

mp *pp*

mp

mp

13 17

Fl. Cl. Tub. B. Aux. Perc. Pno. Vln. Vla. Vc.

mp *mp* *p* *pp* *pp* *p* *mp*

Detailed description: This block contains the musical score for measures 13 through 17. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Clarinet (Cl.), Trombone (Tub. B.), Auxiliary Percussion (Aux. Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measures 13-17 are marked with measure numbers 13 and 17. The piano part features a rhythmic pattern of eighth notes with a dynamic of *mp* in measure 13, *mp* in measure 14, and *p* in measure 15. The strings play sustained notes with dynamics of *pp* in measures 13-14 and *mp* in measure 17. The cello part includes triplets in measures 14 and 15, with dynamics of *p* and *mp* respectively.



18 22

Fl. Cl. Tub. B. Aux. Perc. Pno. Vln. Vla. Vc.

pp *mp* *pp* *pp* *pp* *p* *mp*

pp *mp* *pp* *pp* *pp* *p* *mp*

pp *pp* *pp* *pp* *pp* *p* *mp*

Detailed description: This block contains the musical score for measures 18 through 22. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Clarinet (Cl.), Trombone (Tub. B.), Auxiliary Percussion (Aux. Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Measures 18-22 are marked with measure numbers 18 and 22. The piano part continues with a rhythmic pattern of eighth notes, with a dynamic of *pp* in measure 18. The strings play sustained notes with dynamics of *pp* in measures 18-19 and *mp* in measure 20. The cello part includes triplets in measures 18 and 19, with dynamics of *p* and *mp* respectively. The clarinet part has a melodic line starting in measure 22 with a dynamic of *p*.

24 25

Fl.
Cl.
Tub. B.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.

ff *ff* *f*

This musical score covers measures 24 and 25. The Flute and Clarinet parts feature a melodic line with a fermata over the first measure and a triplet flourish in the fifth measure. The Percussion part has a rhythmic pattern of eighth notes with triplets. The Piano part has a steady eighth-note accompaniment. The Violin and Viola parts have a melodic line with a fermata and a dynamic change from *p* to *f*. The Violoncello part has a melodic line with a fermata and a dynamic change from *p* to *f*.



30

Fl.
Cl.
Tub. B.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.

ff *ff* *p* *f* *p* *f* *f*

This musical score covers measures 30 through 34. The Flute and Clarinet parts have a melodic line with a fermata and a dynamic change from *ff* to *p*. The Percussion part has a rhythmic pattern of eighth notes. The Piano part has a steady eighth-note accompaniment. The Violin and Viola parts have a melodic line with a fermata and a dynamic change from *p* to *f*. The Violoncello part has a melodic line with a fermata and a dynamic change from *p* to *f*.

48 Church. Plunging into the tranquillizing absolute.
Piously, inhibiting, telling a fable of bliss.

♩ = c. 56

46

Fl.
Cl.
Tub. B.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.

mp
mp
pp
ppp
p
ppp
molto vibrato
mf
p
vibrato nat.
pp
vibrato nat.
pp



54

Fl.
Cl.
Tub. B.
Aux. Perc.
Pno.
Vln.
Vla.
Vc.

p
mp
pp
p
p

61 68

Fl. *mf* *f* *pp*

Cl. *mf* *f* *pp*

Tub. B. *ff*

Aux. Perc.

Pno. *ff* *p* 3 3 3

Vln. *p*

Vla. *p*

Vc. *pp* *f* *p* *pp*



69 74

Fl. *p* *mf*

Cl. *p* *mf*

Tub. B.

Aux. Perc. *f* l.v.

Pno. *p* *mf* *ff*

Vln. *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *mp*

76 80

Fl.
 Cl.
 Tub. B.
 Aux. Perc.
 Pno.
 Vln.
 Vla.
 Vc.

pedal held down until the sound disappears

l.v.
 p
 8va

p
 pp
 mp
 f

ff
 f

84 accel.

Fl.
 Cl.
 Tub. B.
 Aux. Perc.
 Pno.
 Vln.
 Vla.
 Vc.

To Vib.
 pp

throughout this section, short random pedalization

pp
 mp

f
 pp

90 ♩ = c. 152

95

Fl.

Cl.

Vib.

Aux. Perc.

Pno.

Vln.

Vla.

Vc.

f

f

p



96

99

Fl.

Cl.

Vib.

Aux. Perc.

Pno.

Vln.

Vla.

Vc.

mf

p

mf

p

mp

pp

tr

tr

Leg.

101

Fl. *mp* *tr*

Cl. *tr* *mp*

Vib.

Aux. Perc.

Pno. *mp*

Vln. *p* *tr*

Vla.

Vc.



106 poco a poco rit.

jet whistle

air tone

Fl. jet whistle

Cl. air tone

Vib.

Aux. Perc.

Pno. *p*

Vln. *pp*

Vla.

Vc. *Ped.*

112 Art. Playing the elite. The daintiness.
The gleam, like of a marble goldfish pond.

♩ = c. 116

Musical score for measures 112-117. The score is for a full orchestra. The instruments are Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), Auxiliary Percussion (Aux. Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked as ♩ = c. 116. The dynamics are marked as *mf*, *p*, and *mp*. The Flute part starts with a *mf* dynamic and features a melodic line with grace notes. The Clarinet part also starts with a *mf* dynamic and has a more rhythmic, eighth-note pattern. The Violin and Viola parts have a *p* dynamic, with the Violin playing a sixteenth-note figure and the Viola playing a similar pattern. The Violoncello part has a *mp* dynamic and plays a similar rhythmic pattern. The Piano part is mostly silent, with some light accompaniment. The Vibraphone and Auxiliary Percussion parts are also mostly silent.



Musical score for measures 118-120. The score is for a full orchestra. The instruments are Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), Auxiliary Percussion (Aux. Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The dynamics are marked as *f*, *mp*, and *mf*. The Flute part starts with a *f* dynamic and features a melodic line with a grace note. The Clarinet part has a *mp* dynamic and plays a rhythmic pattern. The Violin and Viola parts have a *mf* dynamic, with the Violin playing a melodic line and the Viola playing a similar pattern. The Violoncello part has a *mf* dynamic and plays a similar rhythmic pattern. The Piano part is mostly silent, with some light accompaniment. The Vibraphone and Auxiliary Percussion parts are also mostly silent.

125 129

Fl. *f* *mf*

Cl. *mf*

Vib.

Aux. Perc.

Pno.

Vln. *f* *mf*

Vla. *mf* *mp*

Vc. *mf* *mp*



131 rit.

Fl. *mp*

Cl. *mp*

Vib.

Aux. Perc.

Pno.

Vln. *mp*

Vla. *mp*

Vc. *mf* *mp*

Un poco meno mosso

137

Musical score for measures 137-140. The score is in 4/4 time and includes parts for Flute (Fl.), Clarinet (Cl.), Vibraphone (Vib.), Auxiliary Percussion (Aux. Perc.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked 'Un poco meno mosso'. Dynamics include *mp*, *f*, *mf*, and *ff*. The piano part features complex rhythmic patterns with triplets and sixteenth notes.



141

Musical score for measures 141-144. The score continues with the same instrumentation as the previous page. Dynamics include *sfz* and *ff*. The piano part continues with complex rhythmic patterns, including triplets and sixteenth notes.

146

Fl. *f*

Cl. *f*

Vib.

Aux. Perc.

Pno. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*



150

To A. Fl.

To B. Cl.

rit.

Fl. *ff*

Cl. *ff*

Vib.

Aux. Perc.

Pno.

Vln.

Vla. *mp*

Vc. *mp*

155 Drugs. Plucking the neon strings,
walking the fuzzy valleys. Glitchily.

♩ = c. 100

Alto Flute *tr*

Bass Clarinet in B♭ *tr*

A. Fl.

B. Cl.

Vib.

Aux. Perc.

Pno. *pp*

Vln. *f* *pp* *mf*

Vla. *pp* *mp* *p*

Vc. *mp*



161

A. Fl.

B. Cl.

Vib.

Aux. Perc.

Pno. *mp* *pp*

Vln. *p*

Vla. *mf* *pp*

Vc. *mf*

166

A. Fl. *tr*

B. Cl. *mf* *tr*

Vibraphone *f* *Ped.*

Aux. Perc.

Pno. *mp* *Ped.*

Vln. *Ped.*

Vla. *p*

Vc. *p* *mf* *p*



171

172 *Meno mosso* $\text{♩} = \text{c. } 80$

A. Fl. *mf* *f* *fl.t.*

B. Cl. *tr* *p* *f* *tr*

Orch. Bells

Aux. Perc. *p* *f* *l.v.*

Pno. *pp* *Ped.*

Vln.

Vla.

Vc. *pp* *mf*

181

A. Fl.

B. Cl. *(tr)*

Orch. Bells *mf*

Aux. Perc.

Pno. *pp*
Red.
8^{ub} Red.

Vln. *p*

Vla.

Vc. *p*



184

$\text{♩} = \text{c. } 66$

A. Fl.

B. Cl. *p*

Tub. B.

Aux. Perc.

Pno. *p*
8^{ub}

Vln. *pizz.*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

187 To Picc. 191

A. Fl. *fl. t.*

B. Cl. *fl. t.*

Tub. B.

Aux. Perc.

Pno. *mp*

Vln. *arco* *p* *mf*

Vla.

Vc.



196 accel. 199 ♩ = c. 80 Piccolo

A. Fl.

B. Cl.

Tub. B.

Aux. Perc. *ppp* *p*

Pno.

Vln. *f* *arco* *p*

Vla. *p*

Vc.

203

Picc. *tr*

B. Cl.

Tub. B.

Aux. Perc.

Pno. *p* *ff* *p*

8^{va} *8^{va}* *8^{va}*

Ped. *ff* *8^{va}* *Ped.*

Vln.

Vla.

Vc.



poco a poco accel.

208

Picc. *tr*

B. Cl.

Tub. B.

Aux. Perc. *mp* *mf*

Pno. *ff*

8^{va} *8^{va}* *8^{va}*

Ped. *ff* *8^{va}* *Ped.*

Vln.

Vla.

Vc.

213

Picc.

B. Cl.

Tub. B.

Aux. Perc.

Pno.

Vln.

Vla.

Vc.

f

ff

ff

Ped.

8^{va}

Ped.

8^{va}

8^{va}



**War. With a ferocious glee. The ears shut.
Blasting away on a trumpet dripping blood. Bull-mindedly.**

♩ = c. 126

219

221

Picc.

B. Cl.

Tub. B.

Aux. Perc.

Pno.

Vln.

Vla.

Vc.

ff

ff

fl. t.

mp

Ped.

223 225

Picc.

B. Cl. fl. t.

Tub. B.

Aux. Perc.

Pno. *ff* Ped.

Vln. *mf* *f* arco

Vla. *mf* *f* arco

Vc. *mf* *f* gliss. sempre

227

Picc. *ff* tr

B. Cl.

Tub. B.

Aux. Perc. 3 3 3

Pno. Ped.

Vln. *ff*

Vla. *ff*

Vc. *ff*

231 233

Picc. *ff* fl. t.

B. Cl. *ff*

Tub. B.

Aux. Perc. *ff* 3

Pno. *Red.*

Vln. *fff*

Vla. *fff*

Vc. *fff*

Detailed description: This block contains the musical score for measures 231 to 233. The Piccolo part has a dynamic marking of *ff* and a trill in measure 233. The Bass Clarinet part has a dynamic marking of *ff*. The Auxiliary Percussion part has a dynamic marking of *ff* and a triplet in measure 233. The Piano part features a complex rhythmic accompaniment with a *Red.* (Reduction) marking. The Violin part has a dynamic marking of *fff*. The Viola and Violoncello parts also have a dynamic marking of *fff*.

236 238

Picc. *fff*

B. Cl. *fff*

Tub. B.

Aux. Perc.

Pno. *Red.*

Vln.

Vla.

Vc.

Detailed description: This block contains the musical score for measures 236 to 238. The Piccolo part has a dynamic marking of *fff*. The Bass Clarinet part has a dynamic marking of *fff*. The Auxiliary Percussion part has a dynamic marking of *fff*. The Piano part features a complex rhythmic accompaniment with a *Red.* (Reduction) marking. The Violin part has a dynamic marking of *fff*. The Viola and Violoncello parts also have a dynamic marking of *fff*.

241 242

Picc. *To Cl.*

B. Cl.

Tub. B.

Aux. Perc. *l.v. sempre*
mf

Pno.

Vln. *Red.*

Vla.

Vc.

fff

246 *To Fl.* **poco a poco rit.**

Picc.

Cl.

Tub. B.

Aux. Perc. *ff*

Pno.

Vln. *pp*

Vla. *pp*

Vc. *p*

ppp

253 Death. Not without sadness. With relief and solemn plea. With a hope for future.

♩ = c. 52

Fl.

Cl.

Tub. B. **Tubular Bells**
i.v. sempre
mf

Aux. Perc.

Pno. *pp*

Vln. *mp* *pp*

Vla. *mp* *pp*

Vc. *pp*



259

262

Fl.

Cl.

Tub. B.

Aux. Perc.

Pno. *p*

Vln. *pp*

Vla. *p*

Vc. *mf*

264 267

Fl. 3/4

Cl. 3/4
Clarinet in B \flat

Tub. B. 3/4

Aux. Perc. 3/4

Pno. 3/4
mf

Vln. 3/4

Vla. 3/4

Vc. 3/4



268

Fl. 3/4
mf

Cl. 3/4

Tub. B. 3/4

Aux. Perc. 3/4

Pno. 3/4
f

Vln. 3/4
f

Vla. 3/4
f

Vc. 3/4
f

272

Fl. *f*

Cl. *f*

Tub. B.

Aux. Perc.

Pno.

Vln. *mf*

Vla.

Vc.

Detailed description: This system of musical notation covers measures 272 to 274. The Flute (Fl.) part begins with a dynamic marking of *f* and features a melodic line with slurs and accents. The Clarinet (Cl.) part also starts with *f* and has a similar melodic contour. The Trombone (Tub. B.) and Auxiliary Percussion (Aux. Perc.) parts are silent. The Piano (Pno.) part is highly active, featuring triplets in both the right and left hands. The Violin (Vln.) part has a dynamic marking of *mf* and plays a melodic line. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with rhythmic patterns.



275

Fl. *ff*

Cl. *ff*

Tub. B.

Aux. Perc. *f* l.v.

Pno. *sfz*

Vln. *ff*

Vla.

Vc. *ff*

Detailed description: This system of musical notation covers measures 275 to 278. The Flute (Fl.) part has a dynamic marking of *ff* and features a rapid melodic line with many triplets. The Clarinet (Cl.) part also has a dynamic marking of *ff* and plays a similar melodic line. The Trombone (Tub. B.) part is silent. The Auxiliary Percussion (Aux. Perc.) part has a dynamic marking of *f* and includes a 'l.v.' (left hand) marking. The Piano (Pno.) part has a dynamic marking of *sfz* and features complex textures with many triplets. The Violin (Vln.) part has a dynamic marking of *ff* and plays a melodic line. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support, with the Vc. part ending with a dynamic marking of *ff*.

280

Fl. *mp*

Cl.

Tub. B.

Aux. Perc. *l.v.* *ff*

Pno.

Vln.

Vla.

Vc.



282

Fl. *as piano as possible*

Cl. *as piano as possible*

Tub. B. **Tubular Bells** *l.v. sempre* *f*

Aux. Perc.

Pno. *p*

Vln. *p*

Vla. *p*

Vc. *p*

284

as piano as possible

286 291 **Poco piu mosso**
short piano solo
(not conducted) **accel. molto**

Fl. *sfz*

Cl. *sfz*

Tub. B. *mp*

Aux. Perc.

Pno. *pp*

Vln. *pp*

Vla. *pp*

Vc.



293 **rit.**

Fl.

Cl.

Tub. B.

Aux. Perc.

Pno. *ppp*

Vln.

Vla.

Vc.