

Arnt Håkon Ånesen, and you (2025)

Movement 12 - Volume 2 - Katharsis:

D major – Victory, Nonsense and Love

from "Das Wohltemperierte Zusammenspiel"

**for a Brave Soprano, the Text-Provoker,
and a Co-composing score**

*Supported by Norwegian Society of Composers and
The Composers' Remuneration Fund*



Duration:
approx. until embarrassment has done its work

Declaration of Authorship:

The artistic concept, all textual material, the prompts, and the editing were created by the composer.

The music itself, including the composition, notation, and music production, was created by the composer.

The alternative notation draws upon a range of existing traditions and practices within contemporary and experimental music. However, the specific development and adaptation of the notational system as it appears in this work were undertaken by the composer.

The text is proofread by ChatGPT.

The photographs included on the website and in the scores are still images captured by the composer from videos generated using Sora. All films are based on videos generated with Sora, but have been edited and integrated into an artistic context by the composer.

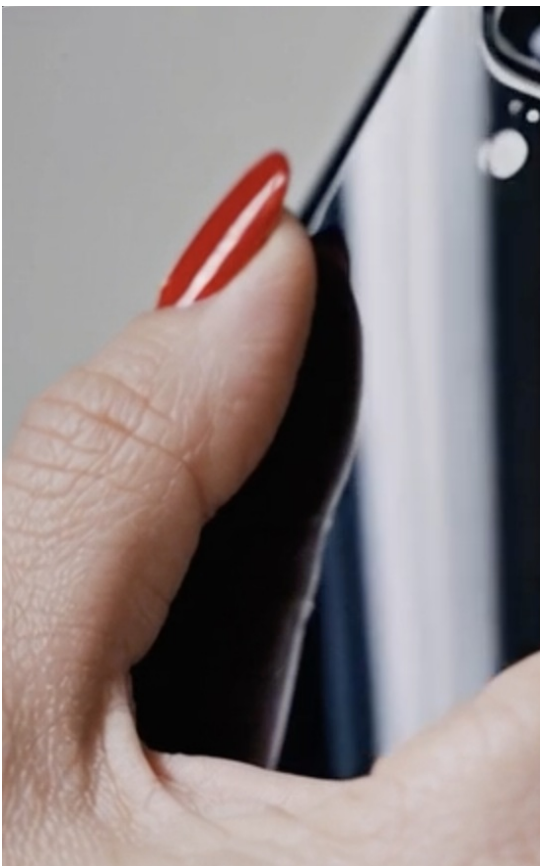
«My thanks to Sergej Tchirkov,
who first introduced me to the practice of co-
composing.
«Das Wohltemperierte Zusammenspiel»
would not have taken its present form
without that encounter.»

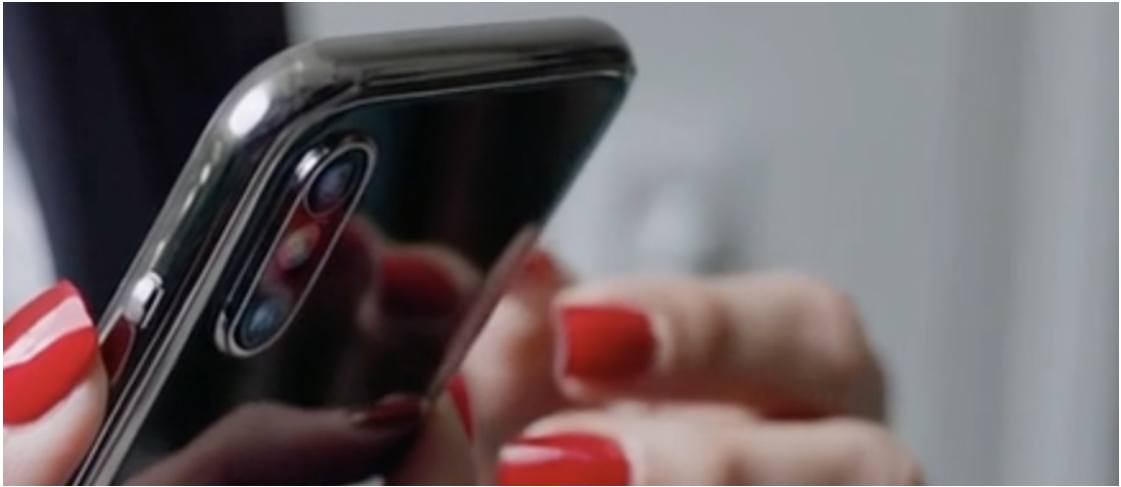
This movement, **Zusammenspiel**, is part of the larger cycle
Das Wohltemperierte Zusammenspiel,
 inspired by Johann Sebastian Bach's
 Das Wohltemperierte Klavier.

The cycle consists of
 24 movements,
 each connected to an affect.
 The affects are partly inspired by
 Christian Friedrich Daniel Schubart's
 writings on the character of keys.
 In this work,
 the affect is the starting point.
 The key is not used
 as fixed pitch material.

Each movement is connected to a corresponding
Prelude on onlinecomposer.org
 The Prelude may contain
 text, images, video, or other material
 that introduces the
 listener and performer to the work.

Each movement is a co-composing event,
 not a situation.
 A situation can become fixed,
 like an idea standing still.
 An event is different.
 It moves.
 It belongs to many moments.
 It is now,
 then,
 and afterwards
 at once.
 Not only in the performance,
 but between the score from the past,
 the musician in the present,
 the listener later,
 and what came before.
 Co-composing creates us.
 Let it create you.





In Schubart's affective key tradition,
D major is associated with triumph,
brilliance, confidence,
and joyful certainty.
It is a key of victory, clarity,
and movement forward.

But this movement does not stand
in an open field.
It stands between F minor and A minor.

Before it comes F minor:
a longing for the grave,
a movement toward the lowest point.
After it comes A minor:
the void,
the empty space
where meaning seems to disappear.

Between them,
D major appears almost impossibly bright.
But not as conquest.
Not as an answer.
Not as a solution.
It is only a moment
where laughter is still possible.
Where nonsense is still possible.
Where love is still possible.

The world does not make sense.
Still, it continues.
And perhaps this is victory in itself:
not to overcome,
but to remain.

**Pathetic Love Text — to be disturbed by
The Text-Provoker**

The singer may cut, paste, repeat, omit, and rearrange the fragments freely, shaping her own version of the text.

Meanwhile, The Text-Provoker sends words, phrases, or short sentences from a completely different context. These must be incorporated by the singer in real time — into the text, the voice, and the act of singing.

*"Like teardrops dissolving, endlessly
dissolving,
in an ocean too vast to know my name,
I fall into you, and fall again,
and still I am not received.*

*You are a rose.
You must be a rose.
Even in dry and broken soil,
even with dust in your mouth
and winter buried in your roots.
You are flawless.
Please stay flawless.
Please do not become ordinary.
Please do not become true.*

*Dear teardrop, fall again.
Fall onto my draining, open skin.
Fall where I am weakest.
Fall where I am still human.*

*Like steel tightening
around my scattered self —
hold me, hold me, hold me —
hold me together
before I become weather,
before I become nothing
but a voice asking for you.*

*You are the fire burning
inside my hollow, aching chest.
Do not go out.
Do not leave me cold
with this ridiculous heart
still beating in the dark.*

*You are eternal.
You must be eternal.
I cannot bear a world
where you are only passing through.
Your breath — my breath —
your life inside my life —
keeping me alive
when I am opening up,
when every locked door in me
swings loose and screams.*

*You are perfect.
Stay perfect.
Stay perfect for me.
Stay impossible.
Stay cruelly beautiful.
Stay where I can reach you.*

*Like petals falling, endlessly falling,
into a light that never answers back,
I give myself to you
again, again, again,
with no dignity left
except the dignity of loving.*

*Hold the ridiculous, burning, broken
miracle
of my love.
It is yours to swallow."*

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Brave Soprano



Instructions for the Soprano

Imagine a creativity without limits. You have that now, in your voice.
You are now the limit.
Look at the given text. Let new lines grow from it, from the phrases, the rhythms, and the traces of harmony already written there. Do not only perform the material.
Become part of our happening. Compose us. Become part of our music.
You are allowed to be as unreasonable as the music itself.
During the performance, you will receive text messages or social media notifications on your phone from the Text-Provoker. The Text-Provoker is another musician. Their task is to disturb you from a distance. The messages may contain words such as:
"black apple"
"pink tractor"
"flying dog"
or anything equally irrelevant.
Keep the sound on your phone turned on, loud enough for the audience to hear each message arrive. Do not reject the disturbance. Let the words sent to you intertwine with the love text.
For instance: "His love for me is like flowers in the sky" could become: "His love is a black apple, floating like pink tractors in the sky."
Intertwine the new words instantly, without trying to make sense.
The written text belongs to excessive love. The messages do not.

Instructions for the Text-Provoker

At any moment, interrupt the soprano.
Send words to her phone as text messages or social media notifications. The words must be irrelevant to what she is singing.
Listen closely — then think against her.
Disrupt her. Shift her direction. Unsettle her.
Act as if you are trying to dismantle the performance — not to destroy it, but to expose its fragility. You are the antagonist.
Kind in life — a rebel on this stage.
Be the disturbance the music did not ask for.

The Text-
Provoker



18

S. *between mp and f* *between pp and mf* *between mf and f*

T-P.

21

S. *between p and mf* *between pp and mf*

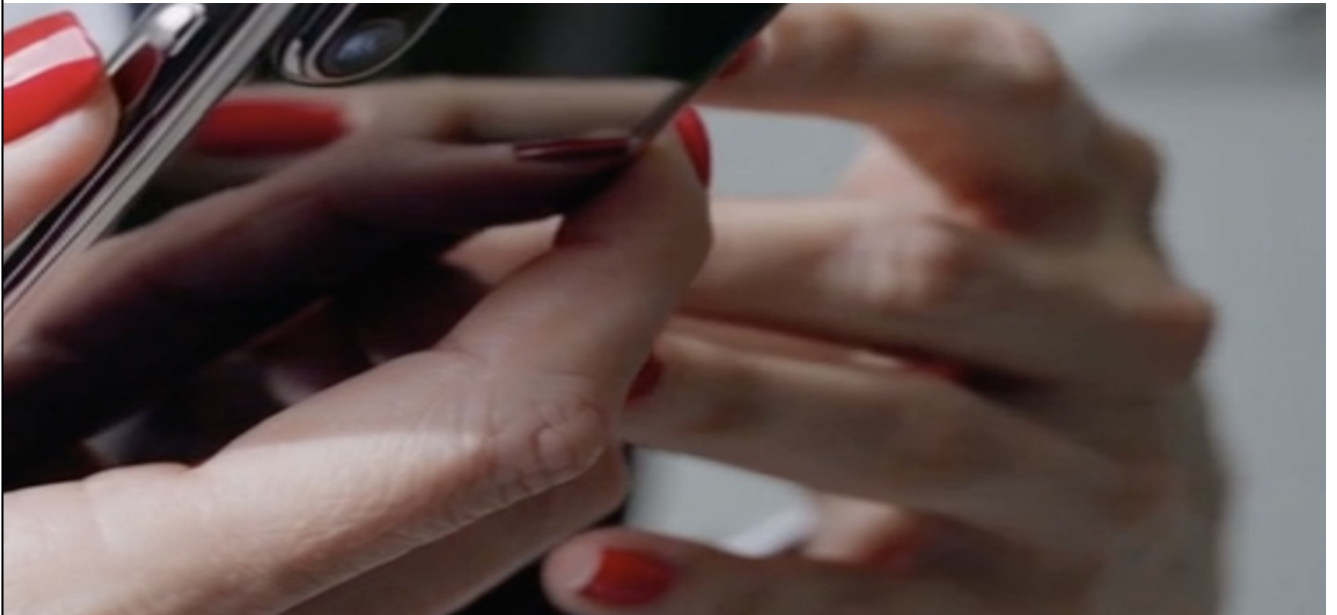
T-P.

23

S. *between pp and mp* *between pp and ff* *between p and mp*

T-P.

26



Interruption is a gift to growth.