

Svante Henryson

Frånvarons speglar

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Text: Faraj Bayrakdar.

Översättning från arabiska till svenska: Jasim Mohamed.

Diktsviten "Frånvarons speglar"

finns i diktsamlingen "Brev från isoleringscell 13"

(bokförlaget Tranan)

Durata ca 50 min.

Komponerades i juli 2016 i Vamlingbo på Gotland

Uruppfördes på Confidencen i Solna

den 2:a september 2017

av Ivonne Fuchs, mezzosopran och

Anna Christensson, piano

Tack till Kulturrådet

Faraj Bayrakdar  
**Frånvarons Speglar**

Översättning från arabiska: Jasim Mohamed

**1. tårar**

De här speglarna  
kunde ha blivit ett äkta regn  
en äkta tystnad  
eller åtminstone  
äkta tårar  
Men villkoren  
var hårda som sten  
och tidens och rummets skrammel  
genomdränkt i något som liknade blod  
som liknade galenskap  
som liknade gudar  
och absolut inte liknade något annat.

**2. tystnaden**

Välsignat  
allt som måste ge sig av  
allt som komma skall  
och allt som oåterkalleligt  
bara lämnar sig  
åt tystnaden.

**3. en natt**

En natt  
som inte liknade andra nätter  
och inte liknade sig själv heller  
sa till mig:  
Dina stjärnor är släckta  
Dina spåkoppar är blinda,  
Du och jag  
går mot slutet  
mot än mer smärta.

**4. den sista morgonen**

En man  
som inte liknar någon annan  
och inte liknar sig själv heller  
sa en gång till mig  
och säger fortfarande:  
En blånad, lika tårögd och lika stor  
som havet, som himlen och som min mor  
var den sista morgonen  
för tusen år sedan  
före den här askan.

**5. bön**

Hans hjärta är en klocka  
Hans kropp en kyrka  
Hans ögon slutna

Faraj Bayrakdar

## **Mirrors Of Absence**

Translated from Arabic: Gail Ramsay

### **1 tears**

These mirrors  
could have been pure rain  
or pure silence  
or at least pure tears  
But circumstances  
were of stone  
clamour of time and place  
was stained with something resembling blood  
with something resembling madness  
with something resembling gods  
and with something resembling nothing at all.

### **2 silence**

Thanks  
to that which must depart  
Thanks to that which must come  
Thanks to that which gives itself to nothing  
but silence  
and does not return  
never ever returns.

### **3 one night**

A night unlike other nights  
a night itself unlike  
said to me:  
Your stars are extinguished  
and your cups are blind,  
You and I  
are on our way to the end  
to exceeding bitterness.

### **4 the last morning**

A man  
unlike any other  
unlike himself  
told me  
and tells me always:  
Blueness has drowned  
in the expanse of the sea,  
of heaven and my mother  
This is how it was the last morning  
a thousand years before  
these ashes.

## **1. tränen**

Diese Spiegel könnten wie reiner Regen sein,  
reines Schweigen oder zumindest echte Tränen.  
Die Verhältnisse aber waren aus Stein,  
das Klirren der Zeit und des Raumes war befleckt  
mit etwas, das war wie Blut,  
das war wie Verrücktsein,  
das glich den Göttern  
oder das vielleicht  
dem absoluten  
Nichts glich.

## **2. schweigen**

Dank dem, der vergehen muss,  
dank dem, der kommen soll,  
der sich nur dem Schweigen hingibt.  
Doch zurück kehren  
wird er nimmermehr.

## **3. eine nacht**

Eine Nacht,  
die keiner anderen Nacht glich  
und schwärzer war  
als alle Nächte,  
sprach zu mir:  
Deine Sterne verloschen.  
Deine Zukunft erblindet.  
Du und ich  
gehn zusammen  
bis zum Ende  
in wachsender  
Bitternis.

## **4. der letzte morgen**

Ein Mann,  
der keinem anderen gleicht  
und der sich selbst  
nicht mehr erkennt,  
sprach einmal zu mir  
und sagt es immernoch:  
Die Bläue ertrank  
in der Unendlichkeit  
des Meeres, meiner Mutter  
und dem Himmel, so weit.  
So war der letzte Morgen  
eintausend Jahre  
vor dieser Asche.

Till Iwonne Fuchs och Anna Christensson

# Frånvarons speglar

## 1. tårar

Faraj Bayrakdar  
övers. Jasim Mohamed

Svante Henryson

*A tempo*

♩ = 94

*rit.* . .

Contralto

Piano

*mp*

*p*

*con pedale*

5

De här speglarna kunde ha

9

bli - vit ett äk - ta regn en äk - ta tyst - nad el - ler åt

## 2. tystnaden

♩ = 120

Musical score for measures 1-3. The piece is in 5/4 time with a tempo of 120. The piano part features a steady eighth-note accompaniment. The vocal line is mostly rests, with a triplet of eighth notes in measure 3 marked with an 8va bracket. The first measure includes a *ped.* marking.

Musical score for measures 4-6. Measure 4 begins with a key signature change to one flat (B-flat major). The piano accompaniment continues with eighth notes. The vocal line has a triplet of eighth notes in measure 6, marked with an 8va bracket. A *(simile)* marking is placed under the piano part in measure 5.

Musical score for measures 7-9. The vocal line begins in measure 7 with the lyrics "Väl - sig -". The piano accompaniment continues with eighth notes, and the bass line is introduced in measure 9.

Musical score for measures 10-12. The vocal line continues with the lyrics "nat Väl - sig - nat". The piano accompaniment continues with eighth notes, and the bass line is present throughout.

### 3. en natt

♩ = 90

En natt som

7  
in-te lik - na-de and - ra nät - ter och

11  
in-te lik-na-de sig själv hel- ler sa

15  
— hon till mig: — Di-na stjär-nor är



## den sista morgonen

♩ = 108

*f*

3

5

7

9

En man som in - te lik - nar någ-on

*p*

## 5. bön

♩ = 45

*f* *mp*

The piano introduction is in 4/4 time, starting with a tempo marking of ♩ = 45. It features a melody in the right hand and a bass line in the left hand. The melody begins with a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5. The bass line consists of a series of chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2. The piece concludes with a 3/4 time signature change.

5

Hans hjär-ta är en klo - cka      Hans kropp      en kyr - ka      Hans ög-on

*8<sup>vb</sup>*

The first system of the song is in 3/4 time. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and C5. There is a triplet of eighth notes (G4, A4, Bb4) and another triplet (C5, Bb4, A4). The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand has a melody of quarter notes: G4, A4, Bb4, C5, G4, A4, Bb4, C5. The left hand has a bass line of quarter notes: G2, Bb2, G2, Bb2, G2, Bb2, G2, Bb2. The piece concludes with a 4/4 time signature change.

10

slut - na      kring en kvin - na      klädd i sorg      som ber en bön av tår ar

*mf* *p* *rit.*

The second system of the song is in 4/4 time. The vocal line starts with a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5. There is a triplet of eighth notes (G4, A4, Bb4) and another triplet (C5, Bb4, A4). The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand has a melody of quarter notes: G4, A4, Bb4, C5, G4, A4, Bb4, C5. The left hand has a bass line of quarter notes: G2, Bb2, G2, Bb2, G2, Bb2, G2, Bb2. The piece concludes with a 4/4 time signature change.

# 6. ett oändligt tåg

♩ = 60

15<sup>ma</sup>

*p*

3 Ped.

3 Ped.

Detailed description: This system contains the first four measures of the piece. The vocal line is a whole rest. The piano accompaniment is in 3/4 time. The right hand plays a sequence of eighth notes: Bb, G, F, Bb, G, F, Bb, G, F, Bb, G, F. The left hand has a whole rest for the first two measures, followed by a triplet of eighth notes (Bb, G, F) and a triplet of eighth notes (Bb, G, F) in the third and fourth measures, both marked with 'Ped.'.

5

Fän-gel-set är

(15)

8<sup>va</sup>

3

6

6 Ped.

Detailed description: This system contains measures 5 through 7. The vocal line has a whole rest in measure 5, a 4/4 time signature change in measure 6, and the lyrics 'Fän-gel-set är' in measure 7. The piano accompaniment continues with the eighth-note sequence in the right hand. The left hand has a triplet of eighth notes (Bb, G, F) in measure 5, a sextuplet of eighth notes (Bb, G, F, Bb, G, F) in measure 6, and a sextuplet of eighth notes (Bb, G, F, Bb, G, F) in measure 7, all marked with 'Ped.'.

8

tid som du ned-teck-nar på väg-gar-na dom för-sta da-gar-na\_ och i

(15)

3

Ped.

Detailed description: This system contains measures 8 through 11. The vocal line has the lyrics 'tid som du ned-teck-nar på väg-gar-na dom för-sta da-gar-na\_ och i' across measures 8-11. The piano accompaniment continues with the eighth-note sequence in the right hand. The left hand has a triplet of eighth notes (Bb, G, F) in measure 8, followed by chords in measures 9, 10, and 11, all marked with 'Ped.'.

7.  
utan skuggor

♩ = 50

Measures 1-4 of the piano accompaniment. The music is in 3/4 time with a key signature of one flat (B-flat). The right hand features a complex chordal texture with many accidentals, while the left hand plays a simple bass line with eighth notes and rests.

Measures 5-8 of the piano accompaniment. The right hand continues with complex chords, and the left hand maintains its rhythmic pattern of eighth notes and rests.

Measures 9-12. Measure 9 includes a vocal line in the treble clef with the lyrics: "Här finns ing-en sol — där-för är jag ut-an — skug". The piano accompaniment continues in the bass clef.

Measures 13-16. Measure 13 includes a vocal line with the word "gor". The piano accompaniment features a dynamic marking of *f* (forte) and includes triplet markings in measures 14 and 15.

## vägen bakom mig

*Freely* ♩ = 50

Musical score for the first system of "vägen bakom mig". The system consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and features a triplet of eighth notes. The lyrics are: "Jag klar-na-de och blev så när vat - ten vat-tnet". The piano accompaniment includes dynamics *p* and *mf*, and a *Ped.* (pedal) marking.

Musical score for the second system of "vägen bakom mig". The system consists of a vocal line and a piano accompaniment. The vocal line features a quintuplet of eighth notes. The lyrics are: "flim-mer flim-ret up-pen-bar-el se up-pen-bar-el-sen se-en de se-en-det". The piano accompaniment includes a *cresc.* (crescendo) marking.

Musical score for the third system of "vägen bakom mig". The system consists of a vocal line and a piano accompaniment. The vocal line features a sextuplet of eighth notes. The lyrics are: "dun-kel-het dun-kel-het-en po-e - si po-e-sin tyst-nad tyst-nad-en".

## 9.

## "Se dig i spegeln"

♩ = 130

(gliss.)

3

5

8

I Guds namn, hur tror ni att jag

10

ska kun-na se mig när jag all-tid är en - sam?

10.  
haltande alfabet

$\text{♩} = 104$

*p* *f*

Ped. | sim.

5

*p* *f*

9

Vi stolt-ser - ar med ett hal-tan-de al - fa - bet

*p* *mf*

13

av tju-go - åt - ta tvi-vel-ak-ti-ga bok-stäv-er

*p* *mf*

# 11.

## två ögon

♩ = 108

Piano introduction in 4/4 time, marked *ff*. The music features a complex, rhythmic accompaniment with many accidentals and slurs.

4

Här och öv-er-allt två ög-on på väg-gen å(och)

Vocal line starting at measure 4. The piano accompaniment is marked *mf*. The lyrics are: "Här och öv-er-allt två ög-on på väg-gen å(och)".

7

i mitt hjär ta in-ut - i nat-ten å(och) vin - den på

Vocal line starting at measure 7. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics are: "i mitt hjär ta in-ut - i nat-ten å(och) vin - den på".

*p*

8vb



12.  
med vilka moln?

$\text{♩} = 45$

*p*

*Ped.* *Ped.* *Ped.* *(sim.)*

7

Ja, Gud Så här ser Sy - ri-en ut Ja, just så

12

på vil-ket sätt kan vi då trös - ta dig och med vil-ka moln\_ ska du

*mf*

om gudarna var gudar

♩ = 50

*f*

*p*  
*slower arpeggio*

*f*

*p*  
*(normal arpeggio)*

*f*

*p*

10

Om gud - ar - na verk - lig - en var gu - dar

*slower arpeggio*

*p*

16

skul - le de ald - rig nö - ja sig med en

*f*

*p*

*slower arpeggio*

14.  
idag

♩ = 70

pp

p

4

I-

7

dag fri-gav de en fån-ge som ha-de av-tjän-at sitt

10

straff för nit-ton år se'n Vil-ken lum-pen-het

# 15. redogörelse

$\text{♩} = 54$

Fri - het-en Fri - het-en är ett hem-land men mitt hem-land

8

är en ex-il och jag är min eg - en mot

16

sats

24

*p*

# 16. naken

♩ = 70

7 *Meno mosso* *A tempo*

Jag göm-mer mig in-ut-i dik - ten och let-ar ef-ter mig

10

själv ut-an-för den men i -

## frihetens korta kjol

$\text{♩} = 60$

The piano introduction consists of three measures. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked as quarter note = 60.

4

Om ett, två, ti - o el-ler tju-go år kom-mer

Measures 4-6. The vocal line begins with a rest in measure 4, followed by the lyrics. The piano accompaniment continues with chords and a bass line. Dynamics include *mf* and *p*.

7

fri het - en att ta på sig sin kor ta kjol och ta e - mot mig

Measures 7-9. The vocal line continues with the lyrics. The piano accompaniment features more complex chordal textures and a steady bass line. Dynamics include *f*.

10

och ta e - mot mig

Measures 10-12. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord and a bass line. Dynamics include *f*.

18.  
rita i rymden

$\text{♩} = 60$

*p*

3

6

*mm*

3

10

*mm*

3

14

Kvin - na väl - sig - nad ska du va - ra

3

19.  
sista randen

♩ = 100

*ff*  
(senza pedale)

The first system of music features a piano accompaniment and a vocal line. The piano part begins with a forte (*ff*) dynamic and a 'senza pedale' instruction. The tempo is marked as quarter note = 100. The key signature has two flats, and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line starts with a half note followed by a quarter note, then a series of eighth notes.

2

The second system continues the piano accompaniment and vocal line. The piano part maintains the eighth-note pattern. The vocal line continues with eighth notes, showing a melodic contour that rises and then falls.

3

The third system continues the piano accompaniment and vocal line. The piano part maintains the eighth-note pattern. The vocal line continues with eighth notes, showing a melodic contour that rises and then falls.

4

Min kropp var fylld av sva - lor

*p*

The fourth system includes the vocal line with the lyrics 'Min kropp var fylld av sva - lor'. The piano accompaniment continues with the eighth-note pattern. The dynamic is marked as piano (*p*). The vocal line has a long note at the end of the phrase.

5

och lär - kor

The fifth system includes the vocal line with the lyrics 'och lär - kor'. The piano accompaniment continues with the eighth-note pattern. The vocal line has a long note at the end of the phrase.



# 20. en enda fågel

*p*  $\text{♩} = 66$

9

En en-da få-gel \_\_\_\_\_ räk-ker\_ för att him-len \_\_\_\_\_

16 *molto accel.* . . . . .

in - te ska stö - rta

*f*

21 . . . . . *long fermatas*

*p*  
(*m.d.*)

# 21. sanning

$\text{♩} = 120$

3

5

Ve - ten - skaps - män, prä - ter

7

his - to - ri - ker, fi - lo - so - fer

## 22. fyra cigaretter

*inhaling/exhaling as if smoking a cigarette*

$\text{♩} = 96$

Det finns fy - ra

6

ci-ga - ret - ter som jag skul - le vil - ja

10

rö-ka nu i ett svep föd - el-sen

23.  
redo för döden

$\text{♩} = 94$

*p* sempre

9

Re-do för död - en \_\_\_\_\_ gick jag in \_\_\_\_\_ in i fäng - el - set \_\_\_\_\_

*p*

19

Nu ef - ter al - la des - sa \_\_\_\_\_ jag vet in - te hur \_\_\_\_\_ mån - ga \_\_\_\_\_

*f*

24

år \_\_\_\_\_ pac - kar jag mi - na \_\_\_\_\_

*p* sempre

# 24. friheten

$\text{♩} = 70$

*mf*

*ped.*

7

Fåg-lar jag blun-dar och släp-per dom

*p*

12

fri - a Ga - sel-ler jag blun-dar och

*mf*

*p*

*ped.*

17

föl-jer dem till käl - lan slut-ting-ar jag blun-dar och

*mf*

*ped.*

The image shows a musical score for a piece titled '24. friheten'. It is in 4/4 time with a tempo of quarter note = 70. The key signature has four sharps (F#, C#, G#, D#). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include mezzo-forte (mf) and piano (p). Pedal markings (ped.) are present at the end of several phrases. The lyrics are in Swedish and describe a scene of birds and a hunt.