

# **EYES LIKE A FLAME OF FIRE**

**REVELATION 1:14**

**FOR RECORDER AND COMPUTER**

**STEFAN KLAVERDAL**

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*Then I turned to see the voice that spoke with me.  
And having turned I saw seven golden lampstands,  
and in the midst of the seven lampstands One like the Son of Man,  
clothed with a garment down to the feet and girded about the chest with a golden band.  
His head and hair were white like wool, as white as snow,  
and His eyes like a flame of fire;*

Book of Revelation 1:12-14, New King James Version

### **About the piece**

In this piece I sought to combine music about fire with a hymn originally composed on baptismal lyrics. The hymn is loosely connected to the last part of the piece, and is also reflected as a kind of cantus firmus within the "fire-music".

The theme of baptism is naturally also connected to the title, since fire is a common simile for the Holy Spirit.

The piece also relates to the quote from the Book of Revelation, and the use of the words to describe the Son of Man. In this particular setting we are introduced to the revelation of John as it came to him. The music is therefore a sort of image of that revelation, the sense of seeing the terrible but beautiful, it is a sort of rapture or an expanding ecstasy.

The piece was composed to Annie Lönngren in Malmö 2009  
First performed by Annie Lönngren in Malmö Rådhus may 7th 2009

Duration: approx. 5 min

### **Technical information**

This piece can be played with a computer and a preprogrammed Max/MSP-patch or with the electronics on a tape (i.e. any pre-recorded media such as CD, a file on a computer etc).

#### If performed with a computer one need

a computer (the patch is tested on Apple)

Max/MSP Runtime environment (included in the patch)

the patch

a soundcard with one in and two out

a microphone connected to the soundcard

a PA system with 2 channels (and possibly a monitor for the musician)

a midi pedal

The patch is preprogrammed to let the player perform by him or herself. The changes can be triggered from the computer also, of course.

The numbers in circles in the score indicates when to press the pedal (or the spacebar)

#### If performed with tape (or pre-recorded media) one need

a CD with the music

a microphone connected to a mixer

a reverb for the recorder only

a PA system with 2 channels (and possibly a monitor for the musician)

If performed you need to turn on the reverb only at the very end, i.e. at bar 84. The reverb should be set for very long reverberation and preferably also a slight delay.

# eyes like a flame of fire

Revelation 1:14  
for recorder and computer

Stefan Klaverdal

Dancing, like a flame of fire (♩ = 110)

Soprano Recorder

Computer

(percussive)

Rec.

*mf cresc. poco a poco*

C.

(ambient sound)

(bass)

Rec.

C.

Rec.

C.

Rec.



C.


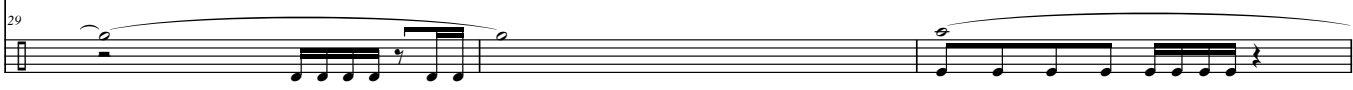
(high pitched melodic)


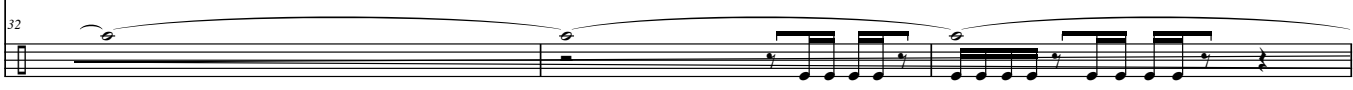
Rec.


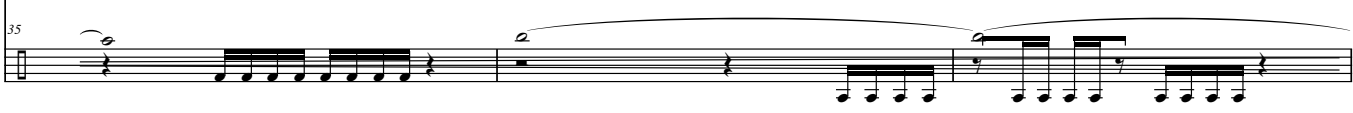
C.



(bass)



25  
Rec.   
C. 

29  
Rec.   
C. 


32  
Rec.   
C. 


35  
Rec.   
C. 

38  
Rec.   
C. 

41  
Rec.   
C. 

44

Rec. 


C. 

47

Rec. 

C. 

50

Rec. 

C. 

54

Rec. 


C. 


57

Rec. 

C. 

61

Rec. 


C. 


65

Rec. 


C. 


68

Rec. 

C. 


72


Rec. 

C. 

8<sup>va</sup>  
Transpose recorder (with harmonizer)


76


Rec. 

C. 

(8<sup>va</sup>)


80


Rec. 

C. 

(8<sup>va</sup>)

84

Rec. 

C. 

Freely, no strict pulse

*tr*

*p*

computer plays ambient F major in approx. 2 min.

input 1.0 to alldelay  
lower tape to 0.8

90

Rec.

C.

96

Rec.

C.

102

Rec.

C.

108

Rec.

C.

feel free to end with or separate from the tape