



The image shows a musical score for the piece "Vattenpussar". It consists of four staves of music in E-flat major (three flats).  
 - Staff 1 (measures 29-32): Features a melodic line with triplets and slurs. Chords Eb, Db7, Fmin, and Eb are indicated. A box labeled 'C' contains the instruction "no drum beat from here".  
 - Staff 2 (measures 33-36): Labeled "el. guit.". It continues the melodic line with slurs and triplets. Chords Db, Eb, Db, and Eb are indicated.  
 - Staff 3 (measures 37-40): Labeled "el. guit.". It includes techniques like "slide over the frets" and "ord.". Chords Db, Eb, Db, and Eb are indicated. A "dim." (diminuendo) marking is present below the staff.  
 - Staff 4 (measures 41-44): Features a melodic line with slurs. Chords Db7, Eb, Db7, and Fmin are indicated. A "pppp" (pianissimo) marking is present below the staff.

Vattenpussar (poodles, pools of water) was a recorded improvisation by Ragnarök for their first album 1976. It was recorded in one take in the studio with additional soprano saxophone solos added immediately afterwards.

Original instrumentation: soprano saxophone, electric guitar, acoustic guitar, Fender Rhodes piano, electric bass guitar, drums.

Peder started to play something on the piano that I still find is a remarkable introduction. It's the timing of the first phrases that makes it quite amazing. This very day I had changed electric guitar to a second hand Fender Mustang. I had never played on it before. I started a dialogue with Peder in short phrases. Peter picked up his acoustic guitar. Staffan and Lars-Peter knew exactly when to start the beat. And there it is... It's flow recorded...

About the saxophone solo in the middle section: Probably I did the first version while we were all playing. Then I recorded two additional versions afterwards. We wanted to select one of the solos. But as we compared them we thought they sounded interesting together. I think it was Anders Lind - the legendary producer - that finally said "let's have them all!"

Personally I was very proud of "Vattenpussar". First of all our ability to improvise together right there in the studio. Nothing was planned. It's immediate communication through music. And second I was proud of my own solos. They were free from mannerism. And no technical show off. They were simply expressing sincere emotions through melodic ideas.

But later I was never pleased with live performances of Vattenpussar. Ragnarök stopped to play this one 1977 when I left the group. But we got together again and made one open air summer evening concert in 2003. That's why I transcribed my own guitar solos. I decided to use all the phrases from the original improvisation instead of inventing new ones. I did the saxophone solo on a flute and the transcription of this is probably a mixture of the different voices. On the flute I performed most of it an octave higher.

I'm pretty sure that I came up with the name "Vattenpussar". It refers to walks and to childhood.

Henrik Strindberg, 2003