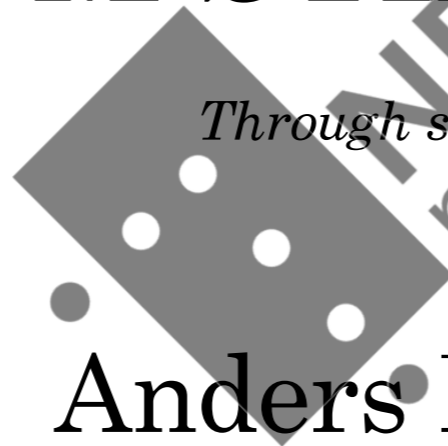


GJENNOM STILLHET OG STØV

Through silence and dust

Anders Hannevold
(2025-2026)



MB
noter

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Thanks to **asamisimasa & Ny Musikk's Komponistgruppe**
for commissioning the piece

The work is funded in full by **Det Norske Komponistfond & Kulturrådet**

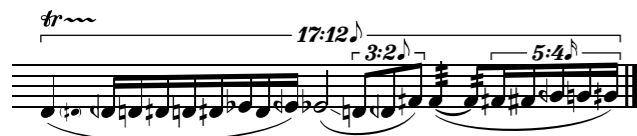
A special mention to **Bergen Kommunes Arbeidsstipend** for supporting my artistic activities in general through 2025

Performance notes

General notation instructions



Fanned beams are not locked in a specific number of repetitions. Prioritize the gestural quality.



For complex tuplets, a rubato approach is encouraged



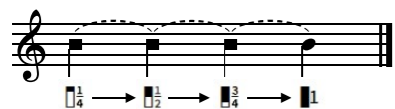
Silent presses are sometimes required (guitar, piano). These are marked with a *cresc. dal niente*-hairpin.



Pizzicato/plucked strings are marked with a + symbol (cello, piano). Bartok pizz. (cello) is marked as usual.

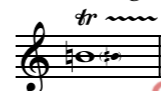
Clarinet

Bb-clarinet



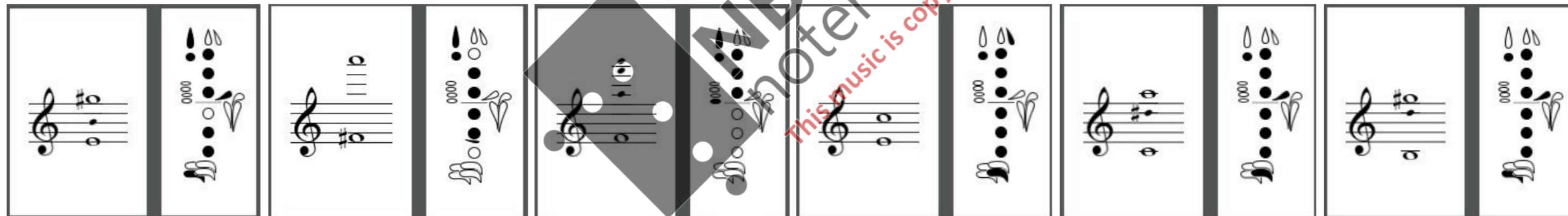
The blend between air and pitch is indicated on a scale from 1/4 to 1, where 1/4 indicates a sound with almost no pitch and a lot of air sounding and 1 indicates a clear tone. These also change gradually between them (indicated with arrows). Notes that have a higher amount of air than regular are indicated with square noteheads.

bisbigliando



Bisbigliandi are commonly used in this piece as one-note trills, but is occasionally (gradually) expanded into larger intervals. Although bisbigliandi are notated with as quarter-sharp trills for convenience of notation, tighter intervals are welcome.

Multiphonics are gathered from Gregory Oakes index; <https://gregoryoakes.com/multiphonics/index.php>. The piece employs the following



Bass clarinet

Staffs

The bass clarinet is notated on two staves, split between the mouth and the fingerings

Slap tongue

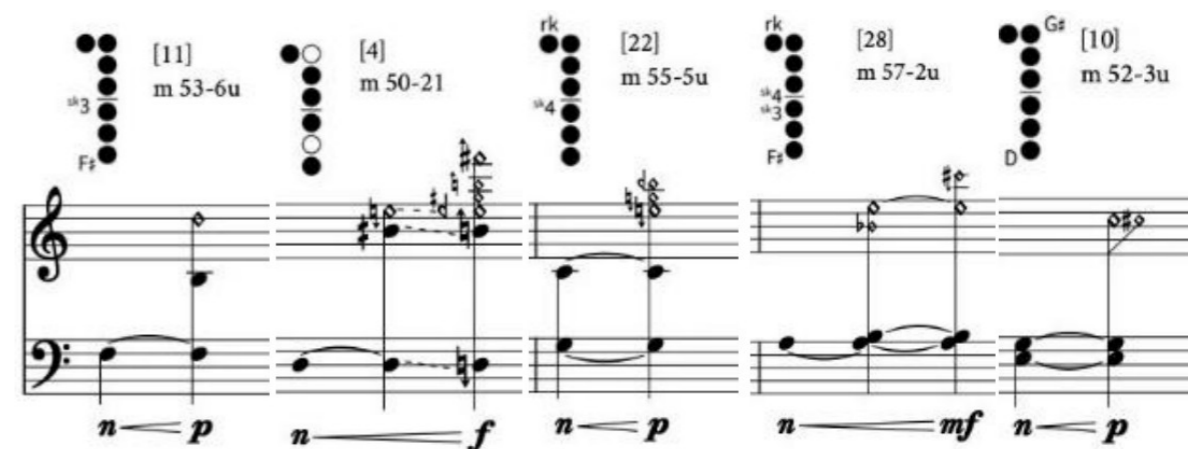
Slap tongue is indicated by a + symbol in the mouth staff

Key clicks

When the fingerings are changing without any indication of the use of air in the mouth staff, this should be regarded as accented key clicks. The key clicks are initially in a dialogue with the piano nail gliss. (footnote 5). When having key click trills, the ornament note may be whatever that lies well in the hands.

Multiphonics

Bass clarinet multiphonics are gathered from explore-ensemble.com's index; <https://explore-ensemble.com/bass-clarinet-multiphonics>. The piece employs the following



Guitar

Tuning

The guitar should be restrung with 6 high E strings, and all tuned to that E.

Bottleneck slide

A bottleneck slide is used throughout the piece. A central element of the guitar part is working with gradually changing the angle of the bottleneck to break the unisons into expanding/contracting microtonal clusters. These are marked with how many degrees it is to be tilted. With the exception of 0°, these angles are approximate. Passages with strung strings are to be played with the exact pitch notated. Otherwise, the pitch shown is an approximation unless the footnotes specifies something else.

Staffs

The guitar part is notated on two staffs.

The *bottleneck-staff* for pitch material as well as a *TAB-staff* that shows which strings to strung. Strings are to resonate, unless specified otherwise in the *TAB-staff*.

Vibrato

The amplitude of the wave-lines correspond with the speed of the vibrato.

Grand piano

Artificial resonance

Major parts of the piano part focus on concealed attacks. The pressings of keys in the right hand should be loud enough to be heard in the ensemble, but soft enough to not hear the attack.

Nail glissandi

Using nails with force for glissando on the keys, without pressing them down. In a reminiscent fashion as Helmut Lachenmann's "Guero". Specified ranges of nail gliss. is approximate. Playing on top of the keys are notated with triangle up-noteheads. Playing in front of the keys are notated with triangle down-noteheads. Fingerings are given with numbers. 2-5 means to use all fingers marked.

Don't turn your palm facing upwards while doing nail gliss..

Gadgets:

Bottleneck slide: Using the bottleneck along the strings is an extension of the sound of the nail gliss. and a correspondent to the guitar bottleneck gliss.. Range is approximate, and the strings used for bottleneck gliss. is defined in text as single / double wound strings (lower register) or plain wire strings (higher register). Marked with diamond noteheads. A professional guitar bottleneck slide is recommended

Waldteufel: Small percussion instrument. Amplified through the piano resonance board

Violoncello

Staffs

The music is in large parts split into 2 staffs. This could either be for; 1.) bowing and fingering, when their rhythmic structures don't overlap. 2.) when elements are almost in unison and would be clogged on one system. 3.) Separating a bottleneck staff (lower) and a pizzicato staff (upper). Here a symbol indicate pizz. On the opposite (ponticello) side of the bottleneck.

Bottleneck slide

A bottleneck slide replaces the bow from bar 106 onwards. Played with a vertical "bowing".

Bow on bridge

Bow on bridge market with " ".

Overpressure

The overpressure used for this piece should appear as singular "grains". Try to avoid a "jarring" quality.

Percussion

Mallets

Soft bass drum mallet (abbreviated S.M.)

2x hexbug nano

Waldteufel

2 x Double bass bow

3 x superbball mallets of different sizes (abbreviated S.B. 1-3)

Drums

Bass drum

The bass drum is used with a regular soft mallet, with the superbball mallets, the hexbug nano and with the Waldteufel. When using the superbball mallets, the strokes should be a single continuous stroke of the notated duration. With the Waldteufel, connect the open space to the skin of the drum, to make the Waldteufel resonate through the bass drum.

Snare drum

The snare drum is used with superbballs, as well as with the hexbug nano and the waldtaufel. The waldtaufel is used in a similar fashion as with the bass drum.

Vibraphone

Played with the double bass bow.

Small china (or other) cymbal with uneven ridge

Played with superbball mallets, as well as with the double bass bow. Occasionally also played with two double bass bows simultaneously

In preparation for the piece, find and mark 3 stable spots for different "multiphonics" (points with multiple simultaneously ringing pitches when bowed), that are available in a soft dynamic. These are marked as M1-3 in the score, with M1 representing the multiphonic with the lowest fundamental and M3 representing the multiphonic with the highest fundamental. I recommend this resource in the exploration.

<https://www.luigimarino.net/words/writing-for-bowed-cymbals.html>

Note that these multiphonics should never overpower the rest of the ensemble.

Artistic note from the composer

Gjennom stillhet og støv (Through silence and dust) is a work that deals with dust as its main source as artistic material, both musically and conceptually. Dust is something that accumulates over time, seemingly from nothing. It is texturally intricate, but with a toned down presence. In this piece this is made apparent through a lot of intricate but silent sounds in the various instruments, covering the tonal musical material of the piece.

As dust is a fabric that I perceive deeply connected with time, it also has a historical aspect. Thus, hidden beneath the intricate "dust" of the instruments is a historical piece from the *trecento*-period by Antonio "Zacara" da Teramo; *Un fior gentil*. Despite being covered by "dust" and being broken down through microtonal ornaments, excerpts of *Un fior gentil* serves as a tonal base for this piece (as far as medieval/renaissance music can be considered tonal), as well as informing the piece through multiple compositional methods reinvented through a modern musical approach.

Inspired by the notion of time, the fading of resonances also serves as an inspiration for *Gjennom stillhet og støv*. Throughout major parts of the piece, forceful attacks in various instruments conceals softer attacks in other instruments. As the resonance of the attacks various instruments fade at their own pace towards silence and nothingness, different layers of the harmonies and textures surfaces to the foreground of the music. Thus, when seeing a dynamic in the score you also need to consider how this balances towards the ensemble as a whole. At no point should a sustained sound drown out the rest of the intricacies in the other instruments.

While it is a tricky piece, especially the clarinet and cello part, I hope you enjoy it. For any questions, don't hesitate to reach out to me.

TRANSPOSING SCORE

♩ = 48

Clarinet in Bb

A like fluctuating radio noise
bisbigliando
tr *pp* *fit.*

Guitar

Bottleneck

(1) 0° → 5° 0° → 10° 30° → 0° 0° → 15° 0° → 5° 30° → 0°

Strings

mp *ff* *mp* *mf* *ff*

Piano

Artificial resonance -faint and distant (2)
pp sempre

Violoncello

as light through dusty air
sul pont. sul pont. sul pont.

pp *p* *pp* *p* *pp* *p* *fz* *fz*

Bass Drum

S.M.

gradual accelerando

Hexbug nano (3)

pp *ppp* *pp*

Snare Drum

S.B. 1 *mf* *pp*

S.B. 2 *mf* *pp*

(1) The 0° angle is exact, but other angles are an approximation.

(2) Top note(s) should always be concealed by the left hand, and be just audible enough to be heard through the rest of the ensemble. Bottom note(s) should be just strong enough to conceal the attack of the top note.

(3) Make the transition to hexbug nano as smooth as possible.

Bass-clarinet

13

Cl. in Bb

bisbigliando *fr*

ft.

bisbigliando *fr*

0° → 15° → 0° 30° → 0° 0° → 20°

Bottlen.

Str.

mf *ff* *mf*

Pno

ffz *ffz* *ffz*

Vc.

fz *fz* *fz*

B. Dr.

hexbug nano

Sn. Dr.

S.B. 1 S.B. 3 S.B. 2

mf *pp* *mf* *pp* *mf* *pp*

mf *mf* *mf* *mf* *mf* *mf*

gradual accelerando

3:2

19

B slap-tongue

Mouth

Fing.

fz key clicks *tr* *f*" (5)

As EQ-filtering white noise
"p" (5)
poco vib.

Bottlen.

Str.

Dampen strings (4)

vib. gliss.

Pno

nail gliss. on white keys (5)

8va *gliss.* *simile* *8va*

8ba *ffz* *Red.* *8ba* *ffz* *Red.* *f*" *Red.*

Vc.

arco

as rewinding time *pp*

sul pont.

p *pp* *p* *pp*

B. Dr.

hexb. nano

Sn. Dr.

Hexbug nano (3)

S.B. 1

Ch. Cym.

pp *ppp* *pp*

S.B. 2

hexb. nano

M1 (6)
arco

pp

(3) Make the transition to hexbug nano as smooth as possible. When emerging from a piano attack, never be late.

(4) Place your fingers on the bridge to make just the "backside" of the strings ring. For the material where the strings are not strung, pitches are approximate (until bar 114).

(5) Balance the dynamics between the key clicks (bass clarinet), bottleneck gliss (guitar), and nail gliss. (piano). The clarinet and piano is in a play, where they transition from one to the other.

(6) Multiphonic. Reach for a complex and mellow multiphonic easily available, preferably with a low fundamental. No matter what, make sure you don't drown out the rest of the ensemble with multiphonics. See legend for more.

24

Bass Cl. Mouth

Fing.

Bottlen.

Str.

Pno

Vc.

B. Dr.

Sn. Dr.

Ch. Cym.

Open strings (5)

gliss.

tr

fz

ffz

pp

p

8va

8ba

Red.

1-5

15ma

1-5

2

1

2

sul pont.

hexb. nano

S.B. 3

S.B. 1

M2 arco

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Emergence from Bartok pizz. (9)

Cl. in Bb
bisbigliando
mf → pp
portamento (10)
0° → 15° → 0° → 30° → 15° → 30° → 0°

Bottlen.
Str.
mp

Pno
Nail gliss - white keys
Black keys
f possible
ffz pedal stomp
pedal stomp
fz

Vc.
arco - overpressure (7)
ffz p ffz p ffz p ffz
Gradually more grains and activity in overpressure, but just ever so slightly

Sn. Dr.
Snare Drum
Bass Drum
Waldteufel (11)
pp

(7) Scarce, grainy. Like the crackling of a dying campfire or the pops of an old gramophone.

(9) The clarinet should emerge from the Bartok pizz. of the cello, concealing the attack. Make sure the Bartok pizz. still has clear pitches.

(10) Gliss. at very last moment. Emphasize the melody to the foreground.

(11) Mimic the "grains" of the violoncello overpressure. Keep it scarce, and not timed with the beats.

63

Cl. in Bb

bisbigliando *tr*

bisbigliando

bisbigliando *tr*

bisbigliando *tr*

fit.

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

Bottlen.

poco vib.

0° → 30° → 0°

Str.

5:4

fz

Pno

White keys

Black keys

White keys

pppp

ffz pedal stomp *ffz* pedal stomp *ffz* pedal stomp *ffz*

Vc.

overpressure

ffz *p* *ffz* *p* *ffz* *ffz* *p* *ffz* *ffz* *p*

B. Dr.

ppp

F

Cl. in Bb

Mumbling, destabilized (12)

poco vib.

5:4

ft.

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

Bottlen.

poco vib.

gliiss.

p *mp* *p* *pp*

Dampen strings

Str.

Waldteufel on piano resonance board (13)

Pno

pp

pp

ethereal

circular bow. nat. → ord. nat. → flaut. tasto → flaut. nat. → sul pont. → ord.

Bow

mp *fff* *pp* *ppp* *pp* *fz* *pp*

Violoncello

Str.

tr *tr* *tr*

tr *tr* *tr*

Mumbly, destabilized (12)

4:3

4:3

4:3

4:3

(b) (♯) (b)

B. Dr.

S.M.

mp arco

Vib.

pp *ppp*

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(12) The rapid quarter tone passages can be tricky. As an aid for the expression, the natural pitches are the most fundamental for the overall harmony while the rest serve as an ornamentation. Preserve the ethereal, destabilized, furrishing, and mumbly qualities of these spelled out passages.

(13) Echo the "grains" from the previous passage of the bass drum. Keep it scarce, and not timed with the beats.

73

Cl. in Bb

ppp *p* *mf* *mp*

poco vib₁

3:2

Bottlen.

f *pp* *p* *f*

Str.

Pno

(*Ad.*)

Bow

Batt. legno

mf *f* *pp* *fz* *pp* *fz* *pp* *p*

sul pont. nat.

sul tasto

Str.

gliss. *gliss.*

I

B. Dr.

hexbug nano

mp

Vib.

mp.

77 *poco vib.* *embouchure gliss. bisp.* *bisbigliando*
tr *p* *mf* *mp* *pp*

Guitar
 Bottlen. *Open strings*
 Str.

Recommended strings
8ba.
 Bottleneck on single wound strings
poco vib. *gradually to slightly wider vib.* *gliss.*
ppp *p* *pp*

Bow *sul pont.* *ord. flaut.*
pp *p* *pp* *p* *pp* *p* *mp* *p* *mp*

Violoncello
 Str. *tr* *II* *21:16* *III* *gliss.* *gliss.*
p

B. Dr. *hexbug nano*

Vib. *arco*

Ch. Cym. *M3 arco* *pp*

86 **G** $\text{♩} = 80$ *accelerando*.....

Cl. in Bb

Bottlen. *Dampen strings*

Str.

Pno

Recommended strings

Bottleneck on plain wire strings

Bow

Violoncello

Str.

B. Dr.

Vib.

Ch. Cym.

tr *p* *mp* *fz* *pp*

f *ff* *mf* *p*

mf *pp* *fz* *p* *mf* *f* *pp*

tr *gliss.* *molto vib.* *senza vib.* *II* *5:3* *gliss.* *gliss.* *gliss.* *gliss.*

gliss. *gliss.* *gliss.* *gliss.*

arco *pp*

M1 arco *p*

9:8 *5:4* *3:2*

circular bow.
tasto

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Cl. in Bb

90

p

3:2

5:4

9:8

ft.

pp

mp

fz pp

Bottlen.

Str.

Pno

ff

p

ff

mf

nat. ord.

f

pp

mf

mp

f

pp

III

IV

II

III

Vib.

Ch. Cym.

M2 arco

p

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101

Cl. in Bb

Bass-clarinet

mf *pp*

fr

H

melodic (foreground)

Guitar

Bottlen.

Str.

mp

Pno

gliss.

(Ped.)

Bow

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

ord. *sul pont.*

Violoncello

Str.

fr *gliss.*

Vib.

China Cymbal

M1+2

double bowing

pp

106

Bass Cl. 1

Mouth

Fing.

key clicks *fr* *ff*

Guitar

Bottlen.

Str.

Open strings

Pno

Pluck strings
Rusty

pp
led.

Vc.

Bottleneck sul III, IV (15)

ff

pizz.

p

I (16)

I

II

III

gliss.

gliss.

gliss.

gliss.

Ch. Cym.

(15) From here on to the end of the piece, the higher system will be pizz. and the lower system will be played with "vertical bowing" of a bottleneck slide. Position of the bottleneck on the strings is an approximation, but generally is played on the lower part of the string over the body of the instrument for better resonance. Pizz. on the II, III and IV-strings alternates between both sides of the bottleneck slide (opposite side marked with a "flower" symbol), but which pizzicati are played which side are merely suggestions and to be chosen ad lib. out of convenience for the player.

(16) Elevate the melody on the A string. The rest of the pizz. are to be played as open strings.

III ♩ = 80

Bass Cl. 1

Mouth

Fing. key clicks *tr* *ff*

Guitar

Bottlen. *melodic*

Str. *mp*

Pno

Nail gliss on white keys

1 2 1-3 1-4 1-5 3 (17) 2-5 5:4 2-5 1-5

Vc.

8va I I I *fz* pedal stomp I I I *ffz* pedal stomp I

III IV *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vib. *pp*

Vibraphone arco

Snare Drum Waldteufel (18)

(17) Note, thumbs not over, but on the side of the keys.

(18) An echo of previous grainy textures. Used scarcely and not timed with the beats.

114

Mouth

Fing.

key clicks

tr

ff

ppp

ppp

melodic (background)

Bottlen.

Str.

Dampen strings (19)

Pluck strings

pp

ff pedal stomp

pp

I (16)

I

II

III

III

IV

5:4

3:2

gliss.

Vibraphone

arco

ppp

(16) Elevate the melody on the A string. The rest of the pizz. are to be played as open strings.

(19) Even with material not strung, mind the melodic material and be accurate with the pitches from here on.

118

Bass Cl. Mouth

Fing.

key clicks *tr* *ff*

melodic (foreground)

Guitar Bottlen.

Str. *mp* Gradually slower arpeggio, rubato Open strings

Pno

Nail gliss. on black keys

White keys

fz pedal stomp *ffz* pedal stomp

Vc.

Vib.

Detailed description of the musical score: The score is for a piece titled 'Gjennom stillhet og støv' (Through stillness and dust), page 28. It features five staves: Bass Clarinet (Mouth and Fing.), Guitar (Bottleneck and Strings), Piano (Right and Left Hand), Violin, and Vibraphone. The Bass Clarinet part has a long note in the mouth and a series of key clicks in the fingers, marked *tr* and *ff*. The Guitar part features a 'gradually slower arpeggio, rubato' in the strings, starting at *mp*, and 'open strings' later. The Piano part includes 'nail gliss. on black keys' and 'white keys' with various rhythmic patterns (1-5, 5:4, 3:4, 5:4) and 'pedal stomp' markings (*fz* and *ffz*). The Violin part has glissandos and specific fingering (II, III, IV). The Vibraphone part consists of long, sustained notes.

121

Bass Cl. 1

Mouth

Fing.

Guitar

Bottlen.

Str.

Pno

Vc.

Vib.

p possible

Dampen strings

simile

simile

Pluck strings

8va

pp

ffz pedal stomp

fz pedal stomp

pp

pp

Snare Drum
Waldteufel (18)
Morendo

(18) An echo of previous grainy textures. Used scarcely and not timed with the beats.

125

Bass Cl. Mouth

Fing.

Bottlen.

Str.

Pno

Vc.

Sn. Dr.

mp

melodic

Even slower arpeggio, irregular

gloss.

I II III IV

5:4

3:2

129

Bass Cl. Mouth

Fing.

key clicks

tr

mp

pp

Guitar Bottlen.

Str.

Pno

Nail gliss on white keys

Red.

simile

Vc.

II III I II III IV

4:3

As calm breath

III IV

3:4

gliss.

Sn. Dr.

