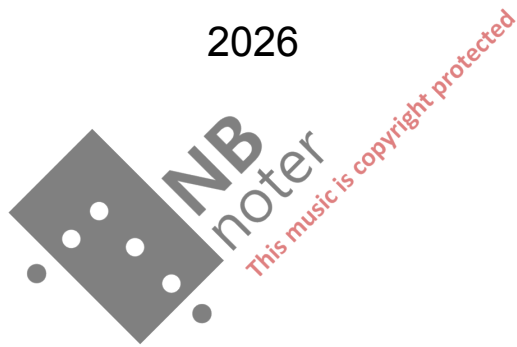


Agnes Ida Pettersen

Stories

for Hardanger Fiddle solo and Chamber Orchestra

2026



Title and movements:

Stories

I Betwixt

II River

III Air

IV Run

V Rest

Parts

Flute

Oboe

Clarinet (A)

Hardanger fiddle, transposed (soloist)

Violin I

Violin II

Viola

Cello

Double bass

extra: Hardanger fiddle suono reale

Total durata ca. 19 minutes.

Commissioned by Ragnhild Hemsing,

Composed 2025-2026

for Ragnhild Hemsing and Württemberg Chamber Orchestra Heilbronn

Supported by The Norwegian Composers' fund.

String orchestra size 6/5/4/3/2



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Remarks on the score and parts:

Hardanger fiddle

The fiddle is tuned from bottom to top: H-E-H-Fiss
Substrings are tuned from top to bottom H-G#-F#-E-C#.

The part is written in scordatura transposition so that grip placements match those of a standard violin.

The score is transposed.

“Hardanger Fiddle suono reale” - part is included in the set.

Symbol use:

Most effects are explained in the score/parts, a few comments on special notations:

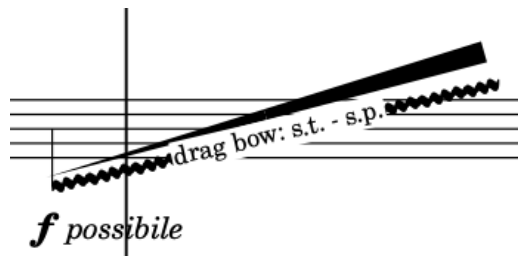
crush tone wedge placed above the staf:



note: it may be a quiet crush (very slow bow). Follow dynamics.
In some instances, the wedge is grey rather than black to indicate lower pressure/softer sound and more individual freedom.

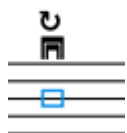


— return to normal position/technique symbol.



Vertical drag bow with pressure to create rattling sound, almost no horizontal movement.

The more clear and crisp sound, the better. Is a “soft” sound, not very loud.



Rotate bow on string (cello, double bass)

Heavy pressure rotating on the point where the bow and string meets, at frog.
even use both hands to pressure bow if you wish.

Create a granulated creaking. Its naturally not loud.

Stories

Agnes Ida Pettersen

1. Betwixt

Andante rhapsodico $\text{♩} = 68$

Flute
Oboe
Clarinet in A
Hardanger Fiddle transposed, scordatura
Violin I
Violin II
Viola
Violoncello
Double Bass

Fl.
Ob.
Cl. in A
H. Fid. transp.
Vln I
Vln II
Vla
Vc.
D. B.

20

23

Fl. *mf*

Ob. *mf*

Cl. in A *mp*

H. Fid. transp. *mp* pizz. arco

Vln I *mf* unis. *mp* div. a 2 *mp*

Vln II *mf* *mp* div. a 2 *mp*

Vla *mf* *mp*

Vc. *mf* pizz. arco *mp* *mp*

D. B. *mf* pizz. *mp* *mp*

26

Fl. *mp*

Ob. *mp* *p*

Cl. in A *mp*

H. Fid. transp. *tr*

Vln I *p* unis. *p*

Vln II *p* unis. *p*

Vla *mp* *p* unis. *p*

Vc. *p* *p* unis. *p*

D. B. *p*

33

Fl. *p*

Ob.

Cl. in A *p*

H. Fid. transp. *p* pizz. arco *tr*

Vln I pizz.

Vln II pizz. arco pizz.

Vla pizz.

Vc. pizz. 1. solo arco

D. B.



16

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

III
IV

gliss.

gliss.

marcato

cresc.

20

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

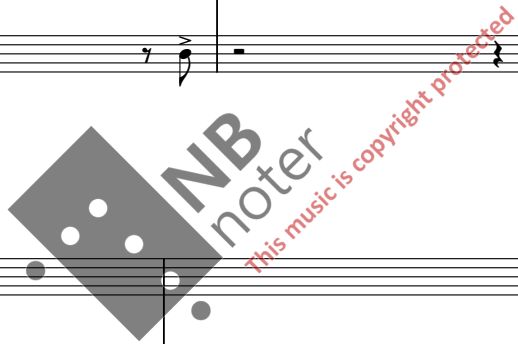
cresc.

cresc.

cresc.

cresc.

cresc.



23

27

Fl. *mp*

Ob. *mp*

Cl. in A

H. Fid. transp. *pp* pizz. arco *mp*

Vln I 1. solo *pp sub.* gli altri *n pp* tutti *mp*

Vln II *n pp* *mp*

Vla *n pp* *mp*

Vc. *pp sub.* div. a 3

D.B. *n pp*

Fl.

Ob.

Cl. in A *mp*

H. Fid. transp. pizz. arco pizz. arco

Vln I

Vln II

Vla *mp sempre*

Vc. unis. pizz. *mp*

D.B. pizz. *mp*



45 48

Fl. *mp* *mf*

Ob. *mp* *cresc.* *mf*

Cl. in A *mf*

H. Fid. transp. *mp* *cresc.* *mf*

Vln I *cresc.* *mf*

Vln II *cresc.* *mf*

Vla. *cresc.* *mf*

Vc. *mp* *cresc.* *mf*

D. B. *mp* *cresc.* *mf*

50

Fl.

Ob.

Cl. in A *mf*

H. Fid. transp. *6* *gliss.* *5*

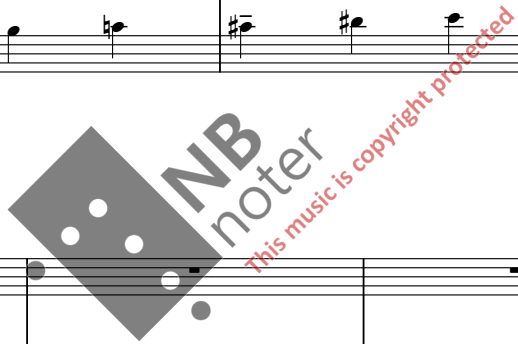
Vln I *pizz.*

Vln II *pizz.*

Vla.

Vc.

D. B.



56 60 slap-tongue

Fl. *mp*

Ob. *pp*

Cl. in A *n* *p*

H. Fid. transp. *p sub.*

Vln I arco *gva* gliss. *p sub.* *pp*

Vln II *p sub.*

Vla drag bow: s.t. - s.p. *mp* *p*

Vc. pizz. *p sub.*

D.B. pizz. *p sub.*

63 slap-tongue

Fl. *mp*

Ob. *p*

Cl. in A *mp*

H. Fid. transp.

Vln I *mp* gliss.

Vln II pizz. *mp*

Vla *mp*

Vc. arco *mp*

D.B. *mp*



68

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

mf

gliss.

arco III IV

hollow unstable timbre gliss., individual pressure/ord/harm/noise fluctuation, slow bow

sim.

3

75

80

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

mf

gliss.

div.

unis.

flz.

81

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

cresc.

5

6

ritoss.

86

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

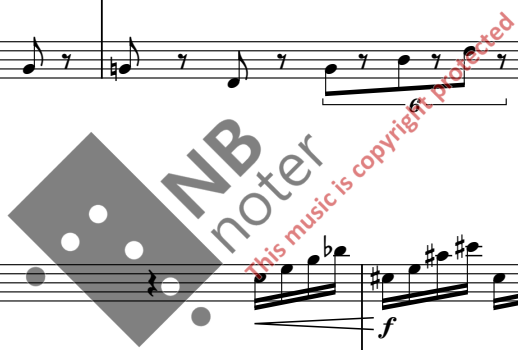
Vc.

D. B.

f

6

6



99 *flz.* *flz.* 103

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

mp

1. solo pizz. *mp*

107

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

pp

1. solo *pp*

gli altri *pp*

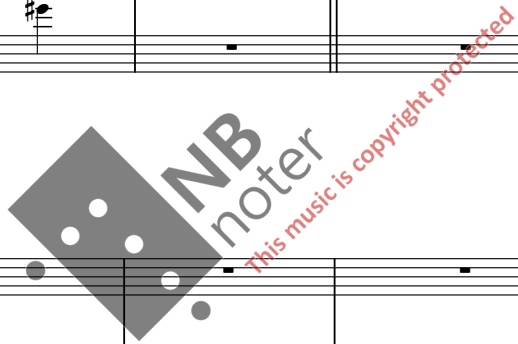
gli altri *pp*

pp

div. a 3

pp

pp



115

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

gliss. *pizz.* *arco* *gliss.* *pizz.*

n *pp* *pp* *pp* *pp* *p*

gli altri sopra



3. Air

Allegretto, lightly floating $\text{♩} = 88$

Flute *p*

Oboe *p*

Clarinet in A *p*

Hardanger Fiddle transposed, scordatura *p*

Violin I

Violin II

Viola

Violoncello

Double Bass

12

Fl. *mp sub.*

Ob. *f*

Cl. in A *f*

H. Fid. transp. *f*

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

D. B. *mp*

21

Fl. *mp* *p* *pp*

Ob. *p* *pp*

Cl. in A *mp* *p* *pp*

H. Fid. transp. *p* *p* *pp* *p*

Vln I *p* *p* *p*

Vln II *p* *p* *p*

Vla. *p* *p*

Vc. *p* *p*

D. B. *p* *p*

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

div. a 3 *div. a 2*

div.

6 *3*

27

30

Fl.

Ob.

Cl. in A

H. Fid. transp. *p*

Vln I *unis.* *p* *div. a 2* *div. a 4* *p*

Vln II *unis.* *p* *div. a 2* *div. a 3* *div. a 4* *p*

Vla. *p* *p*

Vc. *gliss.* *gliss.* *pizz.* *p*

D. B. *gliss.* *gliss.* *pizz.* *p*

34

38

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

mp

gliss.

div. a 2

div. a 3

div. a 4

unis.

mp

mp

mp

mp

40

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

mp

p

p

p

gliss.

div. a 2

div. a 4

div. a 2

3

46

48

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

gliss.

pizz.

f possibile

pp

con sord.

Pizzicato alla chitarra
1. solo

pp

1. solo
pizz.

pp

1. solo
pizz.

pp

54

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

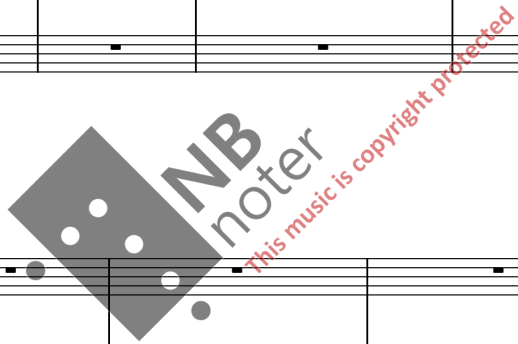
f possibile

pizz.

tutti
arco

pp

unis.



64

Fl. *mp*

Ob. *mp*

Cl. in A *mp*

H. Fid. transp. arco *p*

Vln I senza sord. *p* div. a 2 *mp* unis. *mp*

Vln II senza sord. *p* div. a 2 *mp staccato*

Vla tutti arco *p* div. a 2 (top note) unis. *mp staccato*
(bottom note non trill)

Vc. pizz. *p* arco *mp*

D. B. tutti pizz. *p* pizz. *mp*

70

Fl. *più mp*

Ob. *più mp*

Cl. in A *più mp*

H. Fid. transp. *più mp*

Vln I *più mp*

Vln II unis. *più mp*

Vla *più mp*

Vc. *più mp*

D. B. *più mp*

74 75

Fl. *mf*

Ob. *mf*

Cl. in A *mf*

H. Fid. transp. *mf*

Vln I *mf* div. a 2

Vln II *mf* div. a 2

Vla *mf*

Vc. *mf*

D.B. *mf*

77

Fl. *più mf*

Ob. *più mf* marcato

Cl. in A *più mf* marcato

H. Fid. transp. *più mf*

Vln I *più mf* marcato unis.

Vln II *più mf* marcato unis.

Vla *più mf* marcato unis.

Vc. *più mf* arco gliss.

D.B. *più mf* arco gliss.

Musical score for measures 82-94. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Horn in F (H. Fid. transp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Vc.), and Double Bass (D.B.). The music features various dynamics such as *f* and *gliss.*, and includes performance instructions like *div. a 2* and *div. a 3*.

Musical score for measures 88-95. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Horn in F (H. Fid. transp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Vc.), and Double Bass (D.B.). The music features dynamics such as *f* and *più f*, and includes performance instructions like *gliss.*, *unis.*, and *Pizzicato alla chitarra*. A box containing the number 95 is present above the Flute staff.

101

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

1. solo arco

p

112

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

stem up > IV

pizz. under strings

div. a 2

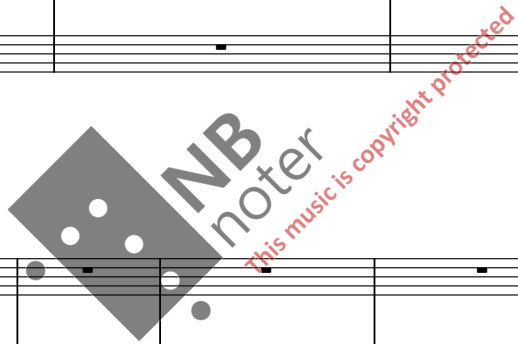
pp

pp

pp

Musical score for measures 120-126. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Horn in F (H. Fid. transp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The woodwinds play melodic lines with slurs and accents. The strings play a rhythmic accompaniment of sixteenth notes. Dynamic markings include *p*, *pp*, and *pp* with a hairpin. Performance instructions include *arco* and *unis.*

Musical score for measures 127-133. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Horn in F (H. Fid. transp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The woodwinds are mostly silent. The strings play sustained notes with dynamic markings of *pp* and *n*. Performance instructions include *tr*, *pp*, and *n*.



4. Run

Allegro scherzando ♩ = 104

Flute *slap-tongue* *f*

Oboe *f*

Clarinet in A *slap-tongue* *f*

Hardanger Fiddle transposed, scordatura *f*

Violin I *f* *f possibile* *drag bow: s.t. - s.p.*

Violin II *f* *f possibile* *drag bow: s.t. - s.p.*

Viola *f* *f possibile* *drag bow: s.t. - s.p.*

Violoncello *f* *arco*

Double Bass *f* *arco*

Fl. *f*

Ob. *f*

Cl. in A *f* *gliss.*

H. Fid. transp.

Vln I *f possibile* *drag bow: s.t. - s.p.* *pizz.* *arco* *f possibile*

Vln II *arco* *pizz.* *arco* *drag bow: s.t. - s.p.* *f possibile*

Vla *arco* *pizz.* *arco*

Vc. *arco* *pizz.* *arco*

D. B. *arco* *pizz.* *arco*



15

Fl. *mf*

Ob. *mf*

Cl. in A *mf*

H. Fid. transp. *mf*

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

D. B. *mf*

22

25

Fl. *mp*

Ob. *mp*

Cl. in A *mp*

H. Fid. transp. *mp*

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

D. B. *mp*

div. a 2

pizz.

unis. pizz.

arco

47

43

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

mf

mf

mf

mf

mf

mf

mf

mf

mf

drag bow: ord - s.t.

51

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

mf

mf

mf

mf

mf

mf

mf

mf

mf

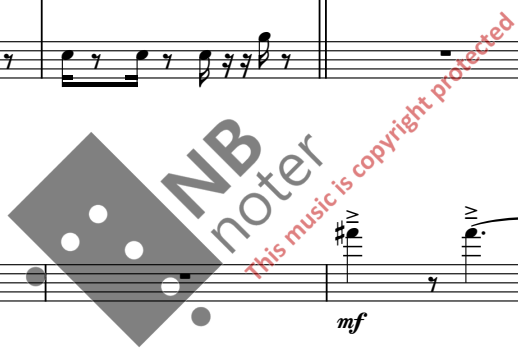
mf

mf

mf

drag bow: ord - s.t.

drag bow: ord - s.t.

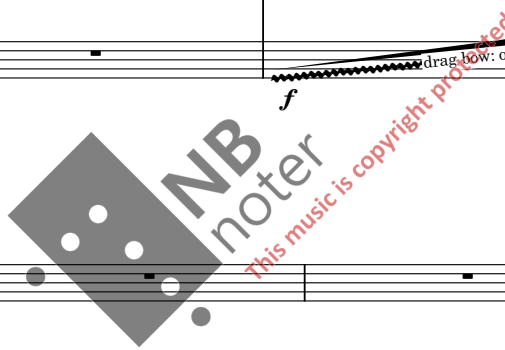


59 63

Fl. - Rest
Ob. - *f* (trill)
Cl. in A - *f* (trill)
H. Fid. transp. - *f* (trill)
Vln I - *f* (trill)
Vln II - *f* (trill)
Vla - *f* (trill)
Vc. - *f* (trill)
D. B. - *f* (drag bow: ord - s.t.)

67

Fl. - *f* (trill) to *mf* (trill)
Ob. - Rest
Cl. in A - *f* (trill)
H. Fid. transp. - *f* (trill)
Vln I - *mf* (trill)
Vln II - *mf* (trill)
Vla - *mf* (trill)
Vc. - *mf* (trill)
D. B. - *f* (drag bow: ord - s.t.) to *mf* (arco)



73

Fl. *mf*

Ob. *mf*

Cl. in A *mf*

H. Fid. transp. *f*

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f*

div.

div.

unis.

pizz.

80

Fl.

Ob. *f*

Cl. in A *f*

H. Fid. transp. *f*

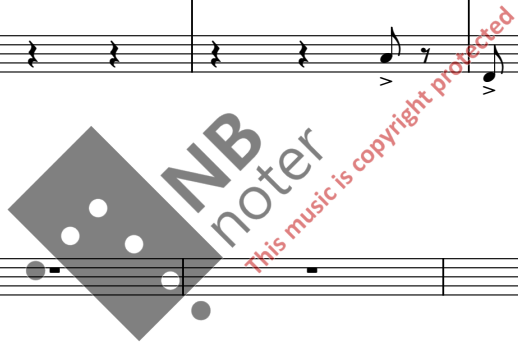
Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f*



87

Fl. *f*

Ob. *f*

Cl. in A *f*

H. Fid. transp. *ad lib fast tremolo glissandis on parallell III & II strings*

Vln I *unis.*

Vln II

Vla

Vc.

D. B.

91

Fl.

Ob.

Cl. in A

H. Fid. transp. *gliss gliss gliss gliss gliss gliss gliss*

Vln I

Vln II

Vla

Vc.

D. B.

94

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

opt. ad lib shredding on string IV + III gliss up/down with pressure on off end high on grip board!

gliss.

stem down > IV

div.

unis.

f

f

f

pizz.

f

99

Fl.

Ob.

Cl. in A

H. Fid. transp.

Vln I

Vln II

Vla

Vc.

D. B.

gliss.

gliss.

gliss.

20 21

Fl. *p* *mp*

Ob. *p* *mp*

Cl. in A *p* *mp*

H. Fid. transp. *p* *mp* *p*

Vln I *gliss.* *sul tasto* *div.* *p* *unis.* *p* *mp*

Vln II *gliss.* *sul tasto* *div.* *p* *unis.* *p* *mp*

Vla *gliss.* *sul tasto* *p* *mp*

Vc. *II sul tasto*
Rotate bow on string, secco, frog, heavy press
pp Dry wooden creak, no pitch, individual times overlapping.
p *gliss.* *pp* *div.* *mp*

D. B. *II sul tasto*
Rotate bow on string, secco, frog, heavy press
pp Dry wooden creak, no pitch, individual times overlapping.
p *gliss.* *pp* *div.* *mp*

31

Fl. *pp*

Ob. *pp*

Cl. in A *pp*

H. Fid. transp. *p*

Vln I *pizz.* *p*

Vln II *pizz.* *p*

Vla *p*

Vc. *div. a 3* *unis.* *p*

D. B. *p*

38 40

Fl. *p*

Ob. *p*

Cl. in A *p*

H. Fid. transp.

Vln I *pizz.*

Vln II *pizz.*

Vla *ppp* *p* *pizz.*

Vc. *ppp* *p* *pizz.*

D. B. *p* *pizz.*

45

Fl.

Ob.

Cl. in A

H. Fid. transp. *p*

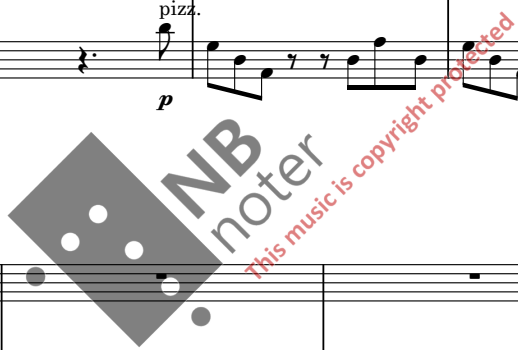
Vln I

Vln II

Vla

Vc.

D. B.



Musical score for measures 67-80. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Harp (H. Fid. transp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D.B.). The music features various dynamics such as *mp*, *ppp*, *p*, and *mp*. Performance techniques like *arco*, *div. a 2*, *div. a 3*, *tr*, and *gliss.* are indicated. A large watermark 'NB noter' is overlaid on the score.

Musical score for measures 81-94. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Harp (H. Fid. transp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D.B.). The music features various dynamics such as *p*, *pp*, and *p*. Performance techniques like *gliss.*, *div. a 3*, *div. a 2*, and *tr* are indicated. A box containing the number '81' is present above the Flute staff. A large watermark 'NB noter' is overlaid on the score.

86

Fl. *p*

Ob. *p*

Cl. in A *p*

H. Fid. transp.

Vln I *ppp* *div.* *n*

Vln II *ppp* *div.* *n*

Vla *ppp* *div.* *n*

Vc. *ppp* *div.* *n*

D. B. *ppp* *n*

