

# THE QUIET OR REPOSE OF SLEEP

FOR SINFONIETTA

Jonas Lie Skaarud

**SCORE**



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noter

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# THE QUIET OR REPOSE OF SLEEP

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## INSTRUMENTATION

Alto flute

Oboe

Clarinet in Bb (doubling bass clarinet)

Bassoon

Horn in F

Trumpet in Bb

Trombone

Percussion (vibraphone/crotales)

Piano

2 violins

Viola

Violoncello

Double bass

Written between march and may 2022

Written for Insimul Sinfonietta

Durata: ca. 16'-17'

SCORE IN C

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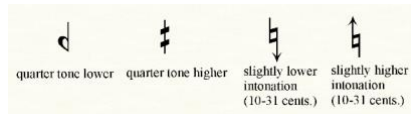


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# PERFORMANCE NOTES

## GENERAL (regarding all instruments):

- All accidentals apply only to the note they directly precede (except for repeated notes)
- All arrows over notes indicate a transition (e.g. from a playing position to another)
- There should be no vibrato at any time at all
- Dynamics:
  - **O** - Niente / from as quiet as possible
- Quarter tones:



## WOODWINDS/BRASS:

### Regarding all instruments:

- Diamond noteheads: airy tone
- Square noteheads: air (no pitch, unless anything else is specified)

### Clarinet:

- Clarinet multiphonics are taken from Heather Roche's website: <https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>. All multiphonics are given with fingerings in score/parts. (the multiphonics used in this piece is listed as **5**, **15** and **136**)

### Horn/trumpet/trombone:

Air sounds are marked with either F- or SH-:  
F-: dark, hollow sound SH-: bright, white noise

Mutes: If marked "Con sord" the type of mute is up to the performer to choose.  
As the piece has very low dynamics, practice mute might be necessary.

## PERCUSSION:

- 2 bows are needed for the vibraphone.
- A reibstock is needed for the vibraphone. It is a wooden stick with notches on.
  - The reibstock is used the same way as a bow: draw it vertically across the extended edge of the bar. It will create a sustained sound with a tremolo effect.
  - Keep in mind that too much pressure will create less tone and more noise. For this piece, a clear tone is mostly preferred.
  - The speed in which the reibstock is drawn should be rather quick, change drawing direction whenever needed, but try to make the sound as smooth as possible.

## PIANO:

- Pizz: play on the strings inside the piano
- Harmonics: is created by touching specific nodes on the string, while simultaneously pressing down the key corresponding to that string:
  - Diamond heads are sounding pitch
  - Lower note is fundamental tone
  - Try to avoid (as much as possible) that the fundamental sounds too loud

## STRINGS:

- **Bow positions/playing techniques**
  - nut: as close to the nut as possible
  - u.b.: position on the upper bout (the place of the fingerboard where the instrument body starts)
  - s.t.: sul tasto
  - ord.: ordinary position
  - s.p.: sul pont
  - Bow on bridge: bow directly onto the bridge
  - Other signs are explained in score

- **Preparations (violin 2, viola)**

When indicated in the score, prepare the strings with paperclips as in the picture below. Use paperclips in steel (the ones with oblong shape with straight sides – not spirals).



- **Notes on paperclips:**

- When paperclips are applied, place the bow on the fingerboard-side (i.e. not between the bridge and the paperclips)
- The sound result should be a rather whispering, noisy and overtone rich sound.
- Be extremely cautious of dynamics/bow pressure, as the paperclips might fall off easily if too much dynamics/bow pressure is applied.

THE QUIET OR REPOSE OF SLEEP  
FOR SINFONIETTA

♩ = 42-48

ruhig fließend, soft, calm

4/4 2/4 5/4 3/4 4/4 3/4 4/4 2/4 3/4 2/4 5/4 3/4

Alto flute

Oboe

Clarinet (BASS CLARINET)

Bassoon

Horn in F

Trumpet in B♭

Trombone

Bowed crotales

Vibraphone

Piano

Violin I

Violin II

Viola

Cello

Double Bass

air only

airy tone

sim.

ppp

pizz. use the flesh of the finger to get a soft pizz.

ord.

Sempre con ped.  
Sempre l.v.

pppp

PAPERCLIPS ON I / II / III / IV

Generally: change bow stroke whenever needed, but as discreet as possible

pppp

pppp

pppp

ppp

ppp

ppp

ppp

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A

12 **3/4** **5/4** **3/4** **2/4** **3/4** **4/4** **2/4** **3/4** **2/4**

Fl. *pppp* air with hint of tone

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *ppp* sim.

Hn. **3/4** **5/4** **3/4** **2/4** **3/4** **4/4** **2/4** **3/4** **2/4**

B♭ Tpt. *pppp* SH-

Tbn.

Crt. **3/4** **5/4** **3/4** **2/4** **3/4** **4/4** **2/4** **3/4** **2/4**

Vib.

Pno.

Vln. I *pppp* very slow bowing very little bow pressure III u.b. nut slight pressure (to create a noisy overtone rich sound)

Vln. II *pppp* very slow bowing very little bow pressure II u.b. nut slight pressure (to create a noisy overtone rich sound) III

Vla. *pppp*

Vc. *ppp*

D.B. *ppp*

**3/4** **5/4** **3/4** **2/4** **3/4** **4/4** **2/4** **3/4** **2/4**



24  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  airy tone alt. fing.  $\frac{2}{4}$   $\frac{3}{4}$  alt. fing.  $\frac{2}{4}$   $\frac{3}{4}$  alt. fing.  $\frac{4}{4}$

Fl.

Ob.

B $\flat$  Cl.

Bsn.

24  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  SH- F- SH-  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  F- SH- F- SH-

Hn.

B $\flat$  Tpt.

Tbn.

24  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  sempre l.v. *ppp* *ppp* *ppp*

Crt.

Vib.

24

Pno.

24  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *ppp* slight pressure u.b. nut u.b. nut slight pressure u.b. nut *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

*ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

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**B**

Fl.  $\frac{4}{4}$   $\frac{2}{4}$  alt. fing.  $\frac{3}{4}$   $\frac{4}{4}$  alt. fing.  $\frac{3}{4}$  air with hint of tone  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Ob.

B $\flat$  Cl. *ppp* *ppp* *ppp*

Bsn.

Hn.  $\frac{4}{4}$  F-  $\frac{2}{4}$   $\frac{3}{4}$  SH-  $\frac{4}{4}$  CON SORD  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

B $\flat$  Tpt. SH- F- *pppp* SH- F- SH- F-

Tbn. SH- F- SH- F-

Crt.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vib. *ppp* *ppp* *ppp* BOWED *ppp*  
Sempre con ped.

Pno.

Vln. I  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vln. II u.b. nut II III IV

Vla. u.b. nut slight pressure u.b. REMOVE PAPERCLIPS

Vc. *ppp* *ppp* *ppp* *ppp*

D.B. *ppp* *ppp* *ppp* *ppp*



46  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

Fl.

Ob.

Bs. Cl. *ppp*

Bsn.

Hn.  $\frac{3}{4}$  (senza sord.) SH-  $\frac{2}{4}$  F-  $\frac{4}{4}$   $\frac{2}{4}$  F-  $\frac{4}{4}$   $\frac{2}{4}$  SH-  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

Bs Tpt. SH- SH- F- SH- **CON SORD** *ppp*

Tbn. F- SH- SH-

Crt.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

Vib. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Pno. *sempre l.v.*

Vln. I  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

Vln. II III slight pressure II I II IV slight pressure

Vla. *ppp* normal bowing normal bow pressure ord.

Vc. *ppp* *ppp* *ppp* *ppp*

D.B. *ppp* *ppp* *ppp* *ppp*

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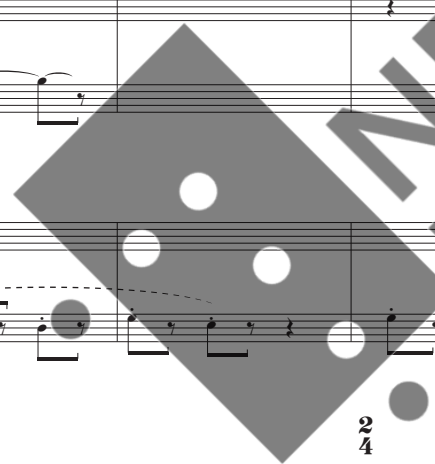


Musical score for measures 57 to 64, featuring various instruments and dynamic markings.

Measures 57-64 are marked with dynamics *ppp* or *pppp*. A *CON SORD* (con sordina) instruction is present in the Tbn. staff starting at measure 63. Specific performance instructions include *slight pressure* in the Vln. II staff and *(senza sord.)* in the B♭ Tpt. staff.

The score is divided into systems with the following measures per system:

- System 1: Fl., Ob., B♭ Cl., Bsn. (Measures 57-62)
- System 2: Hn., B♭ Tpt., Tbn. (Measures 57-62)
- System 3: Crn., Vib., Pno. (Measures 57-62)
- System 4: Vln. I, Vln. II, Vla., Vc., D.B. (Measures 57-62)
- System 5: Vln. I, Vln. II, Vla., Vc., D.B. (Measures 63-64)



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2/4 3/4 2/4 3/4 2/4 3/4 2/4

Fl. no air *ppp*

Ob.

B♭ Cl. no air *ppp*

Bsn. *ppp*

Hn. *ppp*

B♭ Tpt. CON SORD *ppp*

Tbn.

Crt. 2/4 3/4 2/4 3/4 2/4 3/4 2/4

Vib.

Pno. pizz. use the flesh of the finger to get a soft pizz.

Vln. I 2/4 3/4 2/4 3/4 2/4 3/4 2/4

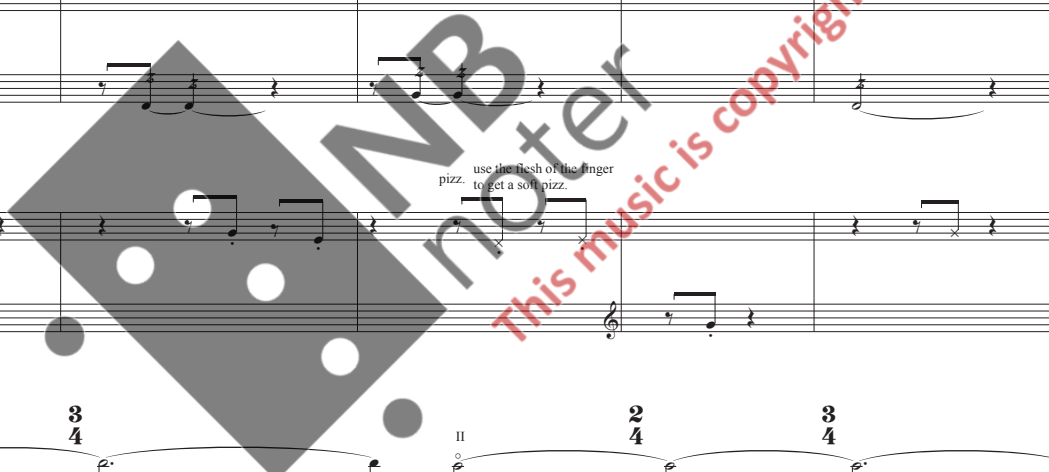
Vln. II *ppp* normal bowing normal bow pressure ord. III IV

Vla. IV III IV II

Vc. *ppp* II IV III

D.B. *ppp* IV III/7 IV/7 IV

*ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*



105

Fl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Ob. lowered approx. 25 cents *ppp*

B♭ Cl. (to clarinet in B♭) *ppp*

Bsn. *ppp*

Hn.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

B♭ Tpt. *ppp*

Tbn.

Crt.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Vib. BOWED (use 2 bows) *ppp*

Pno. *ppp* harm. *ppp* \* use other fundamentals if more convenient

Vln. I III I IV I II nut

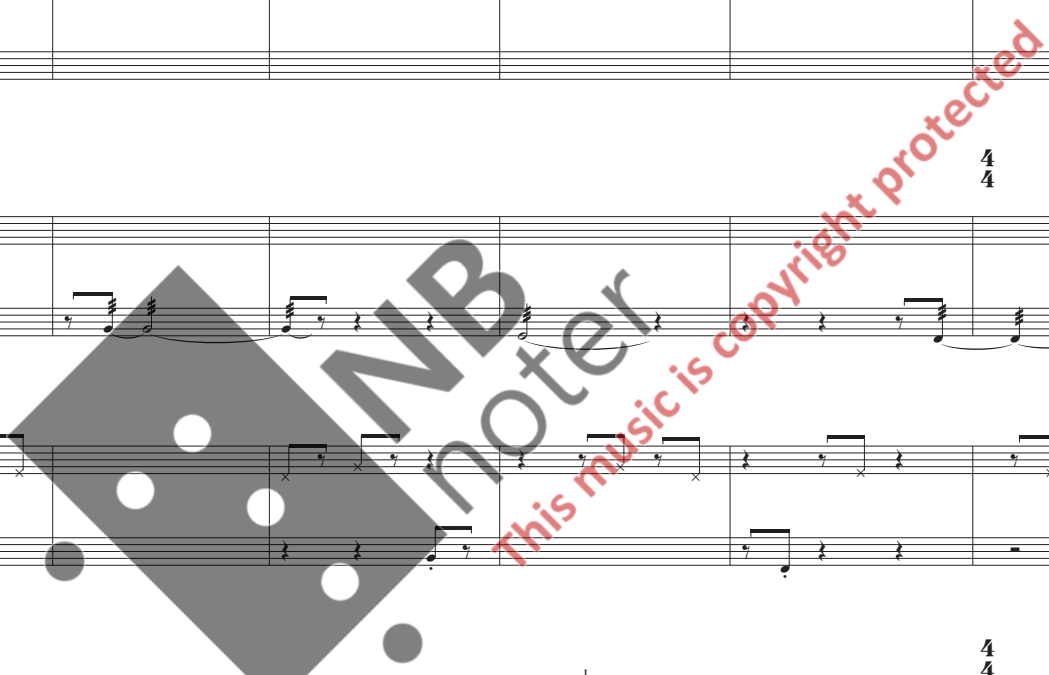
Vln. II I IV *ppp*

Vla. III

Vc. *ppp* IV III *ppp* *ppp* III

D.B. III / 7 IV / 7 IV / 8 III / 8 *ppp*

*ppp* *ppp* *ppp* *ppp* *ppp*



117

Fl. *airy tone* *ppp*

Ob. *lowered approx. 25 cents* *ppp*

B♭ Cl. *CLARINET IN B♭* *M* *ppp*

Bsn. *ppp*

Hn. *ppp*

B♭ Tpt. *ppp*

Tbn. *ppp*

Crt.

Vib.

Pno.

Vln. I *ppp* *ord.* *III* *IV* *IV* *III* *II*

Vln. II *III* *IV* *IV* *III* *II*

Vla. *ppp*

Vc. *ppp* *non. flag.*

D.B. *IV / 8* *III / 6* *non. flag.*

*ppp*

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2/4 4/4 2/4 3/4 4/4 2/4 3/4 2/4 3/4 4/4

2/4 4/4 2/4 3/4 4/4 2/4 3/4 2/4 3/4 4/4

2/4 4/4 2/4 3/4 4/4 3/4 2/4 3/4 4/4

2/4 4/4 2/4 3/4 4/4 2/4 3/4 2/4 3/4 4/4

F

This musical score page, numbered 12, contains measures 129 through 138. It features a variety of time signatures: 2/4, 3/4, 4/4, and 5/4. The orchestration includes:

- Flute (Fl.):** Starts in measure 129 with a *ppp* dynamic. A fermata is placed over the first two notes, with the dynamic *ppp* written below.
- Oboe (Ob.):** Starts in measure 129 with a *ppp* dynamic. A fermata is placed over the first two notes.
- Clarinet (Cl.):** Starts in measure 130 with a *ppp* dynamic. A fermata is placed over the first two notes.
- Bassoon (Bsn.):** Starts in measure 129 with a *ppp* dynamic. A fermata is placed over the first two notes.
- Horn (Hn.):** Starts in measure 129 with a *ppp* dynamic. A fermata is placed over the first two notes.
- Trumpet (B<sup>b</sup> Tpt.):** Starts in measure 129 with a *ppp* dynamic. A fermata is placed over the first two notes.
- Trombone (Tbn.):** Starts in measure 129 with a *ppp* dynamic. A fermata is placed over the first two notes.
- Cello (Vib.):** Starts in measure 129 with a *pppp* dynamic. A fermata is placed over the first two notes.
- Viola (Vib.):** Starts in measure 129 with a *pppp* dynamic. A fermata is placed over the first two notes.
- Piano (Pno.):** Starts in measure 129 with a *ppp* dynamic. A fermata is placed over the first two notes.
- Violin I (Vln. I):** Starts in measure 129 with a *ppp* dynamic. A fermata is placed over the first two notes.
- Violin II (Vln. II):** Starts in measure 129 with a *ppp* dynamic. A fermata is placed over the first two notes.
- Violoncello (Vc.):** Starts in measure 129 with a *ppp* dynamic. A fermata is placed over the first two notes.
- Double Bass (D.B.):** Starts in measure 129 with a *ppp* dynamic. A fermata is placed over the first two notes.

The score also includes various performance instructions such as *ppp*, *pppp*, *ord.*, *IV*, *IV / 8*, *III*, *II*, *I*, *s.p.*, *nut*, and *ord.*. The page is marked with a large watermark reading "NB noter" and "This music is copyright protected".

140

Fl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

no air lowered approx. 25 cents

ppp

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Crt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*IV/6*

*ppp*

*III*

*ppp*

*I*

*ppp*

*IV*

*ppp*

*II*

*ppp*

*II*

*ppp*

*III*

*ppp*

*I/2*

*ppp*

*II/2*

*ppp*

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3/4 4/4 2/4 3/4 **G** 2/4 4/4 3/4 2/4 3/4

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

B♭ Tpt.

Tbn. *ppp*

Crt. *pppp* *ppp* *ppp* *sempre sim.*

Vib. *pppp*

Pno.

Vln. I *ppp* *ppp* *ppp* *ppp*

Vln. II *ppp*

Vla. *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp* *ppp*

D.B. *ppp* *ppp* *ppp* *ppp*

Musical score for orchestra and piano, measures 164-178. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in Bb (Tpt.), Trombone (Tbn.), Cello (Crt.), Viola (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score features a variety of time signatures: 3/4, 2/4, 4/4, and 3/4. The dynamic marking *ppp* (pianissimo) is used extensively throughout the score, particularly in the woodwind and string sections. The woodwinds (Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn.) play melodic lines with long notes and ties, often marked with *ppp*. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) provide a harmonic and rhythmic foundation, also marked with *ppp*. The piano part (Pno.) features a rhythmic accompaniment with chords and single notes.

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Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

B♭ Tpt. *ppp*

Tbn. *ppp*

Crt. *ppp*

Vib. *ppp*

Pno. *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4

184

194

Fl. *ppp*

Ob. *ppp*

B♭ Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

B♭ Tpt. *ppp*

Tbn. *ppp*

Crt. *ppp*

Vib. *ppp*

Pno. *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

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3/4 2/4 3/4 4/4 5/4 2/4

3/4 2/4 3/4 4/4 5/4 2/4

3/4 2/4 3/4 4/4 5/4 2/4

3/4 2/4 3/4 4/4 5/4 2/4

III  
IV

II

**I**  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Fl. *pppp* airy tone

Ob. *ppp* air only

B♭ Cl. *ppp* M

Bsn. *ppp* air only

Hn. *pppp* (senza sord.) air only SH- F-

B♭ Tpt. (senza sord.) *pppp* air only F- SH-

Tbn. *pppp* air only F- SH-

Crt. *pppp*

Vib. *pppp*

Pno. *pizz.* (ord.) *8va* *pizz.* (ord.)

Vln. I *ppp* bow on bridge, dampen strings (noise only) *pppp* *8va* III *ppp* bow on bridge, dampen strings (noise only) *8va* IV *ppp* bow on bridge, dampen strings (noise only)

Vln. II *ppp* *pppp* *ppp* *ppp* *ppp* *ppp*

Vla. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* III

D.B. *ppp* IV / 2 non. flag.

