

*Il vento ti ha lasciata un'eco chiara, nei sensi,
delle cose ch'ài vedute - confuse - il giorno*

for clarinet in Bb, percussion, harp, violin and violoncello

JONAS LIE SKAARUD



SCORE

Il vento ti ha lasciata un'eco chiara, nei sensi,
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PERFORMANCE NOTES ETC.

Regarding all instruments:

- Quarter tones:

- ♭ - Quartertone down
- ♯ - Quartertone up

- Arrows:

generally denotes a transition (e.g. from a playing position to another)

- Regarding dynamics:

- *Non dim.* means that the tone should not cut off without any diminuendo at all
- *smfz* - a soft szorzando

In the two following dynamic figures, the crescendos/diminuendos should be exponential:

- *pp* \longleftarrow *f* - the weight should be towards the end.
- *pp* \langle *f* \rangle *pp* - the weight should be towards the middle

- o - niente / from as quiet as possible

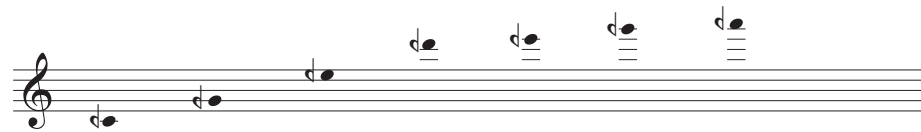
Other:

- Generally, tempos are not absolute, but serves as guidelines throughout the piece.
- The piece is preferably performed without conductor
- All accidentals applies only to the notes which they directly (except for repeated notes)
- Other remarks: notated in score

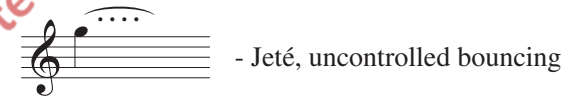
Harp:

- The uppermost string should be tuned to G#

- The harp has 7 seven tones to be tuned in quartertones. When pedals are in middle position, these are to be tuned the following way:



Strings:



- For both the violin and violoncello, a practice mute in steel is needed.

Clarinet in Bb:



- Airy tone. Tone should dominate the sound.



- Fluttertongue



- Alternative fingering from previous note.

Percussion:

- **Vibraphone:** harmonics are created by touching a fingertip, or a mallet head, on the center of the bar (equidistant between the nodal points of the bar); then, strike the bar directly on a nodal point. Diamond note shows the the desired sounding pitch. If the harmonics are not possible to produce, especially in bowed harmonics, they may be replaced by crotales.
- **Tubular bells:** might be replaced by vibraphone if the performer wants a smaller setup. However, tubular bells are preferred.
- **Marimba:** please note that a bow is needed for the marimba. This should be a cello or bass bow.
- **Paper:** paper on a board or drumhead, creating a whispering and airy sound. Use two types of paper to produce a light sound (fine) and a darker sound (coarse). Paper are used either as a short attack sound (slide the paper quickly forwards), or as a steady continuing sound (move the paper in circular motion).
- **Other specifics:** explained in score/parts

Written for Ensemble Bifröst (Ingeborg Elisabeth Moe, Kjell Tore Innervik, Sara Esturillo, Gina Bordini and Johannes Borchgrevink)
The piece is written between november 2016 and february 2017
First performance: 16th June, Slee Hall, University of Buffalo, US, June in Buffalo Festival 2017
Durata: approx. 11'30''

SCORE IS IN C

Il vento ti ha lasciata un'eco chiara, nei sensi, delle cose ch'ài vedute - confuse - il giorno

SCORE IN C

for clarinet in Bb, percussion, harp, violin and violoncello

Jonas Lie Skaarud
2017

1 $\text{♩} = 76$

Clarinet

Marimba

Very hard mallet, rub on bar

norm.

sim.

norm.

Crotales Bowed

Percussion

Paper (fine) (Circular motion)

Harp

pppp

ff

p

8^{va}

Violin

Jeté

pppp

ff

mf

Violoncello

Jeté

pppp

ff

mf

8

Cl.

rit.

$\text{♩} = 58$

3

airy tone

flz.

ppp

pp

ppp

No airy tone

Perc.

Tubular bells

Marimba

Very hard mallet, rub on bar

L.v.

Generally: tub. bells should always have as soft sound

Hrp.

Vln.

Sul pont.

Sul IV

Sul tasto

gliss.

Sul pont.

Vlc.

Sul pont.

Sul tasto

gliss.

Sul pont.

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rit. ----- ♩ 56

Cl. [4] (Ord.) *ppp* [5] *sfz > mf* *ff* *ppp* *f* *ppp* [6] *pppp* airy tone ♩ 48

Perc. [14] *ppp* Tubular bells [Vibraphone] *f* [Paper (coarse)] *pppp*

Hrp. [14] *pp* [F#, G#] *ff*

Vln. [14] *ppp* Ord. *sfz > mf* *ff* *ppp* *f* *ppp* slow bow Ord. bowing *pppp*

Vlc. *ppp* Ord. *sfz > mf* *ff* *ppp* slow bow Ord. bowing *pppp*

Cl. [22] *smfz > pppp* *sfz > ppp* airy tone *flz.* *Non dim.* *f* (G.P.)

Perc. [22] *smfz > pppp* *sfz > ppp* [Crotales (Bowed)] *pp* [Paper (fine)] *smfz > p*

Hrp. [22] *p* Près de la table arp. *p* [D#, C#, Eb, F#]

Vln. [22] *smfz > pppp* *sfz > pppp* *ppp* *ff* *sfz > p* *ppp* *Sul pont.*

Vlc. *smfz > pppp* *sfz > pppp* *Sul tasto* *sfz > ppp* *Non dim.* *sfz > p* *ppp*

8 $\text{♩} = 58$

Cl. *pp* *sfz* *p* *pp* *sfz* *pp* *ppp* *ff* *sfz* *pp* *f* *pp* *f* *pp* *f* *ppp* *ff* *pp* *f*

Perc. (Crotales) L.v. *p* *sfz* *p* *sfz* *pp*

Hrp. *p* *f*

Vln. *pp* *sfz* *pp* *ppp* *ff* *sfz* *pp* *f* *pp* *f* *pp* *f* *ppp* *ff* *pp* *f*

Vlc. *pp* *sfz* *pp* *ppp* *ff* *sfz* *pp* *f* *pp* *f* *pp* *f* *ppp* *ff* *pp* *f*

9 $\text{♩} = 58$

10

RIGHT HAND *f*
non arp. *f*

LEFT HAND *f*

11 12 13 (G.P.)

Cl. *mf* *ff* *ff* *f* *ff* *f* *p* *ppp* *mf*

Perc. Marimba Very hard mallet, rub on bar *p* *pp*

Hrp. *ppp* *p*

Vln. *mf* *ff* *ff* *f* *ff* *f* *pp* *pppp* *ff*

Vlc. *mf* *ff* *ff* *f* *ff* *f* *ppp* *ppp* *ff*

18 *rit.* 19 20 21 (G.P.) 22 ♩ = 54-58

Cl.

Perc. **Vibraphone** Bowed *mf* Ped. **Marimba** *ffz* *pp* Very hard mallet, rub on bar **Vibraphone** Hard mallet *pp*

Hrp. *f* *ff* *mf* *f* *ppp*

Vln. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *mf* *pp* *f* *ff* *pp* *f* *pp* *f* *pppp* *f*

Vlc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *f* *p* *ff* *pp*

Cl. 61 (G.P.)

Perc. 61 *pp* Ped. *ppp*

Hrp. 61 *pppp* *f* *sim.*

Vln. 61 *pppp* *f* *sim.*

Vlc. 61

Aim for an extremely weak tone, in which the sound is that of a light touch, rather than plucking

D_b

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74

Cl.

(G.P.) (G.P.) (G.P.) airy tone

Perc.

pp Ped. p

Hrp.

pp

Vln.

Very light bowing
Whispering, airy tone

Vlc.

C₁ B \sharp

23 75 rit. 48 24

Cl.

p ppp p ppp p ppp p pp p pp sim.

Perc.

Vibraphone
Soft mallet

Tubular bells

Paper (fine)

pp p ppp p p pp p pp

Hrp.

Ord. plucking

p ppp

Vln.

Ord.

pp p ppp p pp ppp p pp Sul pont. pp Ord. sim.

Vlc.

Sul pont.

p ppp p pp p pp p pp pp pp pp p pp Ord. sim.

Cl. 92 (G.P.) 25 Ord. *ppp* 26 72 airy tone *pp* *p* *pp* *p* *pp* *p* *pp* *mf* *pp* *f*

Perc. 92 Marimba Strike bar with fingers *fff* Crotales Bowed *pp* Tubular bells *ppp* (L.v.)

Hrp. 92 *ppp* *pp* *ppp* *pp* (L.v.)

Vln. 92 *pp* *ppp* Sul pont. *ppp* *ff* *pp* *p* *pp* Ord. *pp* *f*

Vlc. 92 *pp* Sul pont. *ppp* *ff* *p* *pp* Ord. *pp* Sul pont. Ord. *f*

Cl. 27 54 *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* 28 48 airy tone *pppp* *pochissimo* *sim.*

Perc. 100 (Tubular bell) *pppp*

Hrp. 100 *ppp* D \flat , E \flat , F \sharp

Vln. 100 crush Ord. *pppp* *pochissimo* *sim.*

Vlc. 100 crush Ord. *pppp* *pochissimo* *sim.*



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29 $\text{♩} = 62$

Cl. *airy tone*
pp *mf* *pp* *mf* *ppp* *ff* *ppp* *ff* *pp* *ff* *pp* *ff* *sffz > p* *ff* *pp* *ff* *pp* *ff*

106 *Ord.* *ppp* *ff* *pp* *ff* *pp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *sffz > p* *ff* *pp* *ff* *pp* *ff*

Perc. *Crotales Bowed* *f* *f* *f* *f* *L.v.* *Vibraphone* *p* *Harmonic* *Crotales* *mf* *L.v.*

Hrp. *airy tone* *pp* *mf* *pp* *mf* *pp* *mf* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *Sul pont.* *sffz > p* *ff* *pp* *ff* *pp* *ff*

Vln. *airy tone* *pp* *mf* *pp* *mf* *pp* *mf* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *Sul pont.* *sffz > p* *ff* *pp* *ff* *pp* *ff*

Vcl. *Sul pont.* *pp* *mf* *pp* *mf* *pp* *mf* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *Sul pont.* *sffz > p* *ff* *pp* *ff* *pp* *ff*

32 $\text{♩} = 48$ *airy tone*
sffz > pp *ff* *pp* *ppp* *smfz > pppp* *pochissimo*

Perc. *L.v.* *f* *f* *L.v.* *L.v.* *Paper (fine)* *pppp* *pochissimo*

Hrp. *p* *pp* *ppp* *pppp*

Vln. *Ord.* *sffz > pp* *ff* *pp* *ppp* *smfz > pppp* *pochissimo*

Vcl. *Ord.* *sffz > pp* *ff* *pp* *ppp* *smfz > pppp* *pochissimo*

Cl. ¹²¹

Perc. ¹²¹

Hrp. ¹²¹

Vln. ¹²¹

Vlc. ¹²¹

Cl. ¹²⁹

Perc. ¹²⁹

Hrp. ¹²⁹

Vln. ¹²⁹

Vlc. ¹²⁹

Paper (coarse)

s.p.

Ord.

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REPEAT 3X
TOTAL

Cl. Perc. Hrp. Vln. Vlc.

REPEAT 3X
TOTAL

Cl. Perc. Hrp. Vln. Vlc.

Musical score for Cl., Perc., Hrp., Vln., and Vcl. with dynamic markings and performance instructions.

Cl. (G.P.)
 162 [37] *pp*
 38 52 *flz.* *p* *pp*

Perc.
 162 (Vibraphone) (Bowed) *pp*
 Paper (coarse) *ppp* *pp* *ppp*
 Marimba Bowed *pp* *f* *pp* *f*
 Paper (fine) *p* *pp*

Hrp.
 162 *pp* *ppp* *p* (L.v.)

Vln.
 162 *Ord.* *p* *pp* *pp* *pp*
 Sul tasto *p* *pp*

Vcl.
 162 *Ord.* *p* *pp* *pp* *pp* *s.p.* *Sul tasto* *p* *pp* *pp*

Cl.
 168 *pp* *mf* *pp* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp*

Perc.
 168 *pp* *f* *pp* *f* *pp* *ff* *pp* *f* *pp* *f* *pp* *ff*
mf *pp* *p* *pp* *mf* *pp* *p* *pp*

Hrp.
 168

Vln.
 168 *p* *pp* *mf* *pp* *p* *pp* *mf* *pp* *p* *pp* *mf* *pp* *p* *pp*

Vcl.
 168 *p* *pp* *mf* *pp* *p* *pp* *p* *pp* *mf* *pp* *p* *pp*

39 $\text{♩} = 62$
Ord.

Cl. *mf* *pp* *mf* *pp* *pp* *sfz > ppp* *pochissimo* *Non dim.*

Perc. *pp* *f* *pp* *f* *mf* *pp* *p* *pp*
Vibraphone medium hard mallet
Ped.
Harmonic Hard mallet

Hrp. $C_2, B\sharp$

Vln. *p* *pp* *mf* *pp* *mf* *pp* *sfz > ppp* *pochissimo* *Non dim.*
Sul pont.

Vlc. *p* *pp* *mf* *pp* *pp* *sfz > ppp* *pochissimo* *Non dim.*
Ord.

40 $\text{♩} = 70$
(G.P.)

Cl. *pp* *ppp* *airy tone* *flz.* *p* *pp*

Perc. *ppp* Ped. (strike bar with fingers)

Hrp. *ppp* $D_b, C\sharp$

Vln. *ppp* Ord. *Sul tasto* *p*

Vlc. *ppp* *Sul tasto* *p*

FINE