

*Com tudo quanto vi, se passa, passo. Nem distingue a memória.
Do que vi do que fui.*

for flute, clarinet and string trio

Jonas Lie Skaarud

SCORE



*Com tudo quanto vi, se passa, passo. Nem distingue a memória.
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INSTRUMENTATION:

Flute (doubling alto and bass flute)

Clarinet in Bb (doubling bass clarinet)

Violin

Viola

Violoncello

Durata: ca. 16'



Written in 2020

Written for Ensemble Temporum

The piece is written with support from The Composers' Remuneration Fund (Komponistenes vederlagsfond)

Contact info composer:

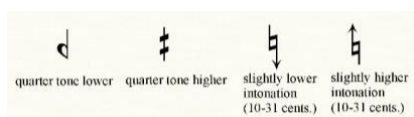
Phone: (+47) 977 08 693

E-mail: Jonas_skaarud@hotmail.com

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)
- Generally strive for a unified timbre throughout the whole piece, making the ensemble melt together as much as possible
- There should be no vibrato at any time at all
- Dynamics:
 - **O** - Niente / from as quiet as possible
- Quarter tones:

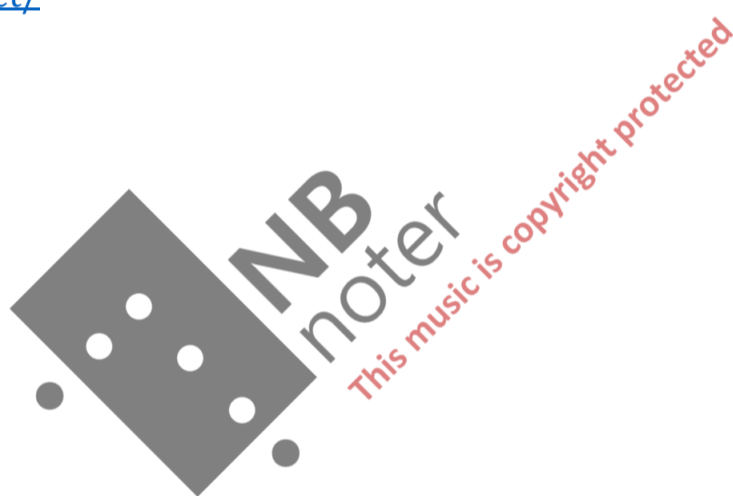


FLUTE/CLARINET:

- Diamond noteheads: airy tone
- Square noteheads: air only / air with hint of tone
- All multiphonics are given with fingerings in score/parts.
- Clarinet multiphonics are taken from Heather Roche's website: <https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>

VIOLIN/CELLO:

- **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



Com tudo quanto vi, se passa, passo. Nem distingue a memória. Do que vi do que fui.

for flute, clarinet and string trio

Jonas Skaarud
2020/22

$\text{♩} = 60$

System 1:

- Flute:** C FLUTE. Time signatures: 3/4, 2/4, 5/4, 3/4, 2/4, 5/4, 2/4. Dynamic: pppp.
- Clarinet:** Bb CLARINET. Time signatures: 3/4, 2/4, 5/4, 3/4, 2/4, 5/4, 2/4. Dynamic: pppp.
- Violin:** Time signatures: 3/4, 2/4, 5/4, 3/4, 2/4, 5/4, 2/4. Fingerings: IV, II. Dynamic: pppp.
- Viola:** Time signatures: 3/4, 2/4, 5/4, 3/4, 2/4, 5/4, 2/4. Instruction: Sempre sul II. Dynamic: pppp.
- Cello:** Time signatures: 3/4, 2/4, 5/4, 3/4, 2/4, 5/4, 2/4. Fingerings: II, IV. Dynamic: pppp.

System 2:

- Fl.:** Time signatures: 2/4, 4/4, 3/4, 2/4, 5/4, 3/4. Dynamic: pppp.
- Cl.:** Time signatures: 2/4, 4/4, 3/4, 2/4, 5/4, 3/4. Dynamic: pppp.
- Vln.:** Time signatures: 2/4, 4/4, 3/4, 2/4, 5/4, 3/4. Fingering: IV. Dynamic: pppp.
- Vla.:** Time signatures: 2/4, 4/4, 3/4, 2/4, 5/4, 3/4. Dynamic: pppp.
- Vc.:** Time signatures: 2/4, 4/4, 3/4, 2/4, 5/4, 3/4. Fingerings: II, III (7th). Dynamic: pppp.

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12

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

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

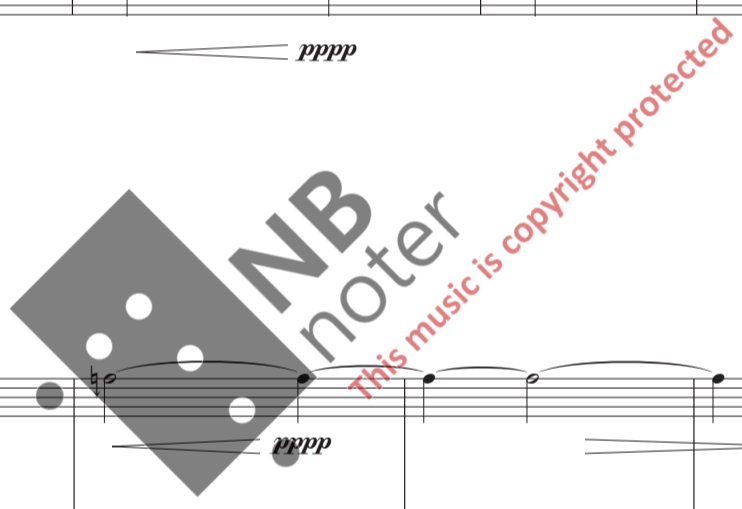
Vln. $\frac{3}{4}$ II $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ IV $\frac{3}{4}$ $\frac{2}{4}$

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

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

III III (7th)

pppp *pppp* *pppp* *pppp* *pppp* *pppp*



18

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

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

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

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

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

IV (10th) II

pppp *pppp* *pppp* *pppp* *pppp* *pppp*

A

This musical score covers measures 24 to 28. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The piece is in 2/4 time and includes various time signature changes: 4/4 at measure 24, 3/4 at measure 25, 2/4 at measure 26, 3/4 at measure 27, and 2/4 at measure 28. Dynamics are marked *pppp*. Fingerings for the Vc. part are indicated as I and III. A watermark for "NB noter" is present in the lower right quadrant.

24

24

24

24

24

This musical score covers measures 29 to 33. It continues with the same five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). Time signature changes occur at measures 29 (3/4), 30 (4/4), 31 (2/4), 32 (3/4), and 33 (3/4). Dynamics remain *pppp*. Fingerings for the Vc. part are indicated as I and II (7th). A watermark for "NB noter" is present in the upper left quadrant.

29

29

29

29

29

35

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

Cl.

Vln. $\frac{3}{4}$ II $\frac{4}{4}$ $\frac{2}{4}$ IV $\frac{3}{4}$ $\frac{4}{4}$ III

Vla.

Vc. $\frac{3}{4}$ II $\frac{4}{4}$ $\frac{2}{4}$ IV $\frac{3}{4}$ $\frac{4}{4}$ III

pppp

40

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

Cl.

pppp

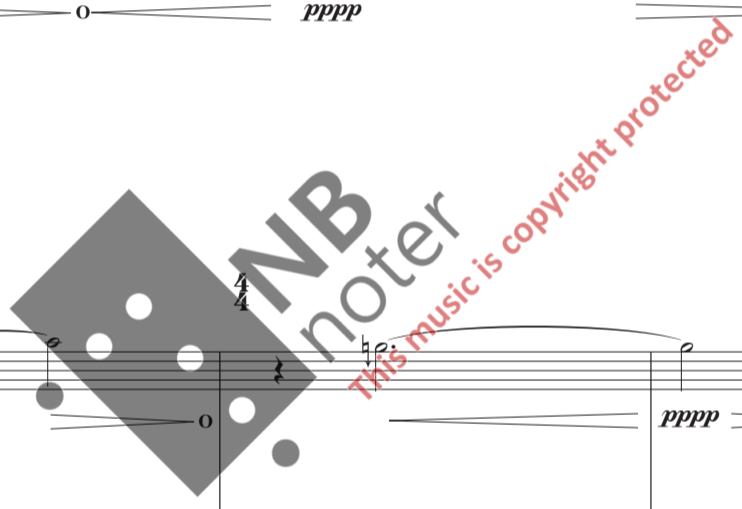
40

Vln. $\frac{3}{4}$ IV $\frac{4}{4}$ III $\frac{2}{4}$ II $\frac{4}{4}$

Vla.

Vc. III II III (7th)

pppp



45

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

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

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

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

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

IV (10th) III (7th)

pppp

51

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

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

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

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

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

IV (10th)

air w/hint of tone airy tone s.p.

pppp

B ♩ = 42

ALTO FLUTE

Fl. air only *pppp* airy tone *pppp*

Cl. *pppp*

Vln. 57 *pppp* III very slow bowing very little bow pressure nut

Vla. *pppp* III *pppp*

Vc. II (7th) *pppp* very slow bowing very little bow pressure *pppp*

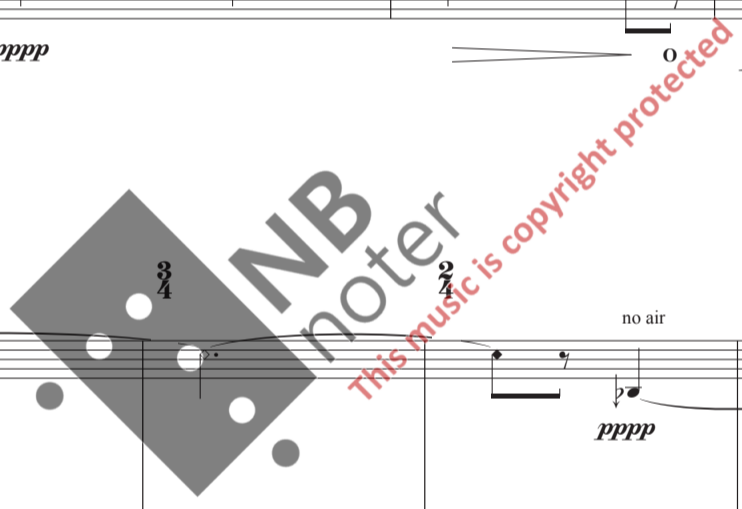
Fl. 63 *pppp* no air *pppp*

Cl. *pppp* no air *pppp*

Vln. 63 *pppp* u.b. ord. *pppp* very slow bowing very little bow pressure IV

Vla. *pppp* bow on bridge, dampen strings, noise only

Vc. ord. III (7th) *pppp*



C **D**

Fl. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ air w/hint of tone

Cl. *pppp* M *pppp* 0

Vln. $\frac{3}{4}$ I nut *pppp* $\frac{2}{4}$ 0 $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ IV ord. *pppp*

Vla. ord. III *pppp* *pppp*

Vc. *pppp* very slow bowing very little bow pressure 0

E

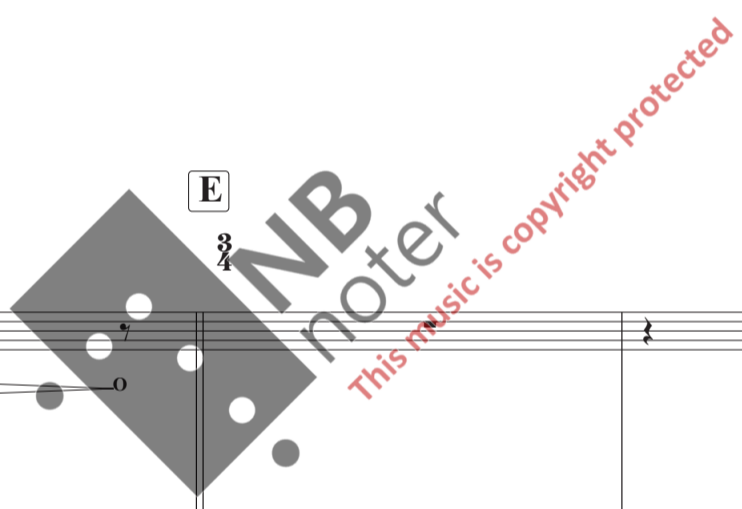
Fl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ Non dim.

Cl. Non dim.

Vln. $\frac{2}{4}$ $\frac{3}{4}$ IV *pppp* $\frac{4}{4}$ Non dim.

Vla. nut I very slow bowing very little bow pressure *pppp* 0 *pppp* Non dim.

Vc. ord. III I II *pppp* Non dim.



F ♩ = 60

upper note: sung

Fl. *pppp* *sim.* *pppp* (*poco*)

Cl. *pppp* *sim.* *pppp* (*poco*)

Vln. *pppp* *sim.* *pppp* (*poco*)

Vla. *pppp* *sim.* *pppp* (*poco*)

Vc. *pppp* *sim.* *pppp* (*poco*)

8^{va} III

8^{va} IV

8^{va} III

ord. IV

ord. IV

2/4 4/4 3/4

upper note: sung

Fl. *pppp* (upper note: sung)

Cl. *pppp* *M* *pppp* *M* *pppp* *M*

Vln. *pppp* *pppp* *pppp*

Vla. *pppp* *pppp*

Vc. *pppp* *slow bowing* *ord. I (7th)* *slow bowing* *pppp*

8^{va} III

8^{va} II

8^{va} III

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

96

Fl. airy tone *pppp* (poco) upper note: sung

Cl. airy tone *pppp* M

Vln. very slow bowing very little bow pressure III *pppp* ord. II (7th) *pppp* very slow bowing very little bow pressure IV

Vla. *pppp* (poco) slow bowing *pppp*

Vc. III (7th) *pppp* (poco) slow bowing *pppp* IV

G ♩ = 42

104

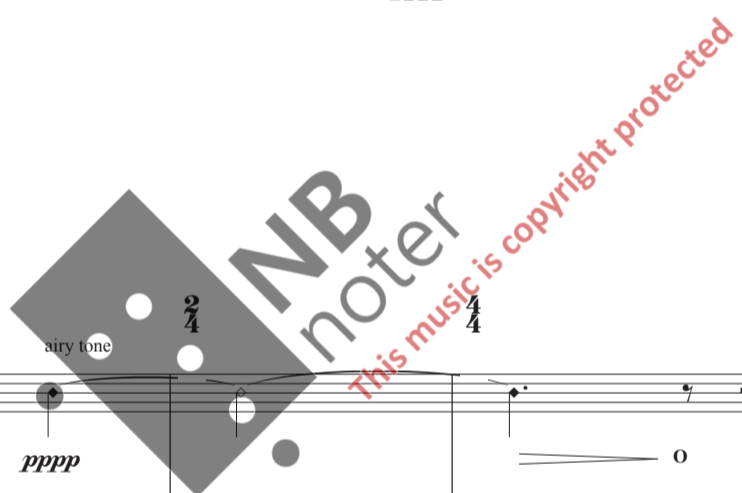
Fl. airy tone *pppp*

Cl. airy tone *pppp* no air

Vln. very slow bowing very little bow pressure nut II *pppp* ord. II (7th) *pppp*

Vla. *pppp* IV *pppp*

Vc. III *pppp* II *pppp*



H

Fl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ air w/hint of tone $\frac{4}{4}$ $\frac{2}{4}$
 Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ air w/hint of tone $\frac{4}{4}$ $\frac{2}{4}$
 Vln. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ III $\frac{2}{4}$
 Vla. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
 Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

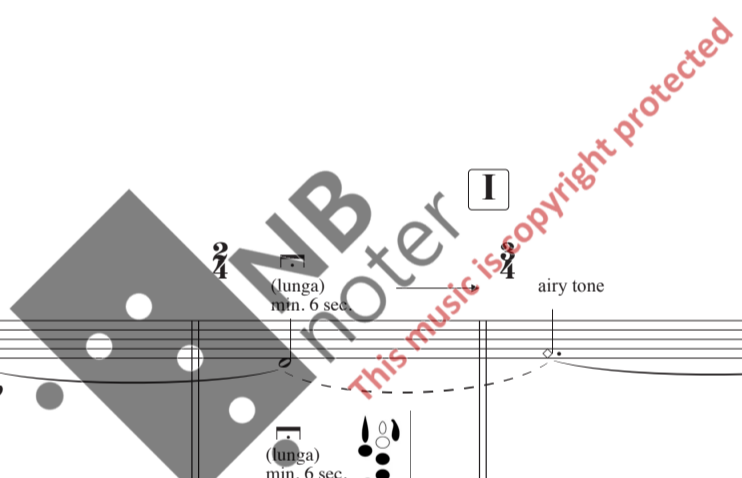
Fl. *pppp* *pppp*
 Cl. *pppp* *pppp*
 Vln. *pppp*
 Vla. *pppp* ord. IV *pppp* very slow bowing very little bow pressure nut
 Vc. *pppp* *pppp* ord. III (7th) *pppp* IV (7th) *pppp*

slow bowing
 ord. IV
 slow bowing
 ord. III (7th)
 IV (7th)

Fl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
 Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
 Vln. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
 Vla. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
 Vc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Fl. *pppp* (lunga) min. 6 sec. airy tone *pppp*
 Cl. *pppp* *pppp* *pppp*
 Vln. *pppp* (lunga) min. 6 sec. II (7th)
 Vla. *pppp* (lunga) min. 6 sec. slow bowing
 Vc. *pppp* (lunga) min. 6 sec. slow bowing ord. III

(lunga) min. 6 sec.
 M
 (lunga) min. 6 sec.
 (lunga) min. 6 sec.
 (lunga) min. 6 sec. slow bowing
 (lunga) min. 6 sec. slow bowing
 ord. III



119

Fl. (lunga) ca. 8 sec. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ no air $\frac{3}{4}$ $\frac{4}{4}$ To bass flute

Cl. (lunga) ca. 8 sec. To bass clarinet

Vln. (lunga) ca. 8 sec. I $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ II $\frac{3}{4}$ $\frac{4}{4}$ III $pppp$ $pppp$

Vla. (lunga) ca. 8 sec. slow bowing III ord. IV $pppp$ $pppp$

Vc. (lunga) ca. 8 sec. slow bowing ord. III III (7th) IV (7th) IV $pppp$

125

Fl. BASS FLUTE airy tone $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $pppp$

Cl. BASS CLARINET airy tone $pppp$

Vln. IV $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ slow bowing (throughout section) $pppp$

Vla. II III II $pppp$ $pppp$ $pppp$

Vc. $pppp$

J $\text{♩} = 56$

131

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

Cl. *pppp* *pppp*

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

Vla. *pppp* *pppp*

Vc. *pppp* *pppp*

(always choose open strings if possible)

137

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

Cl. *pppp* *pppp*

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

Vla. *pppp* *pppp*

Vc. *pppp* *pppp*

M

II (7th)

III (7th)

143

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

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

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

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

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

pppp *pppp* *pppp* *pppp* *pppp* *pppp*

M

II (7th)

III (7th)

149

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

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

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

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

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

pppp *pppp* *pppp* *pppp* *pppp* *pppp* *pppp*

M

II

I

155

Fl.

Cl.

Vln.

Vla.

Vc.

pppp

pppp

pppp

pppp

III

II (7th)

161

Fl.

Cl.

Vln.

Vla.

Vc.

pppp

pppp

pppp

pppp

III (7th)

IV

II

NB
noter
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K

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

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

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

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

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

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

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

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

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

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

NB
not
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* Multiphonics are free of choice, but preferably they should include the tones suggested

177

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

Cl. M

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

Vla. II III

Vc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

pppp *pppp* *pppp* *pppp* *pppp*

182

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

Cl. M

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

Vla. III (7th) IV

Vc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

pppp *pppp* *pppp* *pppp* *pppp*

187

M

Fl. *pppp*

Cl. *pppp*

Vln. *pppp*

Vla. *pppp*

Vc. *pppp*

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

192

♩ = 30

Fl. air w/hint of tone *pppp* airy tone

Cl. *pppp* airy tone

Vln. *pppp*

Vla. *pppp* (sempre) s.p.

Vc. *pppp* (sempre) III (7th) III

2/4 4/4 2/4

198

Fl.

Cl.

Vln.

Vla.

Vc.

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

I 4/4 IV 2/4 III IV I 4/4 IV 2/4

ord. IV

III (7th) IV II I III IV III

205

Fl.

Cl.

Vln.

Vla.

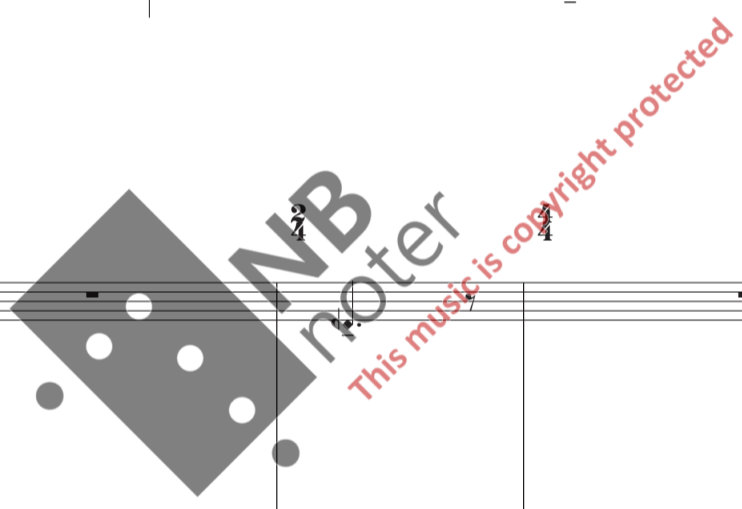
Vc.

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

I 4/4 III 2/4 II IV 4/4 II 2/4 III (7th) IV 4/4

III (7th) III (7th) IV II I III III (7th) IV

III (7th) IV II I IV III IV



212

Fl.

Cl.

Vln.

Vla.

Vc.

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

II

III

IV

II

II s.p.

ord.

I

II

IV

II

I

III

I

Non dim.
Stop immediately,
no rounding off

Non dim.
Stop immediately,
no rounding off

Non dim.
Stop immediately,
no rounding off

