(WHICH IS NOT RELUCTANT, OR IF IT IS, IT IS NO LONGER IMPORTANT

for chamber ensemble

Jonas Lie Skaarud

2026

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SCORE

INSTRUMENTATION

Flute*

Clarinet in Bb (doubling bass clarinet)

Horn in F

Percussion: vibraphone, crotales, wine glasses

Harp

Piano

2 violins

Viola

Violoncello

4 speakers

*Flute to be tuned down 30 cents throughout the whole piece (sounds 30 cents lower than written)

SCORE IS IN C

DURATA: ca. 15

SETUP/SEATING*:

PERC.

FL. CL. HRN.

HRP PNO

STRING QUARTET

SPEAKERS:** 1 2 3 4

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*Setup/seating is desired, but not essential. Piano and harp might change sides. However, speakers *must* be placed in front of the ensemble.

**Speakers should be as small as possible and placed on the floor (in front of the ensemble). It is originally made for homemade speakers consisting of speaker drivers put into thin aluminium cylinders (can be provided by the composer), but this is not strictly necessary. Electronics are pre-recorded soundfiles triggered by a sound engineer or prefereably by another person than the musicians.

Written spring 2026

Written for Ensemble BIT20

First performance at Korskirken, Bergen, 5th June 2026 with Ensemble BIT20 and conductor Molly Turner

The work is funded and commissioned by Bergen International Festival

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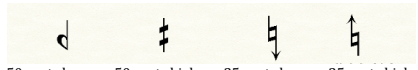
PERFORMANCE NOTES:

GENERAL (regarding all instruments):

- All accidentals apply for the whole bar.
- 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 in any instrument.
- Very long notes: change bowing (strings, percussion) / breathe (winds/brass) whenever necessary
- Tenuto mark on *long notes* calls for a stable, unchanging tone with a direct onset and release, without any soft attack or decay or swells.
- Quarter tones:



WINDS:

- Airy tone = clear tone, but with air (around 70% tone, 30% air) – notated with diamond notehead
- Very airy tone (notated with square notehead) = more air than tone (around 60% air) – notated with square notehead
- No air (notated with square notehead one one line staff) = blow air through the instrument, no tone should be audible
- **CLARINET:** All multiphonics are given with fingerings in score. They are taken from Heather Roche's website: https://heatherroche.net/.
- Multiphonics for Bb clarinet are found here: https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/
- **FLUTE** multiphonics: diamond note to be sung, normal note to be played. If the sung note is impossible to sing: sing an octave higher or lower (depending on your ambitus), or switch so that the diamond note is played and the normal note is sung. As the flute is tuned down 30 cents, the singing should also be 30 cents lower.

PERCUSSION:

Vibraphone:

- Motor should always be off.
- A **Hexbug** is a small vibrating toy (see picture below). It is to be placed directly on the bar, and will create a very quiet soft tremolo effect, similar to that of the reibstock. (Can be provided by the composer)

Wine glasses:

Three wine glasses are needed, tuned in quarter tone low F6, A6, B7 (notated 1 octave lower than sounding). Bow flat across the top of the glasses. If it is difficult to obtain glasses in the right octaves, they might be an octave higher or lower.

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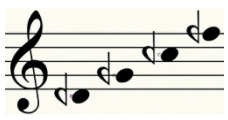
HARP:

The following strings are to be *tuned down 50 cents* (when pedals are in middle position):



PIANO:

- Pizz: play on the strings inside the piano. Notated with x-noteheads.
- Harmonics: Sounding notes are notated with diamond note (with. «harm.» above) and fundamental string with normal note in parenthesis. Try to avoid (as much as possible) that the fundamental sounds.

STRINGS:

Bow positions:

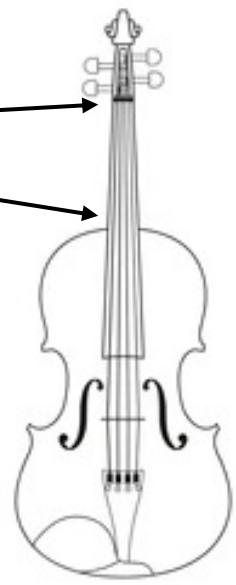
Sul pont.: normal sul ponticello

Sul tasto: normal sul tasto

Nut: As close to the end of the fretboard as possible. Here:

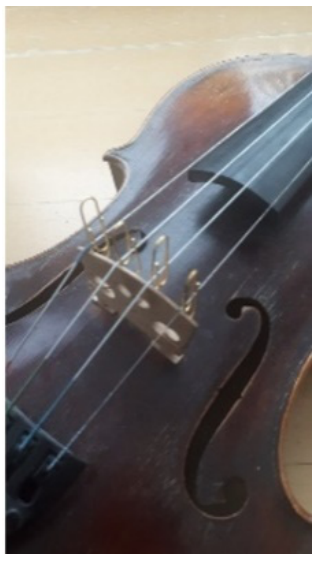
Upper bout: where the body of the instrument starts. Here:

Ord.: normal bow position



Preparations (violin II)

When indicated in the score, prepare the strings with paperclips. Use paperclips in steel (the ones with oblong shape with straight sides – not spirals). Place them as shown in the pictures below: as close as possible to the bridge.



- **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 of easily if too much dynamics/bow pressure is applied.

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(which is not reluctant, or of it is, it is no longer important

for ensemble

I.

Jonas Lie Skaarud
2026

♩ = ca. 42

Flute (tuned down 30 cents)

always as quiet as possible

airy tone

Clarinet

CLARINET IN Bb

SING INTO INSTRUMENT

All sung notes should be performed at the notated pitch, in any octave that best suits the performers vocal range. The singing should be like humming with a closed mouth and an "mmm"-sound

NORMAL PLAYING

always as quiet as possible

Horn in F

SING INTO INSTRUMENT

All sung notes should be performed at the notated pitch, in any octave that best suits the performers vocal range. The singing should be like humming with a closed mouth and an "mmm"-sound

always as quiet as possible

Percussion

♩ = ca. 42

SUNG

All sung notes should be performed at the notated pitch, in any octave that best suits the performers vocal range. The singing should be like humming with a closed mouth and an "mmm"-sound

always as quiet as possible

VIBRAPHONE

always bowed

sempre l.v.

sempre con ped.

CROTALES

always bowed

sempre l.v.

always as quiet as possible

Harp

SUNG

All sung notes should be performed at the notated pitch, in any octave that best suits the performers vocal range. The singing should be like humming with a closed mouth and an "mmm"-sound

always as quiet as possible

sempre l.v.

always as quiet as possible

8va

Piano

SUNG

All sung notes should be performed at the notated pitch, in any octave that best suits the performers vocal range. The singing should be like humming with a closed mouth and an "mmm"-sound

always as quiet as possible

always as quiet as possible

sempre con ped.

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♩ = ca. 42

Violin I

always as quiet as possible

SUNG

All sung notes should be performed at the notated pitch, in any octave that best suits the performers vocal range. The singing should be like humming with a closed mouth and an "mmm"-sound

always as quiet as possible

Violin II

Very little bow pressure

always as quiet as possible

SUNG

All sung notes should be performed at the notated pitch, in any octave that best suits the performers vocal range. The singing should be like humming with a closed mouth and an "mmm"-sound

always as quiet as possible

Viola

Very little bow pressure

always as quiet as possible

SUNG

All sung notes should be performed at the notated pitch, in any octave that best suits the performers vocal range. The singing should be like humming with a closed mouth and an "mmm"-sound

always as quiet as possible

Violoncello

arco

always as quiet as possible

SUNG

All sung notes should be performed at the notated pitch, in any octave that best suits the performers vocal range. The singing should be like humming with a closed mouth and an "mmm"-sound

always as quiet as possible

Fl.

Cl.

no air

airy tone

no air

Hn.

Perc.

WINE GLASS

always bowed

VIBRAPHONE

Hp.

Pno.

pizz.

loco

pizz.

loco

Vln. I

Vln. II

Vla.

Vlc.

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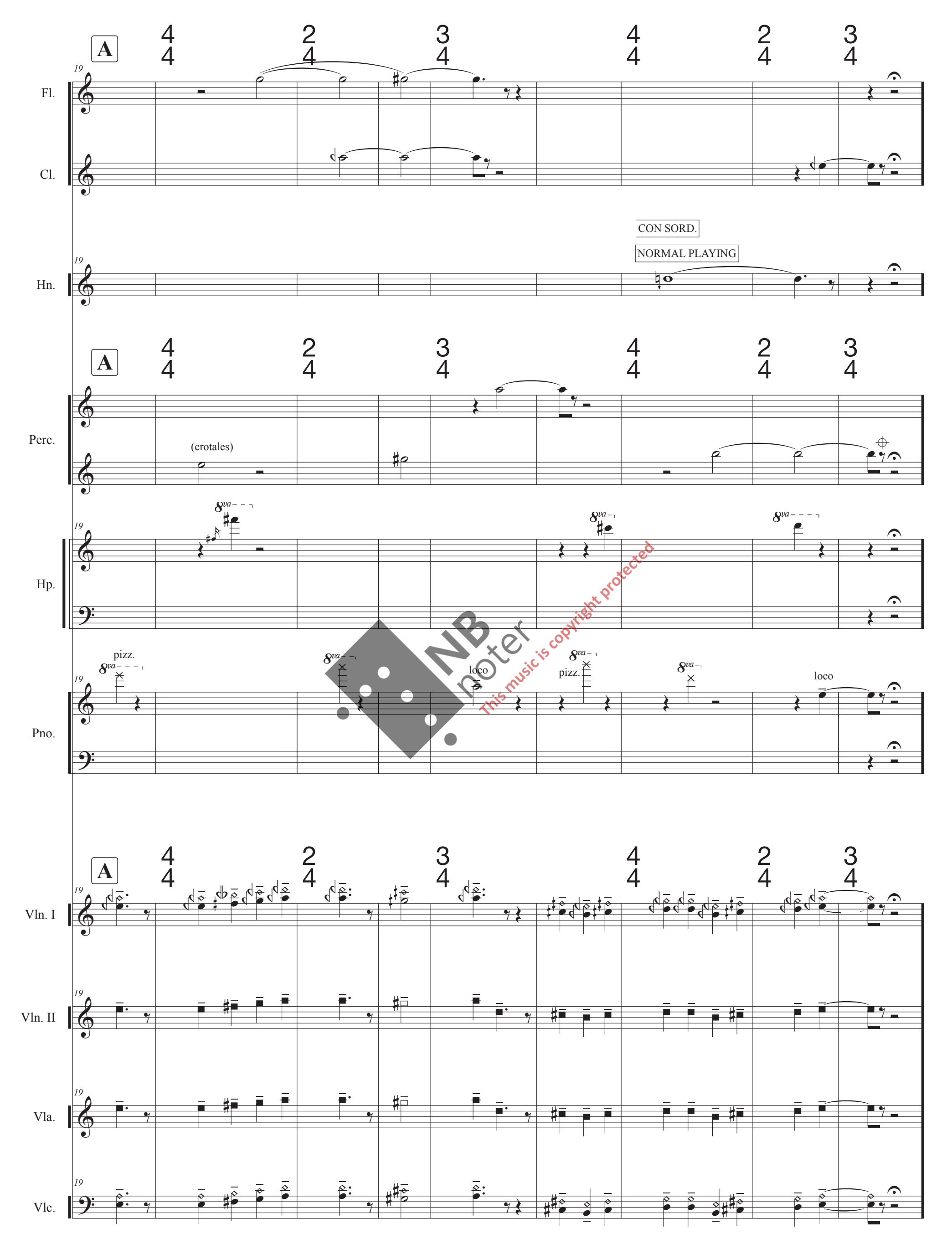

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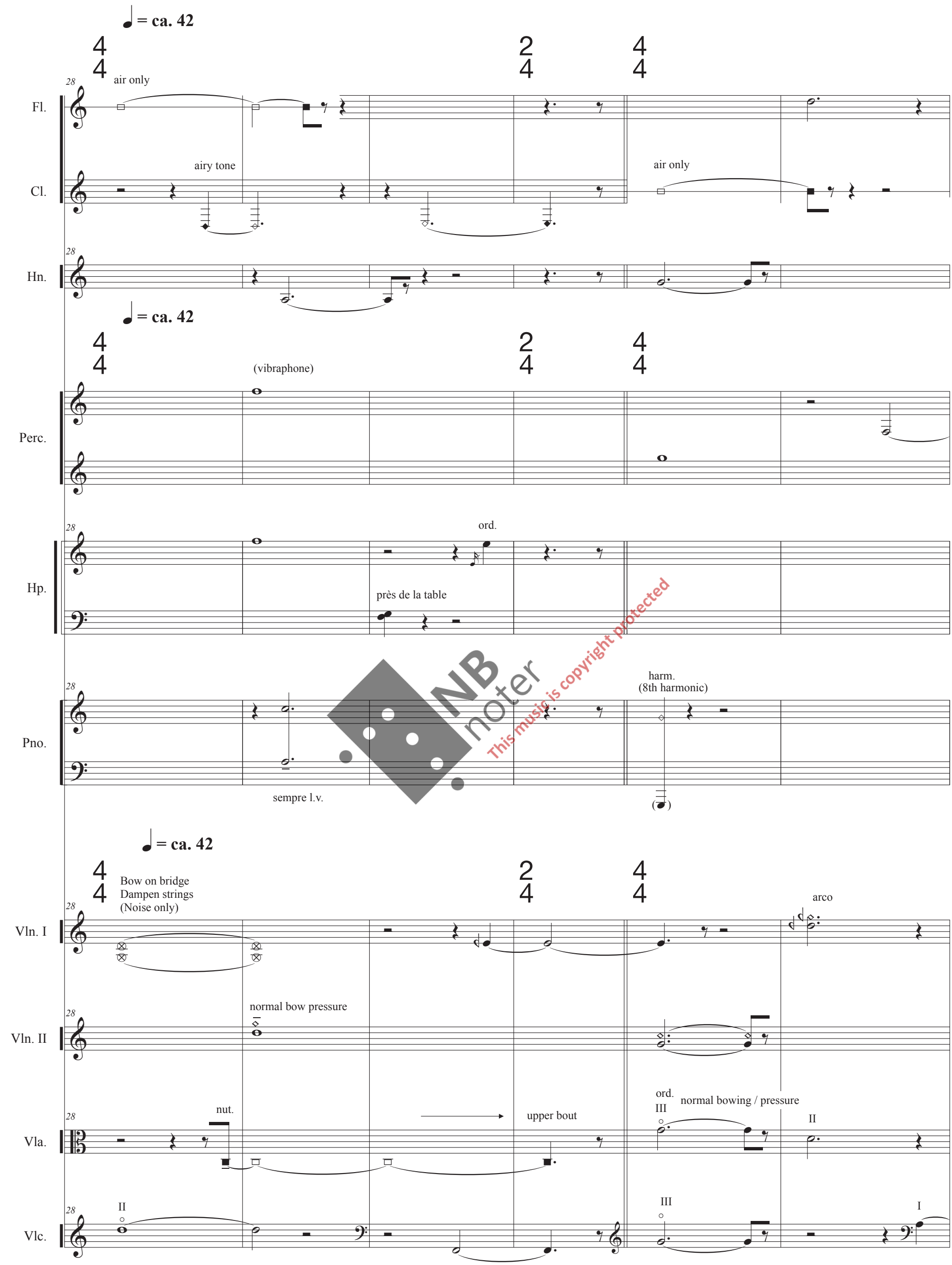

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34

Fl.

airy tone

no air

M

Cl.

no air

Hn.

Perc.

B

Hp.

Pno.

loco

muted

loco

Vln. I

I
II

III
nut.

Vln. II

III

III

IV (8)

Vla.

III

IV

I

sul pont.

ord.

Vlc.

nut.
Very little bow pressure
Slow bowing

ord.
normal bowing / pressure

III

II

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Fl.

Cl.

M

M

Hn.

Perc.

WINE GLASS

Hp.

Pno.

harm.

loco

(Ped.)

Vln. I

ord.
I

Bow on bridge
Dampen strings
(Noise only)

I
behind bridge
pizz.

Vln. II

III

II

Vla.

on bridge
(noise only)

Vlc.

IV (8)

on bridge
(noise only)

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ca. 12''
(electronics only)

♩ = ca. 42

Fl.

Cl.

(poco)

(poco)

Hn.

Perc.

WINE GLASS

(poco)

Hp.

Pno.

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Vln. I

Vln. II

(poco)

Vla.

ord.

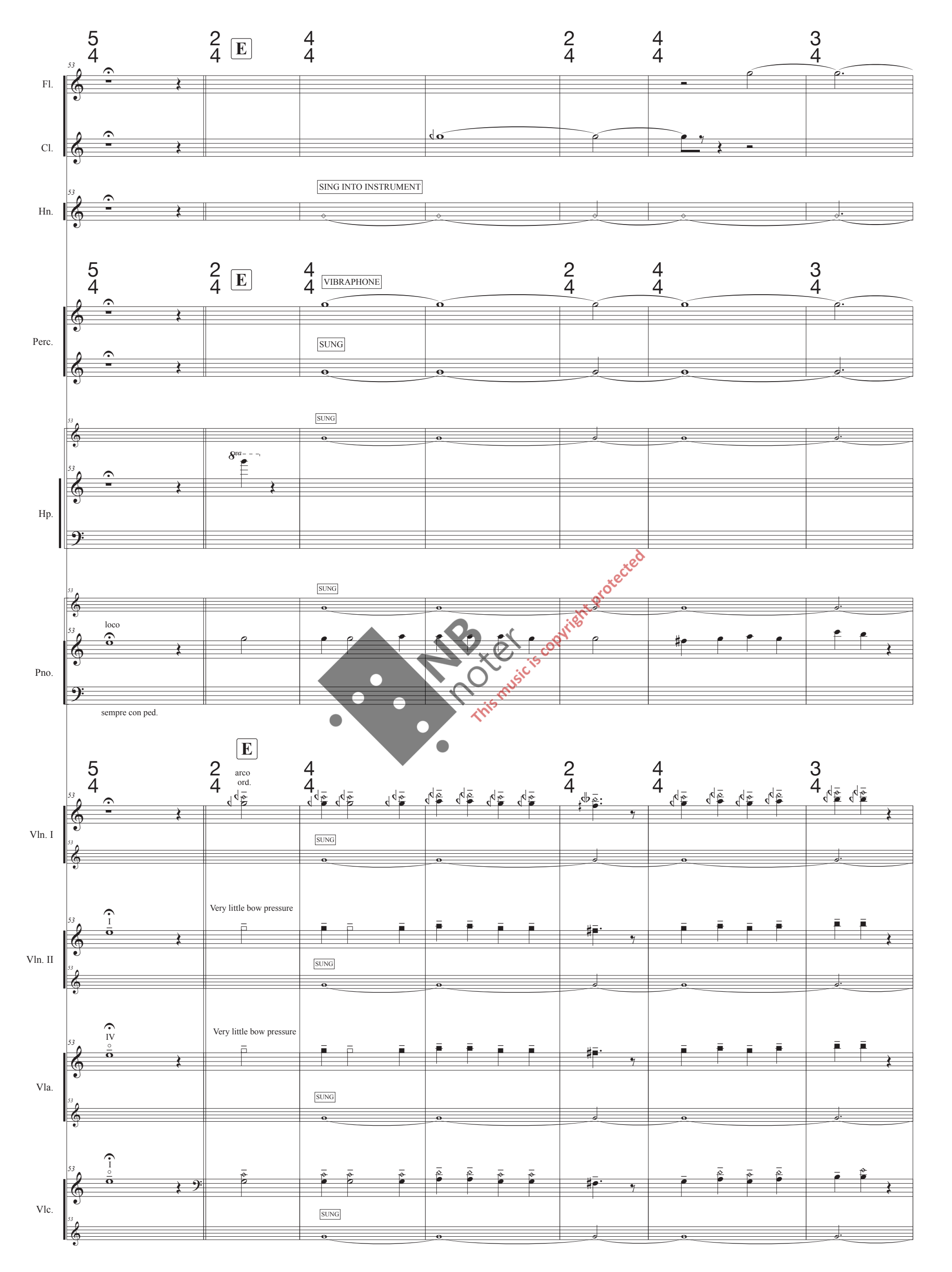
(poco)

Vlc.

ord.

I

(poco)



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very airy tone

F

M
diamond note to be sung
normal note to be played

M

Fl.

BASS CLARINET

Cl.

NORMAL PLAYING

Hn.

F

CROTALES

Perc.

Hp.

8va

pizz.

loco

Pno.

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F

Bow on bridge
Dampen strings
(Noise only)

Vln. I

II
III
normal bow pressure

Vln. II

normal bow pressure

II
III

Vla.

Vlc.

Fl.

Cl.

Hn.

M

(keep singing without playing)

Perc.

(vibraphone)

SUNG

CROTALES

Hp.

8va

Pno.

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Vln. I

Vln. II

II III

I II

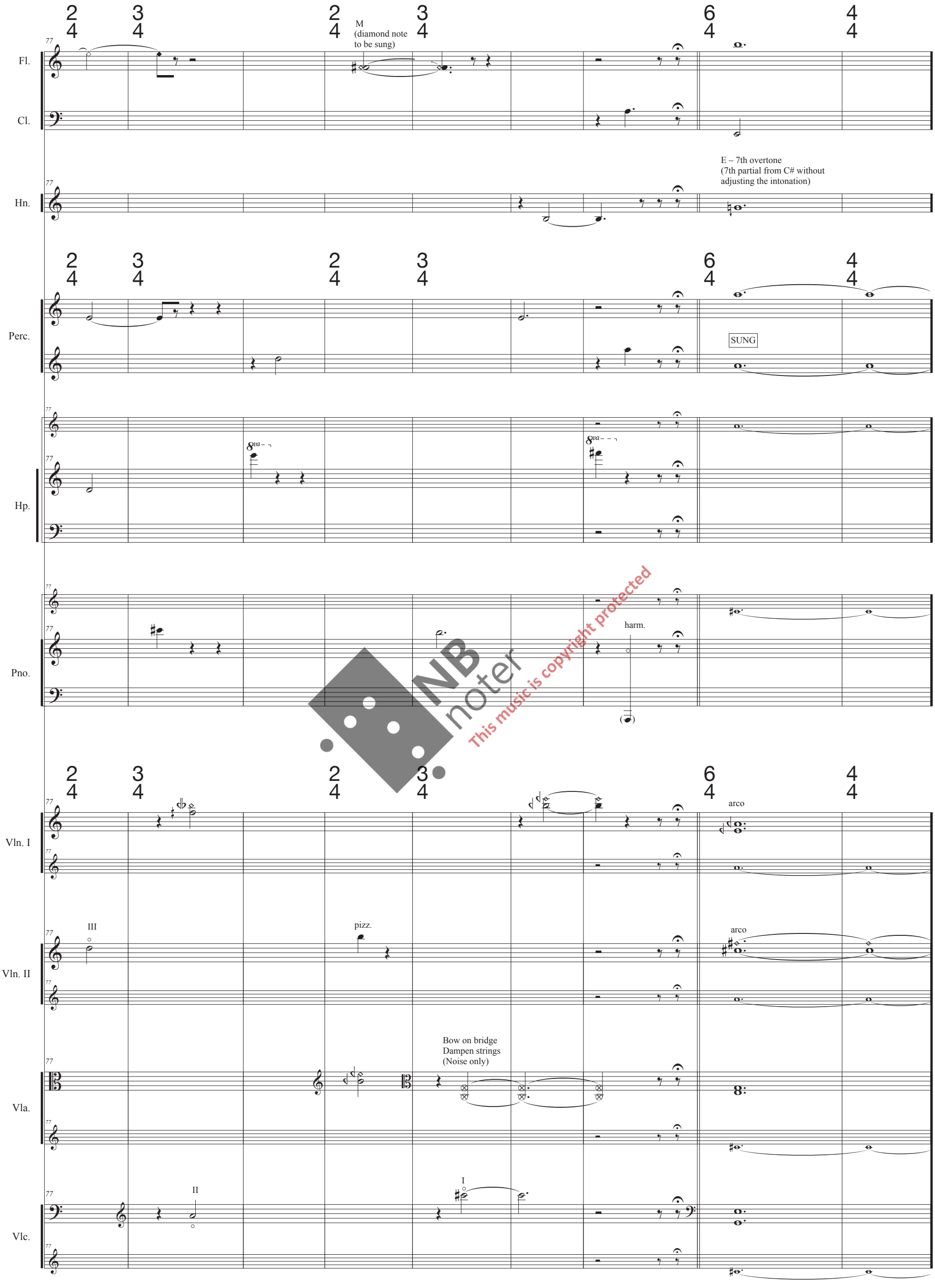
II I

Vla.

I II

Vlc.

II



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III.

ca. 30''
(electronics only)

Fl.

Cl.

Hn.

Perc.

(stop after approx. 10 seconds)

(stop after approx. 10 seconds)

Hp.

(stop after approx. 10 seconds)

Pno.

Vln. I

(stop after approx. 10 seconds)

(stop after approx. 10 seconds)

Vln. II

Vla.

(stop after approx. 10 seconds)

Vlc.

(stop after approx. 10 seconds)

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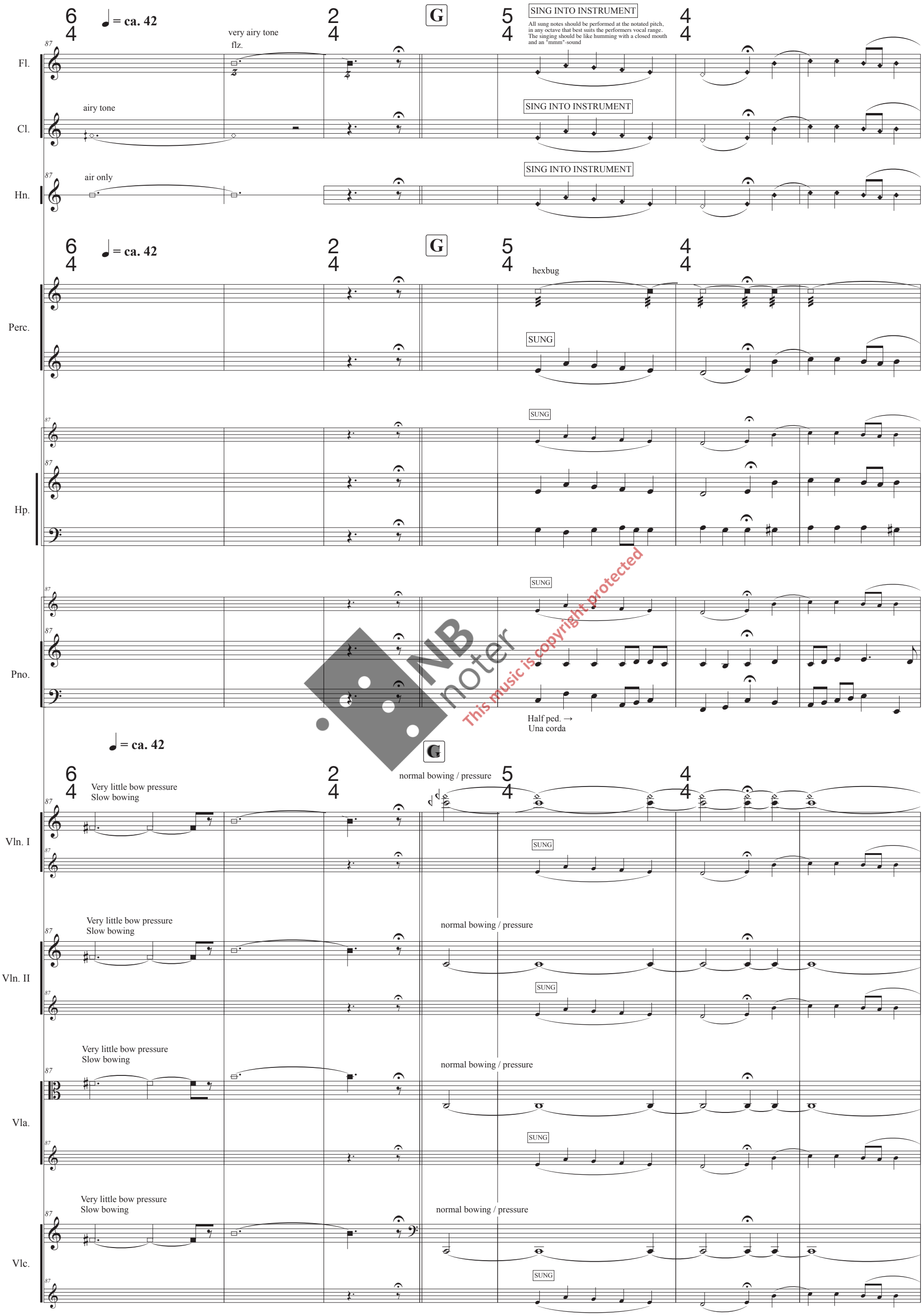
IV.



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Fl.

Cl.

Hn.

Perc.

Hp.

Pno.

(Ped.)

Vln. I

I
behind bridge
pizz.

Vln. II

Bow on bridge
Dampen strings
(Noise only)

Vla.

Bow on bridge
Dampen strings
(Noise only)

Vlc.

Bow on bridge
Dampen strings
(Noise only)

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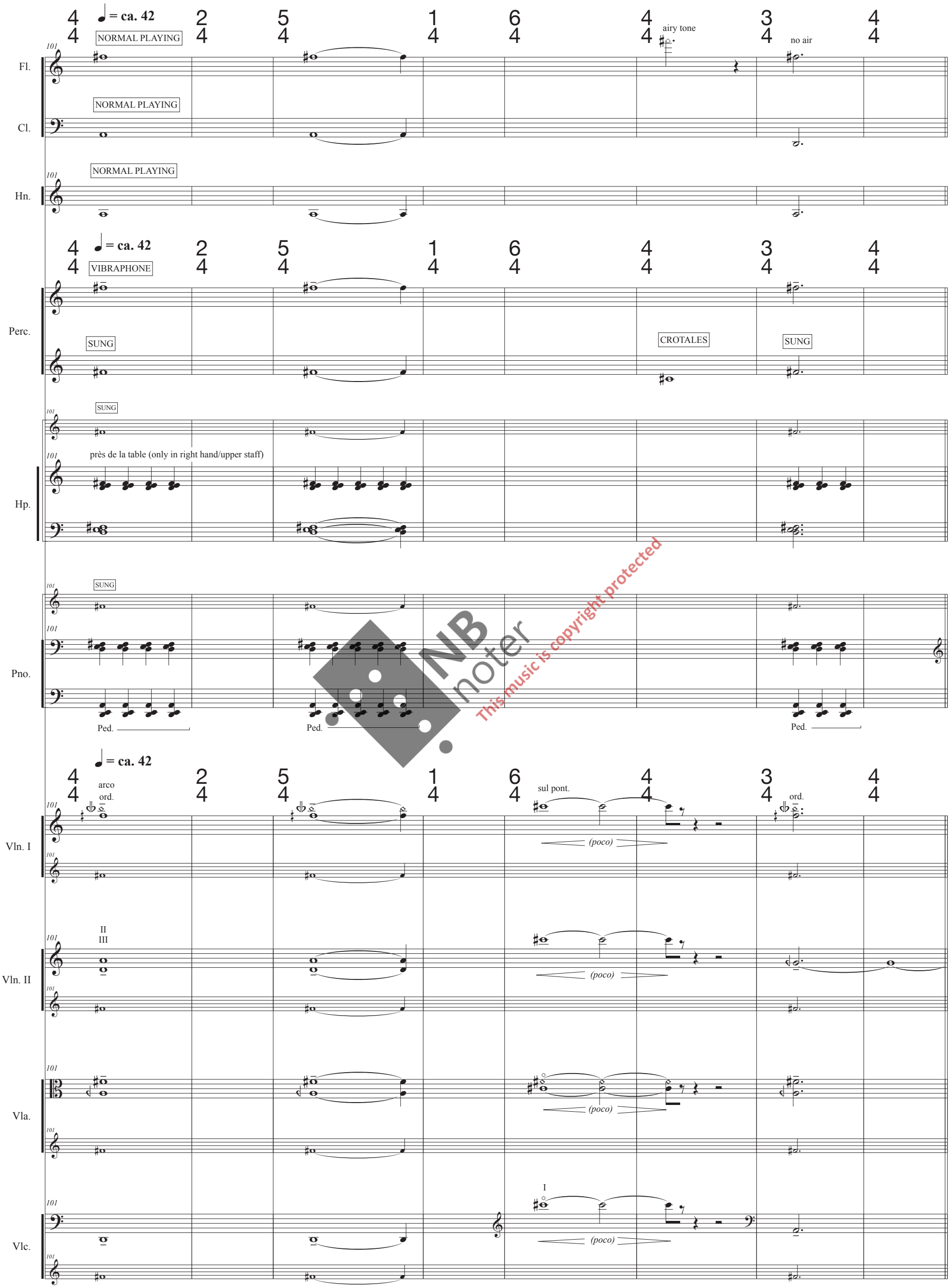
V.



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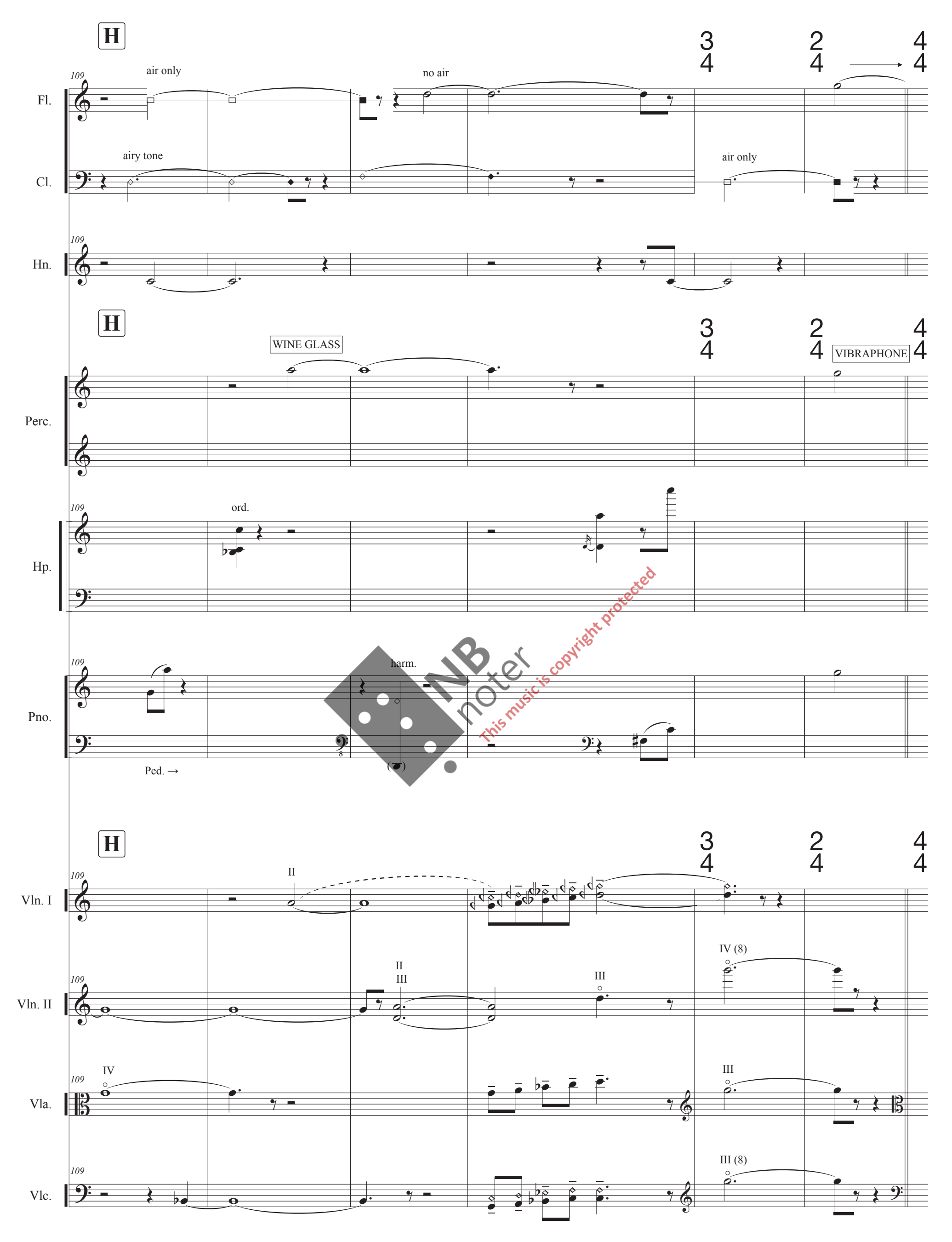

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Fl.

Cl.

Hn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

airy tone

very airy tone

no air

no air

airy tone

no air

B – 7th overtone
(7th partial from C# without
adjusting the intonation)

CROTALES

SUNG

près de la table

ord.

muted

Ped.

IV

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I

Fl.

Cl.

Hn.

airy tone

no air

Perc.

CROTALES

Hp.

Pno.

Ped. →

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Vln. I

Vln. II

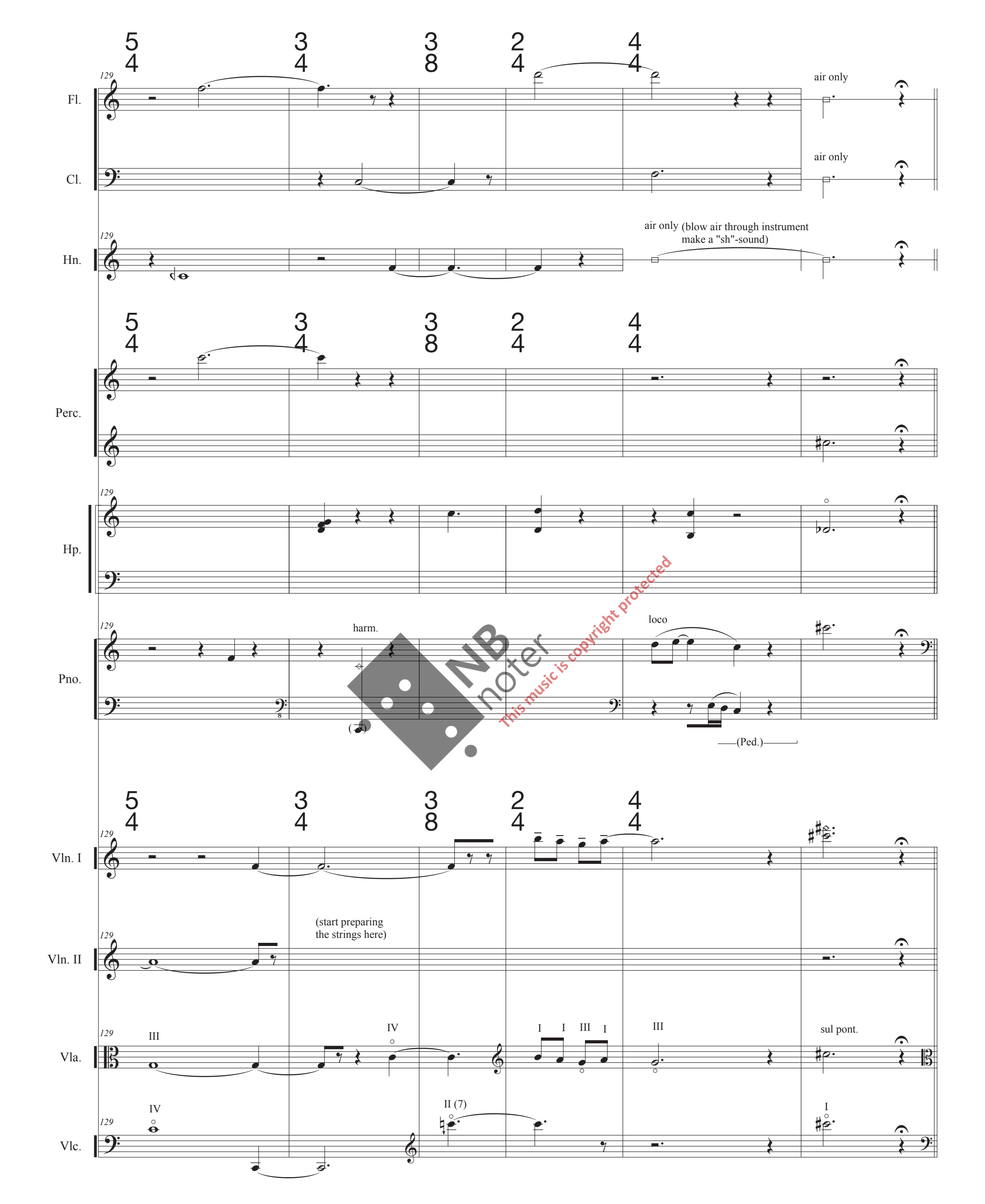
nut.

Vla.

sul tasto

ord.

Vlc.



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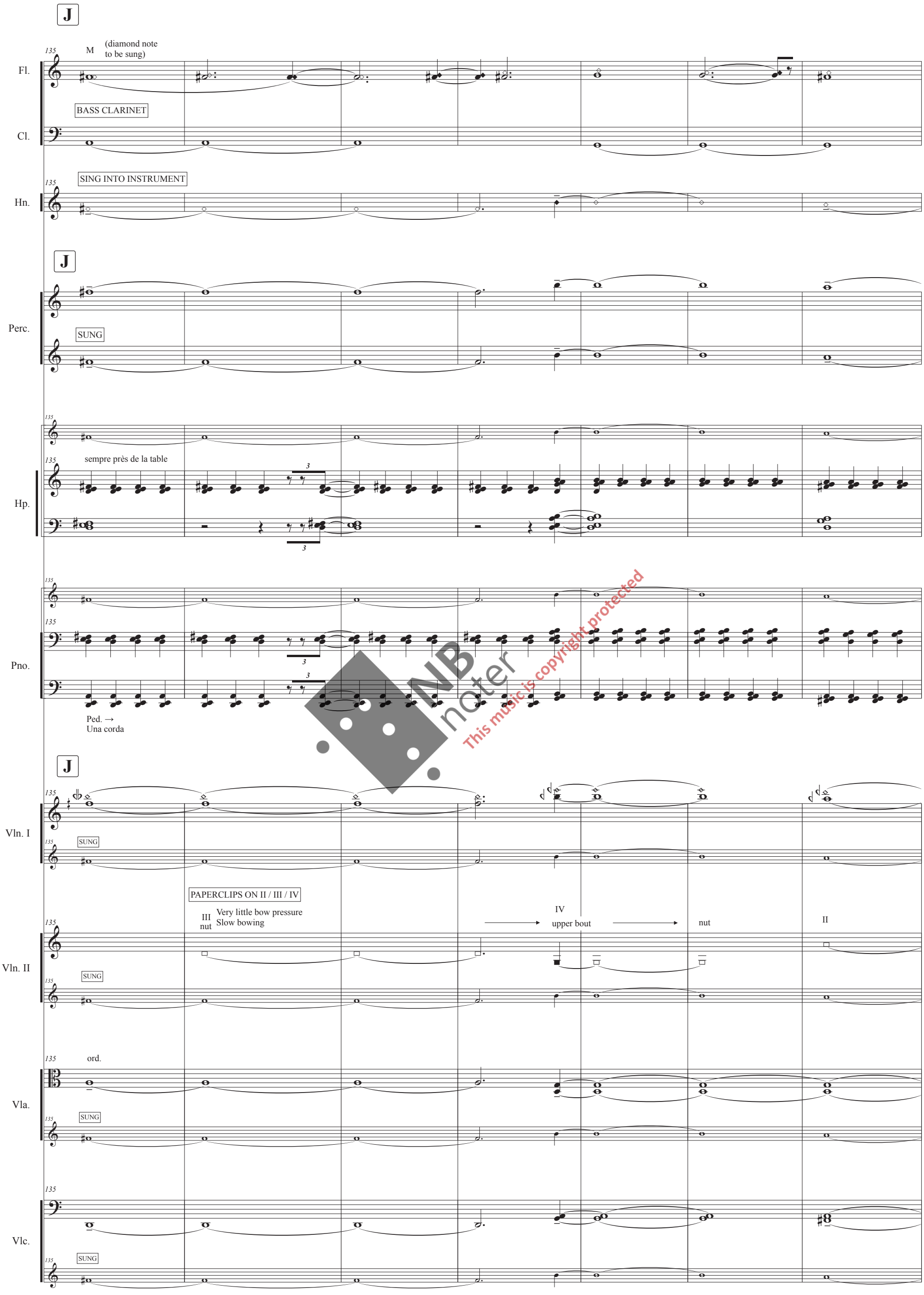

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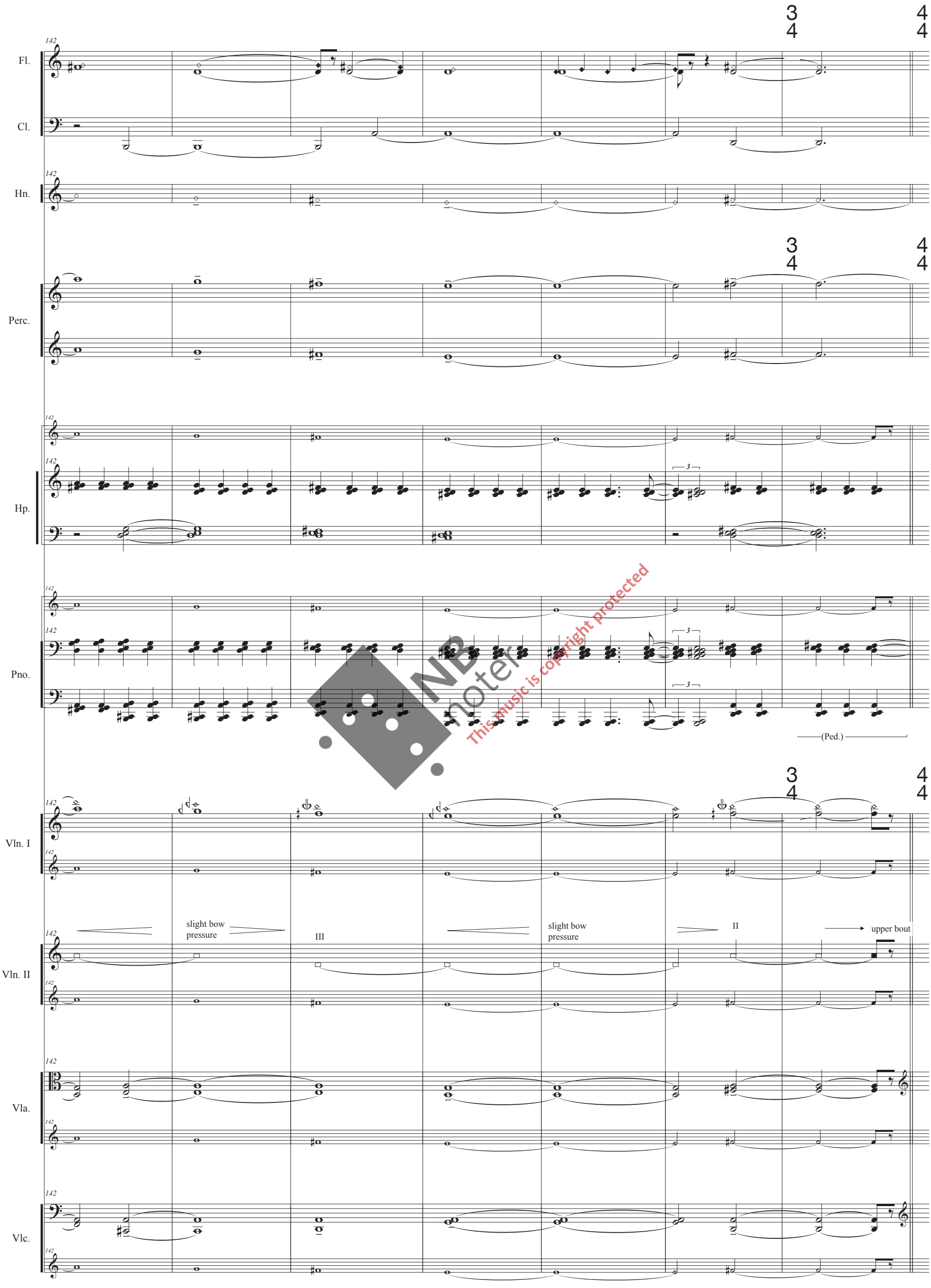

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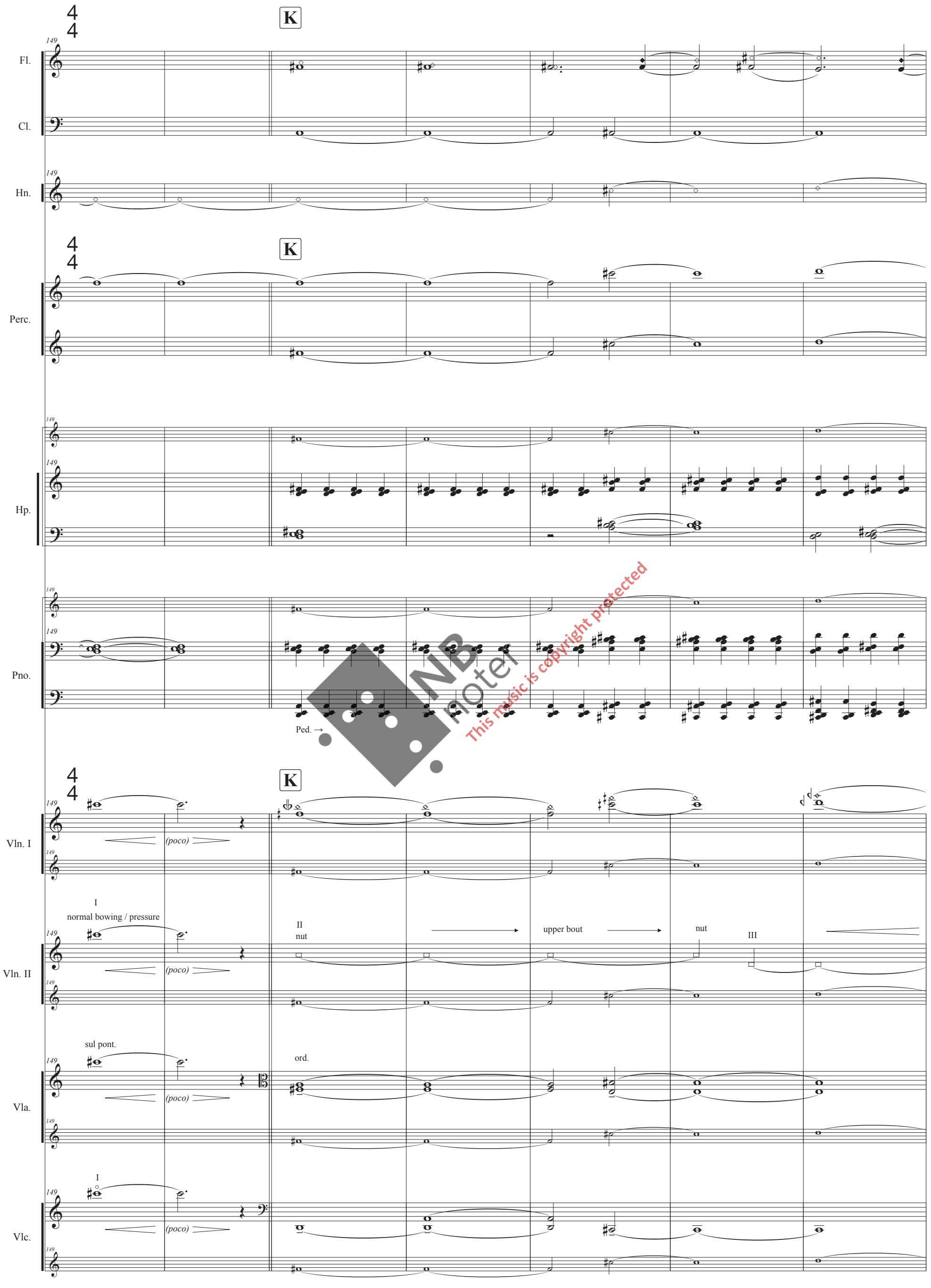

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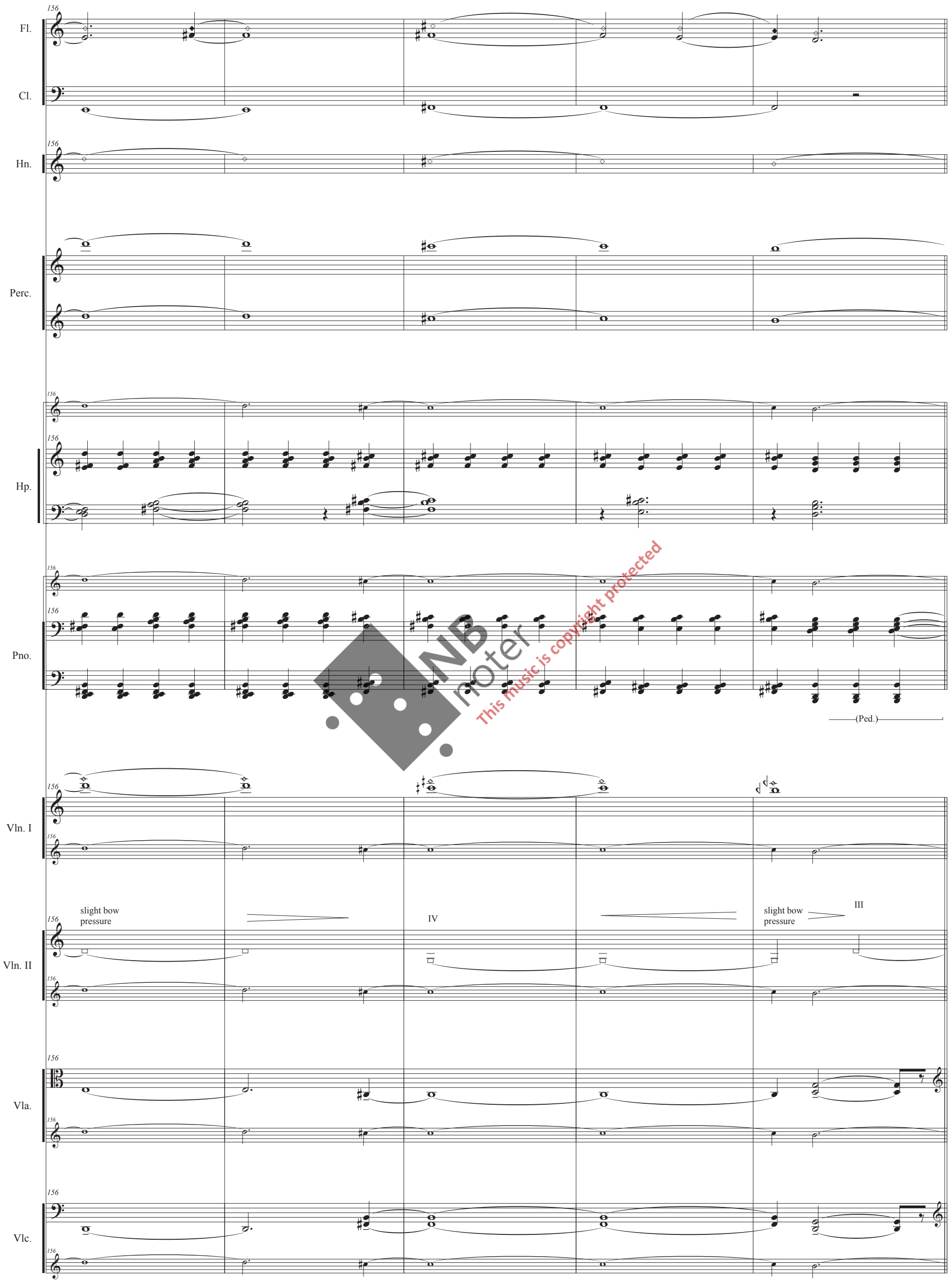

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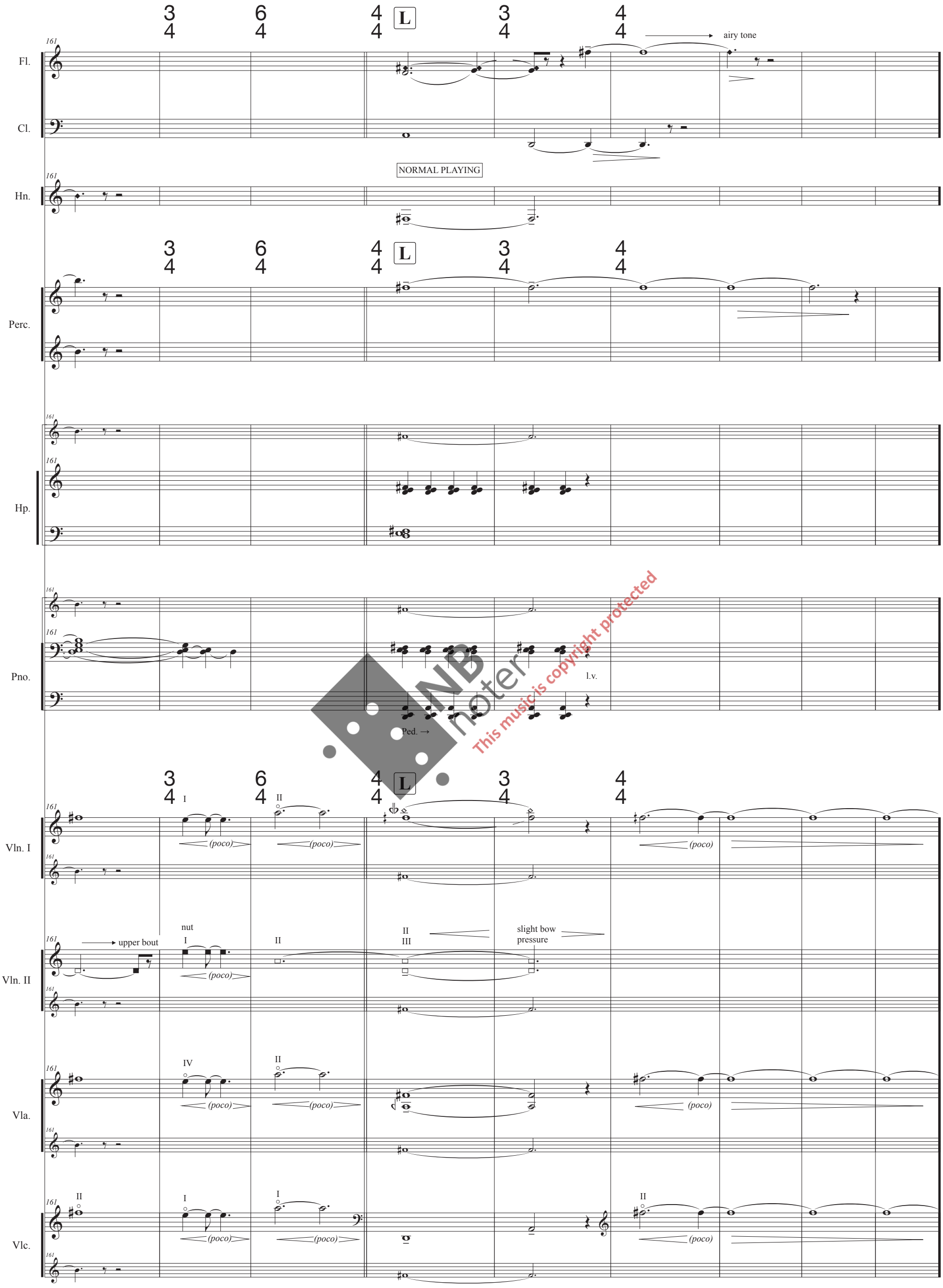

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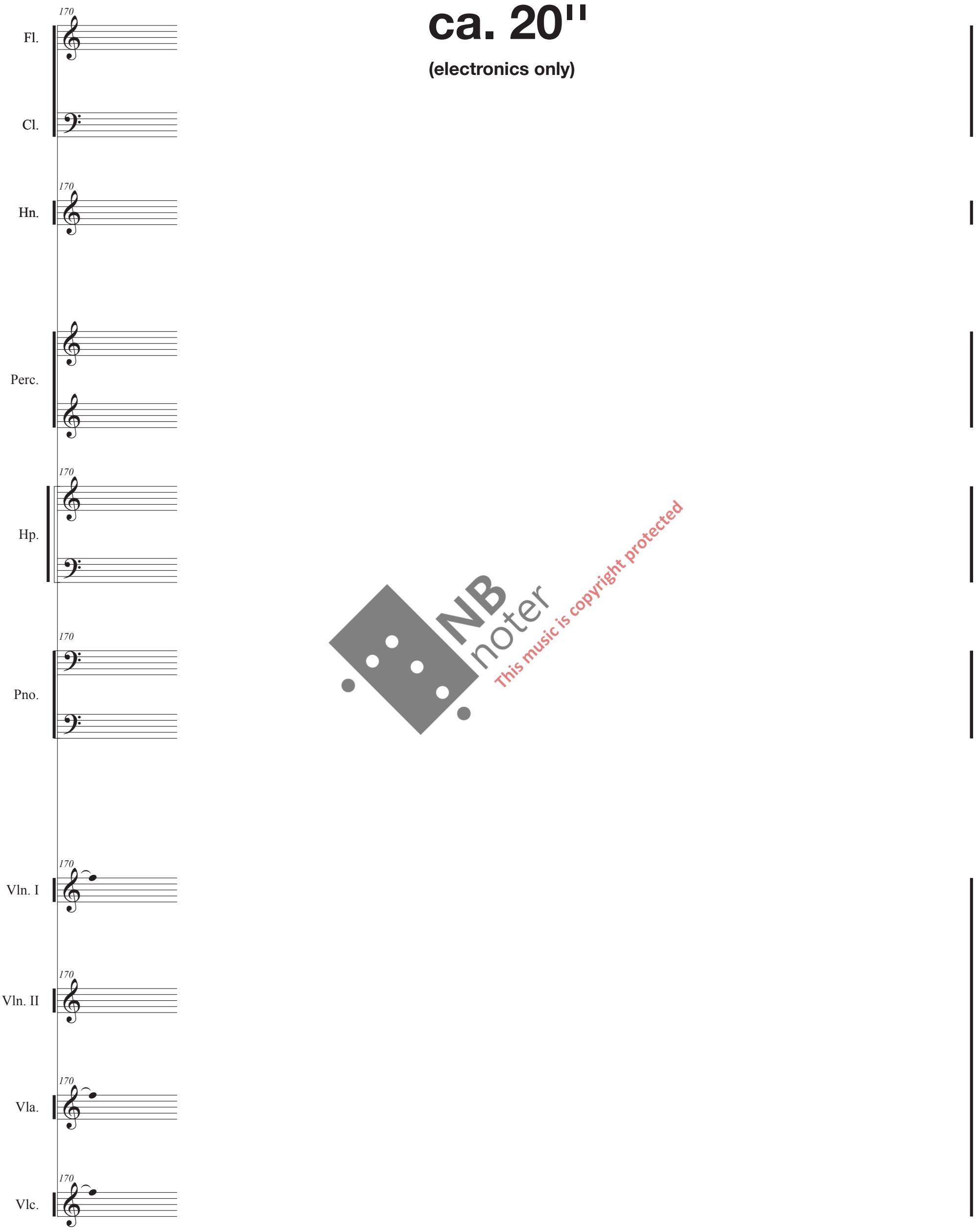
VI.


ca. 20''
(electronics only)
Fl.
Cl.
Hn.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vlc.
170
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VII.

♩ = 48

Fl.

Cl.

Hn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

171

airy tone

no air

CLARINET IN Bb

airy tone

no air

WINE GLASS

CROTALES

ord.

harm.
(5th harmonic)

8va pizz.

loco

muted

loco
8va

Ped. →

col legno
jeté

Bow on bridge
Dampen strings
(Noise only)

arco

pizz.
ord.

pizz.

Bow on bridge
Dampen strings
(Noise only)

III (8)

II

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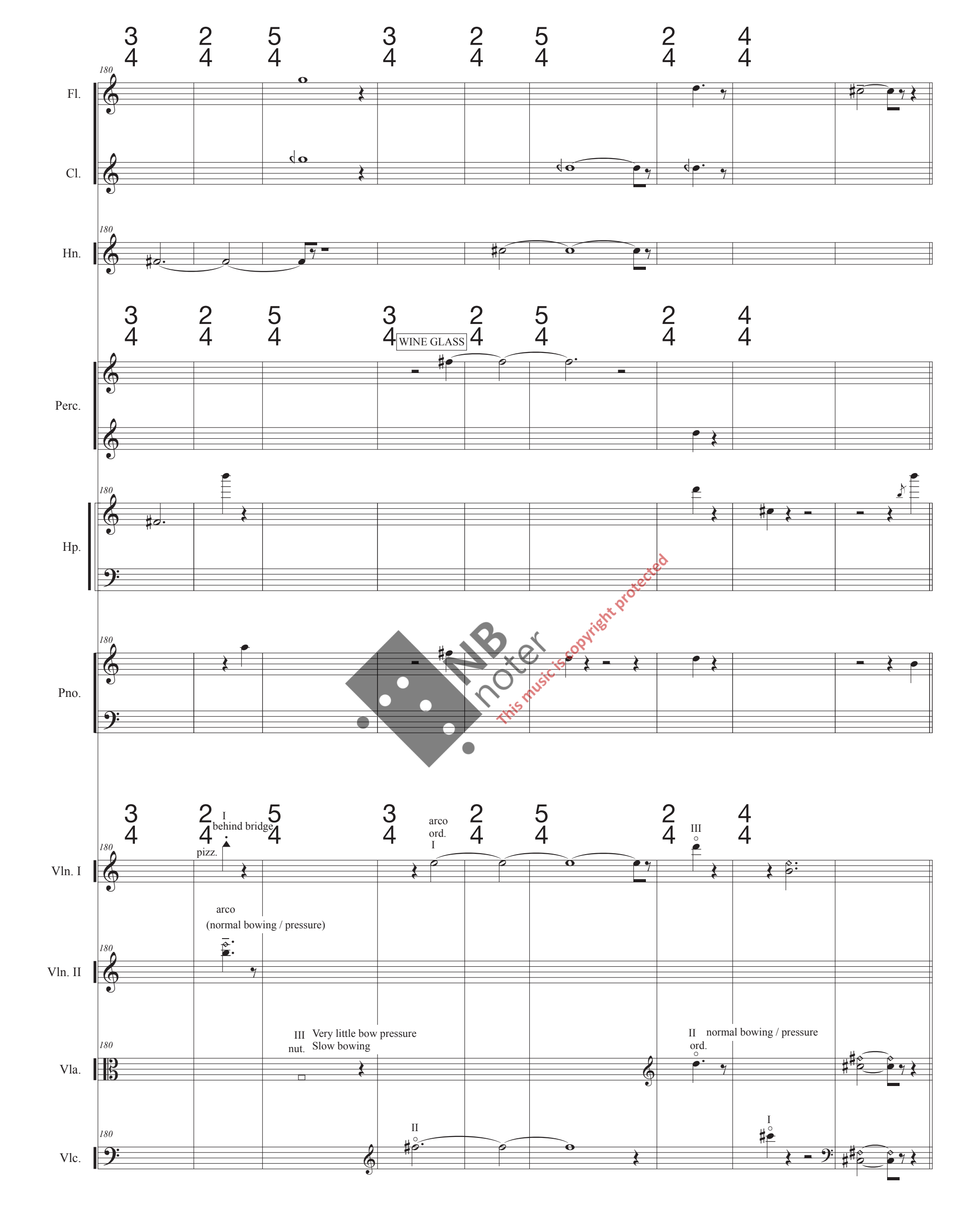

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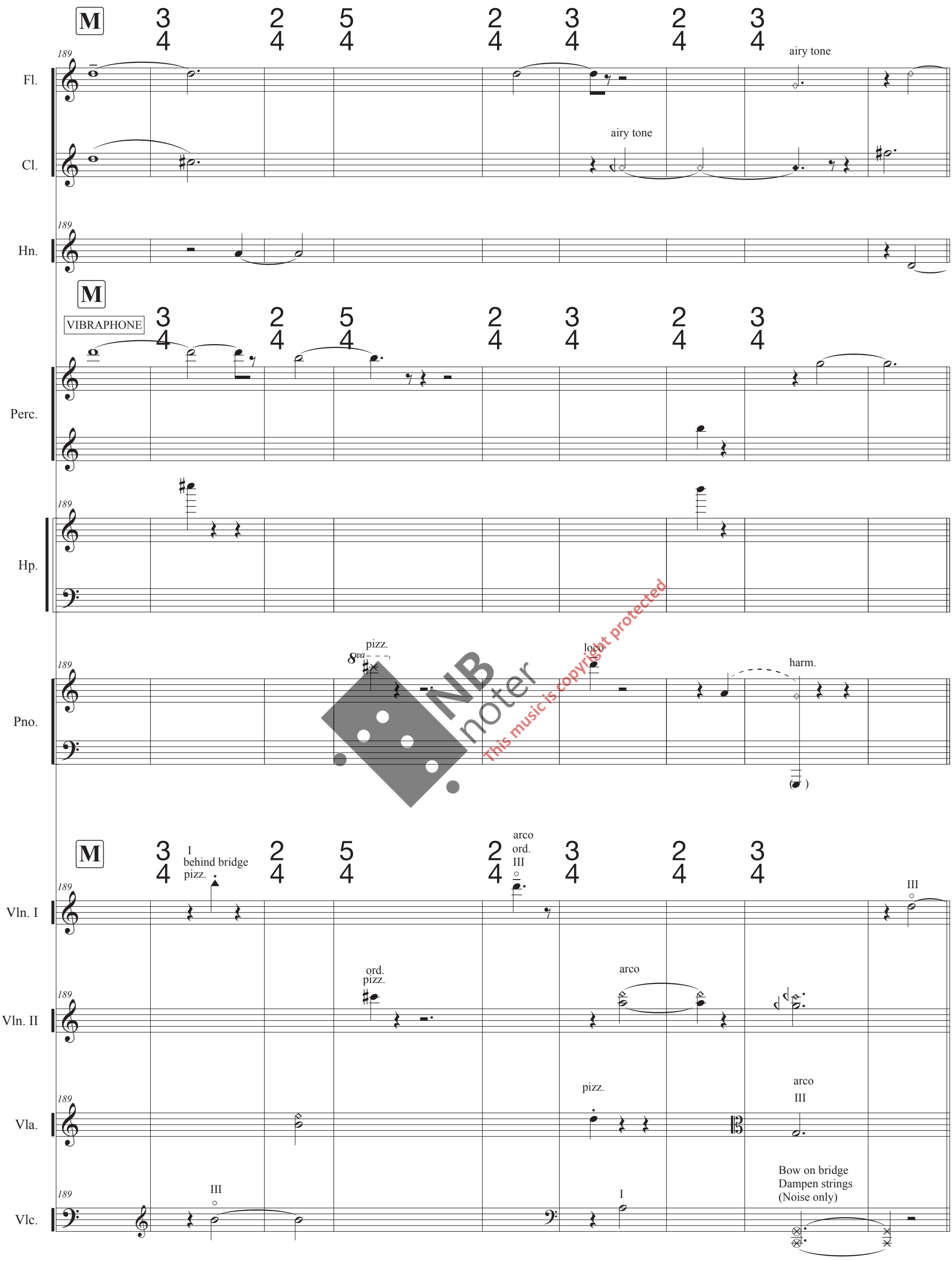

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198

Fl.

no air

very airy tone

no air

Cl.

C# – 7th overtone
(7th partial from C# without
adjusting the intonation)

Hn.

Perc.

WINE GLASS

VIBRAPHONE

Hp.

Pno.

loco

harm.

loco

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Vln. I

IV
arco

I

Very little bow pressure
Slow bowing

Vln. II

pizz.

pizz.

arco

II
nut

Vla.

arco

Vlc.

III

M (diamond note to be sung)

Fl.

Cl.

Hn.

Perc.

Hp.

près de la table

ord.

Pno.

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Vln. I

sul tasto

Vln. II

slight bow pressure

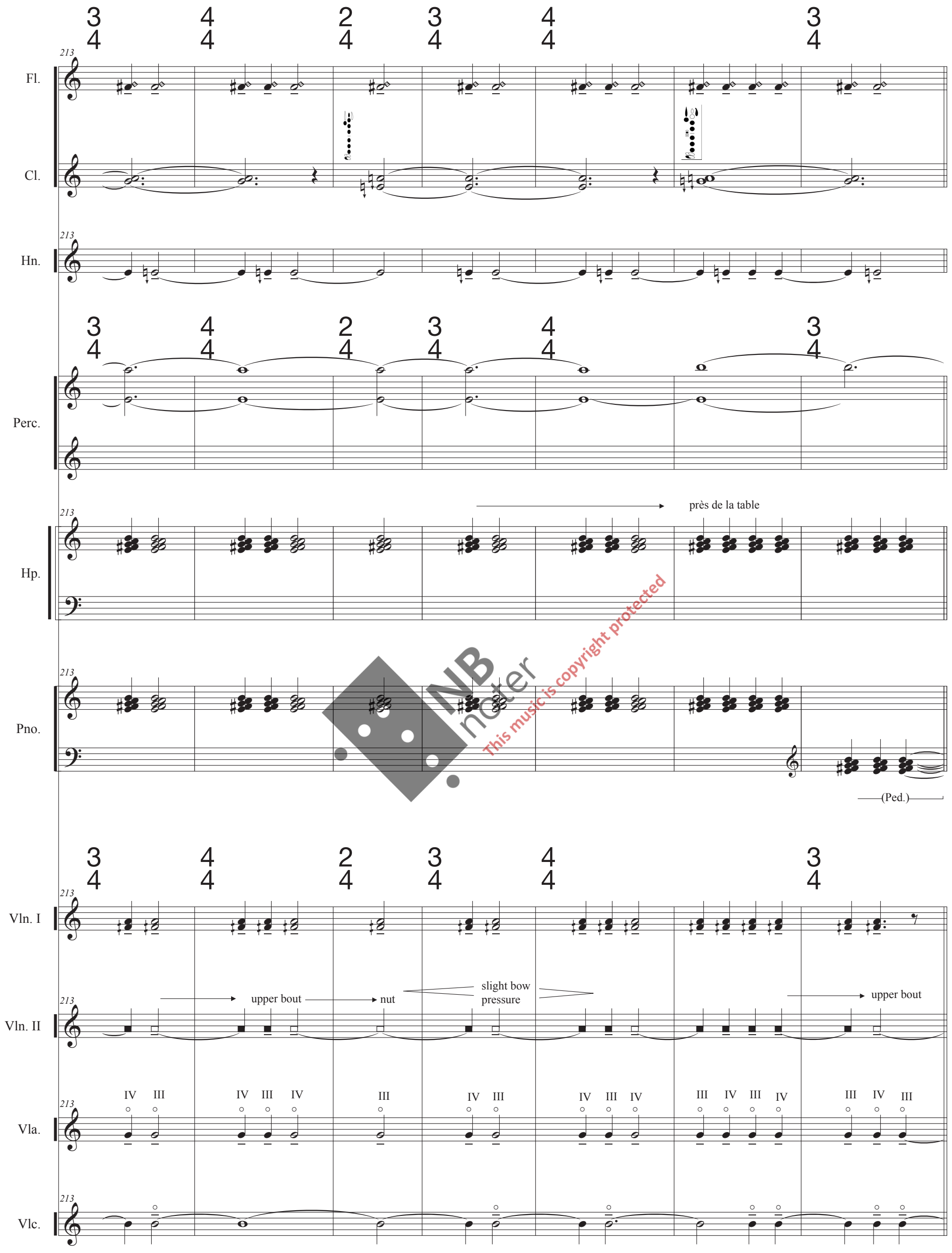
upper bout

nut

Vla.

III IV III IV III IV III IV III IV III

Vlc.



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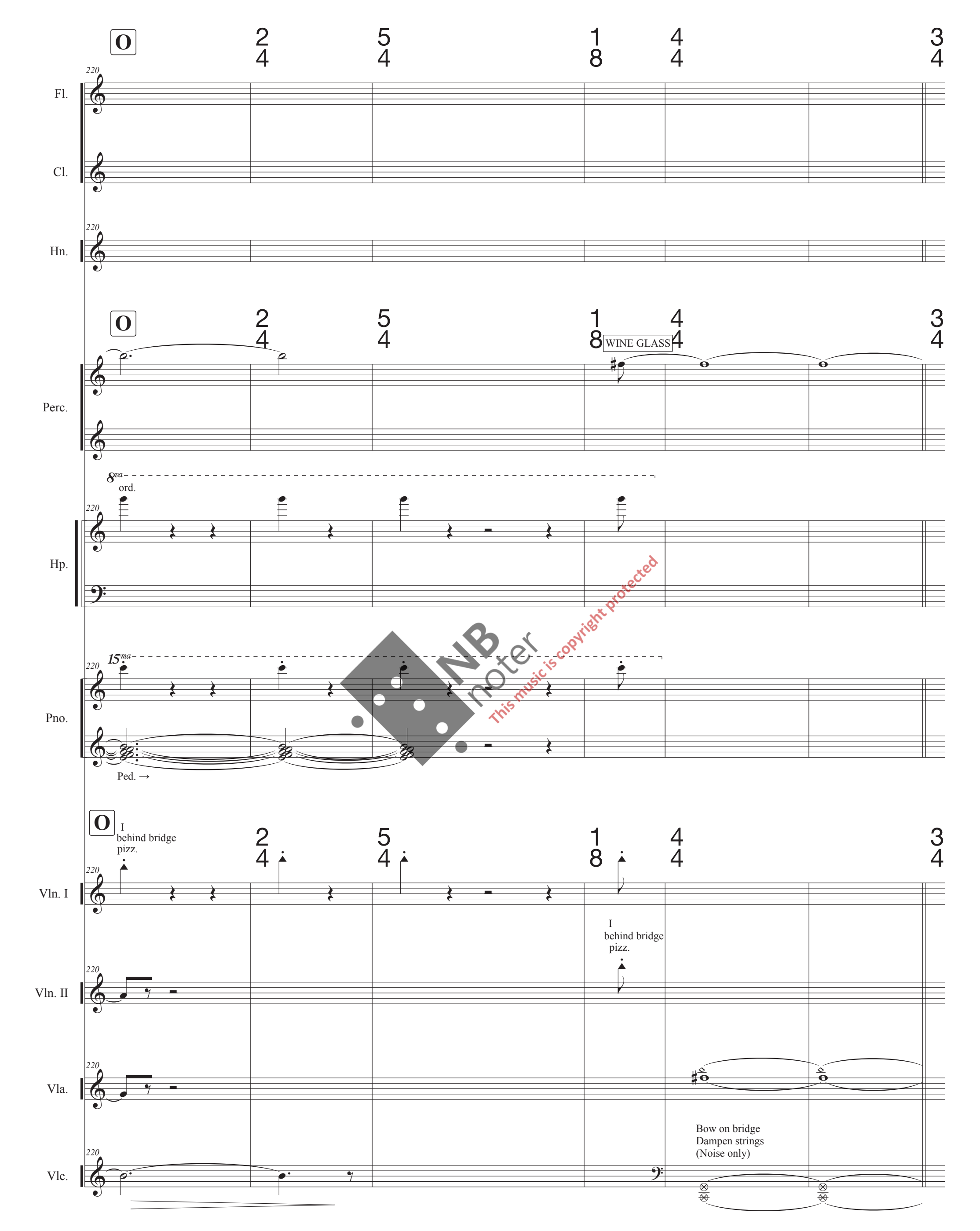

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ca. 30''

P

3/4 2/4 4/4 2/4 1/4

226

Fl.

SING INTO INSTRUMENT

Cl.

SING INTO INSTRUMENT

Hn.

SING INTO INSTRUMENT

P

3/4 2/4 4/4 2/4 1/4

Perc.

SUNG

SUNG

Hp.

8va

SUNG

Pno.

15ma

P

3/4 2/4 4/4 2/4 1/4

Vln. I

Vln. II

Vla.

Vlc.

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