

Kari Beate Tandberg

Attitudes II

Version for piano quintet and actor/actress

Score/pianopart

Attitudes for piano quintett (only) commissioned by Kenneth Karlsson
with support from Norsk kulturråd

Worldpremiere Attitude for piano quintet by Cikada, VinterRiss, Ny Musikk Østfold 2012
First performance of Attitudes II for piano quintet and actor/actress, Asker kulturhus 2015
by Gjertrud Jynge, Henrik-, Odd- and Morten Hannisdal, Gunnhild Hindar and Joachim Kwetzinsky

4 selected poems from
STEIN TIL STEIN (2013) by Jon Fosse
integrated in the piano quintet as Attitudes II by Kari Beate
Tandberg

DETTE EINE

di stille forsvinn i ein ande
innetter
nedetter
og blir til denne eine tanken
denne eine viljen
denne eine kjærleik
dette eine lys
dette eine

+ Fagments DETTE EINE:

denne eine viljen
dette eine lys
dette eine
dette eine!

KVARANDRE

eg vil stryka deg over håret
eg vil seia til deg
kor mykje eg bryr meg om deg
og så ser eg ei brå redsle
i augo dine
og så smiler vi til kvarandre

+ Fagments from
KVARANDRE:

eg vil stryka deg over håret
eg vil seia til deg
kor mykje
eg bryr meg om deg

FORTVILA OMSUT

augo som ser og ser
utan stogg
den store samanhengen
som ikkje kan seiast
og som vert sagt
slik han seiast kan
hakkete
vakker
meiningslaust
og vanvitig
rundt fortvila omsut
som slår og vinkar
og gjer alt ho kan
for å verna det vakre
det motsette
det skøyre
det kjære

+ Fagments from
FORTVILA OMSUT:

det kjære
verna det vakre
det motsette
det skøyre
verna det vakre
det kjære

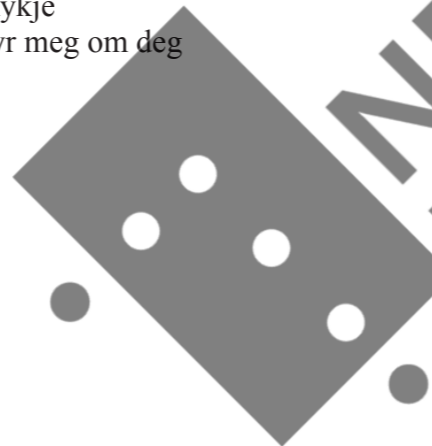
JAMNE BØLGER

Kjærasten min har gøymt seg bort
og er ein annan stad
men den lette vinden
og dei jamne bølgjene
på den blåe sjøen
er som kjærasten min

også dei grøne greinene
i jamn rørsle
att og fram
er som kjærasten min

KVARANDRE (repetition)

eg vil stryka deg over håret
eg vil seia til deg
kor mykje eg bryr meg om deg
og så ser eg ei brå redsle
i augo dine
og så smiler vi til kvarandre



NB
notes

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Attitudes II

Piano quintet

Kari Beate Tandberg

2010/2011

♩ = 100

Violin I

Violin II

Viola

Cello

Piano

Use both albows to depress silently
R on black keys
L on white keys

ff

p 7:8

mp 6:4

f

ff

mf 6:4

di stille forsvinn i ein ande

innetter nedetter

L. H. og blir til denne eine tanken

denne eine viljen

8vb

Sostenuto Ped. (right foot)

una corda (u.c.)

(Keep down Sostenuto Ped.)

Vln. I

Vln. II

Vla.

Vc.

sul A
S.P. *jeté* et gliss

pizz. *sfz*

sul E
S.P. *jeté* et gliss

pizz. *sfz*

sul A
S.P. *jeté* et gliss

pizz. *sfz*

Pno.

p 7:4

mf

f

ff

denne eine kjærleik

L. H.

l.v.

dette eine lys

dette eine

u.c.

Attitudes II

Vln. I *p* *mf* *mp* *mp* *mf*

Vln. II *mf* *mf* *mp* *mp* *mp*

Vla. *p* *mp* *p* *mp* *mf*

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

Pno. *p* *f* *ff* *mf* *p*

7:8 7:4 9:8 7:4

u.c.

(Keep down Sostenuto Ped.)

Vln. I *mp* *mf* *f* *mp* *mf* *f*

Vln. II *mf* *mp* *mf* *sfz* *mp* *mf* *f*

Vla. *mp* *mf* *mf* *f* *f* *mp* *mf* *f*

Vc. *mf* *mp* *mf* *mf* *sfz* *mp* *mf* *f*

Pno. *f* *ff* *p* *mf* *f* *mp* *mf*

7:4 7:4

u.c.

(Keep down Sostenuto Ped.)



Attitudes II

Vln. I
Vln. II
Vla.
Vc.
Pno.

pizz. *ff*
pizz. *ff*
pizz. *ff*
pizz. *ff*
sul E S.P. *jeté* et gliss (*f*)
pizz. *mfz*
pizz. *mfz*
sul A S.P. *jeté* et gliss (*f*)
pizz. *ffz*
pizz. *ffz*
Pno. *f ff mf ff mf*

(Keep down Sostenuto Ped.)

Vln. I
Vln. II
Vla.
Vc.
Pno.

col legno battuto *f*
col legno battuto *f*
col legno battuto *f*
col legno battuto *f*
arco sul E, A muffle string et gliss *ffz mf fp mf*
arco sul A, D *ffz*
arco gliss et trem. *mp mf*
arco gliss et trem. *mp mf*
arco *f*
arco *ffz*
arco *mp mf*
Pno. *f ff ffz mf ffz*

(Keep down Sostenuto Ped.)

Release Sostenuto ped.

Attitudes II

A $\text{♩} = 144$
piu mosso

Vln. I *f* *sul E, A* *muffle string et gliss* *sfz* *mf* *f* *sfz* *sfz* *pizz.* *pizz.* *f* *pizz.*

Vln. II *f* *sul A, D* *muffle string et gliss* *sfz* *mf* *f* *sfz* *sfz* *pizz.* *arco sul A* *f* *sfz* *f* *pizz.*

Vla. *f* *sul A, D* *muffle string et gliss* *sfz* *mf* *f* *sfz* *sfz* *pizz.* *sul C* *f* *sfz* *f* *pizz.*

Vc. *mf* *pizz.* *sul A, D* *muffle string et gliss* *sfz* *mf* *f* *sfz* *sfz* *pizz.* *sul A* *f* *sfz* *f* *pizz.*

From SLOW wide twds FAST narrow et gliss
Gliss.: From FAST narrow twds SLOW wide bac to FAST narrow
Main direction: Downwards et bow-trem.

Pno. *f* *3* *3* *3* *3* *3* *ff* *f* *3*

Red. *Red.*



Vln. I *f* *pizz.* *ff* *ff* *arco* *gliss et trem.* *f* *sfz*

Vln. II *f* *pizz.* *ff* *ff* *arco* *gliss et trem.* *f*

Vla. *S.P. sul G* *f* *mp*

Vc. *S.P. sul G* *f* *mp*

$\text{♩} = 116$
meno mosso

Pno. *f* *3* *3* *3* *3* *3* *ff* *f* *3* *mf* *3* *3* *3* *f* *3* *3*

Red. *** *Red.* *** *Red.* *** *Red.*

Attitudes II

Vln. I

Vln. II

Vla.

Vc.

57

fp < *sfz fp* < *sfz fp* < *sfz fp* < *sfz*

mf *et gliss* *sfz*

sfz *arco* *f* < *sfz*

f *arco sul G* *f* < *sfz fp* < *sfz* *fp* < *sfz* *mf* *et gliss* *sfz*

Pno.

57

mf *f* *ff* *f* *ff* *mf* *crescendo* *f*

Reo. *

Reo. *

Reo. *

Reo. *

Vln. I

Vln. II

Vla.

Vc.

64

mp *ff*

mp *ff*

mp *ff*

mp *ff*

Pno.

64

mp *f* *8vb* *sfz* *sfz* *l.v.*

8vb *sfz* *sfz* *l.v.*

Reo.

Attitudes II

8

♩ = 144

69 **B**

Vln. I I, II S.T. *pp* *mf* *f* *mf* *fp*

Vln. II I, II S.T. *pp* *mf* *p* *mf* *fp* *ff* *mf* *fp*

Vla. I, II S.T. *pp* *mf* *p* *mf* *fp* *ff* *mf* *fp*

Vc. arco S.T. *pp* *mf* *mp* *fp*

fast, exaggerated vibrato

ord.

♩ = 144

69 **B**

Pno. *p* *mf*

u.c.

meno mosso

♩ = 120

77

Vln. I *f* *ff* *f*

Vln. II *f* *sfz* *sfz* *mf*

Vla. *mf* *f* *f*

Vc. *f* *sfz* *sfz* *f*

pizz. *gliss et trem.* *rit.* *a tempo* *pizz.*

arco sul C *rit.* *a tempo* *(arco)*

rit. *a tempo* *(pizz.)*

rit. *a tempo* *(pizz.)*

meno mosso

♩ = 120

77

Pno. *p* *sfz*

rit. *a tempo*

Red.

Attitudes II

C ♩ = 116

Vln. I *arco* *fp* *ff* *mf* *sfz* *fp* *sfz* *fp*

Vln. II *f* *ff* *mf* *sfz* *fp* *sfz* *fp*

Vla. *fp* *ff* *mf* *sfz* *fp* *sfz* *fp*

Vc. *arco* *fp* *ff* *mf* *sfz* *fp* *sfz* *fp*

(sul E) *N* *S.P.* *7:4*

Pno. *f* *mf* *f* *ff* *mfz* *sfz* *f* *p*

simile *8va* *8vb* *Red. "Catch" resonance with sustain pedal ** *u.c.*

Vln. I *mf* *fp* *mf* *f* *mf* *f* *mf* *f*

Vln. II *mf* *fp* *mf* *f* *mf* *f* *mf* *f*

Vla. *mf* *fp* *mf* *f* *mf* *f* *mf* *f*

Vc. *mf* *fp* *mf* *f* *mf* *f* *mf* *f*

S.P. *N* *Exaggerated vibrato, starting SLOW, wide, ending FAST, narrow* *accel.*

Pno. *sfz* *mf* *mp* *f*

7:4 *7:4* *accel.*

*Red. ** *Red. ** *Red. **

101 $\text{♩} = 120$

Vln. I *mf* *f* *ff* *ff* *ffp* *sfz* *sfz* *sfz*

Vln. II *mf* *f* *ff* *ff* *ff* *sfz* *sfz* *sfz*

Vla. *mf* *f* *ff* *ff* *ff* *sfz* *sfz* *sfz*

Vc. *mf* *f* *ff* *ff* *ff* *sfz* *sfz* *sfz*

bartok-pizz. III, IV *sfz* *sfz* *sfz*

101 $\text{♩} = 120$

Pno. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Use both albos to depress silently R on black keys L on white keys

denne eine viljen *l.v.*



109 $\text{♩} = 116$

Vln. I *pizz.* *sfz* *mf* *f* *mf* *sfz* *mf* *sfz*

Vln. II *pizz.* *sfz* *mf* *f* *mf* *sfz* *mf* *sfz*

Vla. *pizz.* *sfz* *mf* *f* *mf* *sfz* *mf* *sfz*

Vc. *pizz.* *mp* *f* *f* *f* *sfz* *mf* *sfz*

arco *trill et gliss*

109 $\text{♩} = 116$ *dette eine lys* *dette eine* *9:8*

Pno. *mf* *f* *mf* *f*

(Keep down Sostenuto Ped.)

117

Vln. I

Vln. II

Vla.

Vc.

Pno.

Exaggerated vibrato, starting arco SLOW, wide, ending FAST, narrow

mf *sfz* *ffz* *mp* *sfz* *mp* *sfz* *mp* *sfz*

pizz. *bartok-pizz.* *arco* *sul C* *sul A* *sul D*

molto vibr.

Release Sostenuto ped.

124

Vln. I

Vln. II

Vla.

Vc.

Pno.

col legno battuto

arco *gliss et trem.*

ffz *mp* *mf* *mp* *mf* *f* *mp* *f* *fp* *f* *fp*

bartok-pizz. *arco* *gliss et trem.* *pizz.* *arco* *sul C* *pizz.* *arco* *sul D* *arco* *sul C* *S.T.* *exag. vibr. SLOW twds. FAST* *I, II S.P.*

From SLOW wide gliss twds FAST narrow, exaggerated vibrato. Main direction: Upwards

From FAST narrow, exaggerated vibrato, twds SLOW wide gliss Main direction: Downwards

molto vibr. *exag. vibr. SLOW twds. FAST* *exag. vibr. SLOW twds. FAST* *exag. vibr. SLOW twds. FAST*

dette eine! (ropes)

va - - -

8va

8vb *ped.*

D $\text{♩} = 88$

D $\text{♩} = 88$

Musical score for Violins I and II, Viola, and Violoncello. Measures 134-141. Dynamics include sfz, pp, mf, f, fp, and ff. Performance markings include S.T., S.P., N, and fast, exaggerated vibrato.

Piano score for measures 134-141. The piano part consists of sustained chords in both hands.

Release Sustain Ped. gradually

Musical score for Violins I and II, Viola, and Violoncello. Measures 142-149. Dynamics include mf, f, and rit. Performance markings include S.P., N, and rit.

Piano score for measures 142-149. Dynamics include p and mp. Performance markings include 8va.



Attitudes II

151

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp* *p* *mf*

Vla. *mf* *mp* *p* *mf*

Vc. *mf* *mp* *p* *mf*

Pno. *mp* *mf*

8va

160

Vln. I *mf* *f* *fp* *f* *mf pp* *f fp*

Vln. II *mf* *f* *fp* *f* *mf pp* *f fp*

Vla. *f* *fp* *f* *mf pp* *f fp*

Vc. *f* *fp* *f* *mf pp* *f fp*

Pno. *f* *sffz* *sffz* *ff*

8va

8vb

ord.

8vb

8vb

8vb

F

S.T. S.P.

S.T. S.P.

S.T. S.P.

S.T. S.P.

RH: Muffle string close to the agraffe (= brass guide screws) that space and level the unison strings as they leave the tuning pins
LH: Play on key

Vln. I
Vln. II
Vla.
Vc.

169
3 I, II
gliss et trem.
ff
ffp
f
mf
mp
p

3 II, III
gliss et trem.
ff
ffp
f
mf
mp
p

3 III, IV
gliss et trem.
ff
ffp
f
mf
mp
p

3 II, III
gliss et trem.
ff
ffp
f
mf
mp
p

Pno.

169
3
ff
f
sfz
mf

INSIDE PIANO
RH: Muffle string close to the agraffe
LH: Play on key

8vb

Vln. I
Vln. II
Vla.
Vc.

177
p
mp
p
pp
p
mfz
sfz

sul A
simile

col legno
ord. 3

pp
p
mfz
sfz

col legno
ord. 3

col legno
ord. 3

p
mp
p
pp
p
mfz
sfz

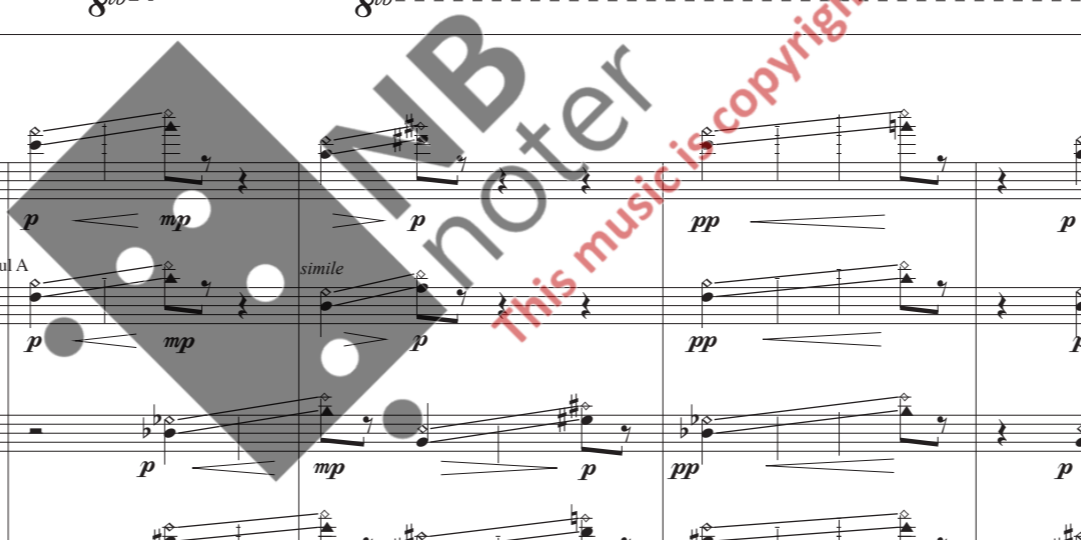
Pno.

177
mp
pp
p

*) finger muffle and slide slowly along string (in the area between the agraffe and the damper) to make "glizz sub-harmonics"

Keep finger on string at the new position close to the damper

8vb



Attitudes II

Vln. I
Vln. II
Vla.
Vc.

185
mf *sfz* *f* *mf* *f* *mf* *f* *mf* *f* *mf*
col legno col legno battuto 3 simile sul A et gliss (sul E) col legno col legno battuto sul A col legno et gliss (sul E)
col legno col legno battuto 3 simile sul D et gliss (sul A) col legno col legno battuto sul D col legno et gliss (sul D)
col legno col legno battuto 3 simile sul D et gliss (sul A) col legno col legno battuto sul D col legno et gliss (sul D)
col legno col legno battuto 3 simile sul D et gliss (sul A) col legno col legno battuto sul D col legno et gliss (sul D)

mf *sfz* *f* *mf* *f* *mf* *f* *mf* *f* *mf*
*) Always:
Don't repeat exact number of notes

Pno.

185
Finger muffle and slide slowly along string
(in the area between the agraffe and the damper)
to make "glizz sub-harmonics"

Vln. I
Vln. II
Vla.
Vc.

194
col legno sul D col legno battuto col legno battuto col legno 3 rit. arco gliss et bow-trem
(sul A) col legno sul G col legno battuto col legno battuto col legno 3 rit. col legno 3 arco *p*
(sul A) col legno sul C col legno battuto col legno battuto col legno 3 rit. *mf* From FAST narrow, exaggerated vibrato, *p*
twos SLOW wide gliss back to FAST vibr. Main direction: Upwards
(sul A) col legno sul G col legno battuto col legno battuto col legno 3 rit. arco *mp* *mf*
From SLOW wide gliss twos FAST narrow, exaggerated vibrato. Main direction: Upwards

Pno.

194
Use both albows to depress silently
R on black keys
L on white keys
Keep finger back on string at the position close to the agraffe.
Use both albows to depress silently
R on black keys
L on white keys

Sostenuto Ped. (left foot)

Sostenuto Ped. (left foot)

Attitudes II

16

H ♩ = 100 *piu mosso*

Vln. I *sfz* *p* *gliss* *gliss* *S.T.*

Vln. II *p* *gliss* *mp* *p* *S.T.*

Vla. *arco sul G* *p* *gliss* *sul C* *gliss* *p* *S.T.*

Vc. *sul G* *piu mosso* *p* *gliss* *sul C* *gliss* *p* *S.T.*

H ♩ = 100 *piu mosso*

Pno. *f* *p* *mp*

(Keep down Sostenuto Ped.)

Vln. I *mf* *f* *p* *mp* *mf* *p* *mp* *mf*

Vln. II *mf* *f* *p* *mp* *mf* *p* *mp* *mf*

Vla. *mf* *f* *p* *mp* *mf* *p* *mp* *mf*

Vc. *mf* *f* *p* *mp* *mf* *p* *mp* *mf*

Vibr.: From FAST narrow twds, SLOW wide

pizz. *3* *3* *3* *3* *3* *3* *3* *3*

simile

Pno. *f* *ff* *mp* *mf*

L.H.

(Keep down Sostenuto Ped.)

214

Vln. I *sfz* *f* *mp*

Vln. II *sfz* *f* *ffz* *mp*

Vla. *sfz* *f* *ffz* *mp*

Vc. *sfz* *f* *ffz* *mp*

simile *arco*

Make a gliss by fingernail across strings from lowest to highest note

Press keys silently down

214

Pno. *f* *mp*

8va

Change Sostenuto ped.

Release Sostenuto ped.

220

Vln. I *f* *ff* *mf*

Vln. II *f* *f* *f* *ff*

Vla. *f* *f* *f* *ff*

Vc. *f* *f* *f* *ff*

simile *arco*

220

Pno. *f* *ff*

8va

225

Vln. I *ff* *mp* *f sfz* *sfz < sffz* *sfz < sffz*

Vln. II *sfz* *sfz < sffz* *sfz < sffz*

Vla. *sfz* *sfz < sffz* *sfz < sffz*

Vc. *sfz* *sfz < sffz* *sfz < sffz*

Pno. *ff* *mp* *mf* *f* *ff* *sffz*

Red. * Red. *

231

Vln. I *col legno* *mf* *arco* *f* *mf* *sul E, A muffle string et gliss* *sul E S.P. et jeté et gliss*

Vln. II *col legno* *f* *arco* *f* *mf* *sul E, A muffle string et gliss* *sul A S.P. et jeté et gliss*

Vla. *arco* *fp* *f* *mf* *fp < sffz* *sul D, G muffle string et gliss* *sul D S.P. et jeté et gliss*

Vc. *col legno* *mf* *arco* *fp* *f* *mf* *fp < sffz* *sul G, C muffle string et gliss* *sul G S.P. et jeté et gliss*

Pno. *sffz* *f* *mp* *sfz* *mf* *f* *mf*

7:4 7:4 7:4

From FAST wide gliss twds SLOW narrow; exaggerated vibrato. Main direction: Upwards

K ♩ = 72

Vln. I *col legno* 237 *rit.* *p* *pp* *♩ = 72* *sul D* *simile*

Vln. II *col legno* 3 3 *rit.* *mp* *mp*

Vla. *fp* *mfz* *rit.* *♩ = 72* *sul G* *mp*

Vc. *fp* *mfz* *rit.* *♩ = 72*

Pno. 237 *rit.* **K** ♩ = 72 *Eg vil stryke deg* *over håret*

mp *p* *mf* *mf*

u.c. *(tre corde)* *u.c.* *(tre corde)*

Vln. I 242 *mf*

Vln. II *mp* *p*

Vla. *simile* *mp* *p*

Vc.

Pno. 242 *eg vil seia til deg* *kor mykje eg bryr meg om deg*

pp *mp* *pp*

u.c. *(tre corde)* *u.c.*



246

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp *mf* *f* *mf* *f* *mf* *f*

col legno *arco*

mp *mf* *p* *mf* *p*

(tre corde) *u.c.* *u.c.*

250

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf *f* *fp* *f* *fp* *f*

gliss

fp *f* *fp* *f*

gliss *fp* *f*

mf *mp*

(tre corde)

bryr meg om deg

og så ser eg ei brå redsle i augo dine

Attitudes II

254 *espressivo* *ff* *rit.* *poco meno mosso* *mp* *rit.* *jeté et gliss*

Vln. I *espressivo* *ff* *rit.* *poco meno mosso* *mp* *rit.*

Vln. II *espressivo* *ff* *rit.* *poco meno mosso* *mp* *rit.*

Vla. *espressivo* *ff* *rit.* *poco meno mosso* *mp* *rit.*

Vc. *espressivo* *ff* *rit.* *poco meno mosso* *mp* *rit.*

sul D *rit.* *S.T.* *poco meno mosso* *mp* *rit.* *sul E* *S.T.* *jeté et gliss*

254 *f* *mp* *rit.* *poco meno mosso* *p* *mp* *p* *rit.*

Pno. *f* *mp* *rit.* *poco meno mosso* *p* *mp* *p* *rit.*

og så smiler vi til kvarandre

u.c. *Red.*

259 *a tempo* *pp* *pizz.* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vln. I *a tempo* *pp* *pizz.* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vln. II *a tempo* *pp* *pizz.* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vla. *a tempo* *pp* *pizz.* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vc. *a tempo* *pp* *pizz.* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Strike with palm hand on instr.- body

259 *a tempo* *mp* *smiler vi til kvarandre* *Red.*

Pno. *a tempo* *mp* *smiler vi til kvarandre* *Red.*

INSIDE PIANO

f *Hit deepest string with flat RH* *◇ = muffle string with RH play with LH*

8vb

Attitudes II

♩ = 66
poco meno mosso

arco I, II

Vln. I *f* *fp* *sfz* *p* *mp*

Vln. II *f* *fp* *sfz* *p* *mp*

Vla. *f* *fp* *sfz* *p* *mp*

Vc. *f* *fp* *sfz* *p* *mp*

arco ⊕ ⊕ ⊕ simile

Pno. *ff* *pp* *p*

INSIDE PIANO

Make a glissando by fingernail from lowest two highest note.

una corda (u.c.)

Eg vil stryke deg over håret

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

gliss

Pno. *pp*

keep resonance, however "clean" ped. half way several times to obtain soft dynamic.

Vln. I
Vln. II
Vla.
Vc.
Pno.

eg vil seia til deg *Press keys silently down* **kor mykje** **INSIDE PIANO** *Make a gliss by fingernail across strings from lowest to highest note* *simile* eg bryr meg om deg

p *mp* *pp* *p* *mp* *pp* *p* *mp* *pp*

Sostenuto Ped. *Change Sost. Ped.*

Vln. I
Vln. II
Vla.
Vc.
Pno.

L $\text{♩} = 72$ *poco piu mosso*

augo som ser og ser utan stogg *7:4* *L. H.* *L. H.* den store samanhengen som ikkje kan seiast og som vert sagt

fp *f* *fp* *f* *ffz* *ff* *f* *ffz* *ff* *f* *ffz* *f*

gliss *gliss* *gliss* *gliss*

(tre corde) *Sostenuto Ped. (left foot)*

Vln. I
Vln. II
Vla.
Vc.

S.T. N *mp* *fp* *mf* *mp* *p* *mp* *pizz.*

Pno.

299 slik han seiast kan 7:6 L. H. *mf* *fp* *mf* *mp* *p* *mp* som slår

hakkete 8:6 *mf* *mp* *p* *mp*

vakker meingnslaut og vanvitig, rundt fortvila omsut

Make a gliss by fingernail across strings from lowest to highest note

(Keep down Sostenuo Ped.)

Change Sost. Ped.

Vln. I
Vln. II
Vla.
Vc.

mfz *mfz* *mfz* *sfz* *mfz* *mfz*

mfz *mfz* *mfz* *sfz* *mfz* *mfz*

mfz *mfz* *mfz* *sfz* *mfz* *mfz*

mfz *mfz* *mfz* *sfz* *mfz* *mfz*

Pno.

306 og vinkar *p* *mp* og gjer alt ho kan *p* for å verne det vakre *mp*

p *mp* *p* *mp*

Vln. I

Vln. II

Vla.

Vc.

309

sfz *sfz* *sfz* *mfz* *mfz*

det motsette

det skøyre

Pno.

309

mf *f* *mf* *f*

6:4 7:4 9:8 7:8 6:4 6:4 3

Vln. I

Vln. II

Vla.

Vc.

312

sfz *sffz* *sffz* *sffz* *sffz* *sffz*

det kjære

det kjære

Pno.

312

ff *ff*

12:8 5:4

Red.

*

Vln. I *arco* *f* *mf* *f* *mf* *f*

Vln. II *arco* *f* *mf* *mf* *f*

Vla. *arco* *f* *mf* *mf* *f*

Vc. *arco* *f* *mf* *f* *mf* *f*

Pno. *mp* *mf* *f*

verna det vakre det motsette det skøyre verna det vakre

Vln. I *mf* *f* *sfz* *sfz*

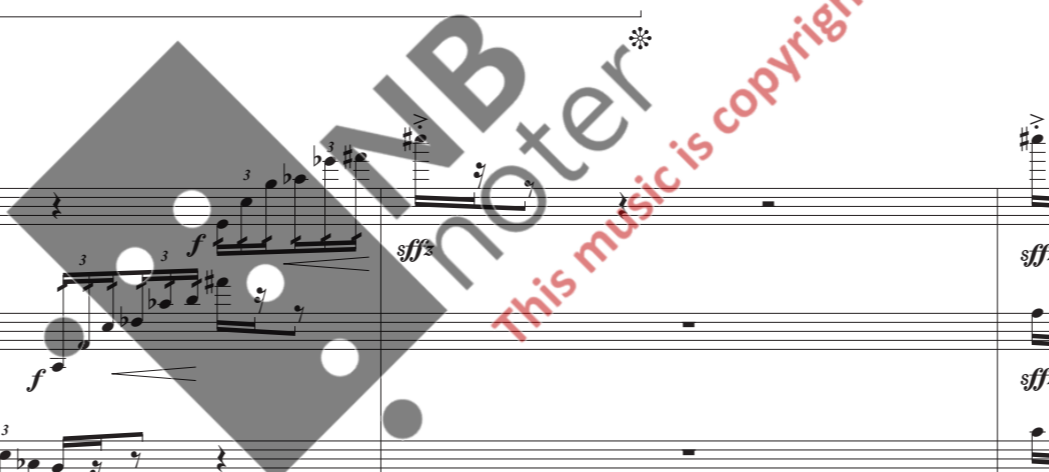
Vln. II *mf* *f* *sfz* *sfz*

Vla. *mf* *mf* *sfz* *p*

Vc. *mf* *mf* *sfz* *p*

Pno. *mf* *f* *ff* *sfz* *ff* *sfz*

det kjære



Vln. I

Vln. II

Vla.

Vc.

Pno.

INSIDE PIANO

RH: Muffle string close to the agraffe (= brass guide screws that space and level the unison strings as they leave the tuning pins)
LH: Play on key

Vln. I

Vln. II

Vla.

Vc.

Pno.

Attitudes II

Vln. I
Vln. II
Vla.
Vc.

This section contains the staves for Violins I and II, Viola, and Violoncello, covering measures 334 to 339. The notation includes dynamic markings such as *sfz*, *fp*, *f*, *mf*, and *fffz*, along with performance directions like *simile*. The strings play a complex rhythmic pattern with many triplets. The Viola and Violoncello parts have a lower register and fewer triplets compared to the Violin parts.

Pno.

The piano accompaniment for measures 334 to 339. The right hand features dense chordal textures and melodic lines with triplets and slurs. Dynamic markings include *f*, *ff*, *mf*, and *fffz*. The left hand provides a steady bass accompaniment with triplets and slurs.

Vln. I
Vln. II
Vla.
Vc.

This section contains the staves for Violins I and II, Viola, and Violoncello, covering measures 339 to 344. A double bar line with repeat dots is at the start. A box with the letter 'N' is above measure 340. Dynamic markings include *f*, *sfz*, *fffz*, *mf*, *f*, and *sfz*. Performance directions like *sul E*, *sul A*, and *sul C* are present. The strings play a complex rhythmic pattern with many triplets.

Pno.

The piano accompaniment for measures 339 to 344. The right hand features dense chordal textures and melodic lines with triplets and slurs. Dynamic markings include *ff*, *fffz*, and *sfz*. The left hand provides a steady bass accompaniment with triplets and slurs. Pedal marks are present at the end of the section.



Attitudes II

Vln. I
Vln. II
Vla.
Vc.

345

mfz *p* *mp* *mf* *f* *mf* *p* *mf* *f* *mp*

mfz *p* *mp* *mf* *f* *mf* *p* *mp* *mf* *f* *mp* *mf*

mfz *p* *mp* *mf* *f* *mf* *p* *mf* *f* *mp* *mf*

mfz *p* *mp* *mf* *f* *mf* *p* *mf* *f* *mp* *mf*

S.T. gliss sul A
S.P. gliss et bow-trem.
N
sul G S.T. gliss
gliss et bow-trem.
sul N
sul D
sul C
sul G
sul C S.T. gliss
gliss et bow-trem.
sul G N

(sul E)
gliss et trem.
gliss et trem.
gliss et trem.
gliss et trem.

From FAST narrow, exaggerated vibrato, twds SLOW wide gliss back to FAST vibr. Main direction: Upwards

Pno.

345

mfz *p*

Vln. I
Vln. II
Vla.
Vc.

354

mf *mf* *f* *f* *mp* *sfz* *mp* *sfz* *mp* *sfz* *f* *sfz*

mf *mf* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *f* *sfz*

mf *f* *mp* *sfz* *mp* *sfz* *mp* *sfz* *f* *sfz*

mf *f* *mp* *sfz* *mp* *sfz* *mp* *sfz* *f* *sfz*

pizz. arco arco
arco arco
pizz. pizz. pizz. arco
pizz. arco
sul G sul D sul G sul C
sul G sul D sul C
sul G sul C
sul A sul C

arco arco
molto vibr. et gliss
molto vibr. et gliss
molto vibr. et gliss
molto vibr. et gliss

From SLOW wide gliss twds FAST narrow, exaggerated vibrato. Main direction: Upwards

From FAST narrow, exaggerated vibrato, twds SLOW wide gliss back to FAST vibr. Main direction: Downwards

Pno.

354

INSIDE PIANO

Use a jar of glass. Make gliss-sounds by carefully and slowly rubbing it in circles within the approximately area.

simile simile

(Ped.) (Ped.) (Ped.)

363 *col legno battuto* *sffz* *mp* *mfz* *mf* *mp* *mfz* *f* *pizz.* *pizz.* *arco* *mf* *p* *f* *mp* *mfz* *f*

bartok-pizz. *sffz* *mp* *mfz* *mf* *mp* *mfz* *f* *sul G* *f* *sul D* *mf* *p* *f* *mp* *mfz* *f*

col legno battuto *sffz* *mp* *mfz* *mf* *mp* *mfz* *f* *S.T. gliss* *f* *sul C* *f* *mp* *p* *f* *mp* *mfz* *f* *S.T.* *gliss*

bartok-pizz. *sffz* *mp* *mfz* *mf* *mp* *mfz* *f* *sul G* *f* *sul G* *p* *f* *sul C* *f* *mp* *mfz* *f* *sul C*

From SLOW wide twds FAST narrow

From FAST narrow, exaggerated vibrato. twds SLOW wide gliss. Main direction: Upwards

INSIDE PIANO

Use a jar of glass. Make gliss-sounds by carefully and slowly rubbing it in circles within the approximately area.

371 *gliss et trem.* *mp* *mf* *mp* *mf* *mp* *mf* *f* *From FAST narrow twds. SLOW wide back to FAST narrow* *sul D* *f* *simile* *f*

From SLOW wide gliss twds FAST narrow, exaggerated vibrato. Main direction: Upwards *mf* *f* *gliss et trem.* *mf* *mp* *mf* *mp* *mf* *From FAST narrow twds. SLOW wide back to FAST narrow* *sul G* *f* *simile* *f*

From SLOW wide gliss twds FAST narrow, exaggerated vibrato. Main direction: Upwards *mf* *f* *gliss et trem.* *mp* *mf* *From FAST narrow twds. SLOW wide back to FAST narrow* *sul D* *mp* *mf* *mf* *f* *f* *simile* *f*

From FAST narrow twds. SLOW wide back to FAST narrow *pizz.* *arco* *3* *sul G* *f* *From FAST narrow twds. SLOW wide back to FAST narrow* *f* *simile* *f*

From FAST narrow twds. SLOW wide back to FAST narrow *From FAST narrow twds. SLOW wide back to FAST narrow* *f* *From FAST narrow twds. SLOW wide back to FAST narrow* *f*

371

Vln. I
Vln. II
Vla.
Vc.

sfz *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz* *mp* *mfz*

Bowing behind behind the bridge

S.T. gliss

Kjæra-**sten** min har gøymt seg bort og er ein annan stad men den lette vinden og dei jamne bøl-gje-ne

Pno.

INSIDE PIANO

Use a jar of glass. Make gliss-sounds by carefully and slowly rubbing it in circles within the approximately area.

Ped.

Vln. I
Vln. II
Vla.
Vc.

mfz *mp* *mfz* *p* *mp* *mf* *p* *mp* *mf* *p* *mp* *mf*

Muffle string et gliss and bow-trem.

et bow-trem.

på den blåe sjøen er som kjæra-**sten** min også dei grønne greinene i jamn rørsle att og fram er som kjæra-**sten** min

Pno.

INSIDE PIANO

Press keys silently down

mp Make a gliss by fingernail across strings from lowest to highest note Use both hands simultaneously (starting together) to cover all notes.

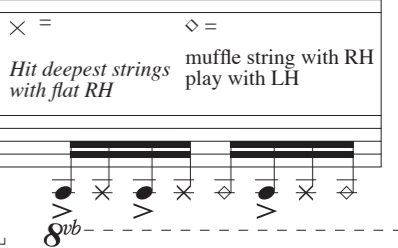
INSIDE PIANO

f Hit deepest strings with flat RH muffle string with RH play with LH

Sostenuto Ped. →

(Keep down Sostenuto Ped.)

Release Sust. Ped.



Attitudes II

394

Vln. I *pizz.* *mf* *f* *ff*

Vln. II *pizz.* *f* *ff* *f* *ff*

Vla. *pizz.* *mf* *f* *ff*

Vc. *pizz.* *f* *ff* *f* *ff*

arco I, II *f*

arco *f*

arco *f*

Strike with palm hand on instr.- body

Strike with palm hand on instr.- body

394

Pno.

8^{vb}

399

Vln. I *ff* *sfz* *ff* *sfz* *sul A jeté et gliss* *mp* *simile*

Vln. II *ff* *sfz* *ff* *sfz* *sul D jeté et gliss* *mp* *simile*

Vla. *ff* *sfz* *ff* *sfz* *sul G jeté et gliss* *mp* *simile*

Vc. *ff* *sfz* *f* *arco* *sul D jeté et gliss* *mp* *simile*

399

Pno.

8^{vb}

8^{vb} *Red.*

mf *mp*

3 3 3 3 3 3 3 3 3 3 3

Vln. I
Vln. II
Vla.
Vc.

mf

Eg vil stryke deg over håret

Pno.

mf

f

(*Open string)

Make a gliss by fingernail across strings from lowest to highest note

Ped.

Vln. I
Vln. II
Vla.
Vc.

p

p

p

p

p

pp

pp

pp

pp

eg vil seia til deg kor mykje eg bryr meg om deg og så ser eg ei brå redsle i augo dine

og så smiler vi til kvarandre

Pno.

p

pp

INSIDE PIANO

Make a gliss by fingernail across strings from lowest to highest note

Play gliss with left and right hand after each other maybe with a slight overlap.

Sostenuto Ped.