

Reluctant. Gross perpetuity.

for sinfonietta

Jonas Lie Skaarud



SCORE

INSTRUMENTATION:

Flute (doubling alto)

Oboe

Clarinet in Bb (doubling bass clarinet)

Bassoon

Trumpet in Bb (mutes: straight, practice)

Horn in F (mutes: straight, practice)

Trombone (mutes: bucket, practice)

Percussion I

Marimba, Vibraphone

Percussion II

Glockenspiel, crotales, almglocken (3 types),
piccolo snaredrum, triangle (3 types), gran cassa

Piano

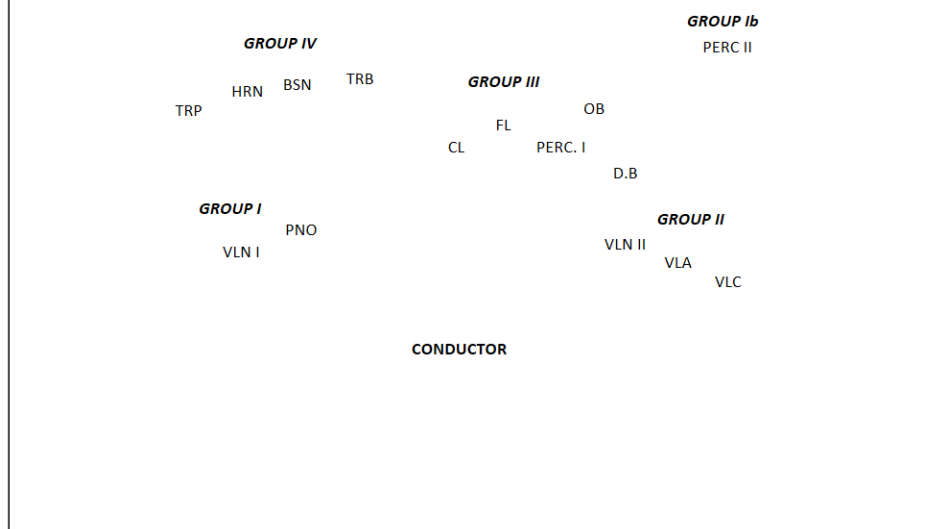
2 violins (NB! Violin I: scordatura – see performance notes)

Viola

Violoncello

Double Bass (5 strings)

ENSEMBLE CONFIGURATION:



SCORE IS IN C

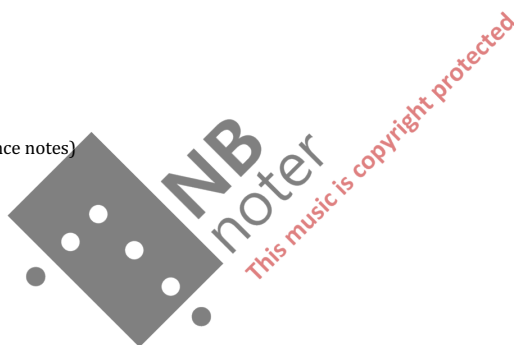
DURATA: approx. 19'

Written for Ensemble Ernst and conductor Thomas Rimul
Written march-november

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The piece is made possible with fundings from:

Det norske komponistfond



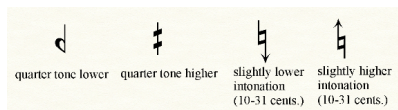
Explanation of signs/techniques:

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)
- Dynamics:
 - **o** - Niente / from as quiet as possible
 - Dynamic shapes, as in the example below, should be exponential and have a "conic" shape. It is important that the emphasis is put towards *the end* of the note and that the end of the note has an extremely sharp edge and precision.



- Quarter tones:



WINDS/BRASS:

REGARDING ALL BRASS/WINDS INSTRUMENTS:

Diamond noteheads: airy tone

Square noteheads: air (no pitch, unless anything else is specified)

CLARINET:

All multiphonics are given with fingerings in score/parts. They are taken from Heather Roche's website: <https://heatherroche.net/>.

Trumpet/trombone/horn:

Air sounds are marked with either F- or SH-:

F-: dark, hollow sound

SH-: bright, white noise

Mutes: are either specified with specific mutes or marked "Con sord". If marked "Con sord" the type of mute is up to the performer to choose.

PIANO:

- Pizz. - play on the strings
- Harmonics (harm.): 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
- Pizz. harm: play pizz. while touching the nodes on the string (instead of pressing down the key)
- Muting strings: mute the strings on the side of the hammer *towards* the keyboard (i.e. not on the side of the strings). Unless anything else specified, the tone should be clearly heard, and the quality should be closer to half mute than full mute.
- NB! Some muted tones (especially the higher ones) may be impossible to execute on certain pianos due to the shape of the frame inside the piano. If that is the case, play normal tones instead.

PERCUSSION:

Marimba/vibraphone (percussion I):

- A reibstock is needed. 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 determines the quality of the sound. Therefore, indications are given:
 - [S] - Slow
 - [F] - Fast

Almlogken (percussion II):

- Should be large and make as much resonance/reverb as possible - three types: high, medium high, low
- It should be bowed with a bass bow

Triangle (percussion II):

- Triangle sticks should be small
- Three triangles are required in the piece (sounding high, medium, and low). If three triangles are not attainable: use one triangle in three different ways (e.g. by changing the way it is hit, or use different sticks), to create a similar effect.

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)
 - m.s.t.: molto sul tasto
 - s.t.: sul tasto
 - ord.: ordinary position
 - s.p.: sul pont
 - m.s.p.: molto sul pont
 - Bow on bridge: bow directly onto the bridge
 - Bow behind bridge: bow on the strings behind the bridge
 - c.l.t.: col legno tratto
 - c.l.b.: col legno batutto
 - Square noteheads: play with very little bow pressure and slow bow
 - Other signs are explained in score
- **Preparations (Vln I / Vln II / Vla / Vlc):**

When indicated in the score, prepare the strings with paperclips. Use paperclips in steel (the ones with oblong shape with straight sides – not spirals). They should be rather small (for the cello bigger ones will be needed). Place them as shown in the pictures below (it is indicated in the score where to position them):



- **Violin I – scordatura:**



(All strings tuned a quarter tone lower)

- **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.
 - When paperclips are repositioned or removed, it should be done as silently as possible. It is advised to dampen the strings while removing them.
 - For violin I it is also used to play pizzicato. They should be executed very softly, with the flesh of the finger, and should always let ring.

RELUCTANT. GROSS PERPETUITY.

for sinfonietta

Jonas Lie Skaarud
2020

$\text{♩} = 52$

I.

8/4 4/4 3/4 4/4 5/4 4/4

GROUP I

Piano

Violin I

Violin II

Viola

Cello

GROUP III

Flute

Clarinet

Oboe

Double Bass

Percussion I

GROUP IV

Trumpet in B \flat

Horn in F

Bassoon

Trombone

GROUP I B

Percussion II

fragile, innocent

sempr. l.v.

ppp

Ped. (sempre)

pppp

arco lentissimo
very little bow pressure
(sometimes faster bowing on shorter note values)
mut

IV

IV

I

* Note that the tones in this section create a melody together with the percussionist playing glockenspiel (alternating between the notes).
Strive for a unity in timbre with the percussionist.

Paperclips on I / II / III / IV
Place the paperclips close to the beginning of the fingerboard (the sounding result is approx. a minor 3rd higher)

bow on bridge
dampen strings
(noise only)

pppp

bow on bridge
dampen strings
(noise only)

pppp

bow on bridge
dampen strings
(noise only)

pppp

ALTO
airy tone

pppp

BB-CLARINET
airy tone

pppp

air only

arco lento
very little bow pressure

pppp

MARIMBA
MOWED

pppp

air only
F-

ppp

air only
F-

ppp

air only
F-

ppp

air only
F-

ppp

GLOCKENSPIEL
sempr. l.v.

ppp

TRIANGLE
high

sempr. l.v.

ppp

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

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

B♭ Tpt.

Hn.

Bsn.

Tbn.

Perc. II

pppp

pppp

pppp

low

NB noter

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

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

B♭ Tpt.

Hn.

Bsn.

Tbn.

Perc. II

IV I II IV I II

ord. *pppp*

ord. *pppp*

air with hint of tone *pppp*

s.t. arco *lento* very little bow pressure *pppp*

pppp *pppp*

low

NB noter
This music is copyright protected



♩ = 120

4/4

mechanical and rhythmically precise

Pno.

ff

1/2 Ped. →

pizz.
use a plectrum if necessary

Vln. I

ff

Vln. II

ff

4/4
pizz.
use a plectrum if necessary

Vla.

ff

pizz.
use a plectrum if necessary

Vc.

ff

pizz.
use a plectrum if necessary

Fl.

ff

4/4 C FLUTE

(no air)

subito!

Cl.

ff

(no air)

subito!

Ob.

ff

(no air)

subito!

D.B.

ff

subito! arco norm.
1/9 normal bow pressure

Perc. I

ff

VIBRAPHONE
Hard mallets (motor always off)

4/4

subito!

B♭ Tpt.

f

Hn.

f

subito!

Bsn.

f

subito!

Tbn.

f

subito!

Non dim.!
(cut off tone immediately)

Non dim.!
(cut off tone immediately)

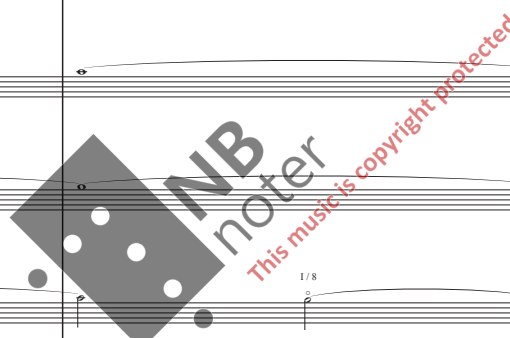
Non dim.!
(cut off tone immediately)

Non dim.!
(cut off tone immediately)

Perc. II

ff

CRAN CASSA



Piano score for measures 49-51. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Double Bass (D.B.), Percussion I (Perc. I), Trumpet (B♭ Tpt.), Horn (Hn.), Bassoon (Bsn.), Trombone (Tbn.), and Percussion II (Perc. II). The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, often beamed in groups of six. The strings play sustained notes with various articulations. The woodwinds and brass have long, sustained notes, with some dynamic markings like *Non dim.*, *f*, and *ff*. A watermark for 'NB noter' is present in the center of the page, along with the text 'This music is copyright protected'.

D ♩ = 42

52

Pno. *p* *ppp* (non marcato) (l.v.) *ff*

Ped. --

arco II

Vln. I *ppp*

Vln. II

Vla.

Vc.

Fl. *f ppp*

Cl. *f ppp*

Ob.

D.B. *pppp*

Perc. I *ppp* [MARIMBA] BOWED

B♭ Tpt. *f* *fff*

Hn. *ff* *f* *Non dim.!*

Bsn. *ff* *f* *Non dim.!*

Tbn. *Non dim.!*

Perc. II (sempre l.v.) *ppp* [TRIANGLE] high low *p*

Non dim.! (cut off tone immediately)

Non dim.! (cut off tone immediately)

Non dim.! (cut off tone immediately)

s.l. arco *ppp* *ppp* very little bow pressure

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9/8 5/4 2/4 4/4 11/8 4/4

Pno. *f* *mf* loco

Vln. I *f* *p* *f*

Vln. II **Paperclips on II / III**
III: place paperclip close to the beginning of fingerboard
IV: place paperclip as close to the bridge as possible

Vla. **Paperclips on II / III**
Place paperclips as close to the bridge as possible

Vc. **Paperclips on II / III**
Place paperclips as close to the bridge as possible

Fl. *f pp* airy tone (no air) *ff pp* airy tone to alto

Cl. *f pp* (no air) *ff ppp* (no air)

Ob.

D.B. *ff pp* II / 9 jété (secco) *ff ppp*

Perc. I *ppp* REIBSTOCK [S] [F] *ppp* *f*

B♭ Tpt. senza sord. air only SH-

Hn. **STRAIGHT MUTE** *ppp* *f*

Bsn. *ppp* *f* *ppp* *f*

Tbn. *f* senza sord. air only F- *f* *p*

Perc. II

4/4 *mute loco*

Pno. *sf ppp*

Ped. →

Vln. I *PPP* **PRACTICE MUTE**
preferably in steel
jeté (very rapid and dry)

Vln. II *f ppp* *arco III*

Vla. *ppp* *ppp* *pppp*

Vc. *ppp*

Fl.

Cl. *sf* *to bass clarinet*

Ob.

D.B. *sf*

Perc. I

B♭ Tpt. *sf* *tongue stop*

Hrn.

Bsn.

Tbn.

Perc. II *piccolo snaredrum*
triangle sticks (or similar small stick to create a very thin sound).
jeté marcato pochissimo
p ppp *sempre sim.*

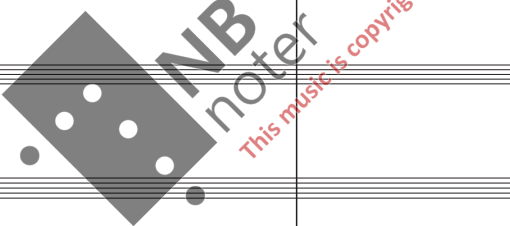
TRIANGLE

NB! All notes in parenthesis: approx. pitches
Emphasize following the "curve" that the
succession of pitches create.

4/4 NB! Do not play on the strings that are prepared

NB! Do not play on the strings that are prepared

NB! Do not play on the strings that are prepared



* Make small timbral changes by moving to and from the rim
where the notes over the line should create a bright sound,
under the line a darker sound, and on the line something in between

5/4 3/8 7/8 6/4 5/8 3/8

Pno.

Vln. I

Paperclip on 1
pizz.
sempre l.v.
p as loud as possible,
without making a "buzz"-sound

Vln. II

slight pressure
(to create a noisy, distorted sound)

Vla.

Vc.

5/4 3/8 7/8 6/4 5/8 3/8

Fl.

Cl.

Ob.

D.B.

Perc. I

5/4 3/8 7/8 6/4 5/8 3/8

B^b Tpt.

Hn.

Bsn.

Tbn.

Perc. II

sempre sim.

Musical score for orchestra, measures 83-90. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Double Bass (D.B.), Percussion I (Perc. I), Trumpet B (B♭ Tpt.), Horn (Hn.), Bassoon (Bsn.), Trombone (Tbn.), and Percussion II (Perc. II).

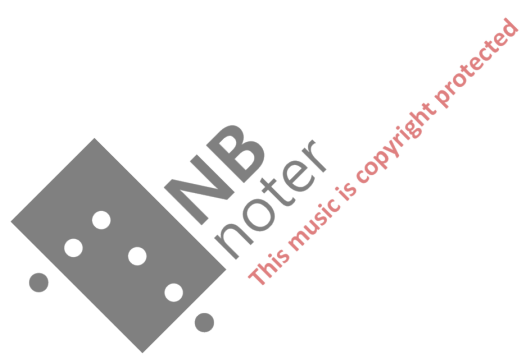
The score is divided into measures 83, 84, 85, 86, 87, 88, 89, and 90. The time signatures are 2/8, 9/8, 13/8, 1/8, 4/4, 11/8, and 4/4.

Key performance instructions include:

- Vln. II:** "slight pressure (to create a noisy, distorted sound)" in measures 85-86; "u.b." (unbowed) in measures 87-88; "Non dim." in measures 89-90.
- Vla., Vc., Fl., Cl., Ob., D.B., B♭ Tpt., Hn., Bsn., Tbn.:** "Non dim." in measures 89-90.
- Fl.:** "to C flute" in measure 90.
- Cl.:** "to B♭ clarinet" in measure 90.
- Perc. I:** "senza sord." in measure 90.
- Hn., Bsn., Tbn.:** "senza sord." in measure 90.

The score features a large watermark: "NB noter This music is copyright protected".

II.



I ♩ = 120
4/4

Pno. *mf*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Fl. *f* C FLUTE

Cl. *f* Bb CLARINET

Ob. *f*

D.B. *f* 1/9 1/8

Perc. I *mf* VIBRAPHONE Hard mallets (motor always off)

B♭ Tpt. *f* Non dim. (cut off tone immediately)

Hn. *f* Non dim. (cut off tone immediately)

Bsn. *f* Non dim. (cut off tone immediately)

Tbn. *f* Non dim. (cut off tone immediately)

Perc. II *f* GRAN CASSA



Piano score for measures 98-101. The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Double Bass (D.B.), Percussion I (Perc. I), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Bassoon (Bsn.), Trombone (Tbn.), and Percussion II (Perc. II). The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, often beamed together. The strings play a steady accompaniment. The woodwinds and brass have melodic lines with dynamic markings such as *f* and *ff*. A large watermark for 'NB noter' is centered over the score, with the text 'This music is copyright protected' written diagonally across it. Measure numbers 98, 99, 100, and 101 are indicated at the beginning of their respective staves.

101

Pno. (keep pedal)

Vln. I

Vln. II

Vla. arco ppp

Vc.

Fl. Non dim.!

Cl. Non dim.!

Ob. Non dim.!

D.B. 1/9 Non dim.!

Perc. I ff

B♭ Tpt. Non dim. f

Hn. Non dim. ff

Bsn. Non dim. ff

Tbn. Non dim. ff

Perc. II

NB noter This music is copyright protected

J ♩ = 42

K ♩ = 120

Pno. *fff* *p* *ppp* *p* *p* *ppp* *fff* *fff*

Vln. I *arco* *p* *pizz.* *fff*

Vln. II *cl.t.* *pppp* *crim.* *pppp* *fff*

Vla. *pppp* *pppp* *pppp* *fff*

Vc. *arco* *ppp* *pppp* *pppp* *fff*

Fl. *ppp* *harm.* *fff* *fff*

Cl. *airy tone* *ppp* *(no air)* *ppp* *fff*

Ob. *ppp* *fff*

D.B. *ppp* *fff*

Perc. I (vibraphone) REIBSTOCK *[F]* *ppp* *(dampen with hands before releasing the pedal)* *fff*

B♭ Tpt. *fff* *subito!* *f*

Hn. *subito!* *f*

Bsn. *subito!* *f*

Tbn. *subito!* *f*

Perc. II *TRIANGLE* *high + low* *f* *CROTALES BOWED* *pppp* *medium* *pp* *CRAN CASSA* *fff*

Ped. → (press down pedal right after playing the harmonic to avoid sustaining the fundamental tone)

(keep pedal)

This page contains the musical score for measures 107 through 110. The instruments are arranged as follows from top to bottom: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Double Bass (D.B.), Percussion I (Perc. I), Bass Trombone (B^b Tpt.), Horn (Hn.), Bassoon (Bsn.), Trombone (Tbn.), and Percussion II (Perc. II). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large watermark for 'NB noter' is centered over the score, with the text 'This music is copyright protected' written in red below it. The piano part features complex rhythmic patterns with slurs and accents. The strings play sustained notes with some rhythmic movement. The woodwinds and brass parts are mostly silent or play sustained notes. The percussion parts are also mostly silent.

L ♩ = 42

5/4 4/4 2/4 3/4 5/8

Pno. *ppp* *p* *ppp* *p* *p* *ppp* *p* *ppp*

Vln. I *ppp* *pp* *ppp* *pppp*

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

Vla. *ppp* *ppp* *pppp*

Vc. *ppp* *pppp* *pppp*

Fl. *ppp*

Cl. *ppp*

Ob. *ppp*

D.B. *ppp*

Perc. I (vibraphone) REIBSTOCK [S] [F] (lv) (dampen with hands before releasing the pedal) *ppp* *p*

B♭ Tpt. *ppp* STRAIGHT MUTE

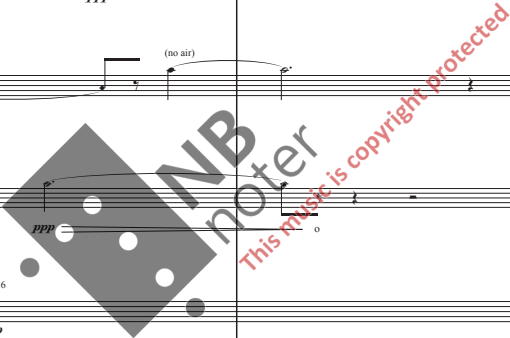
Hn. *ppp* slightly lowered intonation

Bsn. *ppp*

Tbn. *ppp* BUCKET

Perc. II CROTALES BOWED TRIANGLE high + low *f* *p* *pp* *ppp* low

harm. loc. pizz. harm. loc. arco II s.l. nut arco leno very little bow pressure ord. arco norm. normal bow pressure arco leno very little bow pressure airy tone (no air) II / 6 Ped. →



Score for Percussion II, including Pno., Vln. I, Vln. II, Vla., Vc., Fl., Cl., Ob., D.B., Perc. I, B♭ Tpt., Hrn., Bsn., Tbn., and Perc. II. The score is divided into four measures with time signatures 3/4 and 4/4. It includes dynamic markings such as *ff*, *f*, *pp*, and *ppp*, and performance instructions like 'muted strings', 'loco', 'airy tone', and 'no air'. Specific instrument techniques are noted as 'MARIMBA BOWED' and 'GLOCKENSPIEL'. A watermark 'NB noter This music is copyright protected' is visible across the center of the page.

4/4 7/8 2/4 3/4 4/4

118 loco *f* *ff* *f* loco

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl. *f pp* airy tone *ff pp* (no air) *ff pp*

Cl. *f pp* airy tone *f pp* (no air) airy tone

Ob.

D.B. *f pp* *ff pp* II / 8 *ff pp*

Perc. I REHSTOCK [E] *ppp*

B \flat Tpt. *ppp* *f* senza sord.

Hn. *ppp* *f* senza sord.

Bsn.

Tbn. *ppp* *f* senza sord.

Perc. II

N

4/4 ♩ = 120

Pno. *ff* (keep pedal)

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vla. *ff* pizz.

Vcl. *ff* pizz.

Fl. *ff* subito!

Cl. *ff* subito!

Ob. *ff* subito!

D.B. *ff* subito! 1/9 1/8

Perc. I **VIBRAPHONE** Hard mallets (motor always off) *ff* Ped. →

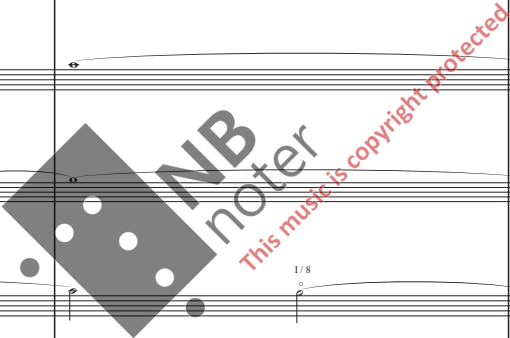
B♭ Tpt. *f* subito! *ff* *ff* Non dim.! (cut off tone immediately)

Hn. *f* subito! Non dim.! (cut off tone immediately)

Bsn. *f* subito! Non dim.! (cut off tone immediately)

Tbn. *f* subito! Non dim.! (cut off tone immediately)

Perc. II **GRAN CASSA** *ff*



This page contains a musical score for a symphony orchestra, starting at measure 125. The instruments listed are Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Double Bass (D.B.), Percussion I (Perc. I), Trumpet B♭ (B♭ Tpt.), Horn (Hrn.), Bassoon (Bsn.), Trombone (Tbn.), and Percussion II (Perc. II). The score features various musical notations such as slurs, accents, and dynamic markings like *ff* and *f*. A large watermark for 'NB noter' is centered over the score, with the text 'This music is copyright protected' written in red below it.

This page contains the musical score for measures 128, 129, and 130. The instruments are arranged as follows:

- Pno.**: Piano, with a complex rhythmic pattern in both hands, featuring many sixteenth notes and slurs.
- Vln. I, Vln. II, Vla., Vc.**: Violins, Viola, and Violoncello, playing a melodic line with slurs and accents.
- Fl., Cl., Ob., D.B.**: Flute, Clarinet, Oboe, and Double Bass, playing sustained notes with long slurs.
- Perc. I**: Percussion I, playing a rhythmic pattern starting at measure 129.
- Bs Tpt., Hn., Bsn., Tbn.**: Bass Trombone, Horn, Bassoon, and Tuba, playing sustained notes with dynamic markings.
- Perc. II**: Percussion II, with a rest for the duration of these measures.

The score includes various musical notations such as slurs, accents, and dynamic markings like *Non dim.*, *f*, and *ff*. A large watermark for 'NB noter' is centered over the middle of the page, with the text 'This music is copyright protected' written diagonally across it.

This page of a musical score, numbered 33, contains the following parts and measures:

- Piano (Pno.):** Measures 131-133. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs.
- Violins (Vln. I, Vln. II):** Measures 131-133. Vln. I has a melodic line with slurs and accents. Vln. II has a rhythmic accompaniment with slurs.
- Viola (Vla.):** Measures 131-133. Features a rhythmic accompaniment with slurs.
- Violoncello (Vc.):** Measures 131-133. Features a rhythmic accompaniment with slurs.
- Flute (Fl.):** Measures 131-133. Contains sustained notes with long slurs.
- Clarinet (Cl.):** Measures 131-133. Contains sustained notes with long slurs.
- Oboe (Ob.):** Measures 131-133. Contains sustained notes with long slurs.
- Double Bass (D.B.):** Measures 131-133. Contains sustained notes with long slurs.
- Percussion I (Perc. I):** Measures 131-133. Empty staff.
- Trumpets (B♭ Tpt.):** Measures 131-133. Features a melodic line with slurs and accents, marked with *ff* and *f*.
- Horn (Hn.):** Measures 131-133. Features a melodic line with slurs and accents, marked with *ff* and *f*.
- Bassoon (Bsn.):** Measures 131-133. Features a melodic line with slurs and accents, marked with *f* and *ff*.
- Tuba (Tbn.):** Measures 131-133. Features a melodic line with slurs and accents, marked with *ff* and *f*.
- Percussion II (Perc. II):** Measures 131-133. Empty staff.

A watermark for "NB noter" is present in the center of the page, with the text "This music is copyright protected" written diagonally across it.

This page contains a musical score for measures 137 through 140. The instruments are arranged as follows from top to bottom: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Double Bass (D.B.), Percussion I (Perc. I), Trumpet (B♭ Tpt.), Horn (Hn.), Bassoon (Bsn.), Trombone (Tbn.), and Percussion II (Perc. II). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff* and *f*. A large watermark for 'NB noter' is centered over the middle of the page, with the text 'This music is copyright protected' written diagonally across it. The page number '34' is located in the top left corner.

P (♩ = 42)

Score for PIANO (P) at tempo ♩ = 42. The score is divided into four systems, each with a 3/4 time signature. The instruments and their parts are as follows:

- Piano (Pno.):** Features dynamic markings of *ff* and *f*, with performance instructions for "mute strings" and "loco".
- Violins (Vln. I, Vln. II):** Violin I has a "Ped." instruction. Violin II has a "m.s.p." instruction.
- Viola (Vla.):** Includes a "m.s.p." instruction.
- Violoncello (Vc.):** Includes a "m.s.p." instruction.
- Flute (Fl.):** Includes "airy tone" and "no air" markings.
- Clarinet (Cl.):** Includes "no air" markings.
- Oboe (Ob.):** Includes "no air" markings.
- Double Bass (D.B.):** Includes "arco lentissimo" and "very little bow pressure" markings.
- Percussion I (Perc. I):** Features "MARIMBA BOWED" and "BUCKET" markings, with dynamic markings of *pppp* and *f*.
- Trumpet (B♭ Tpt.):** Includes "STRAIGHT MUTE" markings and dynamic markings of *ppp* and *f*.
- Horn (Hn.):** Includes "STRAIGHT MUTE" markings and dynamic markings of *ppp* and *f*.
- Bassoon (Bsn.):** Includes dynamic markings of *ppp* and *f*.
- Tuba (Tbn.):** Includes "BUCKET" markings and dynamic markings of *ppp* and *f*.
- Percussion II (Perc. II):** Includes "glockenspiel" markings and dynamic markings of *f* and *p*.

The score includes various performance instructions such as "no air", "airy tone", "arco lentissimo", "very little bow pressure", "STRAIGHT MUTE", and "BUCKET". Dynamic markings range from *pppp* to *ff*.

3/4 2/4 5/4 3/8 7/8 6/4

loco *ff* *mf* *p* *f* *p* *harm.*

Pno.

Vln. I *ppp* *pppp*

Vln. II Prepare paperclips *pppp*

Vla. Prepare paperclips *pppp*

Vc. Prepare paperclips *pppp*

Fl. *f ppp* (no air) → airy tone *ppp* airy tone

Cl. *f pp* (no air) → airy tone *pppp* to bass clarinet

Ob. *pppp*

D.B. *ff ppp* *f ppp*

Perc. I *ppp* *p* *ppp*

B♭ Tpt. *f*

Hn. *senza sord.* *pppp*

Bsn. *pppp*

Tbn. *senza sord.* *pppp* air only F-

Perc. II *pp* *pp* *ppp* *pppp*

place the paperclips as close to the bridge as possible
always open strings
always slow bowing
generally extremely light bow pressure

Paperclips on I / II / III / IV

I mut

II

III

IV

Paperclips on I / II / III / IV

place the paperclips as close to the bridge as possible
always open strings
always slow bowing
generally extremely light bow pressure

II mut

very thin and fragile, blend with the sound of the violin harmonics
(consider using a violin bow)

3/4

4/4

3/4

Pno.

Vln. I

3/4

4/4

3/4

Vln. II

Vla.

Vc.

3/4

4/4

3/4

Fl.

Cl.

Ob.

D.B.

Perc. I

3/4

4/4

3/4

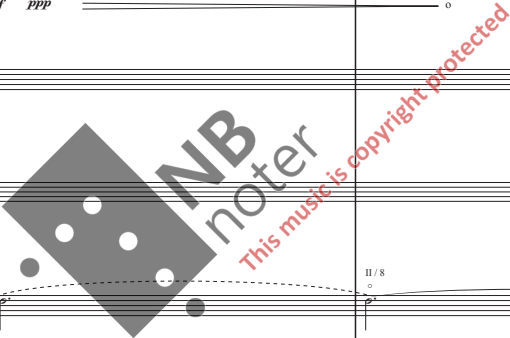
B♭ Tpt.

Hn.

Bsn.

Tbn.

Perc. II



STRAIGHT MUTE

senza sord.

senza sord.

senza sord.

air only

SH-

ppp

U ♩ = 60

3/8

2/4

3/4

2/4

5/4

Pno. *mf* *p* *p*

mute strings

loco

Vln. I *p* *p*

PRACTICE MUTE

V II

Vln. II REMOVE PAPERCLIPS

Vla. REMOVE PAPERCLIPS

Vc. REMOVE PAPERCLIPS

Fl. *f ppp* (no air) → airy tone

3/8 2/4 3/4 2/4 5/4

Cl. *f pp* *ppp* to Bb clarinet

Bb CLARINET *f ppp*

Ob.

D.B. *p ppp* II / 7 *pp* II / 8

Perc. I *ppp* MARIMBA BOWED

Bb Tpt.

Hn.

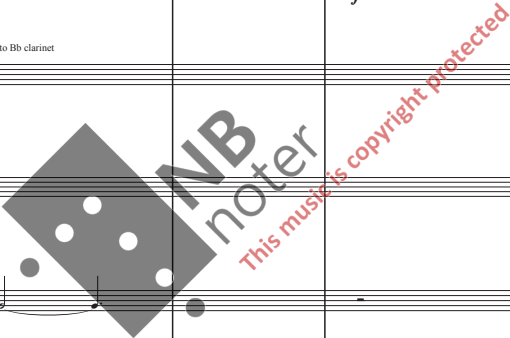
Bsn.

Tbn.

Perc. II *f* *pp* *ppp* *p* *ppp* *p* *ppp*

(crotales)

ALMGLOCKEN BOWED medium *pp*



5/4 3/8 7/8 6/4 7/8 9/8

Pno. *pp* *p*

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

Vln. II

Vla.

Vc.

Fl. *f ppp* (no air) → airy tone to C flute *p ppp* (no air) C-FLUTE

Cl. *ppp* airy tone M

Ob.

D.B. *ppp* IV / 8

Perc. I *ppp*

Bs Tpt.

Hn.

Bsn.

Tbn.

Perc. II *p* (almglocken) low *ppp* (crotales) *p* (almglocken) high *ppp* (crotales) *p*

9/8 5/4 2/4 4/4 11/8 4/4

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

B \flat Tpt.

Hn.

Bsn.

Tbn.

Perc. II

IV

pp

senza sord.

ppp

M

(no air)

IV / 7

p ppp

ppp

(crotales)

(almglocken) medium

p

p

ppp

p

NB
noter
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$\frac{4}{4}$ W $\text{♩} = 120$

Pno. *ff*

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vla. *ff* pizz.

Vc. *ff* pizz.

Fl. *ff*

Cl. *ff*

Ob. *ff*

D.B. *ff* 1/9 1/8

Perc. I *ff* VIBRAPHONE
Hard mallets
(motor always off)

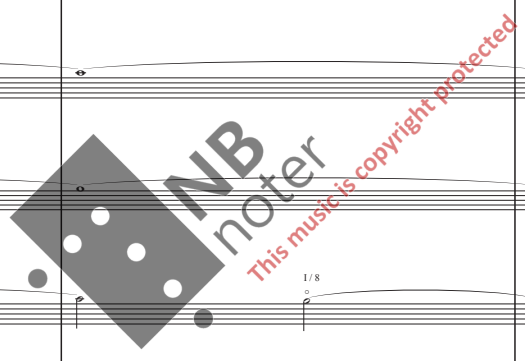
B♭ Tpt. *f* subito! *ff* *Non dim.!*
(cut off tone immediately)

Hn. *f* subito! *Non dim.!*
(cut off tone immediately)

Bsn. *f* subito! *Non dim.!*
(cut off tone immediately)

Tbn. *f* subito! *Non dim.!*
(cut off tone immediately)

Perc. II GRAN CASSA *ff*



3/4

2/4

5/4

3/8

7/8

6/4

7/8

(lv.)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

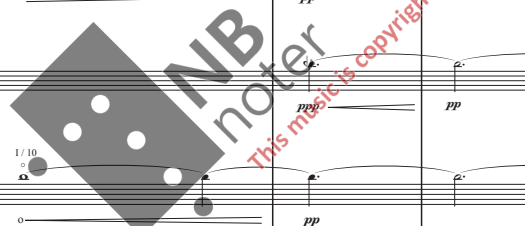
B^b Tpt.

Hn.

Bsn.

Tbn.

Perc. II



[MARIMBA]
REIBSTOCK
[S] change direction of the stick whenever needed [F]

7/8 9/8 5/4 2/4 4/4

Pno.

Vln. I

Vln. II

Vla.

Vc.

7/8 9/8 5/4 2/4 4/4

Fl.

Cl.

Ob.

D.B.

Perc. I

7/8 9/8 5/4 2/4 4/4

B♭ Tpt.

Hn.

Bsn.

Tbn.

Perc. II

218

CON SORD

flz.

p

pp

ppp

pp

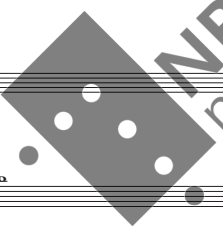
[S]

[F]

[S]

1/13

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4/4 3/8 4/4 3/8 9/8 13/8

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

B \flat Tpt.

Hn.

Bsn.

Tbn.

Perc. II

pp

pp

pp

pp

pp

[S] [F] [S]

[S] [F]

ff

11/13

Watermark: NB noter This music is copyright protected

13/8 9/8 7/8 4/4

Pno. *mf* *ppp* *ppp* *ppp*

Ped. --

Vln. I *pppp*

Vln. II *ppp* *ppp*

Vla. *f* *ppp*

Vc. *ppp*

Fl. *pp* *Non dim.!*

Cl. *pp* *f*

Ob. *pp*

D.B. *f*

Perc. I *pp* *ppp* *f* *Non dim.!*

B♭ Tpt.

Hn.

Bsn.

Tbn.

Perc. II *p* *ppp* *ppp* *sempre sim.*

PICCOLO SNAREDUM
triangle sticks (or similar small stick to create a very thin sound).

jeté
marcato pochissimo

TRIANGLE
high

pp

PRACTICE MUTE
preferably in steel

jeté (very rapid and dry)

NB! All notes in parenthesis: approx. pitches
Emphasize following the "curve" that the succession of pitches create

212 8^{va}-----

Pno.

Vln. I

Vln. II

Vla. arco ppp pizz. pppp

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

B♭ Tpt.

Hn.

Bsn.

Tbn.

Perc. II

NB noter
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235 $\frac{5}{4}$ $\frac{3}{2}$ $\frac{3}{4}$

Pno.

Vln. I *senza sord.*
Prepare paperclips

Vln. II Prepare paperclips

Vla. Prepare paperclips

Vc. Prepare paperclips

Fl. *to alto*

Cl. *to bass clarinet*

Ob.

D.B.

Perc. I

B \flat Tpt.

Hn.

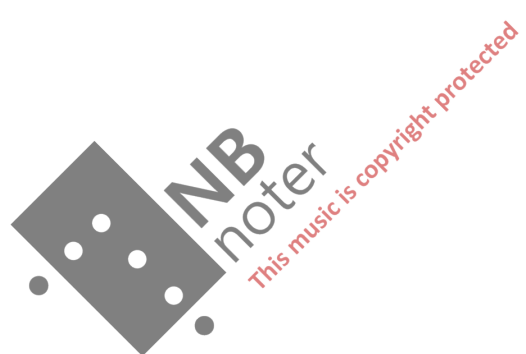
Bsn.

Tbn.

Perc. II

NB
noter
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III.



3/4 *harm.* **2/4** *sempre sim.* **5/4** **3/8** **7/8** **6/4**

PNO.
pp
 Ped. →

Vln. I
Paperclips on I / II / III / IV
 Place the paperclips close to the beginning of the fingerboard (the sounding result is approx. a minor 3rd higher)
pizz.
 I.v. (sempre)
p as loud as possible, without making a "buzz"-sound

Vln. II
Paperclips on III / IV
 III: place paperclip close to the beginning of fingerboard
 IV: place paperclip as close to the bridge as possible
mut arco lento
 very little bow pressure
 III
pppp
 slight pressure

Vla.
Paperclips on II / III / IV
 Place paperclips as close to the bridge as possible
mut arco lento
 very little bow pressure
 III
pppp

Vc.
Paperclips on II / III
 Place paperclips as close to the bridge as possible
mut arco lento
 very little bow pressure
 III
pppp

Fl.
ALTO
 airy tone
marcato pochissimo
ppp

Cl.
BASS CLARINET
 airy tone
marcato pochissimo
ppp

Ob.
 air only
marcato pochissimo
ppp

D.B.
marcato pochissimo
ppp

Perc. I
MARIMBA
 Medium hard or soft mallets
 dead stroke
pp

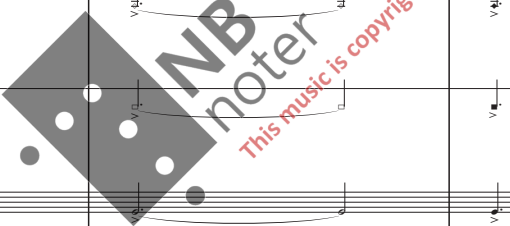
B♭ Tpt.
CON SORD
marcato pochissimo
ppp
sempre sim.

Hn.
CON SORD
marcato pochissimo
ppp
sempre sim.

Bsn.
marcato pochissimo
ppp
sempre sim.

Tbn.
CON SORD
marcato pochissimo
ppp
sempre sim.

Perc. II
CROTALES
pppp
pppp
sempre sim.
CRAN CASSA
 soft beater
pppp
sempre sim.



6/4 13/8 9/8 13/8 1/8

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

B^b Tpt.

Hn.

Bsn.

Tbn.

Perc. II

6/4 13/8 9/8 13/8 1/8

slight pressure

NB noter
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1/8 4/4 11/8 3/4 2/4 3/4

Pno. 2^{pp} *p* *pp* *ppp*

Vln. I 2^{pp} *pppp* *ppp* *pppp* *ppp*

Vln. II slight pressure *Non dim.* u.b. *Non dim.*

Vla. *Non dim.* u.b. *Non dim.*

Vc. *Non dim.* *pppp* arco lento very little bow pressure

Fl. 2^{pp} *Non dim.*

Cl. *pppp* *ppp* *Non dim.*

Ob. *Non dim.*

D.B. 2^{pp} *Non dim.*

Perc. I 2^{pp} *ppp* BOWED

B♭ Tpt. 2^{pp} *Non dim.*

Hn. *Non dim.*

Bsn. 2^{pp} *Non dim.*

Tbn. 2^{pp} *Non dim.*

Perc. II 2^{pp} *pppp* *sempre* use the same stick for triangle/glockenspiel
 [CROTALES] BOWED
 [TRIANGLE] *ppp* *sempre*
 [GLOCKENSPIEL] (triangle) high *ppp* *sempre*

arco lentissimo little bow pressure mut IV
 pizz. I arco sim. III
 pizz. I

harm. *pp* *ppp*

Ped. --

2/4

3/4

4/4

Pno.

Vln. I

arco sim. IV *pppp*

pizz. I *ppp*

arco sim. II *pppp*

III

II

pizz. I *ppp*

arco sim. IV *pppp*

I

arco sim. II *pppp*

III

Vln. II

Vla.

Vc.

IV *pppp*

2/4

3/4

4/4

Fl.

air with hint of tone *pppp*

Cl.

airy tone *pppp*

pppp

Ob.

D.B.

Perc. I

2/4

3/4

4/4

B^b Tpt.

Hn.

Bsn.

Tbn.

PRACTICE MUTE

pppp

Perc. II

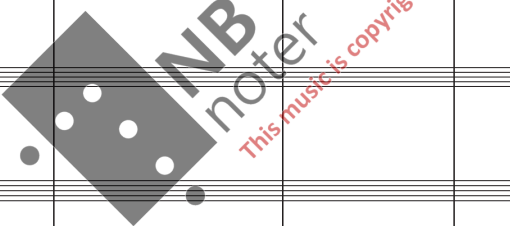
(crotales)

(glockenspiel)

high

low

medium



3/8 7/8 6/4 4/4 3/4

Pno. 367

Vln. I 367

Vln. II 367

Vla. 367

Vc. 367

Fl. 367

Cl. 367

Ob. 367

D.B. 367

Perc. I 367

B♭ Tpt. 367

Hn. 367

Bsn. 367

Tbn. 367

Perc. II 367

slight pressure

u.b.

Non dim.

arco sim. IV

pppp

pizz. I

III

arco sim. I

ppp

pppp

harm.

p

PPP

Ped. →

u.b.

Non dim.

u.b.

Non dim.

u.b.

Non dim.

u.b.

Non dim.

arco lentissimo
very little bow pressure

pppp

BOWED

PPP

PPPP

u.b.

Non dim.

(crotales)

TRIANGLE
medium

GLOCKENSPIEL

3/4 2/4 3/4 3/4 6/4

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

Bs Tpt.

Hn.

Bsn.

Tbn.

Perc. II

279

pizz. I

arco sim. IV

pizz. I

arco sim. II

III

pizz. II

1

pppp

pppp

pppp

pppp

Add paperclip on IV
Place paperclip close to the bridge

pppp

arco lentissimo
little bow pressure

CON SORD

pppp

high

high

low

high

6/4 5/8 2/8 9/8 13/8 1/8 4/4

Pizz. harm. sempre sim.

Pno. *pp* Ped. →

Vln. I *p* as loud as possible, without making a "buzz"-sound

Vln. II *pppp* u.b. nut slight pressure

Vla. *pppp* II III

Vc. *pppp* II III slight pressure

Fl. *ppp* airy tone marcato pochissimo

Cl. *ppp* airy tone marcato pochissimo

Ob. *ppp* air only marcato pochissimo

D.B. *ppp* ord. marcato pochissimo

Perc. I *ppp* Medium hard or soft mallets dead stroke

B♭ Tpt. *ppp* marcato pochissimo

Hn. *ppp* marcato pochissimo

Bsn. *ppp* marcato pochissimo

Tbn. *ppp*

Perc. II *ppp* (crotales) CRAN CASSA soft beater

302 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

B \flat Tpt.

Hn.

Bsn.

Tbn.

Perc. II

arco lento
very little bow pressure
nut

pizz. II

III

arco
sim.
III

II

pizz. I

bow on bridge,
dampen strings

PPP

bow on bridge,
dampen strings

PPP

bow on bridge,
dampen strings

PPP

PPP

PRACTICE MUTE

PPP

ALMGLOCKEN
BOWED high

PPP

high medium

PPP

high

PPP

FF

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

Pno.

Vln. I
arco sim. IV
pppp
II
I
pizz. I
arco sim. IV
pppp

Vln. II
pppp
s.t. arco lentissimo very little bow pressure

Vla.
pppp
s.t. arco lentissimo very little bow pressure

Vc.
pppp
s.t. arco lentissimo very little bow pressure

Fl.
pppp
air with hint of tone

Cl.
pppp

Ob.
pppp

D.B.
pppp

Perc. I
pppp

B♭ Tpt.
senza sord.
air only SH.
pppp

Hn.
pppp

Bsn.
pppp

Tbn.
pppp

Perc. II
CROTALES
pp
high
ppp

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

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vln. I *arco* *sim.* *IV* *pppp*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vln. II *arco* *sim.* *ppp* *bow on bridge, dampen strings*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vla. *arco* *sim.* *ppp* *bow on bridge, dampen strings*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Vc. *arco* *sim.* *ppp* *bow on bridge, dampen strings*

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

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Cl. *pppp* *air with hint of tone* → *airy tone*

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

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 D.B. *sim.* *pppp*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. I *pppp*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 B \flat Tpt.

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Hn. *senza sord.* *air only* *SH-* *pppp*

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

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Tbn. *pppp*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. II *ppp* *ppp* *ppp* *ALMGLOCKEN* *BOWED* *high* *ppp*
high *low* *medium*

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

Pno.

Vln. I
IV
pizz. II
PPP
III
arco sim.
II
PPPP
I
pizz.
PPP

Vln. II
III
mut arco lento very little bow pressure
PPPP

Vla.
s.l. arco lentissimo very little bow pressure
PPP

Vc.
o

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

Fl.
airy tone
PPP
air with hint of tone

Cl.
air with hint of tone

Ob.

D.B.
sim
5th
PPPP

Perc. I
PPP

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

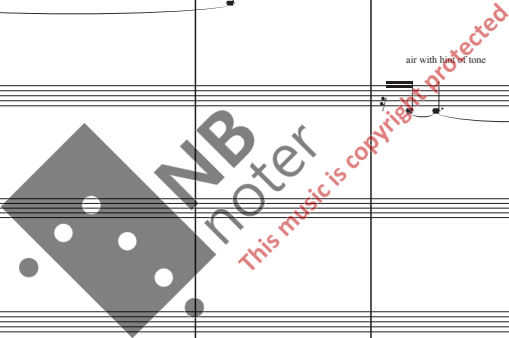
B♭ Tpt.

Hn.

Bsn.
air only

Tbn.
senza sord.
air only
F-
PPPP

Perc. II
PP
CROTALES
triangle
high medium high



2/4 4/4

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

B♭ Tpt.

Hn.

Bsn.

Tbn.

Perc. II

arco sim. II

pppp

pizz. II

ppp

arco sim. I

pppp

pizz. I

ppp

sim. III

pppp

s.l. arco lento very little bow pressure

pppp

air with hint of tone

pppp

sim.

pppp

air only

F-

pppp

PRACTICE MUTE

low

high

pppp

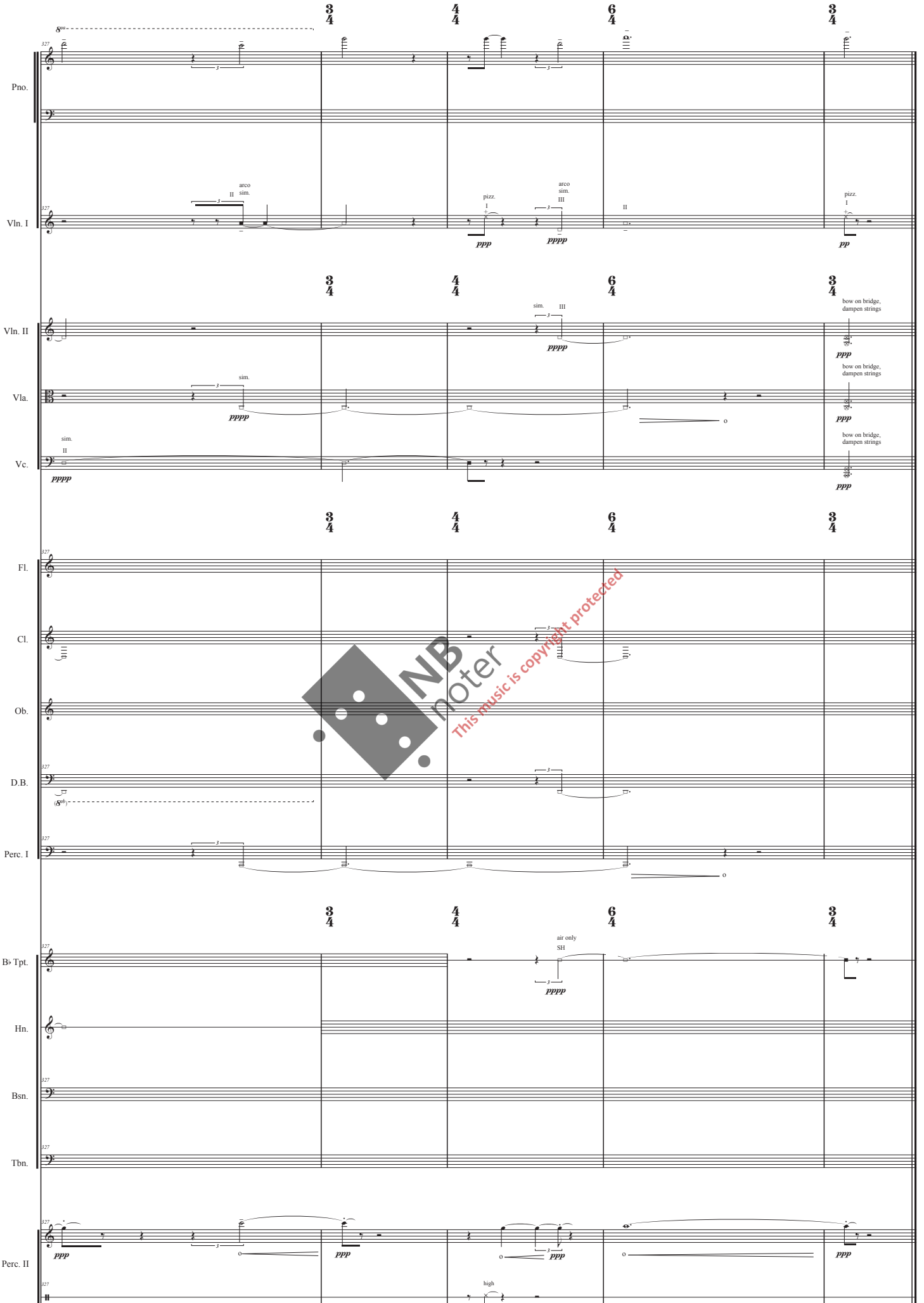
pppp

pppp

pppp

pppp

pppp



327
Pno.

327
Vln. I

327
Vln. II

Vla.

sim. II
327
Vc.

327
Fl.

Cl.

Ob.

327
D.B.

327
Perc. I

327
B♭ Tpt.

Hn.

327
Bsn.

327
Tbn.

327
Perc. II

3/4 4/4 6/4 3/4

3/4 4/4 6/4 3/4

3/4 4/4 6/4 3/4

3/4 4/4 6/4 3/4

arco sim. II
pizz. I
arco sim. III
II
pizz. I
sim. III
sim.
sim.
sim.
II
sim. III
SH
high

ppp *ppp* *pp*

pppp *pppp* *pppp* *ppp*

pppp *pppp* *pppp* *ppp*

pppp *pppp* *pppp* *pppp*

pppp *pppp* *pppp* *ppp*

pppp *pppp* *pppp* *ppp*

bow on bridge, dampen strings
bow on bridge, dampen strings
bow on bridge, dampen strings

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