

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

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

Jonas Skaarud

SCORE IN C

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

Regarding all instruments:

- Quarter tones:

- ♭ - Quartertone down
- ♯ - Quartertone up

- Arrows:

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

- Regarding dynamics:

- *Non dim.* means that the tone should but cut off without any diminuendo at all
- *smfz* a soft szorzando

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

- *pp* \longleftarrow *f* - the weight should be towards the end.
- *pp* \leftarrow *f* \rightarrow *pp* - the weight should be towards the middle

- o - niente / from as quiet as possible

Other:

- Generally, tempos are not absolute, but serves as guidelines throughout the piece.

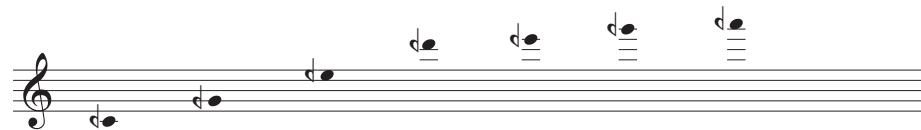
- All accidentals applies only to the notes which they directly (except for repeated notes)

- Other remarks: notated in score

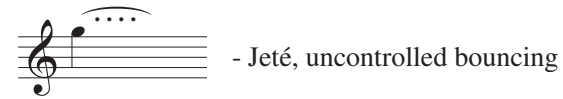
Harp:

- The uppermost string should be tuned to G#

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



Strings:



- Jeté, uncontrolled bouncing



- Jeté, controlled, bounced in the given rhythm

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

Clarinet in Bb:



- Airy tone. Tone should dominate the sound.



- Fluttertongue



- Alternative fingering from previous note.

Percussion:

- **Vibraphone:** harmonics are created by touching a fingertip, or a mallet head, on the center of the bar (equidistant between the nodal points of the bar); then, strike the bar directly on a nodal point. Diamond note shows the the desired sounding pitch.

If the harmonics are not possible to produce, especially in bowed harmonics, they may be replaced by crotales.

- **Tubular bells:** might be replaced by vibraphone if the performer wants a smaller setup. However, tubular bells are preferred.

- **Marimba:** please note that a bow is needed for the marimba. This should be a cello or bass bow.

- **Paper:** paper on a board or drumhead, creating a whispering and airy sound.

Use two types of paper to produce a light sound (fine) and a darker sound (coarse). Paper are used either as a short attack sound (slide the paper quickly forwards), or as a steady continuing sound (move the paper in circular motion).

- **Other specifics:** explained in score/parts

The piece is written between november 2016 and february 2017

Durata: approx. 11'30''

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Jonas Skaarud
2017

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

1 ♩ = c. 70

Clarinet (G.P.)

Percussion

Harp

Violin

Violoncello

Cl. 3

Perc. 3

Hrp.

Vln.

Vlc.

Marimba

Very hard mallet, rub on bar

norm.

sim.

norm.

Crotales Bowed

Paper (fine) (Circular motion)

8va

Jeté

8va

rit. ♩ = 60

airly tone

Tubular bells

Marimba

L.v.

Generally: tub. bells should always have as soft sound

Sul pont.

Sul IV

Sul tasto

gliss.

Sul pont.

Sul tasto

gliss.

Sul pont.

ppp, *pp*, *p*, *mf*, *f*, *smfz > p*, *rit.*, *airly tone*, *Jeté*, *8va*, *rit.*, *airly tone*, *Tubular bells*, *Marimba*, *L.v.*, *Generally: tub. bells should always have as soft sound*, *Sul pont.*, *Sul IV*, *Sul tasto*, *gliss.*, *Sul pont.*, *Sul tasto*, *gliss.*, *Sul pont.*

rit. ----- ♩ 56

4 (Ord.) *pp* *sfz* > *mf* *ff* *p* *f* *pp* *ppp* airy tone ♩ 50

5 6

Perc. 14 *pp* *f* *ppp* Paper (coarse)

Hrp. 14 *pp* *ff* 8^{va} F#, G#

Vln. 14 *pp* Ord. *sfz* > *mf* *ff* *p* *f* *pp* *ppp*

Vlc. *pp* Ord. *sfz* > *mf* *ff* *p* *ppp*

7 ♩ 54 8 airy tone flz. (G.P.) *ppp* *mf* *Non dim.*

Cl. 22 *smfz* > *ppp* *smfz* > *ppp* *smfz* > *pp*

Perc. 22 *smfz* > *ppp* *smfz* > *ppp* *smfz* > *pp* *pp* Crotales (Bowed) Paper (fine) *smfz* > *p*

Hrp. 22 *p* arp. D#, C#, E#, F#

Vln. 22 *smfz* > *ppp* *smfz* > *ppp* *smfz* > *pp* *ff* Sul pont. *sfz* > *p* *ppp*

Vlc. *smfz* > *ppp* *smfz* > *ppp* *smfz* > *pp* *Non dim.* *sfz* > *p* *ppp*

9

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

10 $\text{♩} = 60$

11

Perc. (Crotales) *p* *sfz* *pp* *f*

Hrp. *p* *f* *pp* *f* *pp* *f* *pp*

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

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

12

13 $\text{♩} = 50$ *pp* *fff* *p* *ppp* *mf*

14 (G.P.)

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

Hrp. *p* *pp* *p*

Vln. *mf* *pp* *ff* *pp* *ff* *pp* *f* *pp* *ff* *pp* *fff* *p* *pp* *ppp* *ff*

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

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4

Cl.
15 $\text{♩} = 60$ airy tone
 pp p
16 $\text{♩} = 54$ airy tone
flz.
rit. -----

Perc.
41 **Vibraphone**
Soft mallet
 p Ped. \rightarrow
 pp (strike bar with fingers)
 ppp keep pedal
Marimba
Very hard mallet, rub on bar
 $spz > pp$ $spz > pp$ $smfz > ppp$ spz

Hrp.
41 p non arp. pp
(A) (D) (B)
 p pp pp pp

Vln.
41 Sul tasto p pp ppp
pp pp pp pp pp pp pp pp

Vlc.
41 Sul tasto p pp pp pp pp pp pp pp
 p pp pp pp pp pp pp pp
Molto sul tasto Ord. pp

Cl.
47 (non flz.) (flz.) 17 $\text{♩} = 50$ airy tone flz.
 ppp pp pp pp pp pp p pp pp pp (G.P.) 18 $\text{♩} = 60$
 $sfz > p$ $smfz > p$

Perc.
47 pp $smfz > ppp$ $spz > pp$ $spz > pp$ $spz > pp$ $smfz > ppp$ p pp
Paper (fine)
 $sfz > p$ $smfz > p$

Hrp.
47 mf mf mf mf mf mf p mf

Vln.
47 p pp $ppp < pp$ $mf > pp$ $sfz > p$ $smfz > p$

Vlc.
 ppp pp p pp p pp $sfz > p$ $smfz > p$

D \flat , C \sharp , B \flat , E \flat , F \sharp , G \sharp , A \flat , A \sharp , F \sharp , E \sharp , B \flat

19 20 21 22 23 58

Cl. (G.P.)

Perc. Vibraphone Bowed Harmonic Marimba Very hard mallet, rub on bar Vibraphone Hard mallet

Hrp. Ped. 8^{va}

Vln. 8^{va}

Vlc. 8^{va}

61 (G.P.) (G.P.)

Perc. 8^{va} Ped.

Hrp. 8^{va} D_b

Vln. sim. 8^{va}

Vlc.

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30 $\text{♩} = 62$

Cl. *airy tone*
pp *mf* *pp* *mf* *ppp* *ff* *ppp* *ff* *pp* *ff* *pp* *ff* *smfz > p* *f* *pp* *f* *pp* *f*

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

Hrp. *mf* *p*

Vln. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *smfz > p* *f* *pp* *f* *pp* *f*

Vlc. *Sul pont.* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *smfz > p* *f* *pp* *f* *pp* *f*

110 Cl. *sfz > pp* *f* *pp* *pp* *mf* *ppp* *smfz > ppp* *airy tone* *pochissimo*

110 Perc. (L.v.) *mf* *mf* *Paper (fine)* *ppp* *pochissimo*

Hrp. *p* *p* *ppp*

Vln. *sfz > pp* *f* *pp* *pp* *pp* *mf* *ppp* *smfz > ppp* *pochissimo*

Vlc. *sfz > pp* *f* *pp* *pp* *pp* *mf* *ppp* *smfz > ppp* *pochissimo*

33 $\text{♩} = 50$

118

Cl.

Perc.

Hrp.

Vln.

Vlc.

sfz > ppp

sfz > ppp

ppp

sfz > ppp

sfz > ppp

126

Cl.

Perc.

Hrp.

Vln.

Vlc.

Paper (coarse)

133

Cl.

Perc.

Hrp.

Vln.

Vcl.

sfz > ppp

mf

ppp

sfz > ppp

sfz > ppp

139

Cl.

Perc.

Hrp.

Vln.

Vcl.

Ord.

mf

G#

D_b, B_b, E_b, G_b, A_b

34 $\text{♩} = 60$

Cl. *pp* airy tone flz. *p* *pp* *pp* Ord. (G.P.)

Perc. **Vibraphone** (strike bar with fingers) *p* Ped. *mf* *pp* (soft mallets) *p* *pp*

Hrp. *p* *pp*

Vln. *pp* Sul tasto gliss. molto *p* Sul pont. Ord. *pp* *mf*

Vlc. *pp* Sul tasto gliss. molto *p* Sul pont. Ord. *pp* *mf*

36 $\text{♩} = 56$

Cl. *pp* *mf* *pp* *f* *p > pp* airy tone (G.P.) 37 $\text{♩} = 54$ *pp* *p* *pp* Ord. airy tone *p* *pp*

Perc. **Crotales** *p* *p* **Vibraphone** Bowed Harmonic *p* Ped.

Hrp. *p*

Vln. *pp* *mf* Ord. *pp* *smfz* *pp* *p* *pp* Sul pont. *p* *pp*

Vlc. *p* *pp* *mf* *pp* *f* *p > pp* *pp* *mf* *p* *pp* Sul pont. *p* *pp*

159 (G.P.) 38

Cl. *pp*

Perc. (Vibraphone) (Bowed) *pp*

Hrp. *pp*

Vln. *p* *pp*

Vlc. *p* *pp*

39 52

Cl. *p* *pp*

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

Hrp. *p* (L.v.)

Vln. *p* *pp* Sul tasto

Vlc. *p* *pp* Sul tasto

165

Cl. *p* *pp* *mf* *pp* *p* *pp* airy tone *p* *pp* *mf* *pp* *p* *pp*

Perc. *pp* *f* *pp* *f* *pp* *ff* *pp* *f* *pp* *f* *pp* *ff*

Hrp.

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

Vlc. *p* *pp* *mf* *pp* *p* *pp* *p* *pp* *mf* *pp* *p* *pp*

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40 62
Ord.

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

Perc. *pp* *f* *pp* *f* *mf* *pp* *p* *pp*

Hrp.

Vln. *p* *pp* *mf* *pp* *mf* *pp* *sfz* *ppp* *pochissimo* *Non dim.*

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

Vibraphone medium hard mallet *p* *ppp*

Ped.

Harmonic Hard mallet

Cl₂ B \sharp

Sul pont. *pochissimo*

Ord.

Sul tasto

41 70
(G.P.)

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

Perc. *ppp* (strike bar with fingers)

Hrp. *ppp*

Vln. *ppp* *pp* *Sul tasto*

Vlc. *ppp* *pp* *Sul tasto*

D \flat C \sharp

FINE