

Shapes, book II
for clarinet, guitar, percussion, piano and violoncello

Jonas Skaarud

SCORE

General remarks on piece:

- This piece consists of 39 fragments split into 5 parts. The performers are to choose the order themselves. This applies both to the order of the fragments and to the order of the 5 parts.
- All fragments and parts should always be performed.
- It is of significant importance to consider the breaks between the movements: some might be linked together, others may have longer breaks between them. Moments of silence may be allowed, although the performers should aim at creating a kind of fragmentet whole.
- All time-indications – usually placed above the upper staff, with a number indication the time length within a certain area (usually between two barlines) - serve as guidelines, and does not need to be followed exactly.
- The piece changes between strict con misura, and free senza misura passages. The «con misura»-passages are either notated only «senza misura» with a tempo suggestion, or they are notated «con misura, ad. lib.», meaning a more free con misura in which the durations are not needed to be followed exactly.

Instrumentation:

Clarinet in Bb

Guitar

Percussion

Piano

Violoncello

Percussion setup:

Large marimba (5 octaves – if not available, tones that are not possible should be transposed one octave up)

- for marimba, a bow is required, preferably a cello/bass bow

Crotales – Range: C6-B7

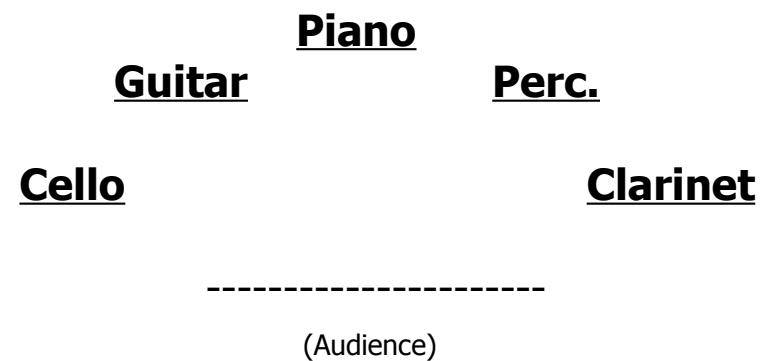
Timpani (lowest range)

...placed in following order:

Crotales
MARIMBA
TIMP.

-O-

Preferred seating of the performers:



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for Asamisimasa

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Performance notes

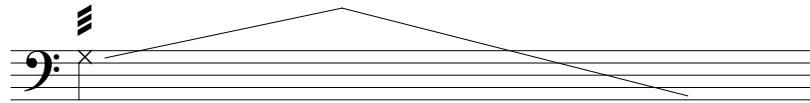
Instrument specifics:

Percussion:

Regarding all percussion:

- Marimba is the main instrument of the percussion, therefore: all places where there's no instrument indication at the start of a fragment, the marimba is played

Timpani:

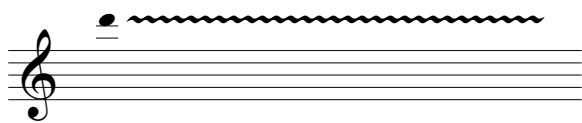


- Rub the drumhead moving up towards the rim and back, using a stick

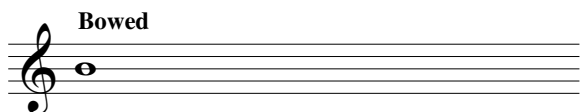


- Pedal-glissando (notes in parenthesis: approx. height)

Marimba:



Rub the bar with with a xylophone mallet or similar hard mallet, back and forth, making a whispy sound with tone



Arco: use a string bow to strike the bar

- Regarding use of mallets:

generally it's up to the performer to choose, but one should strive for a mellow and soft sound most of the time.

This is especially important in passages with rolls, as these are intended to give the impression of sustained notes.

Exception from this can be made, for example in staccato-passages where harder mallets may be used.

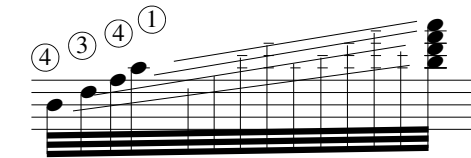
Guitar:

S.P.M. - molto sul pont.

S.P. - Sul ponticello



- Rub strings with right hand / scrape strings with right hand



Arpeggiated chord with glissando (numbers suggests strings)

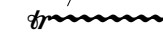
May, if possible, be performed with a slide

Clarinet:



- Airy tone / only air

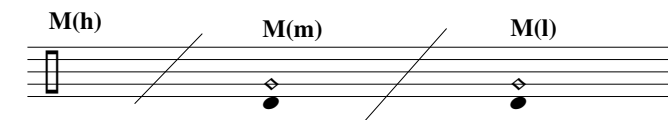
[F] / [S]



- Fast trill / slow trill



Slap-tongue



Multiphonics:

high degree of dissonance /

medium degree of dissonance /

little degree of dissonance (lower note suggests fundamental)

All multiphonics are chosen by the performer

Cello:

S.P. - Sul ponticello

S.T. - Sul tasto

S.P.M. - molto sul pont.

ST.M. - molto sul tasto



- Jeté - bounce naturally to indicated note in parenthesis

Con sord. muta - practice mute, preferably in steel

Quartertunes (for cello and clarinet):

‡ - 1/2 semitone up

‡ - 1/2 semitone down

Regarding all instruments:

- All accidentals applies only to the notes

which they directly (except for repeated notes)

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

- Other remarks: notated in score

Part 1

1 as quick as possible (approx. 4")

(lunga)

[S] → [F] → (no trill) M (2)

Cl. *ff* *pp* *f*

Gtr. ① ③ ② ③ ④ S.P. ① ③ ② ④ *ff* *p* *mf* *pp*

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

Pno. *ff* *p* Ped.

Vlc. ORD. S.P.M. *ff* *pp* *f*

2 Con misura ♩ = 75-90

B♭ Cl. *ff* *pp*

Perc. *ff* *pp*

Pno. *ff* *pp*

Vlc. *ff* *pp*

3 Ca. 15"

Cl. *pp* *p* *pp* *f* *pp* *mf*

Gtr. *p*

Pno. *p* *mf*

Vlc. S.P. ORD. quick bow *pp* *p* *pp* *f* *pp* *mf*

4 10"

Cl. *p*

Gtr. S.P.M. *p*

Vlc. S.T. S.P.M. S.T. S.P.M. *p* Con sord. muta

5 9" 5" 4" 5" 4"

Cl. M (3) (high) *pp* *p* *pp*

Gtr. *p* *mf*

Perc. TIMP. move tuning pedal according to notes (no tones) 15^{ma} *p* Ped.

Pno. *p* Ped.

Vlc. S.P.M. (poco) *pp* *p* *mf* S.P.M. as high as possible, light bow, no clear pitch

6 15"-17" →

Cl. *pp* *p* *pp* *mf* *sim.* *p* *mp* *p* *mf* *mp*

Vlc. S.P.M. *pp* *mp* *sim.* *p* *mf* *p* *mf* *p* *mf*

Perc. Xylophone mallet *p*

Pno. *pp* 1/2 ped →

7 Con misura, ad. lib. - ♩ = 60

Cl. *f* *pp* *ff* *p*

Gtr. arp. (l.v.) *f* *ff* *f*

Perc. *f* *mf* *ff* *p*

Pno. *f* *ff* *pp* *f*

Vlc. Sul IV *f* *pp* *ff* *f* *p*

Annotations: gliss, cluster (silently depress notes), Gradually release keys, vibr., molto vibr., S.P. non vibr., S.P.M.

8 8"

Gtr. S.P.M. *p*

Pno. *p* Ped. → S.T. (♯)

Vlc. *p*

9 5"-6"

Cl. M (3) *p* *pp*

Gtr. *p* *mf* *pp*

Perc. TIMP. *p* *pp* *poco*

Pno. 15^{ma} *p* Ped. →

Vlc. S.P.M. *pp* *(poco)*

10 Floating, only short breaks between each note change
20"-25" →

Cl. (from airy tone to clear tone) *p* *mf* *p* *mp* *pp* *mf* *pp* *mf* *pp* *mf*

Gtr. S.P.M. → S.T.M. → *sim.*
Alternate the same tone between the different strings, as suggested by the numbers

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

Pno. *pp*

Vlc. Una corda Ped. → S.T.M. → S.P.M. Vibr. → ORD. → S.T.M. → ORD. → S.P.M. Vibr. → S.T.M.

Annotations: 1 2, 3 4 5, 1 2 3

11 Con misura ♩ = 70

Cl. *p < mf* *pp* *p* *sfz* *pp* *mf* *pp* *f* *p* *pp*

Gtr. *pp* *p* *mf* *pp* *pp* *mf* *p* *pp*

Perc. *pp* *p* *mf* *pp* *p* *mf* *pp* *gliss.* *pp* *p* *mf* *pp*

Pno. *pp* *p* *mf* *pp* *p* *mf* *pp* *p* *mf* *pp*

Vlc. S.P. *pp* *mf* *pp* *p* *pp* *mp* *mf* *pp* *p* *pp*

Molto vibr. Jeté S.P. ORD.

12 Con misura, ad. lib. ♩ = 70-80

Cl. *f* *pp* *ff*

Perc. *pp* *ff* *pp*

Vlc. *f* *p* *ff* *p* *pp* S.P.M.

13 Con misura ♩ = 70-90

Cl. *p* *ff* *pp* *mf* *pp* *ff* *pp* *mf* *p* *mf* *pp < mf* *pp < mf* *p* *f* *pp* *p*

Gtr. *mf* *p* *f* *pp* *ff* *p* *mf*

Perc. *pp* *f* *pp* *ff* *p* *mf* *pp* *f* *pp* *mf* *p* *mf* *p* *< mf* *pp*

Pno. *p* *pp* *mf* *mp* *mf* *p* *mf* *p* *mf* *p* *pp* Ped.

Vlc. *p* *mf* *pp* *f* *p* *ff* *pp* *f* *pp* *ORD.* *mf* *pp* *mf* *pp* *ORD.* *pp* *mf* *pp* *mf* *smfz > p*

6" M (3) CROTALES

14 8"-10"

Cl. *smfz > ppp*

Gtr. *pp*

Perc. Xylophone mallets *ppp*

Vlc. S.P. Slow bow *ppp*

15 10" 4"-5"

B♭ Cl. *p* *pp* *pp* *sim.* *sim.* *mf > pp < f > pp etc.*

Vlc. vibr. S.P.M. ORD. *sim.* *sim.* *Con sord. muta* *pp* *mf* *pp* *sim.* *sim.* *Quasi jeté ORD.* *mf* *pp* *f* *pp* *sim.*

Uncontrollable, jumping between different registers, no clear tones

13"-16" →

16

Cl. *pp* *mf* *p* *f* *pp*

Gtr. S.P. *pp* *f* *p* *f* *pp* ② ③ ④ ⑤ →

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

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

S.T. S.P.M. ORD.

17

8"-10"

Cl. *ff* *p*

Gtr. *ff* *p*

Perc. *ff* *p*

Pno. *ff* *p*

Ped. *vibr.* → *molto*

Vlc. *ff* *p*

18

max. 5"

B♭ Cl. M (3) *ff* *p*

Perc. *mf* *ff*

Pno. *ff* *p* *8va*

Ped. ad lib.

Vlc. *mf* *ff* *very high bow pressure*

Part 2

1 approx. 1'00"
(performers choose length of each part)

Cl. B \flat *pp* *p* *mf*

Gtr. *pp* *p*

Perc. (Bowed) *pp* *pp*

Pno. *p*

Vlc. *pp* *pp* *f*
slow bow, rather quick bowing, poco S.P.

Ped. *p*

B \flat Cl. *pp*

Gtr. S.P.M. Open *pp*

Perc. (Bowed) *mf*

Pno. *pp*

Vlc. *pp* *pp*
slow bow, S.P.M.

(no dim.)

2 Con misura $\text{♩} = 60$

B \flat Cl. *ppp* *p*

Gtr. *pp*

Perc. *pp*

Pno. *p*

Vc. S.P.M. Jeté *p* *ppp*

3 Con misura, ad. lib. $\text{♩} = 60$

Cl. B \flat *pp* *ff*

Gtr. *pp* *ff*

Perc. (Bowed) Mallet *pp* *ff*

Pno. *mf* Ped.

Vlc. S.P.M. Ord. *pp* *ff*
smfz

4 8"
M(3) (high)

Cl. B \flat *ppp* *mf*

Gtr. *mf* *pp* *p* *ppp*

Perc. TIMP. *pp*

Pno. *ffz* Ped.

Vlc. *pp* *mf* *pp*
as high as possible, light bowing, no clear tone
S.P.M. slow trill *pp* *poco*

5

6''-8''

5''-6''

Cl. B \flat

ffz *ppp* (no dim.)

Vlc.

Slow bow

Quick bow

Slow bow

pp *< ff >* *ppp* (no dim.)

6

4''-5''

Cl. B \flat

smfz > p *pp*

Gtr.

2 4 3 5

pp *p* *ppp*

Perc.

TIMP.

slow trill

CROTALES

Pno.

p Ped.

Vlc.

pp

Part 3

1 4"-5"

Gtr. *pp* *f*

2 10"-12"

Cl. *f* slap (no pitch)

Perc. *ff*

Vlc. *ppp* as high as possible, light bowing, no clear pitch

3 7"

Cl. M(3) *ppp* *f*

Part 4

Space each barline: approx. 10"

Cl. B♭ *pp* *mf* *p* *mf* (10")

Pno. *pp* *mf* *p* *mf*

Con ped.
Sempre una corda

Constantly move between S.P.M and S.T.M throughout the movement

Vlc. *pp* *mf* *pp* (20")

B♭ Cl. *pp* *mf* *pp* *f* *p* *p* *mf*

Pno. *mf* *pp* *mp* *pp* *mf* *p* *f*

Vc. *mf* *pp* *p* *pp* *mf* *pp* *f*

B♭ Cl. *pp* *ff* *mf* *p* *f* *p* *f* *p* *mf* *pp* (30") (40")

max. 10"
repeat same pattern as quick as possible until next section

Pno. *pp* *ff* *p* *f* *f* *p* *p*

repeat same pattern as quick as possible until next section

Vc. *pp* *ff* *p* *f* *mf* *f* *p* *pp* *f* *pp*

repeat same pattern as quick as possible until next section

Part 5

14"-16"

1

Cl. Bb

Gtr.

Perc.

Vlc.

[S] → [F] → [S] → (No trill)

S.P.

5 4 3 2 3 4 5

Crotales sempre l.v.

Vibr. → molto → non vibr.

ORD. Punta d'arco S.P. S.P.M.

ppp pp ppp pp ppp pp ppp p

pp mp ppp smfz pp p pp

2

7"-8"

Cl. Bb

Gtr.

Perc.

Pno.

Ped.

pp p

mf

Crotales

Timp.

pp

15^{ma}

pp

8^{va}

3 Con misura ♩ = 60-80

Cl. Bb

Gtr.

Perc.

Pno.

Vlc.

pp mf pp p f pp p mf p mf pp p

p

mp

p mf p pp p

mf p f Ped. mf pp pp

mf pp mp pp p f pp p pp mf pp mf

Jeté

S.P.M.

ORD.

Vibr. → molto

Quick bow

pp mp pp p pp mf pp mf

4 5"-7" 3"-4"

Cl. Bb *p* *mf* *sfz* *pp*

Gtr. *p* *sfz* *pp*

Perc. *p* *mf* *sfz* *pp*

Pno. *p* *mf*

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

S.P.M.

Ped. →

7 12"-15"

Cl. Bb M 3) repeat exact same multiphonic throughout, with approx. same length each time *p*

Perc. Timp. *pp*

Pno. 15^{ma} *p*

Vlc. S.P.M. *ppp* *poco* *sim.*

Ped.

5 12"

Cl. Bb *p* *pp*

Pno. *p*

Vlc. *pp* *p*

M (1)

8^{va}

Ped. → Una corda

S.P.M.

6 5"

Cl. Bb *pp* *mf*

Pno. *pp* *mf*

Una corda

Ped.

8 Con misura ♩ = 60-80

Gtr. *ppp*

Perc. *ppp*

Pno. *ppp*

Una corda

Ped.

9 15"-20" →

S.T.M. → S.P.M. → S.T.M. → S.P.M.

Vlc. *ppp* < *p* > *pp* < *p* > *ppp* etc.

10 ca. 20" →

Crotales →

Perc. *pp*

Marimba → Xylophone mallet

Pno. *pp*

Ped. →

8^{va} 15^{ma}

11 max. 8" →

Cl. Bb *smfz* → *smfz* → *sim.*

Gtr. *smfz* → *smfz* → *sim.*

Vlc. *smfz* → *smfz* → *sim.*

Con sord muta