

*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 LIE SKAARUD

SCORE

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:

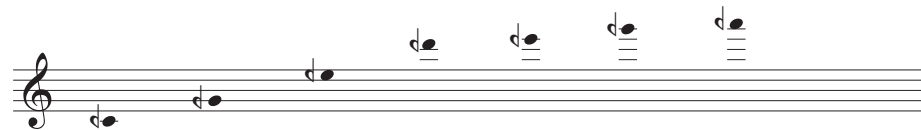
- Generally, tempos are not absolute, but serves as guidelines throughout the piece.
- The piece is preferably performed without conductor
- All accidentals applies only to the notes which they directly (except for repeated notes)

- Other remarks: notated in score

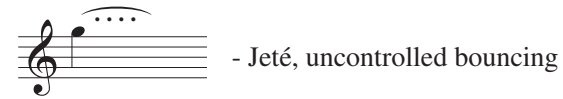
Harp:

- 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:



- 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

Written for Ensemble Bifröst (Ingeborg Elisabeth Moe, Kjell Tore Innervik, Sara Esturillo, Gina Bordini and Johannes Borchgrevink)
The piece is written between november 2016 and february 2017
First performance: 16th June, Slee Hall, University of Buffalo, US, June in Buffalo Festival 2017
Durata: approx. 11'30''

SCORE IS IN C

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

SCORE IN C

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

Jonas Lie Skaarud
2017

1 $\text{♩} = 76$

Clarinet

Marimba

Very hard mallet, rub on bar

norm.

sim.

norm.

Crotales Bowed

Percussion

Paper (fine) (Circular motion)

Harp

$\text{D}_4, \text{C}_4, \text{B}_3, \text{E}_4, \text{F}_4, \text{G}_4, \text{A}_4$

Violin

Violoncello

8

Cl.

rit. $\text{♩} = 58$

3

Perc.

Tubular bells

Marimba

Very hard mallet, rub on bar

L.v.

Generally: tub. bells should always have as soft sound

Hrp.

C_4, F_4 A_4

Vln.

Sul pont.

Sul IV

Sul tasto

gliss.

Sul pont.

Vlc.

Sul pont.

Sul tasto

gliss.

Sul pont.

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rit. ----- ♩ 56

4 (Ord.) *ppp* 5 *sfz > mf* *ff* *ppp* *f* *ppp* 6 airy tone ♩ 48 *pppp*

Perc. *ppp* Tubular bells *f* Vibraphone Paper (coarse) *pppp*

Hrp. *pp* *pp* *ff* *pp*

Vln. *ppp* Ord. *sfz > mf* *ff* *ppp* *f* *ppp* slow bow *pppp* Ord. bowing

Vlc. *ppp* Ord. *sfz > mf* *ff* *ppp* slow bow *pppp* Ord. bowing

7 ♩ 54 airy tone *sfz > ppp* Non dim. *f* (G.P.)

Perc. *sfz > pppp* *sfz > pppp* *sfz > ppp* Crotales (Bowed) *pp* Paper (fine) *sfz > p*

Hrp. *p* Près de la table arp. *p* *pp*

Vln. *sfz > pppp* Ord. bowing *sfz > pppp* *ppp* *ff* Sul pont. *sfz > p* *ppp*

Vlc. *sfz > pppp* Ord. bowing *sfz > pppp* Sul tasto *sfz > ppp* Ord. *ppp* Non dim. *sfz > p* *ppp*

8 $\text{♩} = 58$

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

Airy tone (80% air / 20% tone) (Ord.)

9 $\text{♩} = 58$

10

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

Hrp. *p* *f*

RIGHT HAND *f*
non arp. *f*
LEFT HAND *f*

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

Sul pont. *f* *f*

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

11 *mf* *ff* *ff* *f* *f* *f* *p*

12 *p* *ppp* *mf*

13 (G.P.)

Perc. *p* *pp*

Marimba Very hard mallet, rub on bar

Hrp. *pp* *ppp* *p*

Vln. *mf* *ff* *ff* *f* *ff* *f* *pp* *pppp* *ff*

half crush norm. half crush norm. half crush flaut. *p* *p* *ppp* *pppp* *ff*

Vlc. *mf* *ff* *ff* *f* *ff* *f* *ppp* *ppp* *ff*

flaut. *p* *p* *ppp* *ppp* *ff*

III (l.v.) *ff*

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♩ = 58

15 ♩ = 54

Cl. 14 *airy tone* *pp* *p* *ppp* *Air only* *rit.* *airy tone* *ppp* *flz.*

Perc. *Vibraphone* *Soft mallet* *p* *Ped.* *strike bar with fingers* *pppp* *(dampen)* *Marimba* *Very hard mallet, rub on bar* *8^{va}* *spz > pp* *spz > pp* *smfz > ppp* *spz* *(keep pedal)*

Hrp. *p* *non arp.* *pp* *ppp* *pppp* *(A)* *(D)* *(B)* *8^{va}* *Ord. plucking* *ppp*

Vln. *D₅, C₅, B₄, E₄, F₄, G₄, A₄* *Sul tasto* *p* *pp* *pppp* *Very light bowing* *Ord. Whispering, airy tone* *Ord.* *pp* *ppp* *Ord. bowing*

Vlc. *Sul tasto* *p* *pp* *molto sul pont.* *Ord.* *pp*

Cl. 16 *(non flz.)* *ppp* *pp* *rit.* *48* *pp* *airy tone flz.* *p* *pp* *(G.P.)* 17 *58* *sfz > pp* *smfz > pp*

Perc. *8^{va}* *pp* *smfz > ppp* *spz > pp* *spz > pp* *smfz > ppp* *p* *pp* *Paper (fine)* *V* *3* *sfz > pp* *smfz > pp*

Hrp. *8^{va}* *mf* *D₅* *mf* *D₅, C₅*

Vln. *p* *pp* *ppp* *pp* *mf* *pp* *sfz > pp* *smfz > pp*

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

18 *rit.* 19 20 21 (G.P.) 22 ♩ = 54-58

Cl. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *f* *pp* *ff* *ff*

Perc. *Vibraphone* Bowed *mf* *Harmonic* *Marimba* *Very hard mallet, rub on bar* *ffz* *pp* *Vibraphone* Hard mallet *pp*

Hrp. *f* *ff* *mf* *f* *ppp*

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

Vlc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *f* *p* *ff* *ff*

Cl. (G.P.)

Perc. *Vibraphone* Hard mallet *pp* *Ped.*

Hrp. *pppp* *f* *sim.*

Vln. *pppp* *f* *sim.*

Vlc.

Aim for an extremely weak tone, in which the sound is that of a light touch, rather than plucking

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Cl. (G.P.) (G.P.) (G.P.)

Perc. *pp* Ped. Crotales

Hrp. *pp*

Vln. *pp* Very light bowing
Whispering, airy tone

Vlc. C₂ B \sharp

Cl. rit. 48

Perc. Vibraphone
Soft mallet Tubular bells Paper (fine)

Hrp. Ord. plucking

Vln. Sul pont. Ord.

Vlc. Sul pont. Ord.

29 *♩* 62 airy tone

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

Crotales Bowed *f* *f* *f* *f* L.v. *p* *mf* *Crotales* L.v.

Hrp. *f* *p*

Vln. *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *Sul pont.* *sfz* *p* *ff* *pp* *ff* *pp* *ff*

Vcl. *Sul pont.* *pp* *mf* *pp* *mf* *pp* *mf* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *Sul pont.* *sfz* *p* *ff* *pp* *ff* *pp* *ff*

32 *♩* 48 airy tone

Cl. *sfz* *p* *ff* *pp* *ppp* *smfz* *p* *ppp* *pochissimo*

Perc. *f* *f* Paper (fine) *pppp* *pochissimo*

Hrp. *p* *pp* *ppp* *pppp*

Vln. *sfz* *p* *ff* *pp* *ppp* *smfz* *pppp* *pochissimo*

Vcl. *sfz* *p* *ff* *pp* *ppp* *smfz* *pppp* *pochissimo*

Cl. ¹²¹

Perc. ¹²¹

Hrp. ¹²¹

Vln. ¹²¹

Vlc. ¹²¹

Cl. ¹²⁹

Perc. ¹²⁹

Hrp. ¹²⁹

Vln. ¹²⁹

Vlc. ¹²⁹

Paper (coarse)

s.p.

Ord.

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REPEAT 3X
TOTAL

Cl. *sfz* > *pppp*

Perc. *sfz* > *pppp*

Hrp. *mf* *ppp*

Vln. *sfz* > *pppp* s.p. Ord.

Vlc. *sfz* > *pppp*

REPEAT 3X
TOTAL

Cl. *mf* Ord.

Perc.

Hrp. *mf* G#4 D#5, B#5, C#5, A#5

Vln. s.p. Ord. s.p. molto s.p.

Vlc. s.p. molto s.p.

33 $\text{♩} = 58$

Cl. *pp* airy tone flz. *p* *pp* *p* *pp* *pp* (G.P.) (until strings have put on mutes)

Perc. *p* (Vibraphone) (strike bar with fingers) *mf* *pp* (soft mallets) *pp* (until strings have put on mutes)

Hrp. *p* *pp* (until strings have put on mutes)

Vln. *pp* Sul tasto gliss. molto Sul pont. *pp* *mf* (until mutes are on)

Vlc. *pp* Sul tasto gliss. molto Sul pont. *pp* *mf* (until mutes are on)

35 $\text{♩} = 56$

Cl. *pp* *mf* *pp* *f* *p* > *pp* airy tone *pp* *p* *pp* *pp* (G.P.) *pp* *p* *pp* *pp* airy tone

Perc. *p* < *p* (Crotales) (Vibraphone) Bowed Harmonic Ped. *p*

Hrp. *p* *p*

Vln. *pp* *mf* *pp* *f* *pp* *smfz* > *pp* *p* > *pp* *p* *p* Sul pont. *p* > *pp*

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

36 $\text{♩} = 54$

Practice mute Sul tasto Ord. *pp* *mf* *pp* *f* *pp* *smfz* > *pp* *p* > *pp* *p* *p* Sul pont. *p* > *pp*

Practice mute *p* > *pp* *mf* > *pp* *f* *p* > *pp* *pp* *mf* *pp* *p* > *pp* Sul pont. *p* > *pp*

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162 (G.P.) 37

Cl. *pp*

Perc. (Vibraphone) (Bowed) *pp*

Hrp. *pp* *ppp* *p* (L.v.)

Vln. Ord. *p* *pp* *pp* *pp* Sul tasto

Vlc. Ord. *p* *pp* *pp* *pp* Sul tasto s.p.

38 52

Cl. flz. *p* *pp* *pp* *pp*

Perc. Marimba Bowed *pp* *f* *pp* *f*

Hrp. Paper (coarse) *ppp* *pp* *ppp* Paper (fine) *p* *pp* *pp*

Vln. Sul tasto *p* *pp* *pp* *pp* *pp*

Vlc. Sul tasto *p* *pp* *pp* *pp* *pp*

168

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

39 $\text{♩} = 62$
Ord.

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

Perc. *pp* *f* *pp* *f* *mf* *pp* *p* *pp* *Vibraphone medium hard mallet* *Harmonic* *Hard mallet* *ppp*

Hrp. *C₂ B \sharp*

Vln. *p* *pp* *mf* *pp* *mf* *pp* *sfz > ppp* *Sul pont.* *pochissimo* *Non dim.*

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

40 $\text{♩} = 70$
(G.P.)

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

Perc. *ppp* *Ped.* *(strike bar with fingers)*

Hrp. *ppp* *D₃ C \sharp*

Vln. *ppp* *Ord.* *Sul tasto* *p*

Vlc. *ppp* *Sul tasto* *p*

FINE