

AND SO, AT PEACE, SO VERY MUCH NOW THIS SAME QUIET

for microtonal trumpet and percussion quartet

JONAS LIE SKAARUD

2020

SCORE

PERFORMANCE NOTES

INSTRUMENTATION:

Microtonal trumpet in C (24-div)

Percussion I: 2 triangles*, crotales, 3 tuned glasses**

Percussion II: Vibraphone (with bow and reibstock)

Percussion III: Marimba (with bow and reibstock)

Percussion IV: 2 triangles*, 4 almglocken***, 3 tuned glasses**

*

A total of 4 triangles are needed. They should all be quite large, so that they resonate when they are bowed (see performance notes). They should however have different sizes. They should be distributed as follows:

Percussion I: The two smallest ones (where Triangle 1 refers to the smallest of them, and 2 to the biggest)

Percussion IV: The two biggest ones (where Triangle 1 refers to the smallest of them, and 2 to the biggest)

** Almglocken – pitches required:

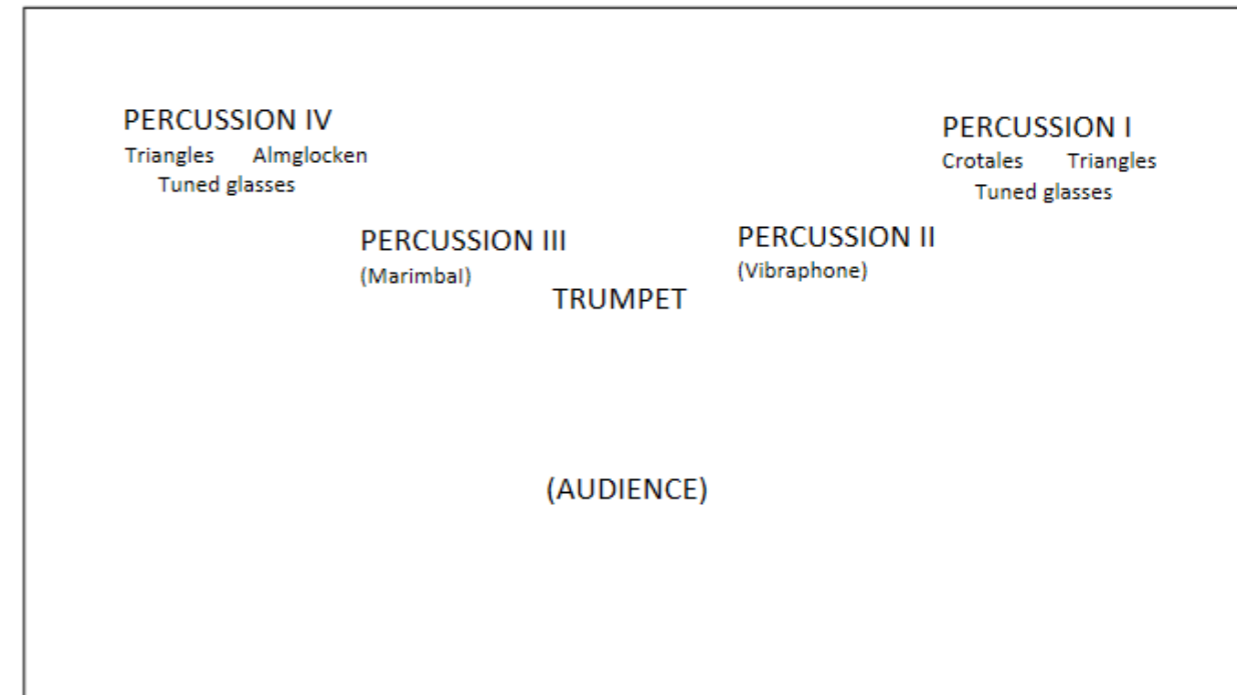


*** Tuned glasses – pitches required:

PERCUSSION I:			PERCUSSION IV:		
A5	B5	C6	G5	B5	D6

(pitches should be a quarter tone lower in percussion IV)

PREFERRED ENSEMBLE CONFIGURATION/PLACEMENT OF INSTRUMENTS:



Written November-December 2020

Written for Stephen Altoft and Black Forest Percussion Group

Durata: ca. 10-11'

ALL TRANSPOSING INSTRUMENTS ARE TRANSPOSED IN SCORE

The creation of the work is supported by funding from the Norwegian Arts' Council



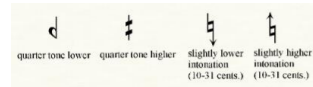
ABOUT THE PIECE:

In this piece thin lines are cast and spread into still waves that are repeated again and again until recall and repetition becomes a process in itself. The five instruments work as a timbral unity, where sounds blend together as one quiet instrument.

EXPLANATION OF SIGNS/TECHNIQUES:

GENERAL

- Quartertones:



- Accidentals apply only to the note they directly precede

- Arrows always indicate a transition (e.g., from slow to fast)

- 0 = Niente: from nothing /from as quiet as possible

- Note that most notes have detailed crescendo/decrescendo markings. However, a few notes do not. These should have a more static quality, but still with short soft entrance/endings on notes.

- Note that it is of uttermost importance to make the five instruments blend together as much as possible.

- Strive for an overall softness in timbre.

PERCUSSION

On the use of reibstock (marimba/vibraphone):

- 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.
 - Keep in mind that too much pressure will create less tone and more noise. For this piece, a clear tone is preferred.
 - The speed in which the reibstock is drawn determines the quality of the sound. Therefore, indications are given:
[S] – Slow – draw the reibstock slowly, clearly hearing a kind of soft tremolo effect
[F] – Fast – draw the reibstock fast, creating more of an iterated but sustained sound

- **Triangle:**

Bowing of the triangle: bow across two of the stems at the same time, as the picture below.



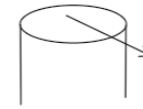
A rather big bow (cello or bass) is recommended.

- **Almglocken:**

- It is important to note that cowbell is *not* an option for replacing the cowbell
- For bowing, a bass bow is recommended. Bow on the edge of the cone.

- **Tuned glasses:**

- Wine glasses are recommended. If asked to bow the glasses, bow on the top of the glass, as shown in the picture below:



- If not bowed, it is used by circulating one finger on the top of the glass. It is marked with this symbol:



TRUMPET:

- Mutes: the performer may choose mute, but either harmon or practice mute (or a combination of them) are recommended
- Alternate fingerings:

Alternate fingerings are up to the performer to choose. *Alt.fing.* is notated over the note that should have an alternate fingering. If there are several alternate fingerings in succession: choose a new one for each tone.

for Stephen Altoft and Black Forest Percussion Group
AND SO, AT PEACE, SO VERY MUCH NOW THIS SAME QUIET
 for microtonal trumpet and percussion quartet

Jonas Lie Skaarud
 2020

Quietly floating ♩ = 48-54

PERCUSSION I

PERCUSSION II

Trumpet in C

PERCUSSION III

PERCUSSION IV

TRIANGLE 2 BOWED (l.v.)

TRIANGLE 1 BOWED (l.v.)

GLASS

VIBRAPHONE (motor always off)

CON SORD.

MARIMBA

REIBSTOCK [S] → [F] (l.v.)

alt. fing.

ppp

f

PED. →

* The bowing of the triangle requires a lot of bow pressure, "f" here means that one should put as much pressure as possible, even though it creates a quiet sound

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A

PERC. I: 3/4, 4/4, 3/4 TRIANGLE 2 BOWED, 6/4 (l.v.), 5/4, 3/4 TRIANGLE 2 BOWED, 5/4 (l.v.), 4/4, 5/4. Dynamics: ppp, f.

PERC. II: BOWED, REIBSTOCK [F], (l.v.), (reibstock) [F], (l.v.), BOWED. Dynamics: ppp.

C Tpt.: 3/4, 4/4 alt. fing., 3/4, 6/4 alt. fing., 5/4, 3/4, 5/4 alt. fing., 4/4 alt. fing., 5/4. Dynamics: ppp.

PERC. III: 3/4, 4/4, 3/4, 6/4, 5/4, 3/4, 5/4, 4/4 REIBSTOCK [F], 5/4. Dynamics: ppp.

PERC. IV: (l.v.), (l.v.), (l.v.). Dynamics: f, ppp, f.

PERC. I
21 $\frac{5}{4}$ $\frac{3}{4}$ TRIANGLE 1 BOWED $\frac{5}{4}$ (l.v.) $\frac{4}{4}$ CROTALES BOWED $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ (l.v.) $\frac{3}{4}$
ppp *f* *pppp* *pp*

PERC. II
21 *ppp* *ppp* *ppp* *ppp*

C Tpt.
21 $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ alt. fing. $\frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$
ppp *ppp* *ppp* *ppp*

PERC. III
21 $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ REIBSTOCK [F] $\frac{4}{4}$ $\frac{5}{4}$ BOWED $\frac{3}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$
ppp *ppp* *ppp* *ppp*

PERC. IV
21 GLASS BOWED bow on the edge on top of the glass $\frac{5}{4}$ TRIANGLE 2 BOWED $\frac{4}{4}$ (l.v.) $\frac{5}{4}$ GLASS $\frac{3}{4}$ TRIANGLE 1 BOWED $\frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$
ppp *f* *ppp* *ppp*

31

PERC. I

$\frac{3}{4}$ **$\frac{4}{4}$** **$\frac{3}{4}$** **$\frac{4}{4}$** **B** **$\frac{6}{4}$** **$\frac{4}{4}$**

pppp *ppp* *ppp* *ppp* *ppp* *ppp* *(poco)*

PERC. II

ppp *ppp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

C Tpt.

$\frac{3}{4}$ **$\frac{4}{4}$** **$\frac{3}{4}$** **$\frac{4}{4}$** **$\frac{6}{4}$** **$\frac{4}{4}$**

alt. fing. alt. fing. alt. fing.

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

PERC. III

$\frac{3}{4}$ **$\frac{4}{4}$** **$\frac{3}{4}$** **$\frac{4}{4}$** **$\frac{6}{4}$** **$\frac{4}{4}$**

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

PERC. IV

(l.v.)

f **GLASS** *ppp* **TRIANGLE 2 BOWED** *ppp* **f** *ppp* **f** *ppp* **f** *ppp*

PERC. I

PERC. II

C Tpt.

PERC. III

PERC. IV

41

C

6/4 **4/4** **6/4** **4/4**

ppp *ppp* *pp* *ppp*

pp *ppp* *pp* *ppp* *ppp* (*poco*) *pp*

alt. fing.

ppp *ppp* *ppp* *ppp*

6/4 **4/4** **6/4** **4/4**

REIBSTOCK [S] [F] BOWED

pp *ppp* *pp* *ppp* *pp*

GLASS

ALMGLOCKEN BOWED

f *f* *ppp* *ppp* *pp* *ppp*

And so, at peace, so very much now this same quiet

D

PERC. I 51 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ (Lv.) $\frac{4}{4}$
pp *ppp* *ppp* *(poco)*

PERC. II 51 *ppp*

C Tpt. 51 $\frac{3}{4}$ $\frac{4}{4}$ alt. fing. alt. fing. $\frac{6}{4}$ $\frac{4}{4}$
ppp *ppp* *ppp*

PERC. III 51 $\frac{3}{4}$ $\frac{4}{4}$ REIBSTOCK [F] BOWED $\frac{6}{4}$ $\frac{4}{4}$
pp *ppp* *ppp*

PERC. IV 51 GLASS (glass) *ppp*

PERC. I

59 (2 bows) $\frac{4}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

PERC. II

59 (l.v.) REIBSTOCK [F] [S]

C Tpt.

59 alt. fing. alt. fing.

PERC. III

59 $\frac{4}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

PERC. IV

(glass) sim. (glass) sim.

ppp pp ppp ppp ppp

And so, at peace, so very much now this same quiet

PERC. I

PERC. II

C Tpt.

PERC. III

PERC. IV

69

4/4 5/4 3/4 6/4 4/4 3/4 4/4 3/4 4/4

CROTALES BOWED

F

GLASS

BOWED

REIBSTOCK [F]

BOWED

alt. fing.

ALMGLOCKEN BOWED

GLASS BOWED

REIBSTOCK [S]

ppp pp (pp) ppp pp (pp) ppp pp ppp pp

Musical score for Percussion I, II, C Tpt., Percussion III, and Percussion IV, measures 79-88. The score is written in treble clef for all parts. Percussion I and C Tpt. parts include dynamic markings (ppp, pp) and articulation (accents, slurs). Percussion II and Percussion III parts include dynamic markings (ppp, pp) and articulation (accents, slurs). Percussion IV part includes dynamic markings (ppp, pp) and articulation (accents, slurs). The score is divided into measures 79-88. The time signatures for each part are: Perc. I (4/4, 3/4, 6/4, 4/4, 3/4, 6/4, 5/4, 3/4, 5/4, 4/4), Perc. II (4/4, 3/4, 6/4, 4/4, 3/4, 6/4, 5/4, 3/4, 5/4, 4/4), C Tpt. (4/4, 3/4, 6/4, 4/4, 3/4, 6/4, 5/4, 3/4, 5/4, 4/4), Perc. III (4/4, 3/4, 6/4, 4/4, 3/4, 6/4, 5/4, 3/4, 5/4, 4/4), and Perc. IV (4/4, 3/4, 6/4, 4/4, 3/4, 6/4, 5/4, 3/4, 5/4, 4/4). The score includes various performance instructions such as 'G', '(glass)', '(l.v.)', 'CROTALES BOWED', 'alt. fing.', '[F]', '[S]', and 'ALMGLOCKEN BOWED'. Dynamic markings include ppp, pp, and pp. Articulation includes accents, slurs, and triplets.

And so, at peace, so very much now this same quiet

The musical score is divided into five staves, each with a measure number 89 at the beginning. The staves are labeled as follows:

- PERC. I:** Treble clef. Time signatures: 4/4, 5/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4. Performance instructions: "GLASS" (boxed), "(glass)", "ppp".
- PERC. II:** Treble clef. Performance instructions: "ppp", "pp", "pp", "pp".
- C Tpt.:** Treble clef. Time signatures: 4/4, 5/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4. Performance instructions: "ppp", "ppp".
- PERC. III:** Bass clef. Time signatures: 4/4, 5/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4. Performance instructions: "pp", "ppp", "pp", "pp".
- PERC. IV:** Treble clef. Performance instructions: "ppp", "pp", "pp", "ppp", "GLASS BOWED" (boxed), "ALMGLOCKEN BOWED" (boxed), "pp", "pp".

And so, at peace, so very much now this same quiet

H

PERC. I $\frac{3}{4}$ $\frac{5}{4}$ CROTALES BOWED $\frac{4}{4}$ (l.v.) $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ GLASS $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

PERC. II ¹⁰⁰

C Tpt. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

PERC. III ¹⁰⁰ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

PERC. IV $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ GLASS BOWED (glass) $\frac{4}{4}$

ppp *pp* *ppp* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

And so, at peace, so very much now this same quiet

Musical score for Percussion I, Percussion II, C Tpt., Percussion III, and Percussion IV. The score is in 4/4 and 6/4 time signatures, alternating every two measures. It includes dynamic markings such as *pppp* and *ppp*, and performance instructions like "BOWED bow on the edge on top of the glass".

PERC. I (Tremolo Cymbal):
Measures 1-2: 4/4, *pppp*
Measures 3-4: 6/4, *pppp*
Measures 5-6: 4/4
Measures 7-8: 6/4, *pppp*, BOWED bow on the edge on top of the glass
Measures 9-10: 4/4
Measures 11-12: 6/4
Measures 13-14: 4/4
Measures 15-16: 6/4

PERC. II (Tom-toms):
Measures 1-2: 4/4, *ppp*
Measures 3-4: 6/4, *ppp*
Measures 5-6: 4/4, *ppp*
Measures 7-8: 6/4, *ppp*
Measures 9-10: 4/4, *ppp*
Measures 11-12: 6/4, *ppp*
Measures 13-14: 4/4, *ppp*
Measures 15-16: 6/4, *ppp*

C Tpt. (Trumpet):
Measures 1-2: 4/4, *pppp*
Measures 3-4: 6/4, *pppp*
Measures 5-6: 4/4, *pppp*
Measures 7-8: 6/4, *pppp*
Measures 9-10: 4/4, *pppp*
Measures 11-12: 6/4, *pppp*
Measures 13-14: 4/4, *pppp*
Measures 15-16: 6/4, *pppp*

PERC. III (Tom-toms):
Measures 1-2: 4/4, *ppp*
Measures 3-4: 6/4, *ppp*
Measures 5-6: 4/4, *ppp*
Measures 7-8: 6/4, *ppp*
Measures 9-10: 4/4, *ppp*
Measures 11-12: 6/4, *ppp*
Measures 13-14: 4/4, *ppp*
Measures 15-16: 6/4, *ppp*

PERC. IV (Tremolo Cymbal):
Measures 1-2: 4/4, *pppp*
Measures 3-4: 6/4, *pppp*
Measures 5-6: 4/4, *pppp*
Measures 7-8: 6/4, *pppp*
Measures 9-10: 4/4, *pppp*
Measures 11-12: 6/4, *pppp*
Measures 13-14: 4/4, *pppp*
Measures 15-16: 6/4, *pppp*, BOWED