

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)

SCORE IS IN C

DURATA: approx. 19'

Written for Ensemble Ernst and conductor Thomas Rimul

Written march-november

Contact information, composer:

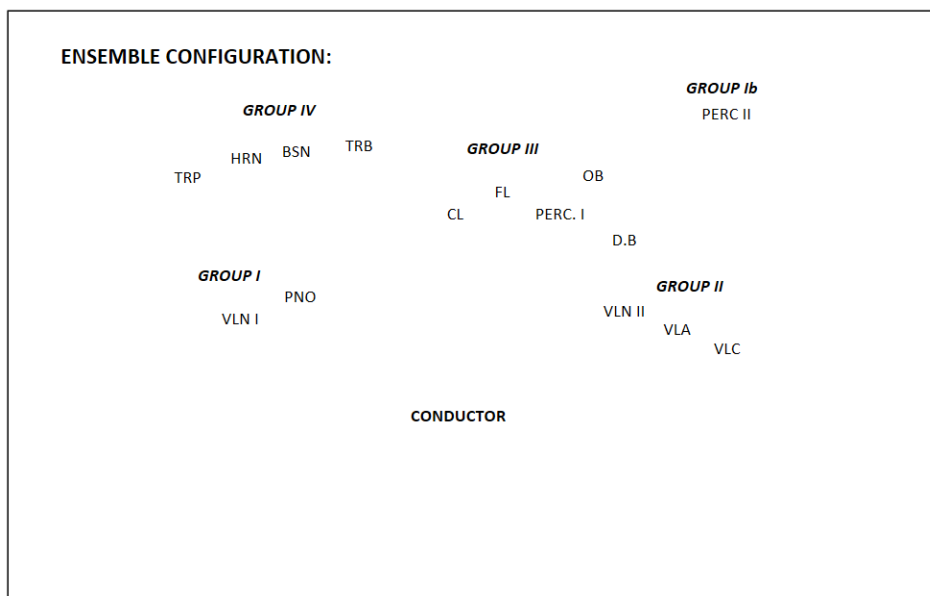
jonas_skaarud@hotmail.com

(+47 977 08 693)

The piece is made possible with fundings from:

Det norske komponistfond

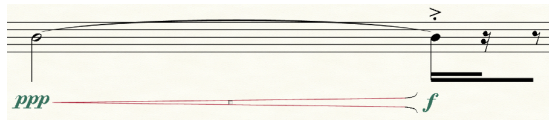
ENSEMBLE CONFIGURATION:



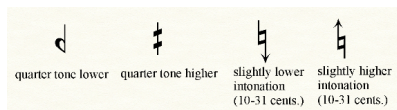
Explanation of signs/techniques:

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

♩ = 52

I.

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

GROUP I

Piano

Violin I

SCORDATURA

GROUP II

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)

* 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)

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

IV

IV

I

pppp

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

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

TRIANGLE
high
sempr. l.v.

ppp

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

Pno.

Vln. I
IV pppp IV II III IV pppp

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

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

B♭ Tpt.

Hn.

Bsn.

Tbn.

Perc. II
low

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^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*

low



♩ = 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

1/8

Perc. I

ff

VIBRAPHONE
Hard mallets (motor always off)

Ped. →

B♭ Tpt.

f

subito!

ff f

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

ff

CRAN CASSA

This page of a musical score contains measures 45 through 65. The instruments and their parts are as follows:

- Pno.:** Piano part with complex rhythmic patterns and articulation marks (accents and slurs) across the grand staff.
- Vln. I & II:** Violin parts with rhythmic patterns and slurs.
- Vla.:** Viola part with rhythmic patterns and slurs.
- Vc.:** Violoncello part with rhythmic patterns and slurs.
- Fl., Cl., Ob.:** Flute, Clarinet, and Oboe parts, mostly containing sustained notes with long slurs.
- D.B.:** Double Bass part with sustained notes and slurs, including dynamic markings like $\frac{1}{9}$ and $\frac{1}{8}$.
- Perc. I:** Percussion I part with a single ff (fortissimo) dynamic marking.
- B♭ Tpt., Hn., Bsn., Tbn.:** Brass parts (Trumpet, Horn, Bassoon, Trombone) with various dynamic markings including f (forte) and ff (fortissimo), and slurs.
- Perc. II:** Percussion II part, which is mostly blank on this page.

This page of a musical score contains measures 49, 50, and 51 for a variety of instruments. The instruments listed on the left 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), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Bassoon (Bsn.), Trombone (Tbn.), and Percussion II (Perc. II).

Piano (Pno.): Features a complex rhythmic pattern with sixteenth notes and rests, often beamed in groups of four or six. Vertical lines above the notes indicate specific articulation or bowing techniques.

Violins (Vln. I & II): Play rhythmic patterns similar to the piano, with some notes beamed in groups of three or four.

Viola (Vla.): Similar to the violins, playing rhythmic patterns with some beaming.

Violoncello (Vc.): Similar to the violins, playing rhythmic patterns with some beaming.

Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), and Double Bass (D.B.): These instruments play sustained notes, often with long horizontal lines indicating breath marks or sustained tones.

Percussion I (Perc. I): Plays a rhythmic pattern starting in measure 50, marked with a forte (**ff**) dynamic.

B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Bassoon (Bsn.), and Trombone (Tbn.): These instruments play sustained notes in measures 49 and 50, marked with a *Non dim.* (non-diminuendo) instruction. In measure 51, they play a rhythmic pattern marked with a forte (**f**) dynamic, with some notes beamed in groups of three or four.

Percussion II (Perc. II): This part is mostly blank, with some faint markings at the bottom of the page.

D ♩ = 42

52

Pno.

(non marcato) *p* *ppp* *ff*

Ped. --

arco II

Vln. I *ppp*

Vln. II

Vla.

Vc.

52

Fl. *f ppp*

Cl. *f ppp*

Ob.

52

D.B. *pppp*

Perc. I *ppp* [MARIMBA BOWED]

52

B♭ Tpt. *f* *fff*

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

52

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

52

Tbn. *Non dim.!*

52

Perc. II *ppp* (sempre l.v.)

[TRIANGLE] high low *p*

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

Pno. *f* *ff* *loco* *mute strings*

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

Vln. II

Vla.

Vc.

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

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

Ob.

D.B. *f pp* *ppp* *f pp* *f pp*

Perc. I **MARIMBA BOWED** *pp*

B^b Tpt. *f pp* *ppp* *STRAIGHT MUTE* *f* *ppp* *f*

Hn. *ppp* *f* *ppp* *f* *senza sord.* *air only SH-* *f p*

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

Tbn. **BUCKET** *pppp* *f* *senza sord.* *air only SH-* *f p* **BUCKET** *ppp*

Perc. II **GLOCKENSPIEL** *p*

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

69

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

B♭ Tpt.

Hn.

Bsn.

Tbn.

Perc. II

loco

f *mf*

f *p* *f*

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

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

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

airy tone

(no air)

f pp *ff pp*

airy tone

(no air)

f pp *ff ppp*

airy tone

(no air)

ff ppp

to alto

II / 9
jeté (secco)

REIBSTOCK [S] → [F]

ppp *f*

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

69

B♭ Tpt.

Hn.

Bsn.

Tbn.

Perc. II

STRAIGHT MUTE

ppp *f*

ppp *f*

senza sord. air only

F- *f* *p*

senza sord. SH-

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.

2/8 9/8 13/8 1/8 4/4 11/8 4/4

Pno.

Vln. I REMOVE PAPERCLIP

Vln. II slight pressure (to create a noisy, distorted sound) REMOVE PAPERCLIPS

Vla. REMOVE PAPERCLIPS

Vcl. REMOVE PAPERCLIPS

Fl. to C flute

Cl. PPPP Non dim. to Bb clarinet

Ob. Non dim.

D.B. Non dim.

Perc. I

B♭ Tpt. senza sord. Non dim.

Hn. senza sord. Non dim.

Bsn. Non dim.

Tbn. senza sord. Non dim.

Perc. II

II.

I $\text{♩} = 120$

Pno. mf Ped. →

Vln. I mf pizz.

Vln. II mf pizz.

Vla. mf pizz.

Vc. mf pizz.

Fl. ff C FLUTE

Cl. ff Bb CLARINET

Ob. ff

D.B. ff 1/9 1/8

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

B♭ Tpt. f ff *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 ff GRAN CASSA

This page of a musical score contains measures 98, 99, and 100 for a variety of instruments. The instruments listed on the left 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), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Bassoon (Bsn.), Trombone (Tbn.), and Percussion II (Perc. II). The score is written in a common time signature. The Piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, including triplets and slurs. The string parts (Vln. I, Vln. II, Vla., Vc.) have a similar rhythmic texture. The woodwinds (Fl., Cl., Ob., D.B.) play sustained notes with long slurs. The brass instruments (B♭ Tpt., Hn., Bsn., Tbn.) play rhythmic patterns with dynamic markings such as *f* and *ff*. The Percussion I part has a few notes with a *ff* marking. The Percussion II part is mostly silent. Measure numbers 98, 99, and 100 are indicated at the beginning of each staff.

101

Pno. (keep pedal)

Vln. I

Vln. II

Vla. *ppp* *arco*

Vc.

Fl. *Non dim.!*

Cl. *Non dim.!*

Ob. *Non dim.!*

D.B. *Non dim.!* 1/9

Perc. I *ff*

B♭ Tpt. *Non dim.* *f*

Hn. *Non dim.* *ff*

Bsn. *Non dim.* *ff*

Tbn. *Non dim.* *ff*

Perc. II

Detailed description: This page of a musical score contains 14 staves. The top staff is for Piano (Pno.), with a 'keep pedal' instruction. The next three staves are for Violins I and II, Viola, and Violoncello (Vc.). The woodwind section includes Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), and Double Bass (D.B.), with 'Non dim.!' markings. Percussion I (Perc. I) has a 'ff' marking. The brass section includes B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Bassoon (Bsn.), and Trombone (Tbn.), with 'Non dim.' and 'ff' markings. Percussion II (Perc. II) is at the bottom. The score includes various musical notations such as slurs, accents, and dynamic markings.

J ♩ = 42

K ♩ = 120

Pno. *fff* *p* *ppp* *p* *p* *ppp* *fff*
 Vln. I *p* *fff*
 Vln. II *ppp* *pppp* *fff*
 Vla. *pppp* *fff*
 Vc. *ppp* *pppp* *fff*
 Fl. *ppp* *fff*
 Cl. *ppp* *fff*
 Ob. *ppp* *fff*
 D.B. *ppp* *fff*
 Perc. I (vibraphone) REIBSTOCK *ppp* *fff*
 B♭ Tpt. *fff* *f*
 Hn. *f*
 Bsn. *f*
 Tbn. *f*
 Perc. II TRIANGLE *f* CROTALES BOWED *pppp* medium *pp* CRAN CASSA *fff*

Pizz. *ppp* *ppp* *fff*
 Harm. *p* *ppp*
 Ped. → (press down pedal right after playing the harmonic to avoid sustaining the fundamental tone) (keep pedal)

arco *p*
 c.l.t. *ppp* *pppp*
 crimi. *pppp*
 arco *ppp* *pppp*
 harm. *ppp*
 airy tone *ppp* (no air) *ppp*
 III / 9 *ppp* I / 9 *fff*
 [F] *ppp* (dampen with hands before releasing the pedal) *fff*
 subito! *f*
 subito! *f*
 subito! *f*
 subito! *f*

This page of a musical score contains the following parts and markings:

- Pno.:** Piano part with complex rhythmic patterns, including sixteenth-note runs and chords. Includes fingerings (4, 5) and accents.
- Vln. I:** Violin I part with sustained notes and some rhythmic movement.
- Vln. II:** Violin II part with sustained notes and a section marked *arco* and *p* (piano).
- Vla.:** Viola part with sustained notes and some rhythmic movement.
- Vc.:** Violoncello part with sustained notes and some rhythmic movement.
- Fl.:** Flute part with a sustained note and a *Non dim.!* marking.
- Cl.:** Clarinet part with a sustained note and a *Non dim.!* marking.
- Ob.:** Oboe part with a sustained note and a *Non dim.!* marking.
- D.B.:** Double Bass part with a sustained note, a $1/8$ note marking, and a *Non dim.!* marking.
- Perc. I:** Percussion I part with a sustained note.
- B♭ Tpt.:** Trumpet part with a sustained note, a *f* (forte) marking, and a *Non dim.* marking.
- Hn.:** Horn part with a sustained note and a *Non dim.* marking.
- Bsn.:** Bassoon part with a sustained note and a *Non dim.* marking.
- Tbn.:** Trombone part with a sustained note and a *Non dim.* marking.
- Perc. II:** Percussion II part with a sustained note.

L ♩ = 42

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

Pno.
 VV
 ppp p ppp p p ppp

Vln. I
 arco
 p ppp ppp

Vln. II
 ppp ppp ppp pppp

Vla.
 arco II s.l. nut
 ppp ppp ppp pppp

Vc.
 arco
 ppp pppp ppp pppp

Fl.
 ppp ppp

Cl.
 airy tone (no air)
 ppp

Ob.
 ppp

D.B.
 II / 6
 ppp

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

B♭ Tpt.
 ppp STRAIGHT MUTE

Hn.
 ppp STRAIGHT MUTE slightly lowered intonation

Bsn.
 ppp

Tbn.
 ppp BUCKET

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

Pno. *ff* *f* *ff*
 Ped. --
 Vln. I *ff*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 Fl. *f pp* *pp* *f pp*
 Cl. *f pp* *f pp* *f pp*
 Ob.
 D.B. *f pp* *ff pp*
 Perc. I *pp*
 B♭ Tpt.
 Hn. *ppp* *f*
 Bsn. *ppp* *f*
 Tbn. *f*
 Perc. II *p*
 GLOCKENSPIEL

Mute strings, loco, Mute strings
 airy tone, (no air), airy tone, (no air)
 MARIMBA BOWED

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

Pno. *loco* *f* *ff* *f* *loco*

Vln. I *loco*

Vln. II *loco*

Vla. *loco*

Vc. *loco*

Fl. *f pp* *airy tone* *ff pp* *ff pp*

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

Ob.

D.B. *f pp* *ff* *pp* *ff pp*

Perc. I REBSTOCK [E] *ppp*

B^b Tpt. *ppp* *f* *senza sord.*

Hn. *ppp* *f* *senza sord.*

Bsn. *senza sord.*

Tbn. *ppp* *f* *senza sord.*

Perc. II

N

4/4 ♩ = 120

Piano score for measures 122-124. The score includes parts for Pno., Vln. I, Vln. II, Vla., Vc., Fl., Cl., Ob., D.B., Perc. I (VIBRAPHONE), B♭ Tpt., Hn., Bsn., Tbn., and Perc. II (GRAN CASSA). The tempo is 120 beats per minute in 4/4 time. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Dynamics range from *ff* to *f*. The Perc. I part uses hard mallets with the motor always off. The Perc. II part uses a gran cassa. The woodwinds and brass parts have long, sustained notes with some dynamic markings like *subito!* and *Non dim.!* (cut off tone immediately).

Pno. *ff* (keep pedal)

Vln. I *ff* *pizz.*

Vln. II *ff* *pizz.*

Vla. *ff* *pizz.*

Vc. *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* *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 of a musical score, numbered 30, covers measures 125 to 137. The score is arranged in a standard orchestral layout with a piano (Pno.) at the top and Percussion II (Perc. II) at the bottom. The instruments included are Pno., Vln. I, Vln. II, Vla., Vc., Fl., Cl., Ob., D.B., Perc. I, B♭ Tpt., Hn., Bsn., and Tbn. The piano part features a complex rhythmic pattern with frequent accents and slurs. The string sections (Vln. I, Vln. II, Vla., Vc.) play a similar rhythmic accompaniment. The woodwinds (Fl., Cl., Ob., D.B.) and brass (B♭ Tpt., Hn., Bsn., Tbn.) parts are mostly sustained notes with some dynamic markings like *ff* and *f*. Percussion I (Perc. I) has a few rhythmic hits. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

This page of a musical score, numbered 31, contains the following parts and markings:

- Pno.:** Piano part with complex rhythmic patterns, including triplets and sixteenth-note runs, marked with accents (*v*).
- Vln. I, Vln. II, Vla., Vc.:** String parts with various rhythmic figures and accents.
- Fl., Cl., Ob., D.B.:** Woodwind parts with long, sustained notes and a dynamic marking of *1/9* above the Double Bass line.
- Perc. I:** Percussion part with a dynamic marking of *ff*.
- B♭ Tpt., Hn., Bsn., Tbn.:** Brass parts with dynamic markings of *Non dim.*, *f*, and *ff*.
- Perc. II:** A second percussion part, currently blank.

This page of a musical score, numbered 32, contains measures 131, 132, and 133. The score is arranged in a standard orchestral layout with the following parts 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 Piano part features a complex rhythmic pattern with many sixteenth notes and rests, including triplets and slurs. The string parts (Vln. I, Vln. II, Vla., Vc.) play a steady eighth-note accompaniment. The woodwinds (Fl., Cl., Ob., D.B.) and brass (B♭ Tpt., Hn., Bsn., Tbn.) parts are mostly silent, with some notes in measures 132 and 133. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are present in the brass parts. The score includes various musical notations such as slurs, ties, and articulation marks.

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

- Pno.:** Piano part with complex rhythmic patterns and dynamics, including accents and slurs.
- Vln. I:** Violin I part with rhythmic patterns and accents.
- Vln. II:** Violin II part with rhythmic patterns and accents.
- Vla.:** Viola part with rhythmic patterns and accents.
- Vc.:** Violoncello part with rhythmic patterns and accents.
- Fl., Cl., Ob., D.B.:** Woodwind and double bass parts, mostly containing sustained notes with long slurs.
- Perc. I:** Percussion I part, mostly empty.
- B♭ Tpt., Hn., Bsn., Tbn.:** Brass parts with dynamic markings of *ff* and *f*, and slurs.
- Perc. II:** Percussion II part, mostly empty.

This page of a musical score, numbered 34, covers measures 137 through 140. The score is arranged in a standard orchestral layout with a piano (Pno.) at the top and various woodwinds, brass, and percussion instruments below. The piano part features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The strings (Vln. I, Vln. II, Vla., Vc.) play a steady, rhythmic accompaniment. The woodwinds (Fl., Cl., Ob.) and brass (B♭ Tpt., Hn., Bsn., Tbn.) parts are mostly sustained notes with some melodic movement. The percussion (Perc. I, Perc. II) parts are mostly rests, with some specific markings like '1/9' and '1/8' in the D.B. part. The score includes various musical notations such as dynamics (ff, f), articulation (accents), and phrasing slurs. The page number '34' is located in the top left corner.

137

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

B♭ Tpt.

Hn.

Bsn.

Tbn.

Perc. II

1/9

1/8

ff *f*

ff *f*

ff *f*

ff *f*

ff *f*

ff *f*

♩ = 42 (sustained)

2/4 4/4 6/4

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

Vln. I *pppp* barely audible

Vln. II *pppp* barely audible

Vla. *pppp* barely audible

Vc. *pppp* barely audible

Fl. *Non dim.!* *ppp* *Non dim.!*

Cl. *ppp* *ff* *ppp*

Ob. *Non dim.!* *ppp* *ff* *Non dim.!*

D.B. *pppp*

Perc. I **VIBRAPHONE** [S] [F] **REIBSTOCK** *ppp* *p*

B♭ Tpt. *f* *ff*

Hn. *ff* *Non dim.*

Bsn. *ff* *Non dim.*

Tbn. *ff* *Non dim.*

Perc. II **TRIANGLE** high + low *ff* **GLOCKENSPIEL** *p* **CROTALES BOWED**

(keep pedal)

ord.

arco

arco lentissimo very little bow pressure

airly tone

Ped. (keep until sound has decayed)

P (♩ = 42)

System 1:

- Pno.:** Mute strings, loco, mute strings, loco. Dynamics: *ff*, *f*, *ff*, *f*.
- Vln. I:** Ped. →
- Vln. II:** 3/4, 4/4
- Vla.:** m.s.p.
- Vc.:** m.s.p.

System 2:

- Fl.:** airy tone, (no air). Dynamics: *ff pp*, *f pp*, *f pp*, *f pp*.
- Cl.:** (no air), airy tone, (no air). Dynamics: *ff pp*, *f pp*, *f pp*, *f pp*.
- Ob.:**
- D.B.:** s.t. arco lentissimo very little bow pressure, ord. III / 9. Dynamics: *f pp*.
- Perc. I:** (l.v.) MARIMBA BOWED, pppp.

System 3:

- B♭ Tpt.:** STRAIGHT MUTE, ppp, f.
- Hn.:** STRAIGHT MUTE, ppp.
- Bsn.:** ppp, f.
- Tbn.:** BUCKET, ppp, f.

System 4:

- Perc. II:** f, (glockenspiel), p.

3/4 2/4 5/4 3/8 7/8 6/4 rit. -----

loco

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

Ped. --

8va II III IV

ppp pppp

Prepare paperclips

Paperclips on I / II / III / IV

(lunga)

I mut

pppp

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

II mut

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

air tone

(no air) → air tone

f ppp *ppp* *ppp* *ppp* *ppp* *ppp*

to bass clarinet

BOWED

ppp *p* *ppp*

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

f *ppp* *ppp* *ppp* *ppp* *ppp*

senza sord. (lunga)

senza sord. (lunga)

senza sord. (lunga)

air only
F-

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

pp *pp* *ppp* *pppp*

♩ = 72

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

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

Vln. I *p* *pp*

Vln. II slight pressure u.b.

Vla. II u.b.

Vc. slight pressure u.b.

Fl. *ppp* *f ppp*

Cl. *ppp* *f ppp*

Ob.

D.B. II/7 *f pp*

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

VIBRAPHONE
REIBSTOCK
[F]

Ped.
(keep until sound has decayed)

B♭ Tpt. *ppp* SH-

Hn. F- STRAIGHT MUTE *ppp*

Bsn. *ppp*

Tbn. *ppp* F- SH- *ppp* *f*

BUCKET
ord.

(crotales) *ppp* *f* *ppp*

Perc. II *ppp* *f* *ppp*

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

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

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

B♭ Tpt.

Hn.

Bsn.

Tbn.

Perc. II

ppp u.b. mut II slight pressure s.p. IV mut slight pressure *ppp* M *ppp* III / 8 *ppp* MARIMBA BOWED *ppp* air only SH- F- air only SH- *ppp* F- *ppp*

This page of a musical score contains staves for the following instruments: Pno., Vln. I, Vln. II, Vla., Vc., Fl., Cl., Ob., D.B., Perc. I, B♭ Tpt., Hn., Bsn., Tbn., and Perc. II. The score is divided into five measures with time signatures of 6/4, 5/4, 4/4, 5/4, and 6/4. The Pno. and Perc. II staves are empty. The Vln. I staff has a *ppp* dynamic marking. The Vln. II staff includes performance instructions: *nut*, *slight pressure*, and *s.p.*. The Vla. staff includes *s.p.*, *nut*, *slight pressure*, and *u.b.*. The Vc. staff includes *II*, *u.b.*, and *nut*. The Fl. staff has *ppp* dynamics and a *>* accent. The Cl. staff has *ppp* dynamics and a *M* marking. The D.B. staff has *ppp* dynamics and markings *II / 7* and *I / 5*. The Perc. I staff has *ppp* dynamics. The B♭ Tpt. staff has *SH-* and *F-* markings. The Hn. staff has *SH-* and *F-* markings. The Bsn. staff has *ppp* dynamics. The Tbn. staff has *SH-* and *F-* markings. The Perc. II staff is empty.

U ♩ = 60

3/8

2/4

3/4

2/4

5/4

Pno. *mf* *p* *p*

mute strings

loco

Vln. I *fpp* *p*

PRACTICE MUTE

Vln. II REMOVE PAPERCLIPS

Vla. REMOVE PAPERCLIPS

Vc. REMOVE PAPERCLIPS

Fl. *fpp* (no air) → airy tone

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

V $\text{♩} = 42$

Pno. *pp* *p*

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

Vln. II

Vla.

Vc.

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

Cl. *ppp* 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*

4/4 W ♩ = 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* *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

Musical score for page 51, featuring various instruments including Pno., Vln. I, Vln. II, Vla., Vc., Fl., Cl., Ob., D.B., Perc. I, B^b Tpt., Hn., Bsn., Tbn., and Perc. II. The score includes dynamic markings like *sf*, *pp*, and *ppp*, and performance instructions such as "change direction of the stick whenever needed".

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

228

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

Ped. --

PRACTICE MUTE
preferably in steel

jeté (very rapid and dry)

pppp

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

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

Vln. I *pppp*

Vln. II *mf* *ppp*

Vla. *f* *ppp*

Vc. *ppp*

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

Fl. *pp* *Non dim.!*

Cl. *pp* *f*

Ob. *pp*

D.B. *f*

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

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

B♭ Tpt.

Hn.

Bsn.

Tbn.

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

jeté
marcato pochissimo

p *ppp* *ppp* *sempre sim.*

TRIANGLE
high

pp

* 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

This page of a musical score, numbered 55, contains the following parts and markings:

- Pno.:** Piano part with a *sfz* marking at the beginning of the first measure.
- Vln. I:** Violin I part with various articulations and dynamics.
- Vln. II:** Violin II part.
- Vla.:** Viola part, featuring *arco* and *pizz.* markings, and dynamics *ppp* and *pppp*.
- Vc.:** Violoncello part.
- Fl., Cl., Ob., D.B., Perc. I, B♭ Tpt., Hn., Bsn., Tbn.:** These parts are present but contain no musical notation on this page.
- Perc. II:** Percussion II part, including a drum set part at the bottom of the page.

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

Pno.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Ob.

D.B.

Perc. I

B \flat Tpt.

Hn.

Bsn.

Tbn.

Perc. II

senza sord.
Prepare paperclips

Prepare paperclips

Prepare paperclips

to alto

to bass clarinet

0

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
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
pppp

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

This page of a musical score contains 14 staves, each representing a different instrument or section. The staves are arranged vertically from top to bottom: Pno., Vln. I, Vln. II, Vla., Vc., Fl., Cl., Ob., D.B., Perc. I, B♭ Tpt., Hn., Bsn., Tbn., and Perc. II. The score is divided into measures by vertical bar lines. Above the staves, time signatures are indicated: 6/4, 13/8, and 1/8. The Pno. staff shows a series of chords and single notes. The Vln. I and Vln. II staves feature melodic lines with slurs and accents. The Vla. and Vc. staves include fingerings (II, III) and a 'slight pressure' marking. The Fl., Cl., Ob., D.B., B♭ Tpt., Hn., Bsn., and Tbn. staves show melodic lines with slurs and accents. The Perc. I and Perc. II staves show rhythmic patterns with 'x' marks indicating hits. The overall structure is a multi-measure rest for the first measure, followed by a series of melodic and rhythmic figures in the subsequent measures.

2/4

3/4

4/4

Piano score for Percussion II, including parts for Pno., Vln. I, Vln. II, Vla., Vc., Fl., Cl., Ob., D.B., Perc. I, B♭ Tpt., Hn., Bsn., Tbn., and Perc. II. The score is divided into measures with time signatures 2/4, 3/4, and 4/4. It includes performance instructions such as *pppp*, *arco sim.*, *pizz.*, *air with hint of tone*, and *PRACTICE MUTE*.

Perc. II Part:

- Measures 1-2: (crotales) *pppp*
- Measure 3: (glockenspiel) *pppp*, high
- Measure 4: low
- Measure 5: medium

Tbn. Part:

- Measures 1-2: *pppp*
- Measures 3-4: *pppp*
- Measure 5: *pppp*

Fl. Part:

- Measures 1-2: *pppp*
- Measures 3-4: *pppp*, air with hint of tone
- Measure 5: *pppp*

Cl. Part:

- Measures 1-2: *pppp*, airy tone
- Measures 3-4: *pppp*
- Measure 5: *pppp*

Vc. Part:

- Measures 1-2: *pppp*
- Measures 3-4: *pppp*
- Measure 5: *pppp*

Vln. I Part:

- Measures 1-2: *pppp*, arco sim. IV
- Measure 3: *pppp*, pizz. I
- Measures 4-5: *pppp*, arco sim. II

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

Pno. *pp* *harm.* *sempre sim.* *harm.*

Vln. I *arco sim.* *pppp* *I pizz.* *P as loud as possible, without making a "buzz"-sound* *p*

Vln. II *nut* *very little bow pressure* *III* *0* *nut* *arco lento* *very little bow pressure* *III* *pppp* *II*

Vla. *pppp* *III* *nut* *arco lento* *very little bow pressure* *III* *pppp* *II*

Vc. *0* *pppp* *II*

Fl. *airy tone* *marcato pochissimo* *ppp* *airy tone*

Cl. *airy tone* *marcato pochissimo* *ppp* *airy tone*

Ob. *air only* *marcato pochissimo* *ppp* *airy tone*

D.B. *marcato pochissimo* *ppp* *Medium hard or soft mallets* *dead stroke*

Perc. I *pppp* *pp*

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

Hrn. *CON SORD* *marcato pochissimo* *ppp* *sempre sim.*

Bsn. *marcato pochissimo* *ppp* *sempre sim.*

Tbn. *CON SORD* *marcato pochissimo* *ppp* *sempre sim.*

Perc. II *(crotales)* *ppp* *ppp* *sempre sim.* *CON SORD* *CRAN CASSA* *soft beater* *pppp* *sempre sim.*

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

Pno. 367

Vln. I 367

Vln. II slight pressure

Vla. III II III II

Vc. III II

Fl. 367

Cl. 367

Ob. 367

D.B. 367

Perc. I 367

B♭ Tpt. 367

Hn. 367

Bsn. 367

Tbn. 367

Perc. II 367

harm. p PPP

Ped. →

arco sim. IV PPPP pizz. I III arco sim. I PPPP

u.b. Non dim.

u.b. Non dim.

u.b. Non dim.

u.b. Non dim.

Non dim.

arco lentissimo very little bow pressure PPPP

BOWED PPP PPPP

(crotales)

TRIANGLE GLOCKENSPIEL medium

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

ppp

pppp

ppp

ppp

Add paperclip on IV
Place paperclip close to the bridge

pppp

arco lentissimo
little bow pressure

pppp

CON SORD

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

4/4 11/8 4/4 11/8 4/4 (Ord.)

Pno. *p* *pp* *harm.* *Ped. →*

Vln. I *ppp* *pppp* *pizz.* *arco sim.*

Vln. II *IV* *slight pressure* *u.b.* *REMOVE PAPERCLIPS*

Vla. *IV* *III* *IV* *III* *u.b.* *REMOVE PAPERCLIPS*

Vc. *II* *IV* *III* *u.b.* *REMOVE PAPERCLIPS*

Fl. *air with hint of tone* *pppp*

Cl. *pppp* *ppp* *Non dim.* *to Bb clarinet*

Ob. *Non dim.*

D.B. *Non dim.*

Perc. I

B♭ Tpt. *Non dim.*

Hn. *Non dim.*

Bsn. *Non dim.*

Tbn. *Non dim.*

Perc. II *TRIANGLE low* *GLOCKENSPIEL*

296 **3/4** **2/4** **3/4** **2/4**

Pno. *ppp*

Vln. I *ppp* I pizz. arco sim. IV II I *ppp* arco sim. IV

Vln. II

Vla.

Vc. *pppp* nut arco lento very little bow pressure II

Fl.

Cl. *pppp* Bb-CLARINET air with hint of tone

Ob.

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

Perc. I

Bs. Tpt.

Hn. *pppp* (senza sord) air only F-

Bsn.

Tbn.

Perc. II (crotales) *ppp* TRIANGLE high high medium low high

FF

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

Pno.

Vln. I
arco sim. IV
pppp
II
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
pppp
air with hint of tone

Fl.

Cl.

Ob.

D.B.

Perc. I

B♭ Tpt.
senza sord.
air only SH.
pppp

Hn.

Bsn.

Tbn.
pppp

Perc. II
CROTALES
pp
ppp
ppp
high
ppp

3/4 2/4 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

IV

pizz. II

5th

arco sim.

II

I

pizz.

III

mut arco lento very little bow pressure

s.l. arco lentissimo very little bow pressure

5th

III

sim

5th

senza sord. air only F-

PPPP

PP

(triangle) high medium high

CROTALES

0

PPPP

5

