

GROSS PERPETUITY

for flute, clarinet, percussion, piano, violin and violoncello

Jonas Lie Skaarud

SCORE

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Instrumentation:

Flute (doubling alto)

Clarinet in Bb

Percussion (vibraphone and crotales)

Piano

Violin

Violoncello

Written between spring and autumn 2021

Written for Insimul Sinfonietta / in collaboration with NyMusikks Komponistgruppe

Durata: ca. 12'

SCORE IN C

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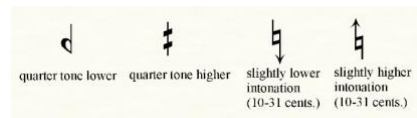
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PERFORMANCE NOTES

GENERAL (regarding all instruments):

- All accidentals apply only to the note they precede (except for repeated notes)
- All arrows over notes indicate a transition (e.g. from a playing position to another)
- There should be no vibrato at any time at all
- Dynamics:
 - **O** - Niente / from as quiet as possible

- Quarter tones:



FLUTE/CLARINET:

- Diamond noteheads: airy tone
- Square noteheads: air (no pitch, unless anything else is specified)
- All multiphonics are given with fingerings in score/parts.
- Clarinet multiphonics are taken from Heather Roche's website: <https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/> (the multiphonics used in this piece is listed as **5** and **136**)
- Flute multiphonics are taken from Wil Offermans "The contemporary flutist", from etude 5 ("multiphonics"). Link to sound example: https://www.youtube.com/watch?v=fdBFsU8p1TY&ab_channel=WINDYSOUNDS
The multiphonics may not be possible on all flutes. If not, the player is advised to find a multiphonic that sound similar, or play either of the tones in the multiphonic.

PERCUSSION:

- A reibstock is needed for the vibraphone. 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 should be rather quick, change drawing direction whenever needed, but try to make the sound as smooth as possible.

PIANO:

- Pizz: play on the strings inside the piano
- Harmonics: is 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
 - Try to avoid (as much as possible) that the fundamental sounds too loud

VIOLIN/CELLO:

- **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
- Other signs are explained in score

- **Preparations (violin)**

When indicated in the score, prepare the strings with paperclips. Use paperclips in steel (the ones with oblong shape with straight sides – not spirals). Place them as shown in the pictures below (it is indicated in the score where to position them):



- **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.

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2021

I

♩ = 42

Flute (ALTO): 4/4, 2/4, 5/4, 3/4, 4/4, 3/4, 4/4, 3/4. Dynamics: pppp. Performance notes: airy tone, (no air).

Clarinet in B \flat : pppp. Performance notes: M* (multiphonics), * Multiphonics are from clarinetist Heather Roche. See performance notes for direct link to website.

Percussion: CROTALES BOWED, VIBRAPHONE BOWED. Dynamics: pppp, pp, pppp.

Piano: pppp. Performance notes: harmonic (see performance notes), (♯) (choose either of the octaves as fundamental), Ped. →.

Violin: pppp. Performance notes: III.

Cello: pppp. Performance notes: II / 7, arco lentissimo little bow pressure, III / 7.

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ airy tone *pppp* (no air) $\frac{2}{4}$ $\frac{4}{4}$ airy tone → air with hint of tone $\frac{3}{4}$

B♭ Cl. (no air) *pppp* M *pppp*

Perc. $\frac{3}{4}$ $\frac{4}{4}$ Lv. *pppp*

Pno. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *ppp* *pp* $\frac{2}{4}$ $\frac{4}{4}$ *ppp* *pppp* *pppp* *ppp* Keep pedal until sound has decayed

Vln. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *pppp* *ppp* $\frac{2}{4}$ $\frac{4}{4}$ *pppp* *pppp* arco lentissimo little bow pressure → m.s.p. $\frac{3}{4}$

Vc. *pppp* bow on bridge dampen strings (noise only) *pppp* *ppp* *pppp* III / 7

II

♩ = 42-52

Fl. **ALTO** $\frac{3}{4}$ (no air) *ppp* (sempre) allow for soft starts/endings on tones

B♭ Cl. (no air) *ppp* (sempre) allow for soft starts/endings on tones

Perc. **VIBRAPHONE** BOWED REIBSTOCK (l.v.) BOWED *ppp* (sempre) allow for soft starts/endings on tones

Pno. $\frac{3}{4}$ *ppp* Ped. → *pp* $\frac{4}{4}$ *ppp* $\frac{3}{4}$ $\frac{4}{4}$ *ppp* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vln. $\frac{3}{4}$ II very little bow pressure *ppp* (sempre) allow for soft starts/endings on tones IV m.s.p. s.t. $\frac{4}{4}$ normal bow pressure $\frac{3}{4}$ III $\frac{4}{4}$ $\frac{3}{4}$ m.s.p. (gliss.) $\frac{2}{4}$ ord. $\frac{3}{4}$

Vc. *ppp* (sempre) allow for soft starts/endings on tones *pppp*

33

Fl.

B \flat Cl.

Perc.

Pno.

Vln.

Vc.

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

M

REIBSTOCK (l.v.) BOWED (l.v.)

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

ppp (l.v.)

approx 25 cents lower

IV

II nut

pppp s.p. II ord.

approx 25 cents lower

III

$\text{♩} = 42$

Fl. **C FLUTE** *rit.*

B♭ Cl.

Perc. **CROTALES** BOWED *pppp* *pp* *pp* **VIBRAPHONE** BOWED *pppp* *pp*

Pno. *ppp* *pppp* *pp* *ppp* *pppp* *ppp*

Vln. *ppp* *pppp* *ppp* *ppp* *ppp* *ppp*

Vc. *pppp* *ppp* *ppp* *ppp* *ppp* *pppp*

air with hint of tone *(no air)*

Pizz. (pluck strings)

Ped. →

slow bow *very little bow pressure* *nut*

normal bow pressure *normal bowing speed* *ord.*

slow bow *m.s.p.*

III *III / 7*

III ord. slow bow very little bow pressure

III / 7 normal bowing speed normal bow pressure ord.

s.p.

**This multiphonic is from Will Offermans "For the contemporary flutist".
If not possible to achieve, find a similar multiphonic with approximately the same notes.*

♩ = 36

54

Fl. *ppp*

B♭ Cl. *ppp*

Perc. **VIBRAPHONE**
BOWED *ppp*

Pno. *ppp*

Vln. *pppp*

Vc. *pppp*

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

airy tone

slow bow
very little bow pressure
s.t.

ord.

1
nut

IV

♩ = 38 / ♪ = 76

FLUTE $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Fl. *pppp* airy tone (throughout movement)

B♭ CLARINET $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

B♭ Cl. *pppp*

VIBRAPHONE
Bow + plastic mallet*

Perc. *pppp* * Use the plastic mallet to create microtones, produced the same way as one creates glissandos, only with very slow movement, and while bowing with the other hand. Place the mallet on the bar and bend the tone by slowly moving/pushing the mallet across the bar. Adjust after the signs above note.

Intonation signs: \downarrow = no bend \downarrow = very small bend \downarrow = slightly more (ca. 25 cents) \downarrow = quarter tone

PNO $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Pno. *ppp* (slightly louder than vibraphone)

Ped. →

VN $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. *pppp* bow on bridge dampen strings (noise only)

VC $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vc. *pppp* bow on bridge dampen strings (noise only)

This page of a musical score contains six staves, each representing a different instrument. The measures are numbered 73 through 82. The time signature changes throughout the piece: 2/4, 3/4, 2/4, 3/4, 4/4, and 3/4. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts feature a melodic line with a *pppp* dynamic and a *Non dim.* instruction. The Percussion (Perc.) part includes a sequence of notes with slurs and accents, marked with *pppp* and *Non dim.*. The Piano (Pno.) part consists of a simple rhythmic accompaniment. The Violin (Vln.) and Viola (Vc.) parts play a sustained chordal texture, also marked with *pppp* and *Non dim.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

V

♩ = 36 / ♪ = 72

89 **3/4** C FLUTE

Fl. *airy tone (throughout movement)* *M* *110* (same as in 3rd movement) *airy tone* *PPP* *PPP* *PPP* *PPP* *PPP* *M* (from c-fingering: the two upper notes is sounding notes) (airy tone) *PPP* *PPP* *PPP* *110*

B♭ Cl. *airy tone (throughout movement)* *PPP* *PPP* *PPP* *PPP* *PPP* *PPP* *PPP* *PPP* *PPP*

Perc. **CROTALES** **BOWED** *8va* *(sempre l.v.)* *PPPP* *< PPP* *PPPP* *< PPP* *PPPP* *PPPP* *PPPP*

Pno. *PPP* *(sempre l.v.)* *Ped. →*

Vln. **3/4** **Paperclips on II / III / IV** (see performance notes)
Place the paperclips close to the beginning of the fingerboard (sounds approx. a minor third higher than written)

Vc. *arco lentissimo little bow pressure IV* *PPP* *PPP* *III* *slight pressure (to create a noisy, distorted sound)* *III u.b.* *nut* *slight pressure* *II* *PPP*

101

Fl. *ppp* airy tone

B♭ Cl. *ppp*

Perc. *pppp* *< ppp* *ppp* *ppp* *pppp* *ppp* *pppp* *< ppp* *pppp* *pppp*

Pno. *pppp*

Vln. *pppp* u.b. nut u.b. nut slight pressure u.b. nut

Vc. *pppp* IV II III IV

ca. 10" 2/4

VI

♩ = 42

Fl. *ALTO* $\frac{2}{4}$ $\frac{4}{4}$ air with hint of tone *pppp* $\frac{2}{4}$ $\frac{4}{4}$ *pppp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ airy tone *ppp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

B♭ Cl. $\frac{2}{4}$ $\frac{4}{4}$ air with hint of tone *pppp* $\frac{2}{4}$ $\frac{4}{4}$ *pppp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *ppp* $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. *VIBRAPHONE*
REIBSTOCK
 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
pppp Ped. → *pppp* Ped. →

Pno. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
ppp Ped. → *ppp* *ppp* *ppp*

Vln. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
pppp *pppp* *ppp* *pppp* *ppp* *pppp* *pppp* *pppp* *pppp*

Vc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
pppp *pppp* *ppp* *pppp* *ppp* *pppp* *ppp* *pppp*

Annotations:
 Paperclip on III (remove paperclip on IV)
 Place paperclip as close to the bridge as possible
 arco lentissimo very little bow pressure nut III
 normal bowing speed normal bow pressure ord. IV/7
 arco lentissimo very little bow pressure nut III
 normal bowing speed normal bow pressure ord. IV/7
 slow bow very little bow pressure nut
 normal bowing speed normal bow pressure ord. I/7
 slow bow very little bow pressure nut

This musical score page contains six staves for Flute (Fl.), Bass Clarinet (B♭ Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The music is written in a key signature of one flat (B♭) and features a complex, changing meter. The time signatures for each measure are: 3/4, 4/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 4/4, and 4/4. The Flute part begins at measure 127 with a *pppp* dynamic and the instruction "air with hint of tone". The Bass Clarinet part also starts at measure 127 with a *pppp* dynamic and "air with hint of tone". The Percussion part features *pppp* dynamics and pedal markings: "Ped." with a line, "Ped. →", and "Ped." with a line. The Piano part has *ppp* dynamics. The Violin part includes *ppp* dynamics, fingering (II), and articulation (nut) markings, along with chord diagrams for IV 8va and ord. IV/7 8va. The Viola part includes *pppp* dynamics, fingering (II), and articulation (nut) markings, along with chord diagrams for ord. I/7 and II. The score concludes at measure 136 with a *pppp* dynamic.