

THE QUIET OR REPOSE OF SLEEP

FOR SINFONIETTA

Jonas Lie Skaarud

SCORE

THE QUIET OR REPOSE OF SLEEP

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INSTRUMENTATION

Alto flute

Oboe

Clarinet in Bb (doubling bass clarinet)

Bassoon

Horn in F

Trumpet in Bb

Trombone

Percussion (vibraphone/crotales)

Piano

2 violins

Viola

Violoncello

Double bass

Written between march and may 2022

Written for Insimul Sinfonietta

Durata: ca. 16'-17'

SCORE IN C

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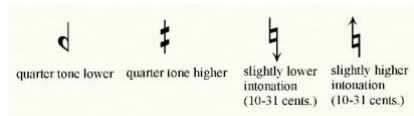


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PERFORMANCE NOTES

GENERAL (regarding all instruments):

- All accidentals apply only to the note they directly 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:



WOODWINDS/BRASS:

Regarding all instruments:

- Diamond noteheads: airy tone
- Square noteheads: air (no pitch, unless anything else is specified)

Clarinet:

- Clarinet multiphonics are taken from Heather Roche's website: <https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>. All multiphonics are given with fingerings in score/parts. (the multiphonics used in this piece is listed as **5**, **15** and **136**)

Horn/trumpet/trombone:

Air sounds are marked with either F- or SH-:
F-: dark, hollow sound SH-: bright, white noise

Mutes: If marked "Con sord" the type of mute is up to the performer to choose.
As the piece has very low dynamics, practice mute might be necessary.

PERCUSSION:

- 2 bows are needed for the vibraphone.
- 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

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)
 - s.t.: sul tasto
 - ord.: ordinary position
 - s.p.: sul pont
 - Bow on bridge: bow directly onto the bridge
 - Other signs are explained in score

- **Preparations (violin 2, viola)**

When indicated in the score, prepare the strings with paperclips as in the picture below. Use paperclips in steel (the ones with oblong shape with straight sides – not spirals).



- **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.

THE QUIET OR REPOSE OF SLEEP
FOR SINFONIETTA

♩ = 42-48

ruhig fließend, soft, calm

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

Alto flute

Oboe

Clarinet (BASS CLARINET)

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Bowed crotales

Vibraphone

Piano

Violin I

Violin II

Viola

Cello

Double Bass

air only

airy tone

ppp

sim.

pizz. use the flesh of the finger to get a soft pizz.

ord.

Sempres con ped.

Sempres l.v.

pppp

Generally: change bow stroke whenever needed, but as discreet as possible

PAPERCLIPS ON I / II / III / IV

PAPERCLIPS ON II / III

pppp

ppp

ppp

ppp

ppp

ppp

24

Fl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ airy tone alt. fing. $\frac{2}{4}$ $\frac{3}{4}$ alt. fing. $\frac{2}{4}$ $\frac{3}{4}$ alt. fing. $\frac{4}{4}$

Ob.

B \flat Cl. *ppp*

Bsn.

Hn. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ SH- F- SH- F- SH- F- SH-

B \flat Tpt. F- SH- F- F- SH-

Tbn. *pppp* F- SH- F- SH-

Crt. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *ppp* *ppp* *ppp* sempre l.v.

Vib.

Pno.

Vln. I $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ *ppp* slight pressure u.b. nut u.b. nut slight pressure

Vln. II

Vla. u.b. nut slight pressure u.b. nut

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

D.B. *ppp* *ppp* *ppp* *ppp*

D

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

Fl. *ppp*

Ob.

B♭ Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

B♭ Tpt.

Tbn. *ppp*

Crt. *ppp*

Vib. *ppp* REIBSTOCK (sempre l.v.) *ppp*

Pno. *ppp*

Vln. I *ppp*

Vln. II *ppp* slight pressure III II I u.b. REMOVE PAPERCLIPS

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

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

Fl. *no air* *ppp*

Ob.

B♭ Cl. *no air* *ppp*

Bsn. *ppp*

Hn. *ppp*

B♭ Tpt. *CON SORD* *ppp*

Tbn.

Crt.

Vib.

Pno. *pizz.* use the flesh of the finger to get a soft pizz.

Vln. I *ppp*

Vln. II *ppp* *ord.* III normal bowing normal bow pressure IV

Vla. IV III IV II

Vc. *ppp* II IV III IV III II

D.B. *ppp* IV III / 7 IV / 7 IV

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

105

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

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Crt.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

lowered approx. 25 cents

(to clarinet in B♭)

BOWED (use 2 bows)

harm.

III

I

IV

IV

III

III

III / 7

IV / 7

IV / 8

III / 8

II nut

ppp * use other fundamentals if more convenient

117

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

Fl. airy tone *ppp*

Ob. lowered approx. 25 cents *ppp*

B♭ Cl. CLARINET IN B♭ M *ppp*

Bsn. *ppp*

Hn. *ppp*

B♭ Tpt. *ppp*

Tbn. *ppp*

Crt. *ppp*

Vib. *ppp*

Pno. *ppp*

Vln. I ord. *ppp*

Vln. II III IV IV

Vla. *ppp*

Vc. non. flag. *ppp*

D.B. IV/8 III/6 non. flag. *ppp*

This page of a musical score, numbered 15, covers measures 164 to 173. The score is written for a large ensemble including woodwinds, brass, strings, and piano. The time signature changes frequently throughout the measures, alternating between 3/4, 2/4, 4/4, and 3/4. The dynamic marking *ppp* (pianissimo) is used extensively across all parts, indicating a very soft volume. The woodwind and brass sections feature melodic lines with long, expressive slurs. The string section provides a harmonic foundation with sustained chords and moving lines. The piano part has a rhythmic accompaniment with chords and single notes. The overall texture is delicate and intricate due to the combination of instruments and the *ppp* dynamic.

This page of a musical score, numbered 17, contains measures 184 through 191. The score is arranged in a system with ten staves, each representing a different instrument or section. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (Tpt.), Trombone (Tbn.), Cello (Crt.), Viola (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is characterized by frequent changes in time signature, alternating between 2/4 and 4/4. The dynamic marking *ppp* (pianissimo) is used extensively throughout the piece, indicating a very soft volume. The notation includes various note values, rests, and phrasing slurs. The piano part (Pno.) features a rhythmic pattern of eighth and sixteenth notes. The string sections (Vln. I, Vln. II, Vla., Vc., D.B.) play sustained chords and moving lines, often with *ppp* markings. The woodwind and brass sections (Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn.) have more melodic and harmonic parts, also marked *ppp*.

This page of a musical score, numbered 18, covers measures 194 through 201. The score is arranged in a system with multiple staves for different instruments. The time signature changes frequently throughout the piece, starting with 3/4 and alternating with 2/4, 3/4, 4/4, 5/4, and returning to 2/4. The dynamic marking *ppp* (pianissimo) is consistently used across all parts. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone in B-flat (B♭ Tpt.), Trombone (Tbn.), Clarinet in C (Crt.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features a variety of musical notations, including slurs, ties, and specific fingering or bowing instructions such as 'III IV' for the cello and 'I II' for the violin I. The overall texture is delicate due to the *ppp* dynamic.

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

Fl. *pppp* airy tone

Ob. air only *ppp*

B♭ Cl. *ppp* M

Bsn. air only *ppp*

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

B♭ Tpt. (senza sord.) air only F- *pppp* SH-

Tbn. (senza sord.) air only F- *pppp* SH-

Crt. *pppp*

Vib. *pppp*

Pno. pizz. (ord.) *pppp* pizz. (ord.)

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

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

Vla. *ppp* *ppp*

Vc. *ppp* *ppp*

D.B. *ppp* non. flag.

