

GARDENS  
for soprano, percussion, harp and electronics

Jonas Lie Skaarud  
2022

SCORE

## **GARDENS**

for soprano, percussion, harp and electronics

### **Soprano**

Also plays: 2 triangles\*, prepared guitar

### **Percussion:**

Prepared guitar (see performance notes)

Prepared Violin (see performance notes)

Vibraphone

Crotales (g4, d5, g4)

2 triangles\*

### **Harp**

Also plays: 2 triangles\*

\*There should be 6 triangles in total. They should all have different sizes.

### **SET-UP:**

SOPRANO  
SPEAKER                  SPEAKER  
HARP                                  PERC.  
(audience)

### **ELECTRONICS:**

Is 2-channel setup. It consists of 3 audio clips (one for each movement).

For the last movement a click-track is needed.

The audio can be found on [www.jonasskaarud.no/resources](http://www.jonasskaarud.no/resources)

Written in 2022

Written for Permatrío (Elisabeth Holmertz. Sigrun Gornæs, Sunniva Rødland)

Durata: Ca. 16'

The piece is written with support from TONO.

Contact info composer:

Phone: (+47) 977 08 693

E-mail: [Jonas\\_skaarud@hotmail.com](mailto:Jonas_skaarud@hotmail.com)

## PERFORMANCE NOTES

### GENERAL REMARKS:

- All accidentals apply only to the note the directly precede (except for repeated notes)
- Generally, strive for a unity in timbre, letting the instruments blend together as much as possible
- Dynamics: O - Niente / from as quiet as possible

### SOPRANO:

- There are no words in the piece. The singing should be close to quiet humming.
- The soprano plays a prepared steel guitar. The guitar should be prepared with round paperclips, as in the picture below:



The sounding result should be a gong like sound, with approximately these notes sounding:



The guitar should be placed on a table in front of the singer.

The guitar is notated this way:



The notes are not sounding notes but refers to which string to play.

The top string (I) is on top of the system and the bottom string (VI) is on the bottom of the system.

## PERCUSSION

### Prepared guitar:

For the piece, a steel guitar (with round paperclips attached to the strings) with an attached ukulele, 3 egg slicers and 2 glasses are needed. It can be obtained by the composer.



- The preparations of the steel guitar should give approximately these notes:



- The ukulele can have any sounding notes and may be tuned to match the steel guitar. The paperclips should be placed right above the sound hole.
- The guitar should be placed on a table (together with the violin) in front of the percussionist.
- The guitar is notated this way:



The notes are not sounding notes but refers to which string to play.

The top string (I) is on top of the system and the bottom string (VI) is on the bottom of the system.

### Prepared violin:

- The violin should be prepared this way (all paperclips should be placed as close to the fretboard as possible):



- The violin should be put on the table together with the guitar.
- It is used both as a plucked instrument, and as a bowed instrument (see explanation in score).

## HARP:

- A bow is needed for the last part of the piece. Drag the bow across the string to create a soft cello like sound.
- The following two strings are to be detuned by a quarter tone:



# GARDENS

for soprano, percussion, harp and electronics

## I.

USE A TIMER. TAPE MATERIAL CONSISTS OF SINE TONES

⑩ 12" →

⑫ 8" →

**SOPRANO**  
**TRIANGLE + GUITAR**

*pppp*

⑫ TRIANGLES \*

**PERCUSSION**

(♩ = 60)  
**CROTALES** w/thimble (or similar object to make a very light sound)  
*pppp*

⑫ TRIANGLES \*

**HARP**

(♩ = 60)  
 with nail (or plectrum)  
*pppp*

⑫ TRIANGLES \*

**TRIANGLES + SINGING**

*ppp*

**EA** (Sine tones)

\* Triangle beats should be very soft, preferably not steel, but something with hard rubber or similar

⑩ 20" →

⑪ 6" →

⑫ 14" →

**S.**

*pppp*

*ppp*

(crotales)  
*pppp*

VIBRAPHONE BOWED  
*ppp*

*pppp*

*pppp*

*ppp*

1'10" 24" →

1'34" 10" →

1'44" 4" →

S.

GLASS II (kitchen glass)  
BOWED

ppp

pppp

VIBRAPHONE  
BOWED

ppp

1'48" 18" →

2'06" 26" →

S.

pppp

ppp

pppp

ppp

pppp

ppp

ppp

pppp

ppp

pppp

VIBRAPHONE  
BOWED

pppp

2'32" 2" →      2'34" 16" →

S.

12 *pppp*

*ppp*

*pppp*

*ppp*

GLASS 1 (wine glass)  
BOWED

12 *pppp*

*ppp*

12 *pppp*

*ppp*

8

2'50" 22" →

3'12"

S.

14 *pppp*

*ppp*

*pppp*

*ppp*

TRIANGLE

14 *pppp*

*ppp*

14

8



# II.

USE A TIMER.  
TAPE MATERIAL CONSISTS OF  
SINE TONES, AND VARIOUS MATERIALS  
FROM HARP AND GUITAR

10"

20"

No synchronization between the musicians,  
the music should be quietly floating along

*pppp* (sempre)

S.

16

TRIANGLES

PPP

Blend in as much as possible with the bowed vibraphone throughout the movement

TRIANGLES

PPP

VIBRAPHONE BOWED

*pppp*

GUITAR PLUCKED\*

Normal noteheads: play on the fretboard side of the paperclips  
X-noteheads: play on the bridge side of the paperclips

\* Pluck the strings with the flesh of the finger, very softly, to create a gong like sound

16

PPP

30"

40"

50"

S.

19

TRIANGLES

pppp

GUITAR PLUCKED\*

Normal noteheads: play on the fretboard side of the paperclips  
X-noteheads: play on the bridge side of the paperclips

\* Pluck the strings with the flesh of the finger, very softly, to create a gong like sound

19

pppp

1'00" 1'10" 1'20"

S. 22

IV III II I I II

22

1'30" 1'40" 1'50"

S. 25

TRIANGLES GUITAR I

pppp pppp

II III I IV I II

25

2'00" 2'10" 2'20"

S. 28

I IV II III IV I III II

2'30" 2'40" 2'50"

S. 31

TRIANGLES GUITAR II I I II IV III

3'00" 3'10" 3'20"

S. 34

IV I III II I III II IV I

34

3'30" 3'40" 3'50"

S. 37

IV III II I I II

37

4'00" 4'10" 4'20"

S. 40

40

40

40

4'30" 4'40" 4'50"

S. 43

TRIANGLES

GUITAR IV

43

43

43

5'00" 5'10" 5'20"

S. 46

IV I III II I III II IV I

8va - -

5'30" 5'40" 6'00"

S. 49

I II III IV

III.

WITH CLICK-TRACK.  
CLICK START 2 BARS  
(8 QUARTER BEATS) BEFORE MUSIC.

♩ = 60

51 *pppp*

S.

**GUITAR**  
I II III IV V etc. VI

**TRIANGLS/UKULELE/  
VIOLIN/EGG SLICERS**  
Triangle Ukulele Egg slicers  
Egg slicers: play randomly between the three egg slicers  
Ukulele: play randomly between the four strings. Pluck the strings the same as the steel guitar.  
Violin: always play on the top string (I), pluck very softly on the string, similarly to that of the guitar/ukulele  
Triangles: I (smallest triangle), II (biggest)

**GUITAR**  
I II III IV V etc.

**SUNG**  
Humming

*pppp*

Very soft plucking,  
blend in with the others

51 *pppp*

**SUNG**  
Humming

*pppp*

37 *pppp*

S.

**GUITAR**  
I II III IV V etc. VI

**TRIANGLS/UKULELE/  
VIOLIN/EGG SLICERS**  
Triangle Ukulele Egg slicers  
Egg slicers: play randomly between the three egg slicers  
Ukulele: play randomly between the four strings. Pluck the strings the same as the steel guitar.  
Violin: always play on the top string (I), pluck very softly on the string, similarly to that of the guitar/ukulele  
Triangles: I (smallest triangle), II (biggest)

**GUITAR**  
I II III IV V etc.

**SUNG**  
Humming

*pppp*

Very soft plucking,  
blend in with the others

37 *pppp*

**SUNG**  
Humming

*pppp*

A

S.

63

GLASS II  
BOWED

*pppp* *ppp*

63

63

B

S.

69

TRIANGLES/UKULELE/  
VIOLIN/EGG SLICERS

*pppp*

(triangle) I

(ukulele) I

II

69



C

S.

II (violin) I II

25

25

Detailed description: This system contains measures 25 through 30. The vocal line (S.) features a series of whole notes: G4, A4, B4, C5, B4, A4. The guitar part has a rhythmic pattern of eighth notes with a 'v' (vibrato) marking. The violin part has a melodic line with slurs and a 'v' marking. The piano accompaniment consists of a bass line with slurs and a treble line with slurs and a 'v' marking.

S.

I II

31

31

Detailed description: This system contains measures 31 through 36. The vocal line (S.) features a series of whole notes: G4, A4, B4, C5, B4, A4. The guitar part has a rhythmic pattern of eighth notes with a 'v' marking. The violin part has a melodic line with slurs and a 'v' marking. The piano accompaniment consists of a bass line with slurs and a treble line with slurs and a 'v' marking.

88

S.

1

88

88

92

S.

(egg slicers)

1

GLASS 1  
BOWED

92

92

**D**

S.

GLASS II

*ppp*

*ppp*

97

97

**E**

S.

TRIANGLES/UKULELE/  
VIOLIN/EGG SLICERS

*pppp*

I

II

102

102

S. 585

This system contains measures 585 through 590. The vocal line (S.) consists of six whole notes: G4, A4, B4, A4, G4, F4. The guitar part features a rhythmic pattern of eighth notes with accents, and includes fretting instructions 'II' and 'I' above the staff. The piano accompaniment has a bass line with eighth notes and a treble line with chords and eighth notes.

S. 681

This system contains measures 681 through 686. The vocal line (S.) consists of six whole notes: G4, A4, B4, A4, G4, F4. The guitar part features a rhythmic pattern of eighth notes with accents, and includes fretting instructions 'II' and 'I' above the staff. The piano accompaniment has a bass line with eighth notes and a treble line with chords and eighth notes.

S. *700*

*700*

1

**F**

S. *pppp* *(poco)* *pppp*

*pppp* *(poco)* *pppp*

GLASS II  
BOWED

*pppp* *ppp*

VIBRAPHONE  
BOWED

*pppp*

*pppp* *(poco)*

*706*

*706*

831

*pppp* *ppp* *pppp* *ppp* *pppp*

S.

GLASS I

VIOLIN BOWED IV \*

Bow extremely carefully, with almost no bow pressure. Bow at the nut (uppermost part of the fretboard). The result should be a rather noisy, overtone rich sound

*pppp* *ppp* *pppp* *ppp*

\* I is the uppermost string, IV is lowest string

831

*pppp* *(poco)*

**G** CLICK-TRACK STOPS. BLEND IN WITH RECORDING

10" 20"

*pppp* *(poco)* *pppp*

S.

III IV III II III IV

GUITAR BOWED

(bottom string) *pppp*

(top string)

\* with slur: do not jump over to the top/bottom string, but let the bow slide across all the strings

890

BOWED

*pppp* *(poco)* *pppp* *sim.*

890

30" 40" 50"

S. *pppp* *(poco)* *pppp* *sim.*

II III IV III II I

142

*pppp* *sempre sim.*

1'00" 1'10" 1'20"

S. *pppp* *(poco)* *pppp*

145

*pppp* *pppp*

1'30" 1'40" 1'50"

S. *pppp* *(poco)* *pppp* *(poco)*

148

148

2'00" 2'10" 2'20"

S. *pppp* *pppp*

151

151



2'30"

2'40"

2'50"

3'00"

S.

154 (poco) *pppp* (poco) *pppp*

Musical staff for Soprano (S.). It features a treble clef and a key signature of one flat. The staff contains a melodic line with a fermata at the end. Above the staff, there are dynamic markings: '(poco) pppp' at the beginning and '(poco) pppp' at the end, with hairpins indicating a crescendo and decrescendo. The staff is divided into four measures by vertical dashed lines.

Musical staff for Piano (P.). It features a grand staff with treble and bass clefs. The staff contains a melodic line with a fermata at the end. Above the staff, there are dynamic markings: '(poco) pppp' at the beginning and '(poco) pppp' at the end, with hairpins indicating a crescendo and decrescendo. The staff is divided into four measures by vertical dashed lines.

154

154 (poco) *pppp*

Musical staff for Bass (B.). It features a bass clef and a key signature of one flat. The staff contains a melodic line with a fermata at the end. Above the staff, there are dynamic markings: '(poco) pppp' at the beginning and '(poco) pppp' at the end, with hairpins indicating a crescendo and decrescendo. The staff is divided into four measures by vertical dashed lines.