

**TRANSPARENT FABRIC**  
**for string quartet and electronics**

Jonas Lie Skaarud  
2023

SCORE

TRANSPARENT FABRIC  
for string quartet and electronics  
Jonas Lie Skaarud

DURATA: ca. 20'

Written for Oslo String Quartet.  
Written between December 2022 and February 2023.  
Written with support from The Norwegian Arts Council.



KULTURRÅDET  
Arts Council  
Norway

TRANSPARENT FABRIC  
for string quartet and electronics

## PERFORMANCE NOTES

### ELECTRONICS

- Is 2-channel setup. The speakers are preferably placed close to the musicians, so that the acoustic and electronic blend together as much as possible.
- It consists of 3 audio clips (one for each movement).
- A click-track is needed.
- The audio can be found on [www.jonasskaarud.no/resources](http://www.jonasskaarud.no/resources)

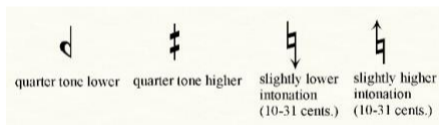
### AUXILIARY OBJECTS

- For the last movement 2 table fans are needed (1<sup>st</sup> violin/cello).
- These should be in small/medium size.
- They should create sound (that is, noise with a hint of tone)
- Depending on room size, these may be amplified, if the sound won't project to the audience

## PLAYING TECHNIQUES/NOTATION

### GENERAL

- 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 / as quiet as possible
  - Dynamic shapes, as in the example below, always appear on sustained notes. They should be exponential and have a "conic" shape. It is important that the
- Quarter tones:



### STRINGS:

- **Bow positions etc.:**
  - *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
  - Other signs etc. are explained in score

- **Preparations (Vln I / 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 slightly bigger ones might be needed). 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.
- When paperclips are repositioned or removed, it should be done as silently as possible.

# TRANSPARENT FABRIC

for string quartet and electronics

## I

Jonas Lie Skaarud

$\text{♩} = 60$

$\frac{4}{4}$

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

Violin I

*ff* (*sempre*)

Violin II

*ff* (*sempre*)

Viola

*ff* (*sempre*)

Cello

*ff* (*sempre*)

A

Vln. I

Vln. II

Vla.

Vc.

**B**

4/4

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

**C**

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

*ff*

**D**  $\frac{2}{4}$   $\frac{4}{4}$

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

**E**

57

CLICK TRACK STOPS

bow on bridge, dampen strings, noise only

*pppp*

m.s.p. → bow on bridge

*ppp* *pppp*

bow on bridge, dampen strings, noise only

*pppp*

bow on bridge, dampen strings, noise only

*pppp*

# II

♩ = 60

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

69

Vln. I *pppp* norm. bowing III

Vln. II *pppp* norm. bowing II IV

Vla. *pppp* norm. bowing II I

Vc. *pppp* norm. bowing III / 7 II

77

Vln. I *ppp* II III IV very slow bowing very little bow pressure  $\frac{2}{4}$  s.p.

Vln. II *ppp* II III IV very slow bowing very little bow pressure  $\frac{2}{4}$  s.p.

Vla. *ppp* I II III very slow bowing very little bow pressure  $\frac{2}{4}$  s.p.

Vc. *ppp* II I II very slow bowing very little bow pressure  $\frac{2}{4}$  s.p.

**F**

4/4

s.t. norm. bowing

Musical score for measures 84-88, measures 1-5 of section F. The score is in 4/4 time and features four staves: Vln. I, Vln. II, Vla., and Vc. The dynamics are consistently *pp*. The Vln. I and Vln. II parts use *s.t.* (sul tasto) and normal bowing, with some measures featuring a 5-fingered scale. The Vla. part uses normal bowing and includes a 3-fingered scale and a 4th finger (IV) articulation. The Vc. part uses normal bowing and includes a 7-fingered scale. The notation includes slurs, ties, and dynamic hairpins.

Musical score for measures 88-92. The score continues with the same four staves: Vln. I, Vln. II, Vla., and Vc. The dynamics are *pp* for measures 88-91 and *pppp* for measure 92. The Vln. I, Vln. II, and Vla. parts include the instruction "bow on bridge, dampen strings, noise only" for measure 92. The Vc. part continues with normal bowing and a 7-fingered scale. The time signature changes to 2/4 for measure 92 and back to 4/4 for measure 93. The notation includes slurs, ties, and dynamic hairpins.



G

Musical score for measures 98-102, featuring Vln. I, Vln. II, Vla., and Vc. The score is divided into measures with time signatures 4/4, 2/4, 4/4, 2/4, and 4/4. The Vln. I part includes the instruction "ord. slow bowing" and dynamic markings *pppp*. The Vln. II part includes "ord. II slow bowing" and *pppp*. The Vla. part includes "ord. slow bowing" and *pppp*, with a fingered note "ca. -25c". The Vc. part includes "ord. II slow bowing" and *pppp*. The score features long horizontal lines indicating sustained notes across measures.

Musical score for measures 101-105, featuring Vln. I, Vln. II, Vla., and Vc. The score is divided into measures with time signatures 4/4, 2/4, and 4/4. The Vln. I part includes "norm. bowing" and dynamic markings *ppp* and *pppp*. The Vln. II part includes "norm. bowing" and *pppp*. The Vla. part includes "norm. bowing" and *pppp*. The Vc. part includes "norm. bowing" and *pppp*. The score features long horizontal lines indicating sustained notes across measures, with some triplet markings in measures 103 and 105.

H

4/4 2/4 4/4

Vln. I

Vln. II

Vla.

Vc.

Dynamic markings: *pppp*, *pp*, *pppp*, *p*

Articulation: *>*

Figured bass: 7

Trills: 3

Slurs: 5

113 4/4 2/4 4/4

Vln. I

Vln. II

Vla.

Vc.

Dynamic markings: *pppp*, *pp*, *pppp*, *p*

Articulation: *>*

Figured bass: 7

Trills: 3

Slurs: 5

118

4/4 3/4

Vln. I

Vln. II

Vla.

Vc.

I ♩ = 60

1 2/4 5/4 3/4 IV 2/4 5/4 1 2/4 4/4 3/4

Vln. I

Vln. II

Vla.

Vc.

130

Vln. I

Vln. II

Vla.

Vc.

III

IV

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

*pppp* *p* *pppp* *p* *pppp* *p*

*pppp* *p* *pppp* *p* *pppp* *p*

*p* *pppp* *p* *pppp* *p* *pppp* *p*

137

Vln. I

Vln. II

Vla.

Vc.

II

I

II

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

*pppp* *p* *pppp* *p* *pppp* *p*

*pppp* *p* *pppp* *p* *pppp* *p*

*p* *pppp* *p* *pppp* *p* *pppp* *p*

*pppp* *p* *pppp* *p* *pppp* *p*

**J**  $\frac{4}{4}$  slow bowing  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vln. I *pppp*

Vln. II *pppp* slow bowing

Vla. *pppp* slow bowing II

Vc. *pppp* slow bowing III / 7 III

**K**  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Vln. I *p* *pppp* *p* *pppp* *p*

Vln. II *pppp* *p* *pppp* *p* *pppp* *p* *pppp* *p* II norm. bowing III II IV

Vla. *p* *pppp* *p* *pppp* *p* norm. bowing I

Vc. *p* *pppp* *p* *pppp* *p* II norm. bowing

159

Vln. I

Vln. II

Vla.

Vc.

This musical score block covers measures 159 to 166. It features four staves: Violin I, Violin II, Viola, and Violoncello. The time signature changes frequently: 2/4, 3/4, 4/4, 2/4, 3/4, 2/4, 3/4, 4/4, and 2/4. The dynamics are marked with *pppp* and *p*, often with hairpins indicating crescendos and decrescendos. Fingerings are indicated by Roman numerals I, II, III, and IV. The Violin I part has a fermata at the end of measure 166. The Viola and Violoncello parts have a fermata at the end of measure 166.

167

Vln. I

Vln. II

Vla.

Vc.

This musical score block covers measures 167 to 174. It features four staves: Violin I, Violin II, Viola, and Violoncello. The time signature changes: 2/4, 3/4, 4/4, 3/4, and 4/4. The dynamics are marked with *pppp* and *p*, with hairpins. Fingerings are indicated by Roman numerals I, II, III, and IV. The Violin I part has a fermata at the end of measure 174. The Violoncello part has a fermata at the end of measure 174.

**L**

Musical score for section L, measures 1-8. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The time signatures are 4/4, 3/4, 4/4, 2/4, 4/4, 3/4, 2/4, and 4/4. The key signature has one flat (B-flat). The Vln. II and Vc. parts start with a *pppp* dynamic marking. The Vc. part includes a trill (trill III) in measure 6. The Vln. I part has a fermata in measure 6. The Vln. II part has a fermata in measure 6. The Vla. part has a fermata in measure 6. The Vc. part has a fermata in measure 6.

**M**

Musical score for section M, measures 1-5. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The time signatures are 4/4, 2/4, 4/4, 2/4, and 4/4. The key signature has one flat (B-flat). The Vln. I, Vln. II, and Vc. parts start with a triplet of eighth notes (3) and a fermata. The Vln. I part has a *pppp* dynamic marking in measure 3, followed by *p* in measure 4, and *pppp* in measure 5. The Vln. II part has a *pppp* dynamic marking in measure 3, followed by *p* in measure 4, and *pppp* in measure 5. The Vla. part has a *pppp* dynamic marking in measure 3, followed by *p* in measure 4, and *pppp* in measure 5. The Vc. part has a *pppp* dynamic marking in measure 3, followed by *p* in measure 4, and *pppp* in measure 5. The Vln. I part has a fermata in measure 5. The Vln. II part has a fermata in measure 5. The Vla. part has a fermata in measure 5. The Vc. part has a fermata in measure 5.

188

Vln. I

Vln. II

Vla.

Vc.

pppp p pppp p pppp p pppp p pppp p pppp p

IV

IV

III

III

IV

III

II

IV

195

Vln. I

Vln. II

Vla.

Vc.

p pppp p pppp p pppp p pppp p

IV

III

III

II



202

Vln. I

Vln. II

Vla.

Vc.

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

pppp p pppp p pppp p pppp p pppp

IV III

pppp p pppp p pppp p pppp

IV III

pppp p pppp p pppp

IV

pppp p pppp p pppp

N

Vln. I

Vln. II

Vla.

Vc.

IV III IV III IV

pppp p pppp p pppp p pppp

pppp p pppp p pppp p pppp

pppp p pppp p pppp p pppp

pppp p pppp p pppp p pppp



# III

♩ = 60

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

222

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Time signatures: 4/4, 2/4, 3/8, 4/4, 2/4, 1/4, 2/4, 1/4, 3/8, 2/4, 1/4, 2/4

Fingerings: III ord., III, IV, I, I, III, II, I, III, II

# O

Vln. I

Vln. II

Vla.

Vc.

Time signatures: 2/4, 4/4, 1/4, 4/4, 1/4, 3/4, 2/4, 1/4, 3/8, 1/4, 3/8, 1/4, 4/4

Fingerings: IV, III, I, IV, I, II, III, IV, III, I, III, II

244

Vln. I

Vln. II

Vla.

Vc.

**P**

4/4

Vln. I

Vln. II

Vla.

Vc.

very slow bowing  
very little bow pressure

III  
nut

u.b.

ord.  
IV

pppp

pp

pppp

pp

pppp

pp

pppp

pp

pppp

pp

pppp

pp

**Q**

Vln. I *ppp*

Vln. II *ppp*

Vla. ord. *ppp*

Vc. *ppp*

**R**

271

Vln. I

Vln. II *pppp* *pp*

Vla. *pppp* *pp*

Vc. *pppp* *pp*

S

Musical score for measures 283-290. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signatures for each measure are: 4/4, 3/8, 4/4, 2/4, 1/4, 2/4, 3/8, 2/4, 3/4. The dynamics are marked *ppp* for all instruments. Fingerings are indicated by Roman numerals I-IV. The notes are: Vln. I: G4, A4, B4, C5, B4, A4, G4; Vln. II: G4, A4, B4, C5, B4, A4, G4; Vla.: G4, A4, B4, C5, B4, A4, G4; Vc.: G4, A4, B4, C5, B4, A4, G4.

Musical score for measures 286-293. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signatures for each measure are: 3/4, 2/4, 1/4, 2/4, 3/8, 3/8, 4/4, 2/4, 4/4. The dynamics are marked *ppp* for all instruments. Fingerings are indicated by Roman numerals I-IV. The notes are: Vln. I: G4, A4, B4, C5, B4, A4, G4; Vln. II: G4, A4, B4, C5, B4, A4, G4; Vla.: G4, A4, B4, C5, B4, A4, G4; Vc.: G4, A4, B4, C5, B4, A4, G4.

294

Vln. I

Vln. II

Vla.

Vc.

4/4 IV

1/4 I

2/4 II

3/8 I

2/4 II

3/8

4/4 IV

2/4 III

4/4

302

Vln. I

Vln. II

Vla.

Vc.

4/4 IV

1/4

4/4

III

1/4

4/4 III

2/4

4/4

**T**

4/4

very slow bowing  
very little bow pressure

II  
nut

u.b.

ord.

Vln. I

Vln. II

Vla.

Vc.

**U**

2/4 1/4 2/4 3/4 2/4 3/4 1/4 2/4 3/8

Vln. I

Vln. II

Vla.

Vc.



324

Vln. I

Vln. II

Vla.

Vc.

V

4/4

very slow bowing  
very little bow pressure

u.b.

IV ord.

s.p.

PAPERCLIPS ON II / III / IV

Place the paperclips as close to the fingerboard as possible

(Fermata until all players have prepared their instruments)

PAPERCLIPS ON II / III / IV

Place the paperclips as close to the fingerboard as possible

(Fermata until all players have prepared their instruments)

PAPERCLIPS ON II / III / IV

Place the paperclips as close to the bridge as possible

(Fermata until all players have prepared their instruments)

PAPERCLIPS ON II / III / IV

Place the paperclips as close to the bridge as possible

(Fermata until all players have prepared their instruments)

PAPERCLIPS ON II / III / IV

Place the paperclips as close to the bridge as possible

(Fermata until all players have prepared their instruments)

PAPERCLIPS ON II / III / IV

Place the paperclips as close to the bridge as possible

(Fermata until all players have prepared their instruments)

W

CLICK TRACK STARTS

very slow bowing  
very little bow pressure

IV

nut

III

u.b.

nut

IV

Vln. I

345

Vln. II

m.s.p.

ppp

very slow bowing  
very little bow pressure

IV

nut

u.b.

III

nut

IV

Vla.

pppp

very slow bowing  
very little bow pressure

II

nut

I

u.b.

II

nut

Slight bow pressure

Vc.

pppp

X

Vln. I

355

u.b.

III

nut

Slight bow pressure

II

u.b.

Vln. II

ppp

ppp

Vla.

u.b.

III

nut

Slight bow pressure

III

pppp

Vc.

III

u.b.

II

nut

u.b.

u.b.

**Y**

Vln. I  
Vln. II  
Vla.  
Vc.

III nut  
u.b.  
nut  
IV  
Slight bow pressure

pppp

ppp

IV nut  
Slight bow pressure  
II

I nut  
u.b.  
II  
nut  
III

pppp

**Z**

Vln. I  
Vln. II  
Vla.  
Vc.

371  
u.b.  
III  
u.b.  
nut  
II  
u.b.

ppp

III  
u.b.

Slight bow pressure  
II  
u.b.  
I nut  
pppp

**AA**

Vln. I: *pppp*, III nut, u.b., II nut, III u.b.

Vln. II: *ppp*, 0, *ppp*

Vla.: III nut, *pppp*, u.b., nut, IV, Slight bow pressure

Vc.: u.b., II, nut, III

Measures 385-390. Vln. I starts with *pppp* and a fermata. Vln. II has *ppp* dynamics. Vla. has *pppp* and a fermata. Vc. has a fermata. Fingerings and bowing techniques are indicated throughout.

Vln. I: 387 nut, II u.b., nut, III, Slight bow pressure

Vln. II: *ppp*, 0, *ppp*

Vla.: III, 3, u.b., II, nut, III

Vc.: u.b., nut, IV, Slight bow pressure, III, u.b.

Measures 391-396. Vln. I starts with measure 387. Vln. II has *ppp* dynamics. Vla. has a triplet of III. Vc. has a triplet of IV. Fingerings and bowing techniques are indicated throughout.

394

Vln. I

Vln. II

Vla.

Vc.

II

u.b.

IV nut

3

ppp

u.b.

IV nut

Slight bow pressure

nut

II

Slight bow pressure

III

u.b.

IV nut

3

400

Vln. I

Vln. II

Vla.

Vc.

Slight bow pressure

III

u.b.

3/4

2/4

ppp

II

u.b.

nut

III

nut

nut

Slight bow pressure

3

II

u.b.

**BB**

CLICK-TRACK STOPS

10" 20" 30"

TURN ON FAN

REMOVE ALL PAPERCLIPS

TURN OFF FAN

4/4

Vln. I

Vln. II

Vla.

Vc.

Musical score for section BB, measures 1-4. The score is in 4/4 time. Vln. I: Rest. Vln. II: pp notes with accents. Vla.: Rest. Vc.: pp notes with accents. Includes technical instructions like 'TURN ON FAN' and 'REMOVE ALL PAPERCLIPS'.

**CC**

Vln. I

Vln. II

Vla.

Vc.

Musical score for section CC, measures 1-4. The score is in 4/4 time. Vln. I: pp notes with accents. Vln. II: pp notes with accents and 'ord.' markings. Vla.: pp notes with accents and 'ord.' markings. Vc.: pp notes with accents and 'ord.' markings. Includes technical instructions like 'TURN ON FAN' and 'REMOVE ALL PAPERCLIPS'.

417

Vln. I

Vln. II

Vla.

Vc.

*pppp*

*ppp*

*ppp*

*pppp*

*ppp*

*ppp*

*ppp*

II

3

3

IV / 7

1 / 7

I

bow on bridge,  
dampen strings,  
noise only