

(WHICH IS NOT RELUCTANT, OR IF IT IS, IT IS NO LONGER IMPORTANT
for chamber ensemble

Jonas Lie Skaarud
2026

SCORE

INSTRUMENTATION

Flute*

Clarinet in Bb (doubling bass clarinet)

Horn in F

Percussion: vibraphone, crotales, wine glasses

Harp

Piano

2 violins

Viola

Violoncello

4 speakers

*Flute to be tuned down 30 cents throughout the whole piece (sounds 30 cents lower than written)

SCORE IS IN C

DURATA: ca. 15

SETUP/SEATING*:

	PERC.			
	FL.	CL.	HRN.	
	HRP			PNO
	STRING QUARTET			
SPEAKERS:**	1	2	3	4

*Setup/seating is desired, but not essential. Piano and harp might change sides. However, speakers *must* be placed in front of the ensemble.

**Speakers should be as small as possible and placed on the floor (in front of the ensemble). It is originally made for homemade speakers consisting of speaker drivers put into thin aluminium cylinders (can be provided by the composer), but this is not strictly necessary. Electronics are pre-recorded soundfiles triggered by a sound engineer or prefereably by another person than the musicians.

Written spring 2026

Written for Ensemble BIT20

First performance at Korskirken, Bergen, 5th June 2026 with Ensemble BIT20 and conductor Molly Turner

The work is funded and commissioned by Bergen International Festival

Contact info composer:

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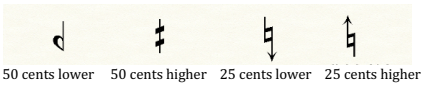
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PERFORMANCE NOTES:

GENERAL (regarding all instruments):

- All accidentals apply for the whole bar.
- 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 in any instrument.
- Very long notes: change bowing (strings, percussion) / breathe (winds/brass) whenever necessary
- Tenuto mark on *long notes* calls for a stable, unchanging tone with a direct onset and release, without any soft attack or decay or swells.
- Quarter tones:



WINDS:

- Airy tone = clear tone, but with air (around 70% tone, 30% air) – notated with diamond notehead
- Very airy tone (notated with square notehead) = more air than tone (around 60% air) – notated with square notehead
- No air (notated with square notehead one one line staff) = blow air through the instrument, no tone should be audible
- **CLARINET:** All multiphonics are given with fingerings in score. They are taken from Heather Roche’s website: <https://heatherroche.net/>.
- Multiphonics for Bb clarinet are found here: <https://heatherroche.net/2014/07/02/on-close-dyad-multiphonics-for-bb-clarinet/>
- **FLUTE** multiphonics: diamond note to be sung, normal note to be played. If the sung note is impossible to sing: sing an octave higher or lower (depending on your ambitus), or switch so that the diamond note is played and the normal note is sung. As the flute is tuned down 30 cents, the singing should also be 30 cents lower.

PERCUSSION:

Vibraphone:

- Motor should always be off.
- A **Hexbug** is a small vibrating toy (see picture below). It is to be placed directly on the bar, and will create a very quiet soft tremolo effect, similar to that of the reibstock. (Can be provided by the composer)



Wine glasses:

Three wine glasses are needed, tuned in quarter tone low F6, A6, B7 (notated 1 octave lower than sounding). Bow flat across the top of the glasses. If it is difficult to obtain glasses in the right octaves, they might be an octave higher or lower.

HARP:

The following strings are to be *tuned down 50 cents* (when pedals are in middle position):



PIANO:

- Pizz: play on the strings inside the piano. Notated with x-noteheads.
- Harmonics: Sounding notes are notated with diamond note (with. «harm.» above) and fundamental string with normal note in parenthesis. Try to avoid (as much as possible) that the fundamental sounds.

STRINGS:

Bow positions:

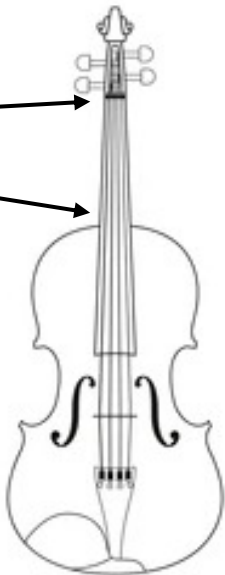
Sul pont.: normal sul ponticello

Sul tast: normal sul tast

Nut: As close to the end of the fretboard as possible. Here:

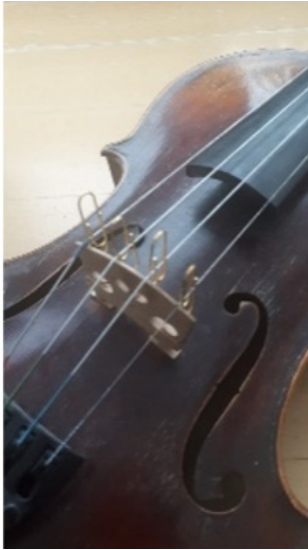
Upper bout: where the body of the instrument starts. Here:

Ord.: normal bow position



Preparations (violin II)

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: as close as possible to the bridge.



- **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.

for ensemble

Jonas Lie Skaarud
2026[illegible]

10

4/4 2/4 4/4 2/4 4/4 2/4

Fl. no air airy tone no air

Cl.

Hn.

Perc. WINE GLASS always bowed VIBRAPHONE

Hp. 8va

Pno. pizz. loco pizz. 8va loco

Vln. I 4/4 2/4 4/4 2/4 4/4 2/4

Vln. II

Vla.

Vlc.

Detailed description: This page of a musical score covers measures 10 through 17. The woodwind section includes Flute (Fl.), Clarinet (Cl.), and Horn (Hn.). The percussion section (Perc.) features a Wine Glass, which is noted as 'always bowed', and a Vibraphone. The harp (Hp.) part includes an 8va marking. The piano (Pno.) part includes markings for 'pizz.' (pizzicato) and 'loco'. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The score is written in treble and bass staves with various musical notations including notes, rests, and dynamic markings.

19 **A** 4/4 2/4 3/4 4/4 2/4 3/4

Fl.

Cl.

Hn. CON SORD. NORMAL PLAYING

Perc. (crotales)

Hp.

Pno. pizz. 8va- - - , loco 8va- , pizz. 8va- , loco

Vln. I **A** 4/4 2/4 3/4 4/4 2/4 3/4

Vln. II

Vla.

Vlc.

II.

Fl.

28

4/4

air only

Cl.

28

4/4

airy tone

Hn.

28

4/4

Perc.

28

4/4

(vibraphone)

Hp.

28

4/4

ord.

près de la table

Pno.

28

4/4

harm. (8th harmonic)

sempre l.v.

Vln. I

28

4/4

Bow on bridge
Dampen strings
(Noise only)

Vln. II

28

4/4

normal bow pressure

Vla.

28

4/4

nut.

upper bout

ord. III normal bowing / pressure II

Vlc.

28

4/4

II

III

I

Tempo: ♩ = ca. 42

Time Signature: 4/4, 2/4, 4/4

Fl. 34 airy tone

Cl. M no air

Hn. 34

Perc. 34

Hp. 34

Pno. 34 loco muted loco

Vln. I 34 I II III nut. 2 4 4 3 4 B 4

Vln. II 34 III IV (8)

Vla. 34 III IV I sul pont. ord.

Vlc. 34 nut. Very little bow pressure Slow bowing ord. normal bowing / pressure III II

Fl. 4/4 3/4 4/4 3/4 **C** 2/4

Cl. M

Hn. 4/4 3/4 4/4 3/4 **C** 2/4

Perc. WINE GLASS 3/4 **C** 2/4

Hp. 4/4 3/4 4/4 3/4 **C** 2/4

Pno. 40 harm. loco (Ped.)

Vln. I 40 ord. I 4/4 3/4 Bow on bridge Dampen strings (Noise only) 4/4 3/4 I behind bridge pizz. 2/4

Vln. II 40 III 4/4 3/4 4/4 3/4 2/4

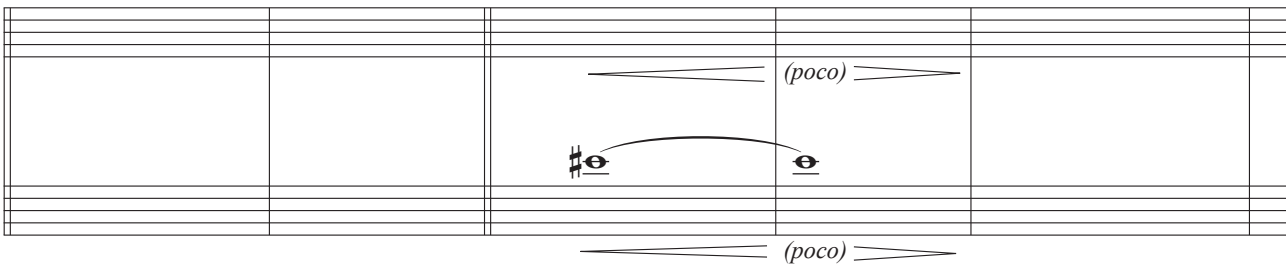
Vla. 40 4/4 3/4 4/4 3/4 2/4 on bridge (noise only)

Vlc. 40 IV (8) 4/4 3/4 4/4 3/4 2/4 on bridge (noise only)

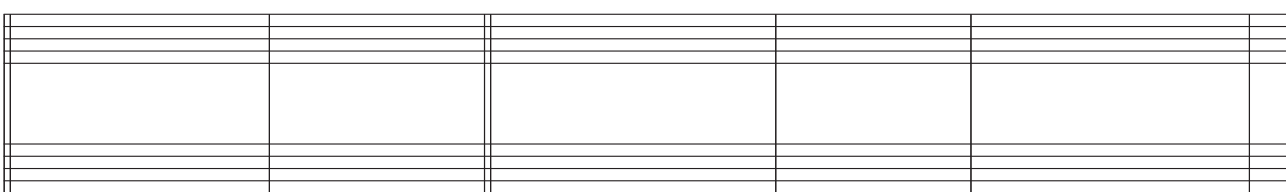
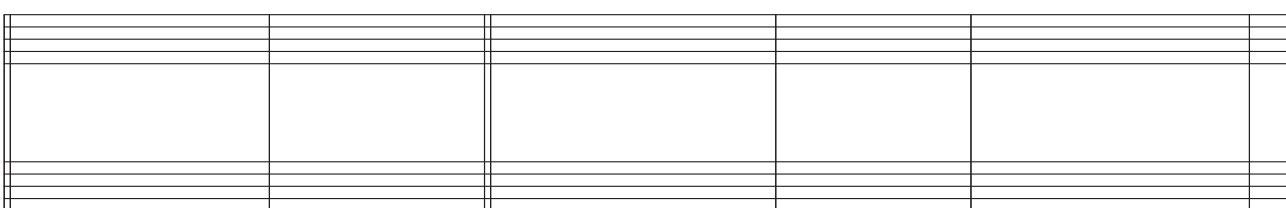
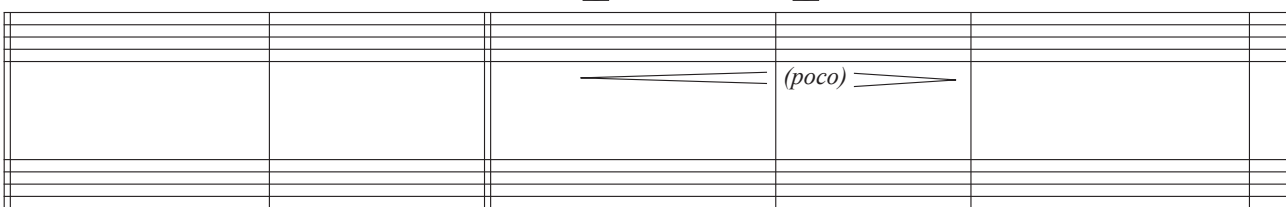
 **ca. 12"**
(electronics only)

$\text{♩} = \text{ca. } 42$

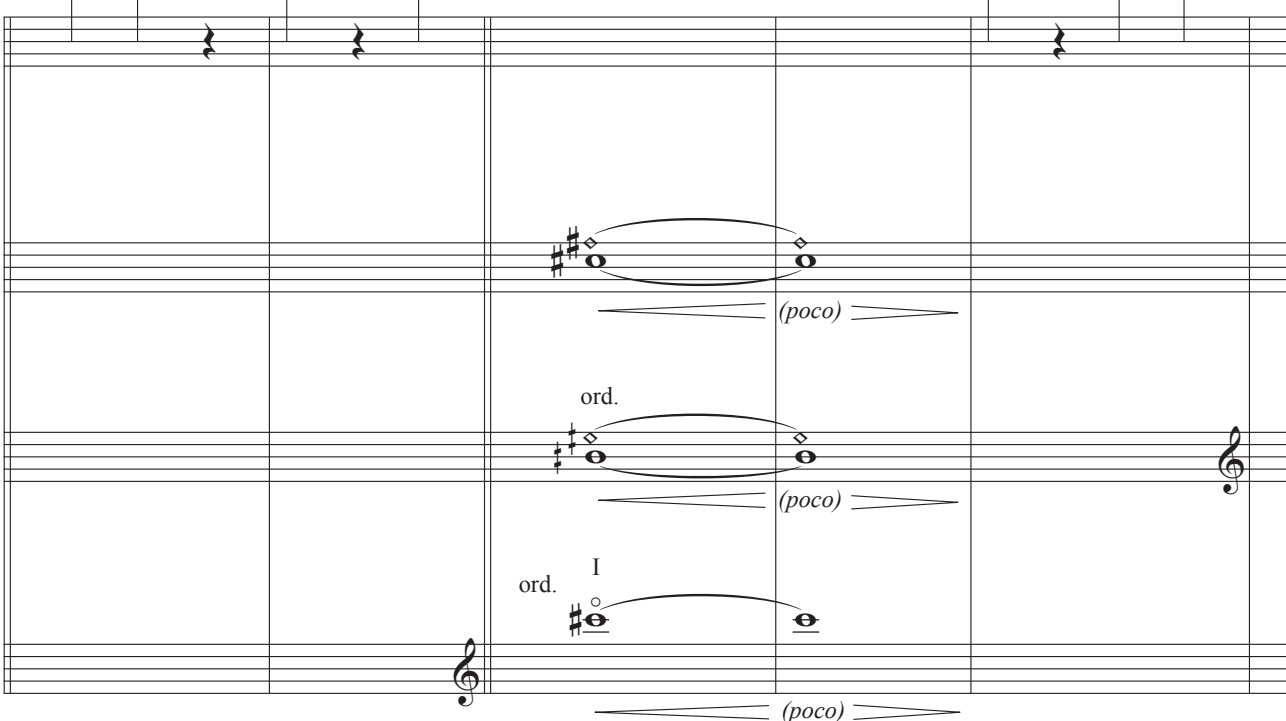
$\frac{3}{4}$ **D** $\frac{4}{4}$ $\frac{5}{4}$



$\frac{3}{4}$ **D** $\text{♩} = \text{ca. } 42$ $\frac{4}{4}$ **WINE GLASS** $\frac{5}{4}$



$\frac{3}{4}$ **D** $\text{♩} = \text{ca. } 42$ $\frac{4}{4}$ $\frac{5}{4}$



Fl.

54

24

E

44

24

44

34

53

Cl.

Hn.

SING INTO INSTRUMENT

53

Perc.

54

24

E

44

24

44

34

VIBRAPHONE

SUNG

53

Hp.

53

53

Pno.

53

53

loco

sempre con ped.

Vln. I

54

24

E

44

24

44

34

arco ord.

SUNG

53

Vln. II

53

53

Vla.

53

53

Vlc.

53

53

→ very airy tone

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

60

Fl.

Cl.

BASS CLARINET

60

Hn.

NORMAL PLAYING

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

Perc.

CROTALES

60

Hp.

60

Pno.

8va - ,
pizz.

loco

60

Vln. I

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

Bow on bridge
Dampen strings
(Noise only)

60

Vln. II

II
III
normal bow pressure

60

Vla.

normal bow pressure

II
III

60

Vlc.

69 2/4 4/4 2/4 5/4 3/4 2/4 5/4 2/4

Fl.

Cl.

Hn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

(vibraphone)

SUNG

CROTALES

(keep singing without playing)

[illegible]

III.



ca. 30''
(electronics only)

86

Fl.

Cl.

86

Hn.

(stop after approx. 10 seconds)

Perc.

86

(stop after approx. 10 seconds)

86

Hp.

86

(stop after approx. 10 seconds)

Pno.

86

(stop after approx. 10 seconds)

Vln. I

86

(stop after approx. 10 seconds)

(stop after approx. 10 seconds)

Vln. II

86

(stop after approx. 10 seconds)

Vla.

86

(stop after approx. 10 seconds)

Vlc.

86

(stop after approx. 10 seconds)

IV.

6/4 ♩ = ca. 42

very airy tone flz.

2/4

G

5/4

SING INTO INSTRUMENT

All sung notes should be performed at the notated pitch, in any octave that best suits the performers vocal range. The singing should be like humming with a closed mouth and an "mmm"-sound

4/4

Fl.

Cl.

air tone

SING INTO INSTRUMENT

Hn.

air only

SING INTO INSTRUMENT

Perc.

hexbug

SUNG

Hp.

SUNG

Pno.

SUNG

Half ped. →
Una corda

♩ = ca. 42

6/4

Very little bow pressure
Slow bowing

2/4

normal bowing / pressure

5/4

4/4

SUNG

Vln. I

SUNG

Vln. II

Very little bow pressure
Slow bowing

normal bowing / pressure

SUNG

Vla.

Very little bow pressure
Slow bowing

normal bowing / pressure

SUNG

Vlc.

Very little bow pressure
Slow bowing

normal bowing / pressure

SUNG

[illegible]

V.

101 $\text{♩} = \text{ca. } 42$

Fl. $\frac{4}{4}$ NORMAL PLAYING $\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ airy tone $\frac{3}{4}$ no air $\frac{4}{4}$

Cl. $\frac{4}{4}$ NORMAL PLAYING $\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Hn. $\frac{4}{4}$ NORMAL PLAYING $\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. $\frac{4}{4}$ VIBRAPHONE $\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

SUNG CROTALES SUNG

Hp. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

près de la table (only in right hand/upper staff)

Pno. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ped. _____

Vln. I $\frac{4}{4}$ arco ord. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{6}{4}$ sul pont. $\frac{4}{4}$ $\frac{3}{4}$ ord. $\frac{4}{4}$

(poco)

Vln. II $\frac{4}{4}$ II III $\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{6}{4}$ sul pont. $\frac{4}{4}$ $\frac{3}{4}$ ord. $\frac{4}{4}$

(poco)

Vla. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{6}{4}$ sul pont. $\frac{4}{4}$ $\frac{3}{4}$ ord. $\frac{4}{4}$

(poco)

Vlc. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{6}{4}$ sul pont. $\frac{4}{4}$ $\frac{3}{4}$ ord. $\frac{4}{4}$

(poco)

109

Fl.

air only

no air

3/4

2/4

4/4

Cl.

airy tone

air only

Hn.

109

Perc.

WINE GLASS

3/4

2/4

VIBRAPHONE

4/4

Hp.

109

ord.

Pno.

109

harm.

Ped. →

Vln. I

109

II

3/4

2/4

4/4

Vln. II

109

II

III

IV (8)

Vla.

109

IV

III

Vlc.

109

III (8)

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

Fl. 115 airy tone very airy tone no air airy tone no air

Cl. no air

Hn. 115 B – 7th overtone (7th partial from C# without adjusting the intonation)

Perc. 4/4 3/4 4/4 5/4 4/4 5/4 3/4 4/4 CROTALES SUNG

Hp. 115 8va - - - - - près de la table ord.

Pno. 115 muted Ped.

Vln. I 4/4 3/4 IV 4/4 5/4 4/4 5/4 3/4 4/4

Vln. II 115

Vla. 115 I II III II IV I II

Vlc. 115 I II

4/4 **I** 2/4 4/4 2/4 3/4 5/4

122 Fl. airy tone no air

Cl.

122 Hn.

4/4 **I** 2/4 4/4 2/4 3/4 5/4

Perc. CROTALES

122 Hp.

122 Pno. Ped. →

4/4 **I** 2/4 4/4 **III** 2/4 3/4 5/4

122 Vln. I

122 Vln. II nut.

122 Vla. sul tasto ord. IV

122 Vlc. IV II I

129

Fl.

Cl.

Hn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

5/4

3/4

3/8

2/4

4/4

air only

air only (blow air through instrument make a "sh"-sound)

harm.

loco

(Ped.)

(start preparing the strings here)

III

IV

I

III

II (7)

sul pont.

[illegible]

142

Fl.

Cl.

Hn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vlc.

3
4

4
4

3
4

4
4

—(Ped.)—

slight bow pressure

III

slight bow pressure

II

upper bout

Detailed description of the musical score: The score is for measures 142 through 148. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 146 and back to 4/4 at measure 148. The instruments are: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The Flute part has a melodic line with slurs and ties. The Clarinet part has a bass line with slurs. The Horn part has a simple harmonic line. The Percussion part has a rhythmic pattern. The Harp part has a complex arpeggiated pattern. The Piano part has a dense texture with many chords and slurs. The Violin I part has a melodic line with slurs and ties. The Violin II part has a simple harmonic line. The Viola part has a simple harmonic line. The Violoncello part has a simple harmonic line. There are performance instructions: 'slight bow pressure' for Violin I and Violin II, and 'upper bout' for Violin II. There is a pedal marking '(Ped.)' for the Piano part.

[illegible]

156

Fl.

Cl.

Hn.

Perc.

Hp.

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vlc.

slight bow pressure

IV

slight bow pressure III

The musical score for page 23, measures 156-160, is presented below. The score is written for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.).

Measure 156: The Flute part begins with a half note G4, followed by a half note A4. The Clarinet part has a half note G3, followed by a half note A3. The Horn part has a half note G4, followed by a half note A4. The Percussion part has a half note G4, followed by a half note A4. The Harp part has a half note G4, followed by a half note A4. The Piano part has a half note G4, followed by a half note A4. The Violin I part has a half note G4, followed by a half note A4. The Violin II part has a half note G4, followed by a half note A4. The Viola part has a half note G4, followed by a half note A4. The Violoncello part has a half note G4, followed by a half note A4.

Measure 157: The Flute part has a half note B4, followed by a half note C5. The Clarinet part has a half note B3, followed by a half note C4. The Horn part has a half note B4, followed by a half note C5. The Percussion part has a half note B4, followed by a half note C5. The Harp part has a half note B4, followed by a half note C5. The Piano part has a half note B4, followed by a half note C5. The Violin I part has a half note B4, followed by a half note C5. The Violin II part has a half note B4, followed by a half note C5. The Viola part has a half note B4, followed by a half note C5. The Violoncello part has a half note B4, followed by a half note C5.

Measure 158: The Flute part has a half note D5, followed by a half note E5. The Clarinet part has a half note D4, followed by a half note E4. The Horn part has a half note D5, followed by a half note E5. The Percussion part has a half note D5, followed by a half note E5. The Harp part has a half note D5, followed by a half note E5. The Piano part has a half note D5, followed by a half note E5. The Violin I part has a half note D5, followed by a half note E5. The Violin II part has a half note D5, followed by a half note E5. The Viola part has a half note D5, followed by a half note E5. The Violoncello part has a half note D5, followed by a half note E5.

Measure 159: The Flute part has a half note F5, followed by a half note G5. The Clarinet part has a half note F4, followed by a half note G4. The Horn part has a half note F5, followed by a half note G5. The Percussion part has a half note F5, followed by a half note G5. The Harp part has a half note F5, followed by a half note G5. The Piano part has a half note F5, followed by a half note G5. The Violin I part has a half note F5, followed by a half note G5. The Violin II part has a half note F5, followed by a half note G5. The Viola part has a half note F5, followed by a half note G5. The Violoncello part has a half note F5, followed by a half note G5.

Measure 160: The Flute part has a half note A5, followed by a half note B5. The Clarinet part has a half note A4, followed by a half note B4. The Horn part has a half note A5, followed by a half note B5. The Percussion part has a half note A5, followed by a half note B5. The Harp part has a half note A5, followed by a half note B5. The Piano part has a half note A5, followed by a half note B5. The Violin I part has a half note A5, followed by a half note B5. The Violin II part has a half note A5, followed by a half note B5. The Viola part has a half note A5, followed by a half note B5. The Violoncello part has a half note A5, followed by a half note B5.

[illegible]



ca. 20''
(electronics only)

Fl.

170

Cl.

170

Hn.

170

Perc.

170

Hp.

170

Pno.

170

Vln. I

170

Vln. II

170

Vla.

170

Vlc.

170

VII.

171 3/4 2/4 5/4 3/4 2/4 5/4 2/4 4/4 3/4

Fl. airy tone no air

CLARINET IN Bb airy tone no air

Hn.

Perc. WINE GLASS CROTALES

Hp. ord.

Pno. harm. (5th harmonic) 8va pizz. loco muted loco 8va

Ped. →

171 3/4 2/4 5/4 3/4 2/4 5/4 2/4 4/4 3/4

Vln. I col legno jeté Bow on bridge Dampen strings (Noise only) arco

Vln. II pizz. ord.

Vla. Bow on bridge Dampen strings (Noise only)

Vlc. III (8) II

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

Fl. ¹⁸⁰

Cl.

Hn. ¹⁸⁰

Perc. ^{3 2 5 3 2 5 2 4}
^{4 4 4 4 4 4 4 4}
WINE GLASS

Hp. ¹⁸⁰

Pno. ¹⁸⁰

Vln. I ^{3 2 5 3 2 5 2 4}
^{4 4 4 4 4 4 4 4}
pizz. I behind bridge
arco (normal bowing / pressure)
ord. I

Vln. II ¹⁸⁰

Vla. ¹⁸⁰
III Very little bow pressure
nut. Slow bowing
ord. II normal bowing / pressure

Vlc. ¹⁸⁰
II
I

M

3
4

2
4

5
4

2
4

3
4

2
4

3
4

Fl.

189

airy tone

Cl.

189

airy tone

Hn.

189

M

VIBRAPHONE

3
4

2
4

5
4

2
4

3
4

2
4

3
4

Perc.

189

Hp.

189

Pno.

189

pizz.

loco

harm.

M

3
4

I behind bridge pizz.

2
4

5
4

2
4

arco ord. III

3
4

2
4

3
4

Vln. I

189

ord. pizz.

arco

Vln. II

189

pizz.

arco III

Vla.

189

Bow on bridge Dampen strings (Noise only)

Vlc.

189

III

I

198

Fl.

no air

2 4

4 4

very airy tone

3 4

N

2 4

no air

3 4

Cl.

198

Hn.

C# – 7th overtone
(7th partial from C# without
adjusting the intonation)

198

Perc.

WINE GLASS

2 4

4 4

VIBRAPHONE

3 4

N

2 4

3 4

Hp.

198

Pno.

loco

harm.

loco

198

Vln. I

I

2 4

IV arco

4 4

3 4

N

2 4

3 4

Very little bow pressure
Slow bowing

198

Vln. II

pizz.

pizz.

arco

II nut

198

Vla.

arco

198

Vlc.

III

Fl.

206

3
4

2
4

3
4

4
4

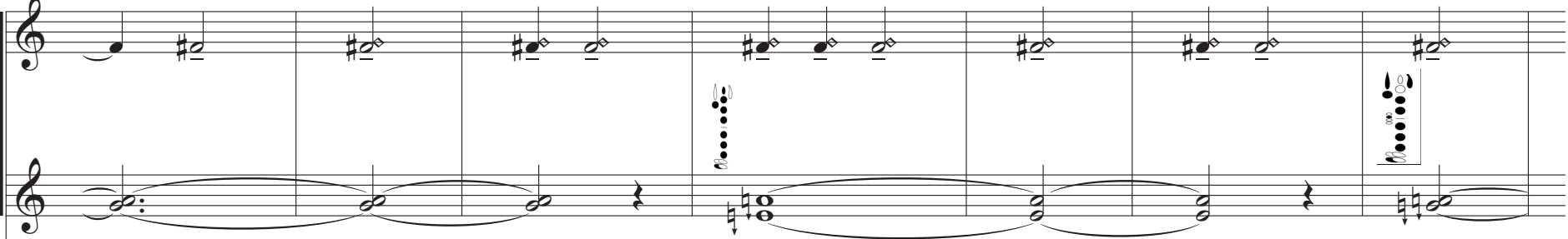
2
4

3
4

2
4

3
4

M
(diamond note
to be sung)



Cl.

206



Hn.

206



Perc.

206

3
4

2
4

3
4

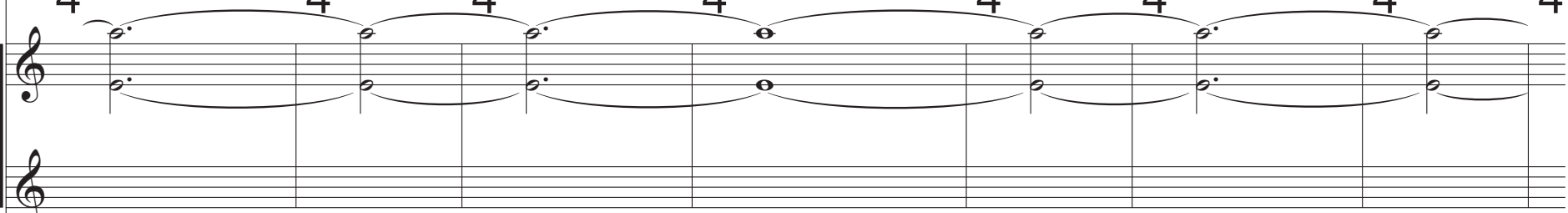
4
4

2
4

3
4

2
4

3
4

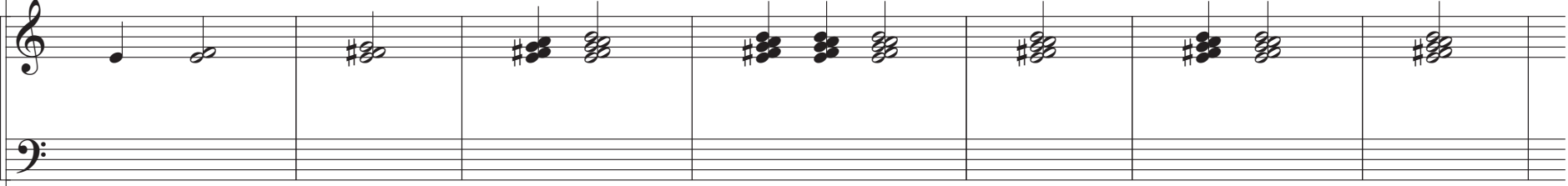


Hp.

206

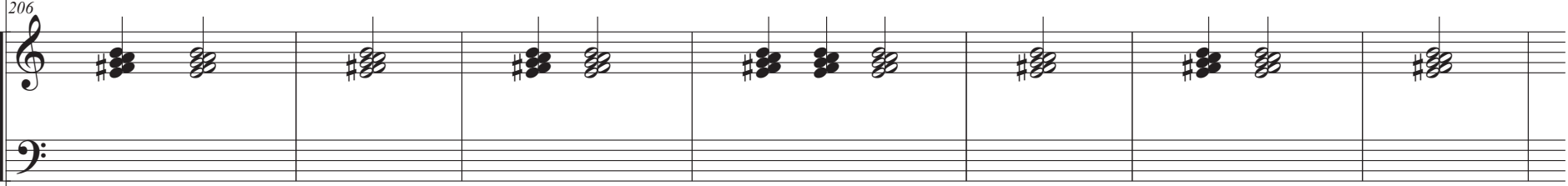
près de la table

ord.



Pno.

206



Vln. I

206

3
4

2
4

3
4

4
4

2
4

3
4

2
4

3
4

sul tasto



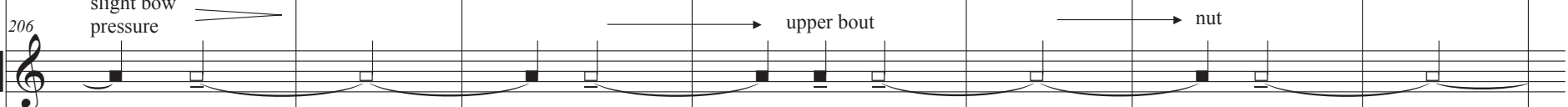
Vln. II

206

slight bow pressure

upper bout

nut



Vla.

206

III

IV

III

IV

III

IV

III

IV

III



Vlc.

206



31

Fl. 213 3/4 4/4 2/4 3/4 4/4 3/4

Cl. 213

Hn. 213

Perc. 3/4 4/4 2/4 3/4 4/4 3/4

Hp. 213 près de la table

Pno. 213 (Ped.)

Vln. I 213 3/4 4/4 2/4 3/4 4/4 3/4

Vln. II 213 upper bout nut slight bow pressure upper bout

Vla. 213 IV III IV III IV III IV III IV III

Vlc. 213

Detailed description of the musical score: The score is for measures 213 to 219. The Flute and Violin I staves have time signature changes indicated above them: 3/4, 4/4, 2/4, 3/4, 4/4, and 3/4. The Flute part features a melodic line with slurs and ties, and two trills in measures 214 and 218. The Clarinet part has a similar melodic line with slurs and ties. The Horn part has a melodic line with slurs and ties. The Percussion part has a rhythmic pattern of eighth notes. The Harp part has a series of chords, with an instruction 'près de la table' pointing to the right. The Piano part has a series of chords, with a pedal point indicated by a line and '(Ped.)' at the end. The Violin I part has a series of chords, with time signature changes indicated above. The Violin II part has a series of chords, with instructions 'upper bout', 'nut', 'slight bow pressure', and 'upper bout' pointing to specific notes. The Viola part has a series of chords, with fingering indicated by Roman numerals IV and III. The Violoncello part has a series of chords, with fingering indicated by Roman numerals IV and III.

[illegible]

ca. 30"

Fl. SING INTO INSTRUMENT

Cl. SING INTO INSTRUMENT

Hn. SING INTO INSTRUMENT

Perc. SING

Hp. SING

Pno. SING

Vln. I

Vln. II

Vla.

Vlc.