

**AND I HAD WANTED, AMONG OTHER THINGS,
A SONG.**

for sinfonietta

Jonas Lie Skaarud
2026

SCORE

INSTRUMENTATION

Flute

Flute* (doubling alto)

Oboe

Clarinet in Bb (doubling clarinet in A** and bass clarinet)

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion 1: marimba, crotales, 3 wine glasses, 3 almglocken

Percussion 2: vibraphone, bike wheel on stand, medium sized suspended cymbal

Piano

2 violins

Viola

Violoncello

Double bass

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

**Clarinet in A to be tuned down 50 cents throughout the whole piece (sounds 30 cents lower than written)

SCORE IS IN C

DURATA: ca. 24'

Written between autumn 2025 and spring 2026

Written for Oslo Sinfonietta

First performance at Henie Onstad Kunstsenter, Norway, 30th May 2026 by Oslo Sinfonietta and conductor Christian Eggen

The work is funded by:

Det norske komponistfond

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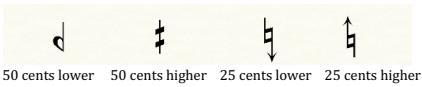
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PERFORMANCE NOTES:

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
- **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/>
- Multiphonics for bass clarinet are found here: <https://heatherroche.net/2016/10/24/underblown-bass-clarinet-multiphonics/>
- **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.
- **OBOE:** double harmonics is a technique in which two harmonics sound at the same time. Fingerings are given in the part. It is described in Peter Veal’s *The techniques of oboe playing*, and demonstrated here: <https://youtu.be/GN-Z6pQkUa4?si=DmF6iQzfAYEFVPFk>
- **OBOE/BASSOON:** Most of the music in the piece is very quiet. It is advised, if not special mutes are at hand, that the instruments are muted with cloth, sponges or other material that dampen the instrument’s dynamics to blend in with the flutes and clarinet. Discretion is advised in regard to dynamics.

BRASS:

- 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.
- Mutes: mutes are used for the purpose of playing quiet at very low dynamics, not to alter the sound characteristics. Therefore, choose a straight mute, bucket or practice mute as needed.

PERCUSSION:

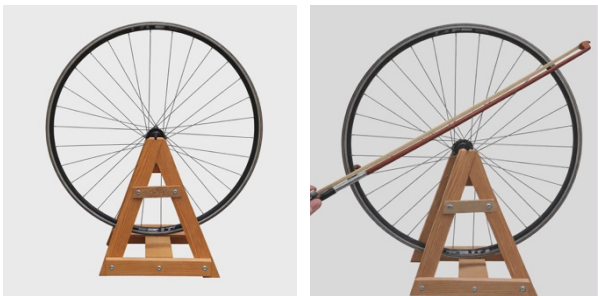
Vibraphone:

- Motor should always be off.
- 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 and smooth tone is mostly preferred.
- 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)



Bike wheel:

- The bike wheel is to be placed on a stand (see picture 1 below). To make it resonate more it may be placed on top of a snare drum or timpani.
- The spokes are bowed (picture 2) and hit with a very soft rubber stick. See explanation in part.



Wine glasses:

Three wine glasses are needed, tuned in quarter tone low G6, A6, D7 (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.

Almclogken:

Three sizes are needed: small / medium / large. They should be bowed with a bass bow. *NB! Cow bells cannot be used as a substitute.*

PIANO:

- Pizz: play on the strings inside the piano. Notated with x-noteheads.
- Harmonics are up to the performer to choose (unless fundamental is suggested in the part). Sounding notes are notated with diamond note (with. «harm.» above). Try to avoid (as much as possible) that the fundamental sounds.
- In addition the piano uses an E-bow placed on the string of the piano and styrofoam (see explanation in part).

STRINGS:

Preparations (violins, viola, cello)

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.

Multiphonics (double bass):

- M (over note, combined with harmonics): multiphonic – multiphonics are up to the performer to choose, but should match the overall timbre. Generally the multiphonics should be soft and transparent, rather than harsh and dissonant.

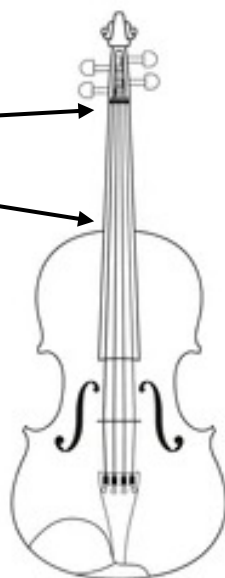
Bow positions:

Sul pont: normal sul ponticello

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



AND I HAD WANTED, AMONG OTHER THINGS, A SONG
for chamber ensemble

I. (kyrie)

Jonas Lie Skaarud
2026

6
4 ♩ = ca. 86

Flute 1

Flute 2

Oboe

Clarinet

Bassoon

6
4 ♩ = ca. 86

Horn in F

Trumpet in C

Trombone

6
4 ♩ = ca. 86

Percussion I

Percussion II

Piano

6
4 ♩ = ca. 86

Violin I

Violin II

Viola

Cello

Double Bass

9

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV

I

III

II

III

III / 8

I / 10

II / 9

II / 10

II / 12

17

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV

III

II

I

III / 12

II / 6

III / 8

II / 10

$$\begin{array}{ccc} 2 & 4 & 6 \\ 4 & 4 & 4 \end{array}$$

25

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

ppp

ALTO

ppp

reed off

inhale

ppp

CLARINET IN Bb

ppp

inhale

exhale

$$\begin{array}{ccc} 2 & 4 & 6 \\ 4 & 4 & 4 \end{array}$$

25

Hn.

Trp.

Tbn.

Measures 25-34. The score shows three staves (Horn, Trumpet, Trombone) with a key signature of one flat and a common time signature. The notation is as follows:

Measure	Horn	Trumpet	Trombone
25	Rest	Rest	Rest
26	Rest	Rest	Rest
27	Rest	Rest	Rest
28	Rest	Rest	Rest
29	Rest	Rest	Rest
30	Rest	Rest	Rest
31	Rest	Rest	Rest
32	Rest	Rest	Rest
33	Rest	Rest	Rest
34	Rest	Rest	Rest

$$\begin{array}{ccc} 2 & 4 & 6 \\ 4 & 4 & 4 \end{array}$$

The image shows a musical score for three parts: Perc. I, Perc. II, and Pno. (Piano). The score is written on a grand staff with three systems of staves. The first system is for Perc. I and Perc. II, and the second system is for Pno. The third system is for Perc. I and Perc. II. The score includes various musical notations such as notes, rests, and dynamic markings. The Perc. I part has a measure with a note and a rest, followed by a measure with a note and a rest. The Perc. II part has a measure with a note and a rest, followed by a measure with a note and a rest. The Pno. part has a measure with a note and a rest, followed by a measure with a note and a rest. The score also includes a section for the Vibraphone, which is marked with a box labeled "VIBRAPHONE" and a note that says "(always bowed, unless otherwise specified)". The score is written in a style that is typical of a musical score, with a clear and legible font and a well-organized layout.

25

Perc. I

ppp

VIBRAPHONE

(always bowed, unless otherwise specified)

Perc. II

ppp Use pedal freely, but the notes should not last longer than written (that is: no l.v. on pauses)

8^{va} pizz.

25

Pno.

ppp

Ped. →

$$\begin{array}{ccc} 2 & 4 & 6 \\ 4 & 4 & 4 \end{array}$$

64

36

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

64

36

Hn.

Trp.

Tbn.

64

36

Perc. I

Perc. II

36

harm.

loco

harm.

Pno.

64

36

Vln. I

Vln. II

Vla.

Vc.

D.B.

inhale

CON SORD.

CON SORD.

ppp

WINE GLASS

(always bowed)

ma - - - ,

pizz.

I

nut.

pppp

on bridge

(noise only)

I

pppp

[illegible]

53

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

inhale

reed on

pppp

ALMGLOCKEN (high)

locos

I nut. u.b.

I

II

III

ppp

G.P.

C

61

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pp

C

61

Hn.

Trp.

Tbn.

pp

C

61

Perc. I

Perc. II

Pno.

C

61

Vln. I

norm. bow pres.

Vln. II

pp

I

III

IV

IV

I

III

I

III

IV

II

I

III

IV

I

III

IV

Vla.

pp

I

III

I

IV

IV

II

I

III

IV

II/3

III/4

IV/5

Vc.

pp

II

I/5

IV/8

II/2

IV/8

I/5

IV/4

IV/5

II/5

III/4

II/3

III/4

IV/5

D.B.

pp

I/6

II/9

III/6

II/8

I/7

I/4

III/6

II/10

II/7

I/4

I/7

I/5

III/10

II/8

II/9

III/8

I/7

[illegible]

[illegible]

II. (hoquetus)

94 9 8 ♩. = 102

Fl. 1 (no air)

Fl. 2 *p* (no air)

Ob.

CLARINET IN A
(tuned down 50 cents)

Cl. *p*

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II *p*
VIBRAPHONE
bowed (sempre l.v.)
Ped. →

Pno. *p*
8 8 8 10 8
una corda
Ped. →

Vln. I 94 9 8 ♩. = 102
p (sounding dynamic should be *p*, therefore the performer might need to play somewhat louder to compensate for the mute)
4 4 4 4

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

99

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

CROTALES l.v.

pppp *p*

ppp *p*

8 8 8 8 10 8

5

5 (open strings)

pppp

E

105

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

double harmonic

pppp

pppp

pppp

pppp

pppp

p

pppp

p

pppp

p

E

105

Hn.

Trp.

Tbn.

pppp

E

105

Perc. I

Perc. II

Pno.

ALMGLOCKEN (middle)

pppp

ppp

pppp

pppp

p

5

8

8

E

105

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

pppp

pppp

pppp

pppp

p

p

p

p

p

4

4

4

4

113

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains measures 113 through 118. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes 1 and 2, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Double Bass) have active parts with various melodic and harmonic lines. The brass section (Horn, Trumpet, Trombone) is currently silent. The percussion section includes two parts: Percussion I, which plays a single note at the beginning of measure 113, and Percussion II, which plays a rhythmic pattern of eighth notes. The piano part features a complex melodic line with many accidentals and slurs, including a 10-measure phrase in measure 113 and several 8-measure phrases in subsequent measures. The string parts provide a harmonic foundation, with Violins I and II playing melodic lines, and the lower strings (Viola, Vc., D.B.) playing more sustained, lower-register parts.

Fl. 1

119

Fl. 2

Ob.

Cl.

Bsn.

Hn.

119

Trp.

Tbn.

MARIMBA

119

bowed

Perc. I

Perc. II

Pno.

119

Vln. I

119

Vln. II

sul pont.

ppp

5

Vla.

Vc.

D.B.

F

125

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

F

125

Hn.

Trp.

Tbn.

F

125

Perc. I

Perc. II

F

125

Pno.

F

125

Vln. I

Vln. II

Vla.

Vc.

D.B.

CROTALES

pppp $\triangleleft$ *p*

ppp $\triangleleft$ *p*

ord.

(open strings)
Very little bow pressure
Slow bowing

pppp

[illegible]

G (L'istesso tempo)

140

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

ppp

ppp

ppp

G (L'istesso tempo)

140

Hn.

Trp.

Tbn.

ppp

ppp

ppp

G (L'istesso tempo)

140

Perc. I

Perc. II

CROTALES
(sempre l.v.)

ppp < *pp*

reibstock

sim.

reibstock

(Ped.)

140

Pno.

ppp

ppp

Ped.

G (L'istesso tempo)

140

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

ppp

ppp

pppp

ppp

ppp

IV (8)

I

III / 8

I / 3

II / 10

II / 9

II / 10

II / 6

I / 4

147

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

airry tone flz.

no air

sim.

sim.

ppp < *p*

pp (no cresc.)

ppp < *pp*

bowed

Ped. →

Ped.

Ped.

pppp

Bow on bridge Dampen strings (Noise only)

Bow on bridge Dampen strings (Noise only)

III / 5

III / 10

I / 9 I / 8

I / 7

I / 6

III / 8

IV

IV (8)

II

I

III / 8

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

167

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

pppp

double harmonic

pppp

pppp

pppp

pppp *p*

ppp *p*

8 10 8 8 8

4 5

(open strings)
Very little bow pressure
Slow bowing

pppp

pppp

pppp

pppp

pppp

III

pppp

pppp

pppp

I

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

174

pppp *p*

pppp *p*

p

I

Hn.

Trp.

Tbn.

174

pppp

I

Perc. I

Perc. II

Pno.

174

ALMGLOCKEN (low)

pppp *ppp* *pppp*

pppp *p*

pppp *p*

7 8 8 8 8

I

Vln. I

Vln. II

Vla.

Vc.

D.B.

174

pppp *p*

normal bowing / pressure
ord.

p

p

p

5

This musical score page contains measures 183 through 189. The instrumentation includes:

- Fl. 1 & 2:** Flutes, both in treble clef. Fl. 1 has a key signature change to one sharp (F#) in measure 186.
- Ob.:** Oboe, treble clef, no notes.
- Cl.:** Clarinet, treble clef, no notes.
- Bsn.:** Bassoon, bass clef, no notes.
- Hn. & Trp.:** Horn and Trumpet, both in treble clef, no notes.
- Tbn.:** Trombone, bass clef, no notes.
- Perc. I & II:** Percussion. Perc. I has a snare drum part in measure 183. Perc. II has a bass drum part.
- Pno.:** Piano, grand staff. Features complex rhythmic patterns with slurs and fingerings (4, 10, 5, 5, 8, 8, 8).
- Vln. I & II:** Violins, both in treble clef. Vln. I has a melodic line with slurs and fingerings (4, 4, 5). Vln. II has a sustained harmonic accompaniment.
- Vla.:** Viola, bass clef, no notes.
- Vc.:** Violoncello, bass clef, no notes.
- D.B.:** Double Bass, bass clef, no notes.

190

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pppp

190

Hn.

Trp.

Tbn.

190

Perc. I

Perc. II

ppp

190

Pno.

8

8

5

8

8

190

Vln. I

Vln. II

Vla.

Vc.

D.B.

4

4

J

♩

= 94

196

Fl. 1

Fl. 2

Ob.

ppp

Cl.

Bsn.

ppp

J

♩

= 94

196

Hn.

ppp

Trp.

ppp

Tbn.

ppp

J

♩

= 94

MARIMBA

196

Perc. I

ppp

Perc. II

(poco)

sempre sim.

(play an octave higher if the marimba does not have a low g)

196

Pno.

J

♩

= 94

196

Vln. I

Bow on bridge
Dampen strings
(Noise only)

ppp

Vln. II

Bow on bridge
Dampen strings
(Noise only)

ppp

Vla.

Bow on bridge
Dampen strings
(Noise only)

ppp

Vc.

Bow on bridge
Dampen strings
(Noise only)

ppp

D.B.

Bow on bridge
Dampen strings
(Noise only)

ppp

[illegible]

9/8 **K** ♩. = 102

212

Fl. 1 *p*

Fl. 2 *p*

Ob.

Cl. *p*

Bsn.

Hn.

Trp.

Tbn.

Perc. I *p*

Perc. II *p* Ped. →

Pno.

Vln. I *p*

Vln. II *p*

Vla.

Vc.

D.B.

reibstock

pppp

L

218

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pppp

L

218

Hn.

Trp.

Tbn.

pppp

MARIMBA

L

218

Perc. I

Perc. II

pppp

218

Pno.

pppp

L

218

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

M (L'istesso tempo)

226

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pppp

pppp

pppp

pppp

M (L'istesso tempo)

226

Hn.

Trp.

Tbn.

ppp

M (L'istesso tempo)

226

Perc. I

Perc. II

Pno.

ppp

M (L'istesso tempo)

226

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

pizz.

ppp

ppp

II / 8

[illegible]

239

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

239

240

241

242

243

244

245

246

247

248

249

250

251

252

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260

261

262

263

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514

515

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541

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619

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621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

6

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

246

airry tone flz.

pppp

Hn.

Trp.

Tbn.

246

ppp

ppp

Perc. I

Perc. II

Pno.

246

sim.

ppp

p

pp (no cresc.)

bowed

ppp

Ped. →

8va pizz.

loco

—(Ped.)—

Vln. I

Vln. II

Vla.

Vc.

D.B.

246

IV

III

pizz.

ppp

arco

pppp

II / 6

IV / 8

III / 8

II / 9

255

6/4 **N** ♩ = 60 4/4 7/4 3/4 5/4 2/4 9/4 3/4 5/4

Fl. 1

Fl. 2 **ALTO** very airy tone flz. *ppp*

Ob. *ppp*

Cl. **BASS CLARINET** M *pppp* *ppp*

Bsn. *ppp*

Hn. 255 6/4 **N** ♩ = 60 4/4 7/4 3/4 5/4 2/4 9/4 3/4 5/4 *ppp*

Trp. *ppp*

Tbn. *ppp*

Perc. I 255 6/4 **N** ♩ = 60 4/4 7/4 3/4 5/4 2/4 9/4 3/4 5/4 *ppp*

Perc. II *(poco)* *< sim.*

Pno. 255

Vln. I 255 6/4 **N** ♩ = 60 4/4 7/4 3/4 5/4 2/4 9/4 3/4 5/4 *ppp* Bow on bridge Dampen strings (Noise only)

Vln. II *ppp* Bow on bridge Dampen strings (Noise only)

Vla. *ppp* Bow on bridge Dampen strings (Noise only)

Vc. *pppp* *ppp*

D.B. 1/8 1/10 1/8 1/12 1/10 1/8 *ppp*

5424454845414894

264

flz. very airy tone

ppp

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pppp

ppp

M

5424454845414894

Hn.

Trp.

Tbn.

5424454845414894

Perc. I

Perc. II

264

Pno.

5424454845414894

Vln. I

Vln. II

Vla.

Vc.

D.B.

II / 9

I / 8

I / 9

II / 10

I / 12

I / 10

272 $\frac{9}{4}$ $\frac{2}{4}$ G.P. $\frac{9}{8}$ $\boxed{O}$ ♩. = 102

Fl. 1 *ppp*

Fl. 2 *ppp* C FLUTE (no air)

Ob. *ppp*

Cl. *pppp* *ppp* CLARINET IN A *ppp*

Bsn.

Hn. *ppp*

Trp. *ppp* *pppp*

Tbn.

Perc. I *ppp* *p* CROTALES *ppp* *pp*

Perc. II *ppp* reibstock

Pno. *ppp*

Vln. I *ppp* *pppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp* IV / 7 IV / 8

D.B. *ppp* I / 8 II / 9 III / 10 I / 7

no air

M

reibstock

IV

I

II

II

IV / 7

IV / 8

I / 8

II / 9

III / 10

I / 7

282

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

airry tone
flz.

282

Hn.

Trp.

Tbn.

ppp

282

Perc. I

Perc. II

Pno.

sim.

sim.

ppp $\leftarrow$ *p*

ppp $\leftarrow$ *p*

bowed

8^{va} pizz.

— (Ped.) —

282

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

pppp

III

II

III

II / 5

I / 3

pppp

ppp

pppp

II / 10 II / 9

III / 10

II / 5

III / 10

pppp

P ♩ = 60

4
4 ♩ = ca. 40

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pppp

pppp

pppp

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

P ♩ = 60

4
4 ♩ = ca. 40

Hn.

Trp.

Tbn.

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

pppp *ppp*

P ♩ = 60

4
4 ♩ = ca. 40

MARIMBA
bowed

Perc. I

Perc. II

Pno.

pppp

pppp

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

P ♩ = 60

4
4 ♩ = ca. 40

Vln. I

Vln. II

Vla.

Vc.

D.B.

PAPERCLIPS ON IV / III / II

PAPERCLIPS ON IV / III / II

PAPERCLIPS ON IV / III / II

PAPERCLIPS ON III / II / I

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

(keep fermata until the string players have prepared the strings)

Very little bow pressure
III Slow bowing
nut.

pppp

arco

Very little bow pressure
III Slow bowing
nut.

pppp

Very little bow pressure
II Slow bowing
nut.

pppp

Very little bow pressure
II Slow bowing
nut.

pppp

pppp

[illegible]

[illegible]

This musical score page contains measures 307 through 312. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line starting on G4, moving to A4, B4, and C5. Dynamics range from *pppp* to *ppp*.
- Oboe (Ob.):** Silent.
- Clarinet (Cl.):** Plays a melodic line starting on G3, moving to A3, B3, and C4. Dynamics range from *pppp* to *ppp*. Includes a 'M' marking above the staff.
- Bassoon (Bsn.):** Silent.
- Horn (Hn.):** Plays a melodic line starting on G2, moving to A2, B2, and C3. Dynamics range from *ppp* to *pppp*.
- Trumpet (Trp.):** Plays a melodic line starting on G3, moving to A3, B3, and C4. Dynamics range from *ppp* to *pppp*.
- Trombone (Tbn.):** Plays a melodic line starting on G2, moving to A2, B2, and C3. Dynamics range from *ppp* to *pppp*.
- Percussion I (Perc. I):** Plays a melodic line starting on G3, moving to A3, B3, and C4. Dynamics range from *pppp* to *ppp*.
- Percussion II (Perc. II):** Silent.
- Piano (Pno.):** Silent.
- Violin I (Vln. I):** Plays a melodic line starting on G3, moving to A3, B3, and C4. Dynamics range from *pppp* to *ppp*. Includes a 'slight bow pressure' marking.
- Violin II (Vln. II):** Plays a melodic line starting on G3, moving to A3, B3, and C4. Dynamics range from *pppp* to *ppp*. Includes a 'slight bow pressure' marking.
- Viola (Vla.):** Plays a melodic line starting on G3, moving to A3, B3, and C4. Dynamics range from *pppp* to *ppp*. Includes a 'slight bow pressure' marking.
- Violoncello (Vc.):** Plays a melodic line starting on G2, moving to A2, B2, and C3. Dynamics range from *pppp* to *ppp*. Includes a 'slight bow pressure' marking.
- Double Bass (D.B.):** Plays a melodic line starting on G2, moving to A2, B2, and C3. Dynamics range from *pppp* to *ppp*. Includes a 'slight bow pressure' marking.

The score is written in 6/4, 2/4, 4/4, 6/4, 3/4, and 4/4 time signatures. The key signature is one flat (Bb). The dynamics are *pppp* (pianissimo) and *ppp* (piano). The 'M' marking is above the Clarinet staff. The 'slight bow pressure' marking is above the Violin I, Violin II, Viola, Violoncello, and Double Bass staves.

313 314 315 316 317

Fl. 1 *pppp* *ppp* *pppp*

Fl. 2 *pppp* *ppp* *pppp*

Ob.

Cl. *pppp* *ppp* *pppp*

Bsn.

Hn. *ppp* *pppp* *ppp* *pppp*

Trp. *ppp* *pppp* *ppp* *pppp*

Tbn. *ppp* *pppp* *ppp* *pppp*

Perc. I *pppp* *ppp* *pppp*

Perc. II

Pno.

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

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

Vla. *pppp* *ppp* *pppp* *ppp*

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

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

IV / 8
III / M

III / 4
II / M

318

2/4 4/4 6/4 3/4 4/4

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

ppp

pppp

ppp

pppp

ppp

pppp

318

2/4 4/4 6/4 3/4 4/4

Hn.

Trp.

Tbn.

ppp

pppp

ppp

pppp

ppp

pppp

318

2/4 4/4 6/4 3/4 4/4

Perc. I

Perc. II

ppp

pppp

ppp

pppp

318

Pno.

318

2/4 4/4 6/4 3/4 4/4

Vln. I

Vln. II

Vla.

Vc.

D.B.

nut.

IV

pppp

ppp

slight bow pressure

u.b.

(do not remove paperclips)

REMOVE ALL PAPERCLIPS

REMOVE ALL PAPERCLIPS

REMOVE ALL PAPERCLIPS

REMOVE ALL PAPERCLIPS

pppp

ppp

pppp

pppp

pppp

ppp

pppp

pppp

ppp

pppp

III. (murmur)

[illegible]

[illegible]

341 6/4 Q = ca. 104

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

no air

normal bowing / pressure

TE

48

48

8
4 ♩ = 60

4
4

6
4 R ♩ = ca. 104

Fl. 1

pppp

Fl. 2

pppp

Ob.

reed on no air

CLARINET IN B♭

Cl.

pppp

Bsn.

Hn.

Trp.

Tbn.

Perc. I

(marimba)

pppp

(vibraphone)
bow (in one hand)
+ plastic mallet (in the other hand)

gliss.*

*Glissando: while simultaneously bowing like normal,
place the mallet *on* the bar and bend the tone by slowly moving/pushing the mallet across the bar.

pppp

pochissimo

sim.

sempre sim.

Perc. II

loco

half muted
(sounding tones should dominate
a percussion effect)

Pno.

Vln. I

I

II

Vln. II

I

II

Vla.

Sempre sul IV
Very little bow pressure
Extremely muffled, as a deep shadow

Vc.

Sempre sul V
Very little bow pressure
Extremely muffled, as a deep shadow

D.B.

II / 10

I / 8

I / 10

II / 9

II / 10

I / 8

II / 10

II / 9

I / 8

Fl. 1

359

Fl. 2

Ob.

Cl.

Bsn.

Hn.

359

Trp.

Tbn.

Perc. I

359

Perc. II

Pno.

359

Vln. I

359

Vln. II

Vla.

Vc.

D.B.

II / 10

II / 9

II / 10

II / 9

I / 5

I / 6

II / 9

I / 8

II / 10

/ 9

/ 8

/ 9

/ 10

4

4

airy tone

pppp

airy tone

365

Fl. 1

365

Fl. 2

Ob.

Cl.

Bsn.

4

4

365

Hn.

365

Trp.

Tbn.

4

4

365

Perc. I

Perc. II

365

Pno.

4

4

365

Vln. I

Vln. II

Vla.

Vc.

I / 5 III / 10 II / 8 III / 10 I / 5 II / 10 II / 9 III / 10 II / 9 II / 8 III / 10 I / 5 II / 10 II / 8 II / 9

D.B.

372 3/2 ♩ = ca. 80

Fl. 1 airy tone

Fl. 2 airy tone

Ob. exhale inhale

Cl. airy tone

Bsn.

Hn.

Trp.

Tbn.

Perc. I

WINE GLASS

BIKE WHEEL

very soft rubber stick, or any other very soft material

hit the spores on the bike wheel

Pick 3 different spores with different timbral qualities – low, medium and high.

(low) (medium) (high)

Perc. II

8va pizz.

loco

harm.

Pno.

Ped. →

♩ = ca. 80

normal bowing / pressure

Very little bow pressure

Slow bowing

(NB! Normal ord. position, creating a very fragile sound)

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

383

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

inhale

exhale

inhale

383

Hn.

Trp.

Tbn.

pppp

pppp

pppp

383

Perc. I

Perc. II

Pno.

loco

pppp

VIBRAPHONE

pppp

Ped. →

harm.

383

Vln. I

Vln. II

Vla.

Vc.

D.B.

pppp

pppp

III

54

S

= 54

Fl. 1

M

ALTO
airy tone

(no air)

Ob.

Cl.

M

Bsn.

Hn.

E 7th

Trp.

Tbn.

Perc. I

Perc. II

Pno.

E-BOW

(touch/dampen string lightly now and then
to keep the dynamic quiet)

pppp

(keep pedal)

Vln. I

Vln. II

Vla.

Vc.

D.B.

I

II

342532523

Fl. 1

Fl. 2

Ob.

Cl.

M

Bsn.

342532523

Hn.

Trp.

Tbn.

342532523

Perc. I

ALMGLOCKEN (high)

Perc. II

(2 bows)

Pno.

342532523

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

403 3/4 2/4 3/4 4/4 7/4 3/2

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

403 3/4 2/4 3/4 4/4 7/4 3/2

Hn.

Trp.

Tbn.

403 3/4 2/4 3/4 4/4 7/4 3/2

Perc. I

Perc. II

403 3/4 2/4 3/4 4/4 7/4 3/2

Pno.

403 3/4 2/4 3/4 4/4 7/4 3/2

Vln. I

Vln. II

Vla.

Vc.

D.B.

double harmonic

reed on no air

gliss.

ALMGLOCKEN (high)

dampen string completely here

molto sul pont.

pppp

pp

(niente)

IV / 8

410 **T** ♩ = ca. 80

Fl. 1 M

Fl. 2 C FLUTE

Ob. reed off exhale inhale exhale inhale

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I WINE GLASS BIKE WHEEL very soft rubber stick, or any other very soft material

Perc. II

Pno. 8va pizz. loco harm.

Vln. I

Vln. II

Vla. ord.

Vc. ord.

D.B.

[illegible]

420 3/4 U ♩ = ca. 40 2/4 4/4 3/4 2/4 3/4

Fl. 1 *pppp*

Fl. 2 *pppp*

Ob.

Cl.

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II *pppp* barely audible, like distant noise

Pno. harm. loco

Vln. I

Vln. II *pppp*

Vla. *pppp*

Vc. *pppp* II III / 8 IV

D.B. *pppp* II 1 / 7

426

3
4

4
4

2
4

3
4

3
2

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

426

3
4

4
4

2
4

3
4

3
2

Hn.

Trp.

Tbn.

426

3
4

4
4

2
4

3
4

3
2

Perc. I

Perc. II

Pno.

426

3
4

4
4

2
4

3
4

3
2

Vln. I

Vln. II

Vla.

Vc.

D.B.

8^{va}-----, pizz.

(dampen)

(niente)

harm.

(l.v.)

IV / 7

I / 7

I

[illegible]

Fl. 1

443

3

4

2

4

4

4

2

4

3

4

Fl. 2

443

3

4

2

4

4

4

2

4

3

4

Ob.

443

3

4

2

4

4

4

2

4

3

4

Cl.

443

3

4

2

4

4

4

2

4

3

4

Bsn.

443

3

4

2

4

4

4

2

4

3

4

Hn.

443

3

4

2

4

4

4

2

4

3

4

Trp.

443

3

4

2

4

4

4

2

4

3

4

Tbn.

443

3

4

2

4

4

4

2

4

3

4

Perc. I

443

3

4

2

4

4

4

2

4

3

4

Perc. II

443

3

4

2

4

4

4

2

4

3

4

Pno.

443

3

4

2

4

4

4

2

4

3

4

Vln. I

443

3

4

2

4

4

4

2

4

3

4

Vln. II

443

3

4

2

4

4

4

2

4

3

4

Vla.

443

3

4

2

4

4

4

2

4

3

4

Vc.

443

3

4

2

4

4

4

2

4

3

4

D.B.

443

3

4

2

4

4

4

2

4

3

4

From here: spin wheel generally fast, but with fluctuations in tempo

I / 8
II / 10
III / 12

II / 10
III / 12

Fl. 1

3
4

2
4

4
4

2
4

4
4

450

Fl. 2

3
4

2
4

4
4

2
4

4
4

Ob.

3
4

2
4

4
4

2
4

4
4

Cl.

3
4

2
4

4
4

2
4

4
4

Bsn.

3
4

2
4

4
4

2
4

4
4

Hn.

3
4

2
4

4
4

2
4

4
4

450

Trp.

3
4

2
4

4
4

2
4

4
4

Tbn.

3
4

2
4

4
4

2
4

4
4

Perc. I

3
4

2
4

4
4

2
4

4
4

450

Perc. II

3
4

2
4

4
4

2
4

4
4

Pno.

3
4

2
4

4
4

2
4

4
4

450

Vln. I

3
4

2
4

4
4

2
4

4
4

450

Vln. II

3
4

2
4

4
4

2
4

4
4

Vla.

3
4

2
4

4
4

2
4

4
4

Vc.

3
4

2
4

4
4

2
4

4
4

D.B.

3
4

2
4

4
4

2
4

4
4

450

I / 8
II / 10

4424344

458

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

4424344

458

Hn.

Trp.

Tbn.

4424344

458

Perc. I

Perc. II

Pno.

4424344

458

Vln. I

Vln. II

Vla.

Vc.

D.B.

REMOVE ALL PAPERCLIPS

V. (bits of glue and broken...)

6
4 ♩ = 80

Fl. 1

ALTO

Fl. 2

reed off
exhale

Ob.

CLARINET IN Bb

very airy tone

Bsn.

Hn.

Trp.

Tbn.

Perc. I

Perc. II

Pno.

harm.

half mute

loco

Ped. →

Vln. I

(ord.)
II Very little bow pressure
III Slow bowing (sim.)

Vln. II

Very little bow pressure
III nut. Slow bowing

Vla.

Very little bow pressure
nut. I Slow bowing

Vc.

Bow on bridge
Dampen strings
(Noise only)

D.B.

Bow on bridge
Dampen strings
(Noise only)

normal bowing / pressure
ord.

Bow on bridge
Dampen strings
(Noise only)

normal bowing / pressure
ord.

[illegible]

482

Fl. 1

4/4

airy tone

pppp

Fl. 2

C FLUTE

airy tone

pppp

Ob.

reed on

pppp

Cl.

pppp

Bsn.

no air

Hn.

4/4

6/4

4/4

8/4

4/4

Trp.

pppp

Tbn.

pppp

Perc. I

4/4

MARIMBA

pppp

Perc. II

482

Pno.

harm.

8va pizz.

loco

Vln. I

4/4

6/4

4/4

8/4

4/4

Vln. II

Bow on bridge
Dampen strings
(Noise only)

Vla.

1

Vc.

pppp

D.B.

pppp

44X

64

44

24

64

488

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

488

Hn.

Trp.

Tbn.

488

Perc. I

Perc. II

488

Pno.

488

Vln. I

Vln. II

Vla.

Vc.

D.B.

M

pppp

VIBRAPHONE

pppp

Ped.

8^{va} pizz.

normal bowing / pressure

pppp

III

IV

II nut.

III / 7

IV

Bow on bridge
Dampen strings
(Noise only)

6
4

4
4

12
4

4
4

no air
♯

6
4

4
4

6
4

494

Fl. 1

ALTO

airy tone

494

Fl. 2

no air

♯

Ob.

494

Cl.

BASS CLARINET

M

pppp

Bsn.

6
4

4
4

12
4

4
4

6
4

4
4

6
4

494

Hn.

Trp.

Tbn.

6
4

4
4

12
4

4
4

6
4

4
4

6
4

494

Perc. I

CROTALES (l.v.)

pppp

Perc. II

pppp

Ped. _____

pppp

494

Pno.

loco

scrape string with the flesh of the finger
or any soft object creating a faint and smooth sound

8^{va} - - - - -

pizz.

6
4

4
4

12
4

4
4

6
4

4
4

6
4

494

Vln. I

pizz.

arco

Vln. II

pizz.

arco

IV

Vla.

Very little bow pressure
Slow bowing

Vc.

III

(open strings)

II
pizz. harm.

494

D.B.

Bow on bridge
Dampen strings
(Noise only)

pppp

6
4

4
4

6
4

Y

4
4

6
4

503

Fl. 1

Fl. 2

Ob.

CL. CLARINET IN Bb

Bsn.

pppp

airy tone flz.

very airy tone flz.

very airy tone

pppp

very airy tone

6
4

4
4

6
4

Y

4
4

6
4

503

Hn.

Trp.

Tbn.

6
4

4
4

6
4

Y

4
4

6
4

503

Perc. I

Perc. II

Ped.

pppp

WINE GLASS

503

Pno.

harm.

loco

muted

6
4

4
4

6
4

Y

IV III IV

4
4

6
4

503

Vln. I

Vln. II

Vla.

Vc.

D.B.

(open strings)

normal bowing / pressure

III

III

III

II

III

II

I II

IV

col legno jeté

Bow on bridge Dampen strings (Noise only)

pizz. arco

Very little bow pressure Slow bowing

pizz. harm.