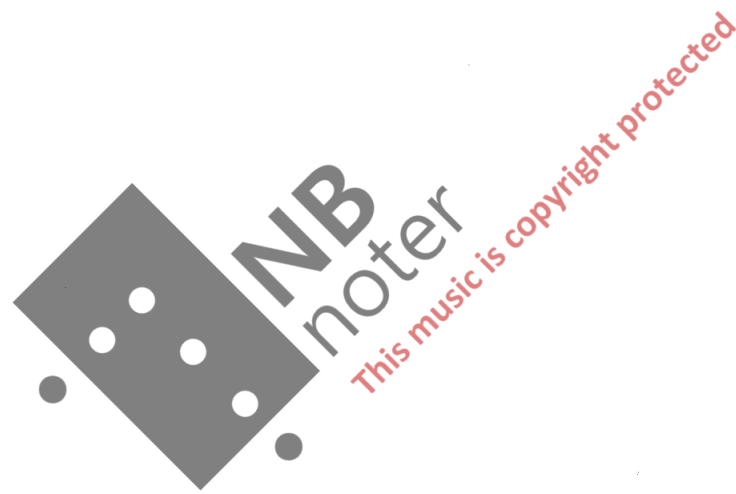


Magnar Åm 1988 :

spegle det mirror it

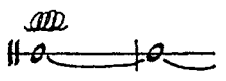


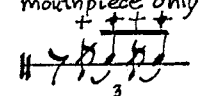

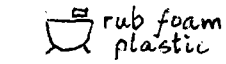
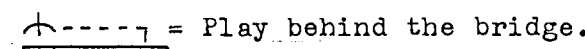
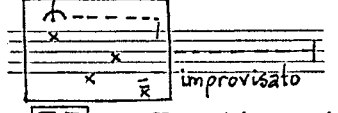
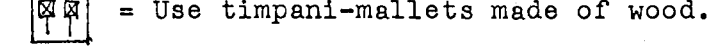
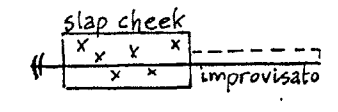
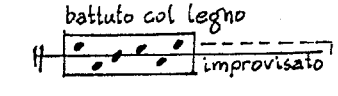
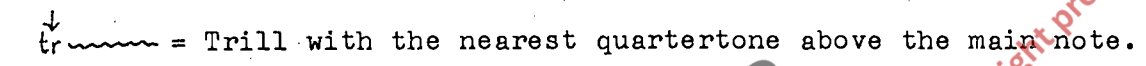
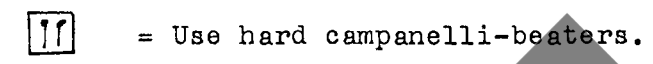
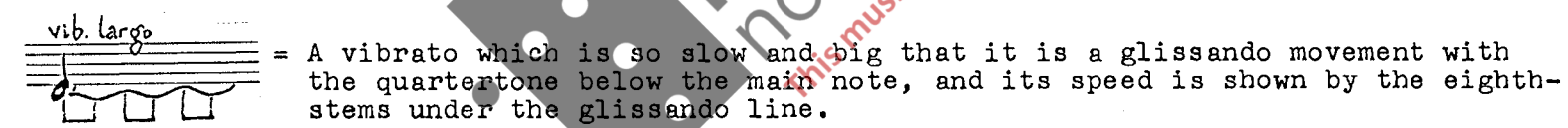
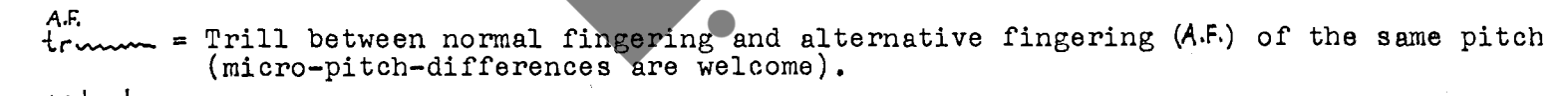
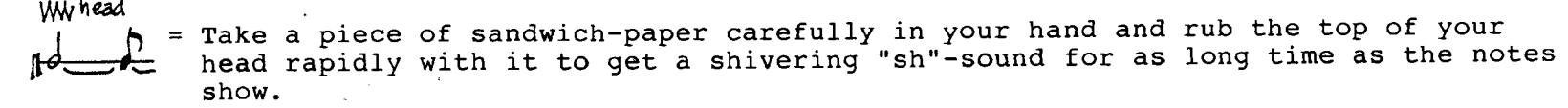
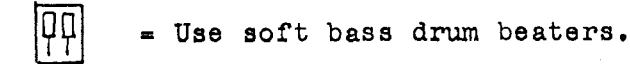
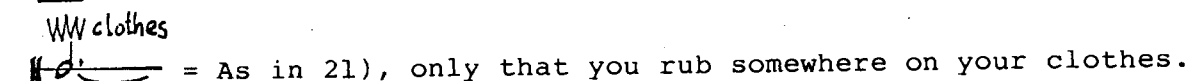
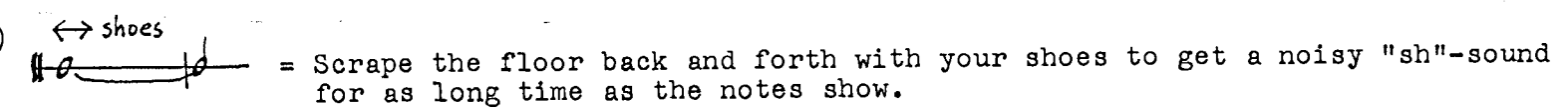
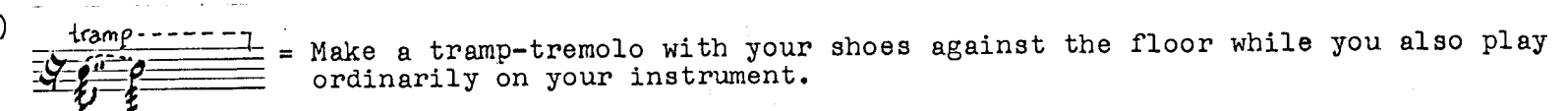
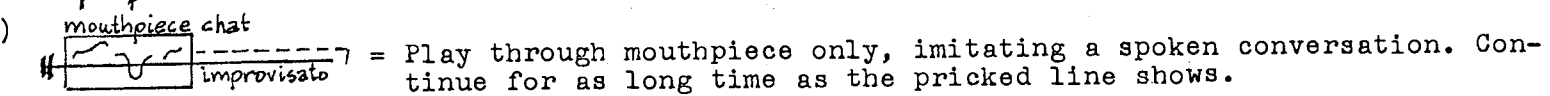
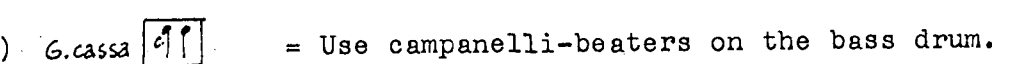
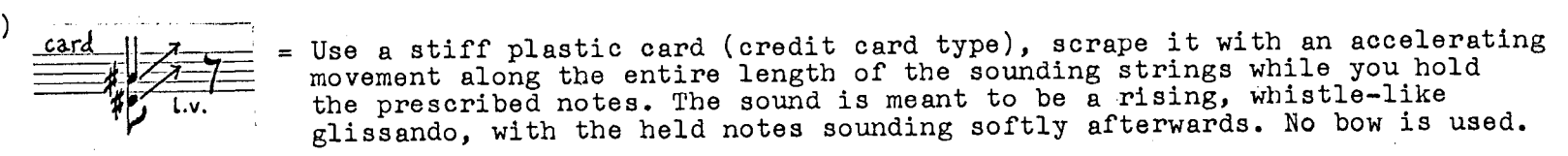
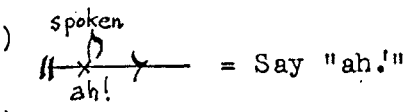
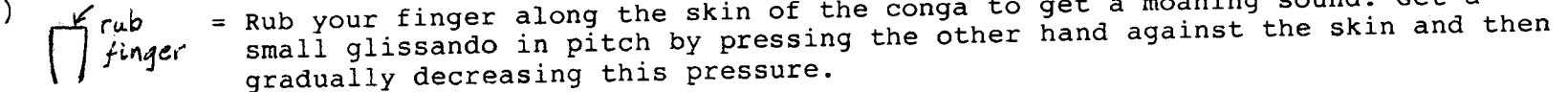


This work is commissioned in 1988 by The Rudolf Steiner School Orchestra, Oslo, supported by The Norwegian Composers' Fund.

It was premiered in Bergen 15 February 1998 by The Students' Orchestra of The Grieg Academy, conducted by Ricardo Odriozola.

The piece can be played by a chamber ensemble with down to 3-3-2-2-1 in the strings or by a symphony orchestra with full string section. It can even be performed by an ensemble without double bass.

Duration: Approximately 10 minutes.

- 1) The clarinets are written transposed (not in C).
- 2) In general: As to tone-colours, be creative and expressive, use your maximal tone-colour register to vary the rough indications I myself have made.
- 3) n = niente (nothing), a dynamic meaning silence.
- 4)  = Stroke the instrument-body in circles with your hand or with a piece of cloth to get a "sh"-sound. The duration of the sound is shown by the notes.
- 5) s.t. = sul tasto
s.p. = sul ponticello
- 6) \longrightarrow = gradual change from one way of playing to another.
- 7)  = Use fingers only, play near the edge.
- 8)  = Take mouthpiece out of instrument. Use your hand to form a variable prolonging of the mouthpiece, thus being able to change pitches gradually.
- 9)  = Take mouthpiece out of instrument. When the end is open (+), you get a low pitch, when your hand is closing the end (x), you get a high pitch.
- 10)  = A descending pizzicato-arpeggio behind the bridge.
- 11)  = Rub a piece of hard, airy plastic insulation ("isopor") back and forth on timpano to get a squeaking sound.
- 12)  = Play behind the bridge.
 = Improvise rhythms and order of pitches behind the bridge for as long time as the pricked line shows.
- 13)  = Use timpani-mallets made of wood.
- 14)  = Slap your cheek with the finger part of the palm of your hand. Change the pitches by changing the size of your oral cavity. Improvise rhythms and pitches for as long time as the pricked line shows.
- 15)  = Strike strings with back of bow. Improvise pitches and rhythms for as long time as the pricked line shows.
- 16)  = Trill with the nearest quartertone above the main note.
- 17)  = Use hard campanelli-beaters.
- 18) l.v. = lascia vibrare, do not damp the sound afterwards, let it continue.
- 19)  = A vibrato which is so slow and big that it is a glissando movement with the quartertone below the main note, and its speed is shown by the eighth-stems under the glissando line.
- 20)  = Trill between normal fingering and alternative fingering (A.F.) of the same pitch (micro-pitch-differences are welcome).
- 21)  = Take a piece of sandwich-paper carefully in your hand and rub the top of your head rapidly with it to get a shivering "sh"-sound for as long time as the notes show.
- 22)  = Use soft bass drum beaters.
- 23)  = As in 21), only that you rub somewhere on your clothes.
- 24)  = Scrape the floor back and forth with your shoes to get a noisy "sh"-sound for as long time as the notes show.
- 25)  = Make a tramp-tremolo with your shoes against the floor while you also play ordinarily on your instrument.
- 26)  = Play through mouthpiece only, imitating a spoken conversation. Continue for as long time as the pricked line shows.
- 27) G.cassa  = Use campanelli-beaters on the bass drum.
- 28)  = Use a stiff plastic card (credit card type), scrape it with an accelerating movement along the entire length of the sounding strings while you hold the prescribed notes. The sound is meant to be a rising, whistle-like glissando, with the held notes sounding softly afterwards. No bow is used.
- 29)  = Say "ah!"
- 30)  = Rub your finger along the skin of the conga to get a moaning sound. Get a small glissando in pitch by pressing the other hand against the skin and then gradually decreasing this pressure.

at any time
når som helst

5

♩ = ca. 50

Flauto grande I
(anche Flauto piccolo)

Flauto grande II

Clarinetto I in Si_b

Clarinetto II in Si_b

Timpani
(anche Gran cassa,
Campanelli e Conga)

Violini I

Violini II

Viole

Violoncelli (e
Contrabbassi)

I Fl. II

I Cl. II

T.

I Vl. II

Vle.

Vc. (Cb.)

with voice (hum any pitch)
flutter tongue

mouthp. only

rub foam plastic (free rhythm)

turned mallets

gliss.

trem. molto s.t.

s.p.

s.t.

s.p.

arco ff

arco ff

arco ff

Improvisato

Improvisato

Improvisato

I Fl. II

I Cl. II

T.

I Vl. II

Vle.

Vc. (Cb.)

Scream skrike

with voice, non trem.

hum

flutter tongue

normal flute

G. cassa

damp

trem.

trem.

div. trem.

div. trem.

molto s.t. 5

ord.

ord.

ord.

molto s.t. 5

ord.

molto s.t. 5

ord.

(+ Cb. suono reale)

(+ Cb. sir.)

without voice
Softly
mjukt
4

19
20

Fl. I flutter t.
Cl. I normal clarinet
T. Timpani

tr

gradually sul tasto and slower tremolo (individual)

trem.
div. trem.

pp
ppp

n
n

al, ordinario, espressivo
molto s.t.
molto s.t.

(+Cb.s.r.)
(+Cb.)

25

Fl. I
Fl. II
Cl. I
Cl. II
T.
Vl. I
Vl. II
Vle.
Vc.
(Cb.)

accel.
accel.
accel.
accel.
accel.
accel.
accel.
accel.
accel.

mf
p
mf

3
4
4
4
4
4
4
4
4

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30
B

slap cheek (14)
fl. I
fl. II
Cl. I
Cl. II
T.
Vl. I
Vl. II
Vle.
Vc.
(Cb.)

ord., senza vibrato 35
endlessly
endelaustr

pp
pp

Campanelli (17)
L.V. (18)

dim. poco a poco
dim. poco a poco

gradually dim. and slower rhythm
gradually dim. and slower rhythm

battuto col legno (15)
improvisato

inwards
innover

blind 5
C blind

36 40

42 45

46

but this dawning, bright
men dette gryande, lyse

6

50 dolce espressivo A.F. tr 20)

Fl. I, II
Cl. I, II
T.
Vl. I, II
Vle.
Vc. (Cb.)

55 A.F. tr 20)

Fl. I, II
Cl. I, II
T.
Vl. I, II
Vle.
Vc. (Cb.)

not too hasty now
ikkje for brå no

59 8 60 E

Fl. I, II
Cl. I, II
T.
Vl. I, II
Vle.
Vc. (Cb.) (+Vc.)

65

63

Fl. I
Fl. II
Cl. I
Cl. II
T.
Vl. I
Vl. II
Vle.
Vc. (Cb.)

shy, like a mirroring in air
sky, som ei spegling i luft

67

Fl. I
Fl. II
Cl. I
Cl. II
T.
Vl. I
Vl. II
Vle.
Vc. (Cb.)

but it's coming
men det kjem

72

Fl. I
Fl. II
Cl. I
Cl. II
T.
Vl. I
Vl. II
Vle.
Vc. (Cb.)

77 *un poco accel.* *un poco rit.* *a tempo*

Fl. I *pp* *mf* *f* *5* *80 muta in Fl. piccolo*

Fl. II *pp* *mf* *f* *5*

Cl. I *mf* *ppsub.* *mf*

Cl. II *mf* *pp* *f* *5*

T. *mf* *pp* *f* *5* *3) n*

un poco accel. *un poco rit.* *a tempo*

Vi. I *f* *5* *8 bp..* *n* *ff*

Vi. II *f* *5* *8 bp..* *n* *ff*

Vle. *pp* *f* *mf* *ff*

Vc. *pp* *f* *mf* *ff*

(Cb.) *pp* *f* *mf* *ff*

81 *Flauto piccolo* *burning brennarde*

Fl. I *ff*

Fl. II *ff*

Cl. I *ff*

Cl. II *ff*

T. *ff*

Vi. I *ff* *8* *3* *3*

Vi. II *ff* *8* *3* *3*

Vle. *ff* *8* *3* *3*

Vc. *ff* *8* *3* *3*

(Cb.) *ff* *8* *3* *3* *(+ Cb. 8va bassa)*

85 *one with all wounds* *eitt med alle sår*

Fl. I *ff* *8* *3* *3*

Fl. II *ff* *8* *3* *3*

Cl. I *ff* *8* *3* *3*

Cl. II *ff* *8* *3* *3*

T. *ff* *8* *3* *3*

Vi. I *trem. non div.* *ff* *8* *3* *3*

Vi. II *trem. non div.* *ff* *8* *3* *3*

Vle. *trem.* *ff* *8* *3* *3* *molto s.t.*

Vc. *trem.* *ff* *8* *3* *3* *pp*

(Cb.) *ff* *8* *3* *3*

106

I Fl. *f* *p*

II Fl. *f* *p*

I Cl. *f* *p*

II Cl. *f* *p*

T. *trampo* *pp* *n*

I Vl. *div.* *molto s.t., vib. largo e lento individuale (19)* *mp* *pp* *n*

II Vl. *molto s.t., vib. largo e lento individuale (19)* *mp* *pp* *n*

Vle. *mp* *pp* *n*

Vc. *a1, espress.*

(Cb.) *mf*

110

normal clarinet

pp

molto s.t., trem. n

molto s.t., trem.

pp

p *f* *mf*

the window is open
vindauga er ope

111

I Fl. *pp*

II Fl. *pp*

I Cl. *pp*

II Cl. *pp*

T. *Campanelli* *pp* *lv.*

I Vl. *div.* *pp*

II Vl. *div.* *pp*

Vle. *pp*

Vc. *f* *5* *3*

(Cb.)

mouthpiece chat ^{2c)} *pp* *improvisato* *p*

mouthpiece chat ^{2a)} *pp* *improvisato* *p*

mouthpiece chat *pp*

mouthpiece + "pear-piece" *pp*

mouthpiece chat *pp*

the rest pp molto s.t. senza vib.
(+ Cb.)

116

I Fl. *3+1* *4* *5*

II Fl. *3+1* *4* *5*

I Cl. *3+1* *4* *5*

II Cl. *3+1* *4* *5*

Camp. *ord.* *pp* *p* *pp* *pp*

I Vl. *pp* *p* *pp* *pp*

II Vl. *pp* *p* *pp* *pp*

Vle. *pp* *p* *pp* *pp*

Vc. *3+1* *4* *5*

(Cb.)

120

G. Cassa *pp* *trem.*

s.p.

s.p.

fly in, fly out
flyg inn, flyg ut

122 rit.

I Fl. I dim. poco a poco al fine (go to a room back-stage while playing)

II Fl. II dim. poco a poco al fine (go to a room back-stage while playing)

I Cl. I dim. poco a poco al fine (go to a room back-stage while playing)

II Cl. II dim. poco a poco al fine (go to a room back-stage while playing)

G.c. Conga rub finger 30) l.v. Camp. 11 Conga rub finger l.v.

I VI. I div. gliss. pizz. 10) spoken 29) mf gliss. arco 3 gl. 3 pizz. spoken

II VI. II pp unis. ah!

Vc. (Cb.) card 29) spoken 29) l.v. 18) ah!

124 125

I Fl. I 4/4

II Fl. II 4/4

I Cl. I 4/4

II Cl. II 4/4

T. Conga rub finger 4 Camp. 11 Conga rub finger 4 Camp. 11 Conga rub finger 4 Camp. 11

I VI. I arco 3 gl. 3 pizz. spoken mp gl. arco 3 gl. 3 pizz. spoken mp gl. arco 3 pizz. arco pizz.

II VI. II div. pp unis. ah! div. pp unis. ah! div. pp unis. ah!

Vc. (Cb.) card spoken card spoken card spoken card spoken

127 130

I Fl. I n G.P. 2 G.P.

II Fl. II n G.P. 2 G.P.

I Cl. I n G.P. 2 G.P.

II Cl. II n G.P. 2 G.P.

T. Conga rub finger G.P. 2 G.P.

I VI. I p gl. spoken G.P. 2 G.P.

II VI. II ah! pp G.P. 2 G.P.

Vc. (Cb.) spoken G.P. 2 G.P.

ah! pp