

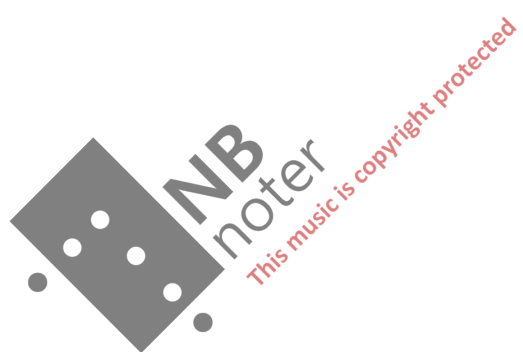
Petter Haukaas

Slow is Better

For Solo-Percussion and Sinfonietta



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Instrumentation

(One musician on each Instrument)

Flute

Bass-Clarinet in Bb

Horn in F

Trumpet in Bb

Trombone

Percussion 1

Sandpaper

Suspended Cymbal

5 Octave Marimba (C)

Crotale in c#''' (Lowest octave)

Percussion 2

Vibraphone without motor

Large Wind-Gong

Snare Drum without snares

Solo-Percussion

Glockenspiel-bar in c#''' (suspended from a stand)

Small Tam-Tam

Large Tam-Tam

Tuned Gong in Eb (Lowest Octave)

Bongos

Snare Drum without Snares

Gran-Cassa with coated skin

Violin 1

Violin 2

Viola

Violoncello

Contrabass

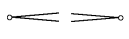
The Score is in C

Commissioned by Daniel Paulsen

First performance: 17.2.2016 by Daniel Paulsen and NMH Sinfonietta at NMH in Oslo, Norway.

Explanations

For all Instruments

 Crescendo to, and diminuendo from silence

Flute and Bass-Clarinet

 Play the note written and add as much air as you can. The result should be an airy sound with a little pitch.

Brass

 Blow air through the instrument without pitch.

Percussion

 «Air»-sound (Produce an air-like sound. This is either done by a brush on snare drum or sandpaper-blocks)

 Pitch of the Crotale (Perc 1)

Strings

 Damp the strings

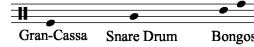
  Damp the strings and play battuto/jeté. The pitches indicate which string you should hit. Always play these without pitch.

Solo-Percussion

Metal-instruments



Skin-instruments



Mallets:

- Jazz-Brush
- Tam-Tam beaters
- Yarn-Mallet
- Hard Plastic mallet (glockenspiel-mallet)

Pitch of the Glockenspiel-bar



Pitch of the Tuned-Gong



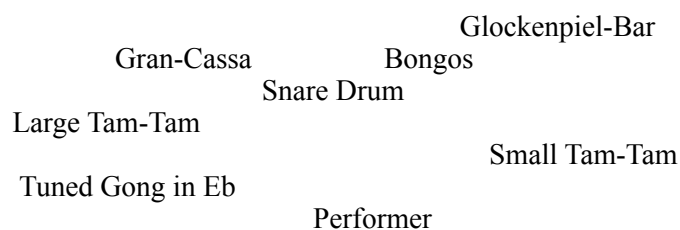
Square note head



This represents an air-like sound and should be produced by stroking a jazz-brush, backside of a mallet or fingernails across the surface of the notated instrument.

Setup of the Solo-Percussion

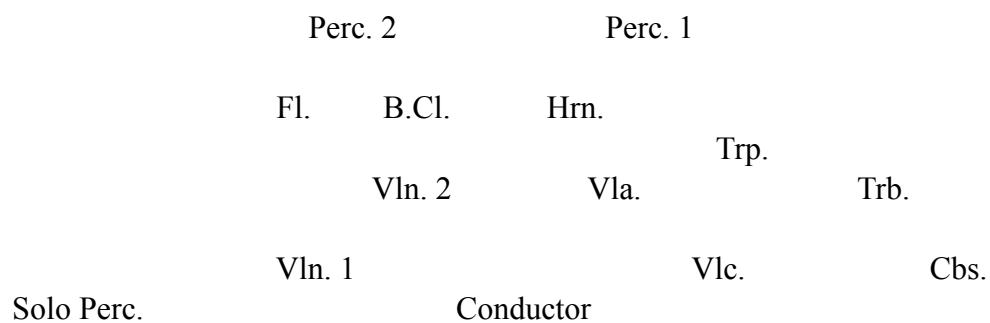
The setup is as shown below



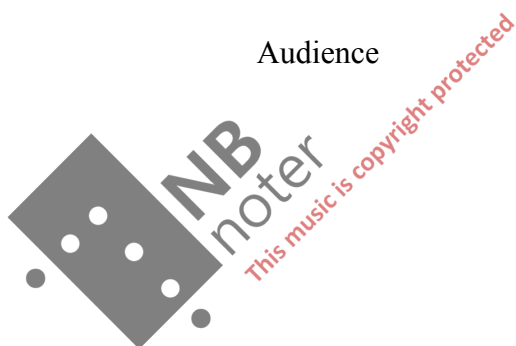
In General

The solo-percussionist should always move slowly and make smooth transitions between the instruments and mallet-changes. You need to express the calmness of the piece.

Setup for the Ensemble



Audience



4/4 $\text{♩} = 112$

For Solo-Percussion and Sinfonietta

Petter Haukaas (2015)

Flute

Airy Tone

mf 3

p *f* *p*

Bass Clarinet in B $\flat$

Airy Tone

mf

Horn in F

Air

mf

Trumpet in B $\flat$

Air

mf

Trombone

Air

mf

Percussion 1

Sandpaper

p *f* *p*

Percussion 2

Vibraphone Without Motor
w/Jazz-Brushes (spreaded so one brush covers two notes)
Play on the node

p *f* *p*

Solo-perc Metal

Tam-tam beater Center

Yarn-mallet Edge

f

p l.v. sempre

Solo-perc Skin

Violin 1

Con Sord.

Battuto without Pitch

Jeté

Col Legno Tratto

pp *p* *f* *p*

Violin 2

Con Sord.

Battuto without Pitch

Jeté

Col Legno Tratto

pp *p* *f* *p*

Viola

Con Sord.

Battuto without Pitch

Violoncello

Con Sord.

Battuto without Pitch

Jeté

Battuto without Pitch

pp *p* *f* *p*

Contrabass

Con Sord.

Battuto without Pitch

Jeté

Battuto without Pitch

pp *p* *f* *p*

3
4**4**
4

4

Fl. Ord. *pp*

B. Cl. Ord. *pp*

Hn. *ppp* *pp* *3* *3*

Tpt. *ppp* *pp* *3* *3*

Tbn. *ppp* *pp* *3* *3*

Perc. 1 [Susp. Cym.] *pp* l.v.
[Marimba] *pp*

Perc. 2 *pp* *mf* *pp* *2nd*
[Large Wind-Gong] scrape with backside of jazz-brush l.v.
[Vibraphone w/Mallet]

Solo-Perc. M *f* *ff*

Solo-Perc. S *ff* *p*

Vln. 1 Ord. Jeté *p* Jeté *p* Battuto without Pitch *pp* *3* *3* *3* *3* *3* *3*

Vln. 2 Ord. Jeté *p* Jeté *p* Battuto without Pitch *pp* *3* *3* *3* *3* *3* *3*

Vla. Jeté *p* Jeté *p* Battuto without Pitch *pp* *3* *3* *3* *3* *3* *3*

Vc. Jeté *p* Jeté *p* Battuto without Pitch *pp* *3* *3* *3* *3* *3* *3*

Cb. Jeté *p* Jeté *p* Battuto without Pitch *pp* *3* *3* *3* *3* *3* *3*

3
4

4
4

9

4/4 **2/4** **4/4**

Fl. *Airy Tone*
mf *pp* *mf* *p* *mf*

B. Cl. *Airy Tone*
mf *pp*

Hn. *flz*
mf *pp* *mf*

Tpt. *pp* *mf*

Tbn. *flz*
mf *pp* *mf*

Perc. 1 *Sandpaper*
pp *mf*

Perc. 2 *w/Jazz-Brushes on the node*
pp *mf* *p* *mf*
senza ped.

Solo-Perc. M *Yarn-mallet Edge*
f

Solo-Perc. S *f* *p*

4/4 **2/4** **4/4**

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

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44A

Violin 1

Violin 2

Viola

Violoncello

Contrabasso

18

B

Fl. *f* 6 6 6 *pp* *p* 3 6

B. Cl. *f* 5 5 5 *pp*

Hn. flz *f* *pp*

Tpt. flz *f* *pp*

Tbn. flz *f* *pp*

Perc. 1 *f* *pp*

Perc. 2 *f* 6 6 6 *pp* *p* 5 *f* 5 *p*

Solo-Perc. M *f*

Solo-Perc. S *p cresc.*

B

Vln. 1 Jeté *p* Battuto without Pitch *pp* Col Legno Tratto *p* *f* *p*

Vln. 2 Jeté *f* Battuto without Pitch *pp* Col Legno Tratto *p* 5 *f* 5 *p* *p* 5

Vla. Jeté *f* Battuto without Pitch *pp* Col Legno Tratto *p* 6 *f* 6 *p*

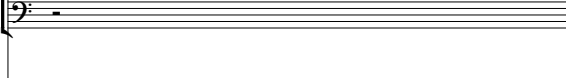
Vc. Jeté *f* 3 *pp* Battuto without Pitch *pp* 3

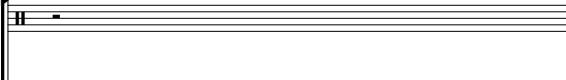
Cb. Jeté *mf* Battuto without Pitch *pp* 3 3

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21

Fl. 

B. Cl. 

Hn. 

Tpt. 

Tbn. 

Perc. 1 

Perc. 2 

Solo-Perc. M 

Solo-Perc. S 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

22

Fl. *f* 5 5 5 5

B. Cl. *(b)*

Hn.

Tpt.

Tbn.

Perc. 1 *ppp*

Perc. 2 *pp* 6 6 6 6

Solo-Perc. M

Solo-Perc. S

Vln. 1 *pp*

Vln. 2 *pp* 5 5 5 5

Vla. *pp* 3 3 3 3

Vc. 5 5

Cb. 3 3

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C A Tempo

24

Fl. *mf* *p* *f* *p*

B. Cl. Airy Tone *mf* *p* *mf* *pp* Ord.

Hn. Air *mf* *p*

Tpt. Air *mf* *p*

Tbn. Air *mf* *p*

Perc. 1 Medium soft mallets *p* *mf*

Perc. 2 [Snare Drum] w/ jazz-brush *mf* w/Jazz-Brushes *p* *f* *pp*

Solo-Perc. M Tam-tam beater Center *f* Both: Tam-tam beater - Center *mf*

Solo-Perc. S

C A Tempo

Vln. 1 Jeté *mf* Battuto without Pitch *pp*

Vln. 2 Jeté *mf* Battuto without Pitch *pp*

Vla. Jeté *mf* Battuto without Pitch *pp*

Vc. Jeté *mf* Ord. (Con sord.) *p* *mf*

Cb. Jeté *mf* Ord. (Con sord.) *p* *mf*

[illegible]

[illegible]

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Solo-Perc. M

Solo-Perc. S

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[illegible]

[illegible]

52 flz.

Fl. *pp* *f* *pp*

B. Cl. *pp* *Espressivo*

Hn. *p* *f* *p* *p*

Tpt. *p* *f* *p* *p*

Tbn. *p* *f* *p* *p*

Perc. 1 *ff* *pp* *f* *p* *f*

Perc. 2 *ff* *pp* *f* *p* *f*

Solo-Perc. M *ff* *mf* Yarn-mallet in the center

Solo-Perc. S *p* *ff* *f* *mf* *p* *mf*

Vln. 1 *p* *Col Legno Tratto (Con Sord.)*

Vln. 2 *p* *Col Legno Tratto (Con Sord.)*

Vla.

Vc. *pp*

Cb. *pp*

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58

Fl.

flz.

f *p* *pp*

B. Cl.

Hn.

pp

Tpt.

p *pp*

Tbn.

pp

Perc. 1

p *f* *p* *f* *f*

Perc. 2

p *f* *p* *f* *f* *f* *f* *f* *f* *f*

Solo-Perc. M

ff *ff*

Solo-Perc. S

p *mf* *f* *f* *mf*

Vln. 1

pp *Pizz* *p* *ppp*

Vln. 2

Pizz *ppp* *p* *ppp*

Vla.

Pizz *ppp* *p* *ppp*

Vc.

3

Cb.

3

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[illegible]

Calm Cadenza

4 Tempo Rubato

4 ♩ = 40

65

Solo-Perc. M

Tam-tam beater

mf

Stroke fingers over tam-tam

pp

Hard Plastic

mf

Yarn-mallet Edge

mf

Tam-Tam beater Center

Yarn-mallet Edge

p

Tam-tam beater

f

I.v.

Solo-Perc. S

w/Jazz-Brush

p

Yarn-mallet

mf

pp

Bassdrum-beater

f

73

Solo-Perc. M

5/8

6/4

Yarn-mallet Edge

pp

3/4

Hard Plastic

f

2/4

Yarn-mallet Edge

p

3/4 rit.

5/4

Tam-tam beater

p

I.v.

4/4

Solo-Perc. S

ppp

f

p

79

4/E ♩ = 100

Marimba

Deadstrokes (Play with your index finger on the shaft of the mallet)

pp

Vibraphone

Deadstrokes (Play with your index finger on the shaft of the mallet)

pp

senza ped.

Tam-tam beater Center

pp

Yarn-mallet Edge

pp

Tam-tam beaters

f

I.v.

86

Perc. 1

Perc. 2

Pizz Senza Sord.

pp

Pizz Senza Sord.

pp

Pizz Senza Sord.

pp

Pizz Con Sord.

pp

Pizz Con Sord.

pp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

91

Perc. 1

Perc. 2

Vln. 1

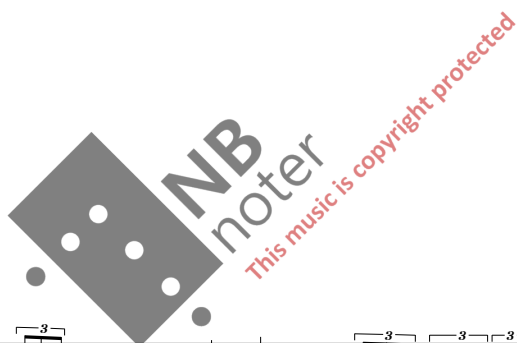
Vln. 2

Vla.

Vc.

Cb.

==



96

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ord.

Ord

con ped.

101

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Solo-Perc. M

Solo-Perc. S

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Crotale (Lowest C#)
Becker Blues or similar

f *pp*

f *pp* Mallet-dampening

Hard Plastic-mallet
ff

ff

NB
noter
This music is copyright protected

106

F

Airy Tone

p f p

Airy Tone

p f p

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

senza ped. con ped.

Tam-tam beater in the center

ff

Yarn-mallet

pp ff pp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Arco Sul Pont

p f p

Arco Sul Pont

p f p

Arco Sul Pont

p f p

Arco (Con sord.)

p mf

Arco (Con sord.)

p mf

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III

Fl.

Airy Tone

pp f pp

B. Cl.

Ord.

pp p pp

Hn.

Tpt.

p

Tbn.

Perc. 1

Perc. 2

Solo-Perc. M

Solo-Perc. S

Vln. 1

pp p f p

Vln. 2

pp pp p f pp

Vla.

pp p f pp

Vc.

p mf p

Cb.

p mf p

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115 *flz.*

Fl. *f* $\rightarrow$ *p*

B. Cl. *pp*

Hn. Air

Tpt. Air

Tbn. Air *pp* Ord.

Perc. 1 *f* *pp* *p* *f* *p*

Perc. 2 *f* *pp* Mallet-dampening *p* *f* *p*

Solo-Perc. M Hard Plastic *ff*

Solo-Perc. S *ff* *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.

Cb.

NB *noter* *This music is copyright protected*

120

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Solo-Perc. M

Solo-Perc. S

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Crotale

Yarn-mallet on the edge

pp *mf* *pp* *pp* *mf* *pp* *f* *p* *f* *p* *mf* *f* *p* *ff* *pp* *mf* *mf* *mf* *mf*

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123

G

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Solo-Perc. M

Solo-Perc. S

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Insert Mute

Insert Harmon Mute

Hard Plastic

Pizz

Ord. Sul pont.

126

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Solo-Perc. M

Solo-Perc. S

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

f

p

flz.

Mute

p

f

p

p

f

p

mf

p

f

p

(Pizz)

Pizz

131

H

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Solo-Perc. M

Solo-Perc. S

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Harmon Mute

pp

(Mute Off)

f > *p*

p *f* *p* *f*

p *f* *p* *f*

Tam-tam beater

ff

Yarn-mallet in the center

ff

Hard Plastic

ff

Yarn-mallet on the edge

mf

Yarn-Mallet

p *f* *ff* *f* *p* *p*

w/wooden or rattan end of yarn mallet

p

Arco Sul Pont

gliss.

p *f* *p*

Arco Sul Pont

gliss.

p *f* *p*

H

Pizz

f

Bow on the Bridge

pp

Bow on the Bridge

pp

Bow on the Bridge

pp

Bow on the Bridge (Senza Sord.)

pp

Bow on the Bridge (Senza Sord.)

pp

pp

136

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Solo-Perc. M

Solo-Perc. S

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Col Legno Tratto

pp *pp* *mf* *p*

pp *pp* *mf* *p*

p *f* *p*

p *f* *p*

p *f* *p*

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[illegible]

Small Cadenza

145

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Solo-Perc. M

Solo-Perc. S

Stroke hand over surface

w/Finger

w/Hand

p

ppp

pp

pp

NB noter

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Small Cadenza

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

J149 $\text{♩} = 80$

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

Air

p Harmon Mute Double Tongue As fast as possible *mf* *p* (Mute Off)

Perc. 1

pp

mf

l.v.

Perc. 2

Large Wind-gong

p

Vibraphone

mf

l.v.

Solo-Perc. M

Solo-Perc. S

w/fingernails

p

Hard Plastic

f

J $\text{♩} = 80$

Vln. 1

Bow on the Bridge

pp

Vln. 2

Bow on the Bridge

pp

Vla.

Bow on the Bridge

pp

Vc.

Bow on the Bridge

pp

Cb.

Bow on the Bridge

pp

153

Airy Tone

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

Perc. 1

Susp. Cym.

Crotale

Marimba

Perc. 2

Solo-Perc. M

Yarn-mallet on the edge

Hard Plastic

Solo-Perc. S

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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54

2
4 **4**
4

K

Fl. ¹⁶⁹ p

B. Cl.

Hn.

Tpt.

Tbn.

Perc. 1

Crotale f

Susp. Cym. p

Marimba p

L.v.

Perc. 2

p f mf

L.v.

Solo-Perc. M

Yarn-mallet on the edge p

Solo-Perc. S

Yarn-mallet f p

K

2
4 **4**
4

Vln. 1

Col Legno Tratto pp

Vln. 2

Col Legno Tratto pp

Vla.

Vc.

Cb.

173

4/4 **3/4** **4/4**

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

Perc. 1

Crotale

Susp. Cym.

mf

p

l.v.

Perc. 2

p

mf

l.v.

Vibraphone

p

Solo-Perc. M

Hard Plastic

mf

Yarn-mallet in the center

p

Tam-tam beater

Hard Plastic

p

Solo-Perc. S

mf

p

w/Fingernails

w/Finger

ppp

4/4 **3/4** **4/4**

Vln. 1

Col Legno Tratto

ppp

Vln. 2

Vla.

Vc.

Cb.