

I det stille // Epilog

for strykeorkester

durata ca 4'45''

Agnes Ida Pettersen

2014

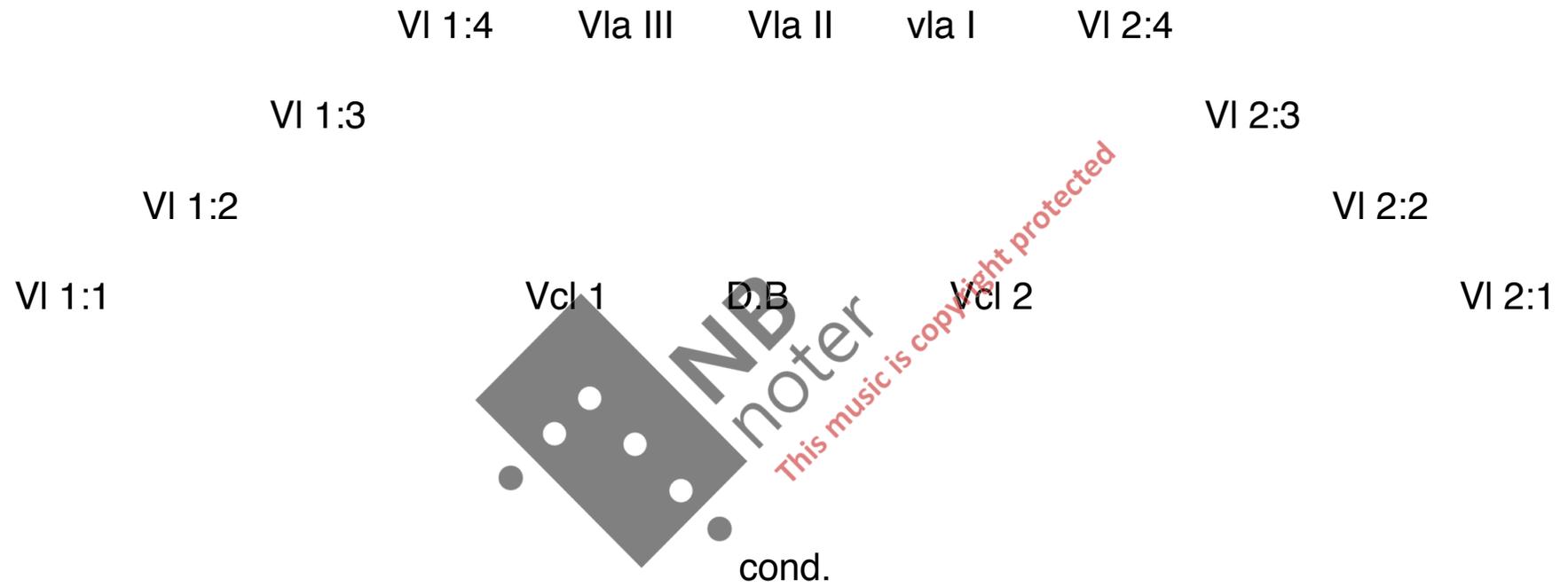




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Preferred set-up of orchestra (but not mandatory)



Explanations

The piece is based on the Norwegian folk tone «Kjærleiksblomen» (stevtone, Setesdal). The melody is in the double bass, who most of the time plays a solo part in this piece.

One homemade clef:

 Indicates bow on body. Bow wherever the friction is loudest, usually the upper bout area is efficient. The clef combines with a one line staff, if nothing else is written all notes here means «bow on body»

Non-metric time/notation:

Indicated with an X, from bar 14 to letter A

Dynamics:

"ff" Is only used when bowing on body. The action of fortissimo (sounding rather quiet). As loud as possible. Other dynamics in double quotes is relative to this.

Noise: Notated with rectangular note heads, and «noise» written over the start of the sequence. Noise is created from half stopping the string at the given pitch, very slow bow speed and almost no bow pressure, perhaps changing the inclination of the bow slightly. Sounds mostly like white noise, but the occasional very soft pitch might occur randomly. No dynamics is applied to the notation of «noise», the dynamics is always as loud as possible when creating the clearest white noise possible. Please balance with the surroundings. Noise glissandos = frequency shifts within the white noise spectra.

 **Crush/crunch tone.** only in very soft dynamics, wanted effect is a quiet granular sound coming from heavy bow pressure almost to the point of total stagnation of the bow speed.

Note the difference in timbre between «noise» and crush tone.



Bow on tailpiece (cello only)

The aim is to make it ring (deep hum). Applying raisin directly to the tailpiece might help.



Arpeggio on 4 strings behind the bridge (downwards) - let ring!

→ **Transform to**, gradual not exact timing.

Col legno tratto - some hair may be needed - adjust to context.

Col legno battuto - always with no hair. No clear pitch, just the «tick». No horizontal bow movement.

Glissando: Start glissando right away. Do not stay on the indicated pitch. The stems count the length of the glissando. Stems do not indicate separate bow.

Microtonal notation:

The microtones in this piece are all derived from the harmonic series. I've only used partials from G and C fundamentals. Numbers next to a notehead tells what partial it is to be intonated as. This is particularly notated when microtonal chords, sometimes other places.

Partial number

Deviation from tempered scale in cents.

Arrow down: partial tone 5/10 (-14 cent) (natural m3)

♭ Partial tone 13 (+ 41 cent),

♭ Partial tone 7 (- 31 cent) (Fundamental: C)

♯ Partial tone 11 (-41 cent)

♯ Partial tone 7 (- 31 cent)(Fundamental: G)



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Score

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I det stille
♩ = c. 108 quietly dancing

Violin 1:1 *d'al niente* *ff* *al niente* *p* *col legno tratto (minimal hair)* **X** as violin 1:2 until letter A

Violin 1:2 *d'al niente* *ff* *al niente* *p* *col legno tratto (minimal hair)* **X** as violin 1:2 until letter A

Violin 1:3 *d'al niente* *ff* *al niente* *p* *col legno tratto (minimal hair)* **X** as violin 1:2 until letter A

Violin 1:4 *d'al niente* *ff* *al niente* *p* *col legno battuto (no hair)* **X** as violin 1:2 until letter A

Violin 2:1 *d'al niente* *ff* *al niente* *p* *col legno tratto (minimal hair)* **X** as violin 1:2 until letter A

Violin 2:2 *d'al niente* *ff* *al niente* *p* *col legno tratto (minimal hair)* **X** as violin 1:2 until letter A

Violin 2:3 *d'al niente* *ff* *al niente* *p* *col legno tratto (minimal hair)* **X** as violin 1:2 until letter A

Violin 2:4 *d'al niente* *ff* *al niente* *p* *col legno tratto (minimal hair)* **X** as violin 1:2 until letter A

Viola I *d'al niente* *ff* *al niente* *p* *col legno tratto (minimal hair)* **X** as violin 1:2 until letter A

Viola II *d'al niente* *ff* *al niente* *p* *col legno tratto (minimal hair)* **X** as violin 1:2 until letter A

Viola III *pp* *poco vib.* *mp* **X** as violin 1:2 until letter A

Cello I *pp* *poco vib.* *mp* **X** as violin 1:2 until letter A

Cello II *pp* *poco vib.* *mp* **X** as violin 1:2 until letter A

Double Bass *pp* *poco vib.* *mp* **X** as violin 1:2 until letter A

ca 7 - 10 sec. **cuc** ca 4 sec.

Individual pace, avoid unison with neighbouring players start as quick as possible, slow down. No need to play all notes, possible to play all notes or more.

sul G (etc.)

harm. (top note) noise

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ca 2 sec. ca 4 sec. A (♩ = c. 108) B

Vln. 1:1 noise gliss. indiv. pace add sul D continuous until letter A (repeat if necessary) noise noise noise ord. poco vib. noise ord. con vib. ord. noise

Vln. 1:2 noise noise noise ord. poco vib. noise ord. con vib. ord. noise

Vln. 1:3 noise noise noise ord. poco vib. noise ord. con vib. ord. noise

Vln. 1:4 noise noise noise ord. poco vib. noise ord. con vib. ord. noise

Vln. 2:1 sul G senza vib. noise noise noise ord. poco vib. noise ord. con vib. ord. noise

Vln. 2:2 sul G senza vib. noise noise noise ord. poco vib. noise ord. con vib. ord. noise

Vln. 2:3 sul G senza vib. noise noise noise ord. poco vib. noise ord. con vib. ord. noise

Vln. 2:4 sul G senza vib. noise noise noise ord. poco vib. noise ord. con vib. ord. noise

Vla. I pizz. noise noise noise ord. poco vib. noise ord. con vib. ord. noise

Vla. II sul G senza vib. noise noise noise ord. poco vib. noise ord. con vib. ord. noise

Vla. III ord. sul G senza vib. noise noise noise ord. poco vib. noise ord. con vib. ord. noise

Vc. I ord. sul G senza vib. noise noise noise ord. poco vib. noise ord. con vib. ord. noise

Vc. II ord. sul G senza vib. noise noise noise ord. poco vib. noise ord. con vib. ord. noise

D.B. pp solo - free time ord. mf solo - in time end solo noise loco ord. poco vib. noise ord. con vib. ord. noise solo ord. mf

pp mf pp pp > ppp < pp mf

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D *p* *piu mosso* *noise* *col legno tratto* *a tempo* *ord. senza vib* **E**

Vln. 1:1 arco *p* *ff* *col legno tratto* *mf*

Vln. 1:2 arco *p* *ff* *col legno tratto* *mf*

Vln. 1:3 arco *p* *ff* *col legno tratto* *mf*

Vln. 1:4 arco *p* *ff* *col legno tratto* *mf*

Vln. 2:1 arco *p* *ff* *col legno tratto* *mf*

Vln. 2:2 arco *p* *ff* *col legno tratto* *mf*

Vln. 2:3 arco *p* *ff* *col legno tratto* *mf*

Vln. 2:4 arco *p* *ff* *col legno tratto* *mf*

Vla. I *noise* *col legno tratto* *mf* *poco vib.*

Vla. II *noise* *col legno tratto* *mf* *poco vib.*

Vla. III *noise* *col legno tratto* *mf* *poco vib.*

Vc. I arco *sul G* *mp* *sul C* *mf* *pp* *mf* *mp* *mf* *poco vib.*

Vc. II arco *sul G* *mp* *sul C* *mf* *pp* *mf* *mp* *mf* *poco vib.*

D.B. *(8va) - end solo* *mp* *loco* *mf* *pp* *mf* *mp* *mf* *solo* *8va* *12*

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senza vib. F poco vib.

Vln. 1:1 *pp* *mf* *pp* *mf* *fp*

Vln. 1:2 *pp* *mf* *pp* *mf* *fp*

Vln. 1:3 *pp* *mf* *pp* *mf* *fp*

Vln. 1:4 *pp* *mf* *pp* *mf* *fp*

Vln. 2:1 *pp* *mf* *pp* *mf* *fp* *fp*

Vln. 2:2 *pp* *mf* *pp* *mf* *fp* *fp*

Vln. 2:3 *pp* *mf* *pp* *mf* *fp* *fp*

Vln. 2:4 *pp* *mf* *pp* *mf* *fp* *fp*

Vla. I *pp* ord. *mf* sul C cont. pp. from d.h. *fp* harm. gliss. ord. gliss.

Vla. II *pp* ord. *mf* *fp* sul C harm. gliss. *mf* ord. gliss.

Vla. III *pp* ord. *mf* *fp* sul C harm. gliss. *mf* ord. gliss.

Vc. I *pp* ord. *mf* *fp*

Vc. II *pp* ord. *mf* *fp*

D.B. *pp* *mf* *fp*

67

79

G

H più mosso

Vln. 1:1 *mf* *pp* *d'al niente* *< mf >* *d'al niente* *p* *mf* *p* *mf* *pp* *mf*

Vln. 1:2 *mf* *pp* *d'al niente* *< mf >* *d'al niente* *p* *mf* *p* *mf* *pp* *mf*

Vln. 1:3 *mf* *pp* *d'al niente* *< mf >* *d'al niente* *p* *mf* *p* *mf* *pp* *mf*

Vln. 1:4 *mf* *pp* *d'al niente* *< mf >* *d'al niente* *p* *mf* *p* *mf* *pp* *mf*

Vln. 2:1 *mf* *pp* *d'al niente* *< mf >* *d'al niente* *p* *mf* *p* *mf* *pp* *mf*

Vln. 2:2 *mf* *pp* *d'al niente* *< mf >* *d'al niente* *p* *mf* *p* *mf* *pp* *mf*

Vln. 2:3 *mf* *pp* *d'al niente* *< mf >* *d'al niente* *p* *mf* *p* *mf* *pp* *mf*

Vln. 2:4 *mf* *pp* *d'al niente* *< mf >* *d'al niente* *p* *mf* *p* *mf* *pp* *mf*

Vla. I *mf* *pp* *mf* *p* *mf* *p* *mf* *pp* *mf*

Vla. II *mf* *pp* *mf* *p* *mf* *p* *mf* *pp* *mf*

Vla. III *mf* *pp* *mf* *p* *mf* *p* *mf* *pp* *mf*

Vc. I *mf* *pp* *mf* *mp* *ord.* *poco vib.* *sul pont.* *molto sul pont.* *ord.* *ord.*

Vc. II *mf* *pp* *mf* *mp* *ord.* *poco vib.* *sul pont.* *molto sul pont.* *ord.* *ord.*

D.B. *mf* *pp* *mf* *mp* *ord.* *poco vib.* *sul pont.* *molto sul pont.* *ord.* *ord.*

end solo

mp

79

I a tempo

96

Vln. 1:1 *pp* *f* sul G noise ord. noise *pp* ord. *pp* *al niente*

Vln. 1:2 *pp* *f* sul G noise ord. noise *pp* ord. *pp* *al niente*

Vln. 1:3 *pp* *f* sul G noise ord. noise *pp* ord. *pp* *al niente*

Vln. 1:4 *pp* *f* sul G noise ord. noise *pp* ord. *pp* *al niente*

Vln. 2:1 *pp* *f* sul G noise ord. noise *pp* ord. *ppp* noise

Vln. 2:2 *pp* *f* sul G noise ord. noise *pp* ord. *ppp* noise

Vln. 2:3 *pp* *f* sul G noise ord. noise *pp* ord. *ppp* noise

Vln. 2:4 *pp* *f* sul G noise ord. noise *pp* ord. *ppp* noise

Vla. I *pp* *f* sul G noise ord. noise *pp* ord. *ppp* noise

Vla. II *pp* *f* sul G noise ord. noise *pp* ord. *ppp* noise

Vla. III *pp* *f* sul G noise ord. noise *pp* ord. *ppp* noise

Vc. I *pp* *f* sul G noise ord. noise *pp* ord. *ppp* noise

Vc. II *pp* *f* sul G noise ord. noise *pp* ord. *ppp* noise

D.B. *pp* *f* sul G noise ord. noise *pp* ord. *ppp* noise

96

pp *f* *pp* *ppp*



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Vln. 1:1 G.P. *fp* *fp* *fp* *fp* *ff* *fp* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *ff* *fp*
 Vln. 1:2 G.P. *fp* *fp* *fp* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *fp* *ff* *fp*
 Vln. 1:3 G.P. *fp* *fp* *fp* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *fp* *ff* *fp*
 Vln. 1:4 G.P. *fp* *fp* *fp* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *fp* *ff* *fp*
 Vln. 2:1 G.P. *fp* *fp* *fp* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *fp* *ff* *fp*
 Vln. 2:2 G.P. *fp* *fp* *fp* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *fp* *ff* *fp*
 Vln. 2:3 G.P. *fp* *fp* *fp* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *fp* *ff* *fp*
 Vln. 2:4 G.P. *fp* *fp* *fp* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *fp* *ff* *fp*
 Vla. I G.P. *fp* *fp* *fp* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *fp* *ff* *fp*
 Vla. II G.P. *fp* *fp* *fp* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *fp* *ff* *fp*
 Vla. III G.P. *fp* *fp* *fp* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *fp* *ff* *fp*
 Vc. I G.P. *pizz.* *mp* *fp* *fp* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *ff* *fp*
 Vc. II G.P. *fp* *fp* *fp* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *fp* *fp* *fp* *ff* *fp*
 D.B. G.P. *mf* Solo (Kjærteiksbloemen)

Musical notation includes dynamic markings (*fp*, *ff*, *mp*, *p*), articulation (*acc.*, *stacc.*), and performance instructions (*ord.*, *jeté*, *pizz.*, *col legno battuto (no hair)*, *sul tasto, poco vib.*).

