



LARS SKOGLUND

NETTVERK

FOR ENSEMBLE

SCORE

Lars Skoglund: *Nettverk* for ensemble

Transposed score

Duration: 12 minutes

Instrumentation:

Flute  
Oboe  
Bass Clarinet  
Bassoon

Horn in F  
Trumpet in C  
Trombone  
Tuba

Percussion 1: Glockenspiel  
Temple Blocks or other assorted non-pitched percussion  
Metal percussion  
Gong or small Tam-tam  
Percussion 2: Marimba  
Assorted non-pitched percussion (such as Toms and Cowbells)  
Metal percussion  
Percussion 3: Bongos  
Drum Set  
Electronics playback (stereo soundtrack)

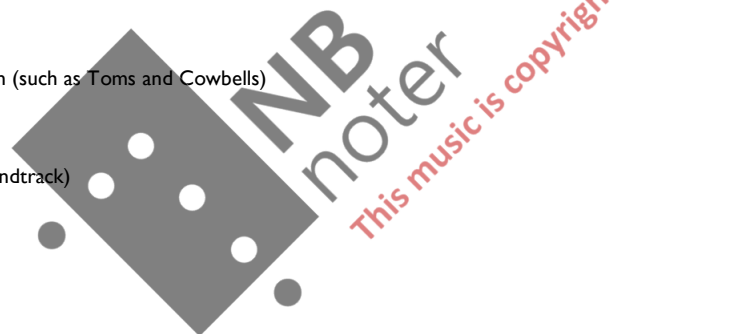
Electric Guitar  
Piano

Violin I  
Violin 2  
Viola  
Cello  
Double Bass, doubling Electric Bass

The soundtrack plays back through stereo speakers. In the second half of the piece the Double Bass must be amplified if there is no Electric Bass.

The piece was written in 2011 with support from Fond for lyd og bilde (Oslo), and revised in 2016.  
First performance was by Arktisk Sinfonietta at the opening concert of Nordlysfestivalen in Tromsø 2012.

The piece is inspired by Georges Perec's posthumous crime novel "*53 Days*" where part 2 is a different interpretation of events in part 1.





**C** 1:00-2:00

**D**

**E**

Fl. -

Ob. -

B. Cl. - *p* sub. *p* sub.

Bsn. - *pp* sub.

Hn. - *p* Muted *p* mute out

C. Trp. - *p* mute out

Tbn. - Bucket mute, in stand *ppp* sub. *pp* sub.

Tba. - Muted *ppp* sub. *p* sub.

Perc. 1 -

Glock. - *pp* noticeably louder *mp*

Perc. 2 -

Mar. - *pp* noticeably louder *mp*

Perc. 3 -

EL. - ends at 0:31 TRACK 02 0:00 ends at 0:13 TRACK 03 0:00 microtonal thai gongs

E. Gr. - *pp* noticeably louder *mp* noticeably louder

Pno. - *pp* noticeably louder *mp*

Vln. 1 - *pp* subito

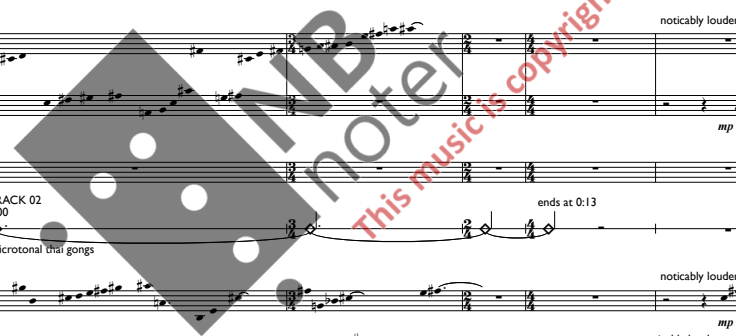
Vln. 2 - *pp* subito

Vla. - ord. (sempre sord.) *pp* sul tasto *pppp* subito

Vc. - ord. (sempre sord.) *pp* sul tasto *pppp* subito

Db. - ord. (sempre sord.) *pp* sul tasto *pppp* subito

All winds here slightly out of tune; imitate the microtonal gongs on the soundtrack



35 **F** 2:00-3:00

**G**

Slightly out of tune; imitate the microtonal gongs on the soundtrack

Fl. *p*

Ob. *p*

B. Cl. *ord.* *mf*

Bsn. *p*

Hn.

C. Tpt.

Tbn.

Tba.

Perc. 1

Glock. *ppp*

Perc. 2

Mar. *pp*

Perc. 3

EL. ends at 0:26

TRACK 04  
0:00  
microtonal thai gongs

E. Gr. *pp*

Pno. *pp*

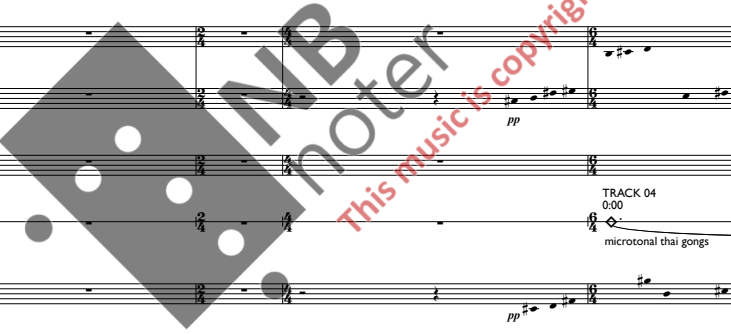
Vln. 1 *pp*

Vln. 2 *pp*  
*ord. (sempre sord.)*

Vla. *pp*  
*ord. (sempre sord.)*

Vc. *pp*  
*ord. (sempre sord.)*

Db. *pp*  
*ord. (sempre sord.)*





Metric modulation:  
Triplets in 56 equal  
eight-notes in 84

**FASTER**

**♩ = 84**

Out of tune, as before

Fl. *p*

Ob. *p*

B. Cl. *ord.* *mf*

Bsn. *p*

Hn. *stopped, small sound*  
*pp* *straight muted, small sound*  
*fp* *ppp* *mute out*

C. Tpc. *pp* *straight muted, small sound*  
*fp* *ppp* *mute out*

Tbn. *pp* *fp* *ppp* *mute out*

Tba.

Perc. 1

Glock.

Perc. 2

Mar.

Perc. 3 *BONGOS*  
*focus on the tone of the drum, play it like a pitched instrument*  
*mp* *mf* *BONGOS (like drum'n'bass)*  
*pp*

EL.

E. Gr.

Pno. *dry, in time, with brass and bongos*  
*p* *mf* *p*

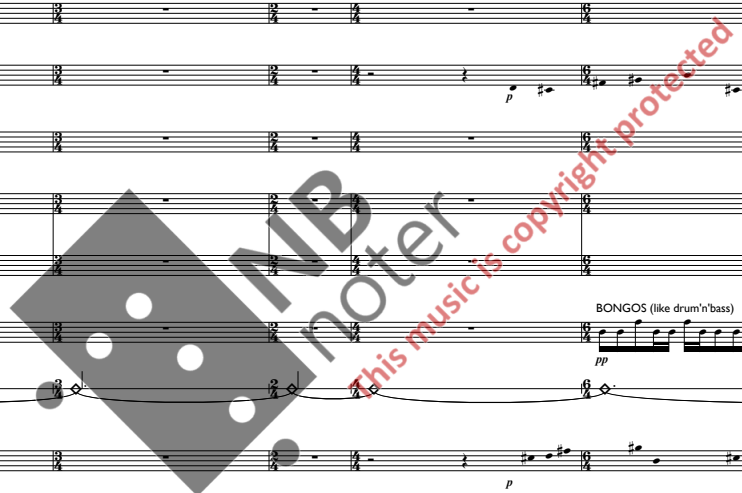
Vln. 1 *p*

Vln. 2 *p*

Vla. *ord. (sempre sord.)* *p*

Vc. *ord. (sempre sord.)* *p*

Db. *ord. (sempre sord.)* *p*



K

L

61

Fl. *mf* ord. *pp*

Ob. *mf* ord. *pp*

B. Cl. *pp* All winds out of tune, as before *mf* ord. Loud, covering the entrance of the strings

Bsn. *pp* ord. *pp*

Hn. not muted *pp* *mf*

C. Tpc. not muted *pp* not muted *mf* ord. *f* *pp*

Tbn. *pp* not muted *mf* *f* *mf*

Tba. *pp* not muted *mf* *f* *mf*

Perc. 1

Glock. *mf*

Perc. 2

Mar. in time *mp*

Perc. 3 BONGOS *mf* ends at 1:12 *ppp* BONGOS *p* suddenly louder *f*

EL. ends at 1:12

E. Gr. *mf* in time *mp* in time *mp*

Pno. *mf* in time *mp*

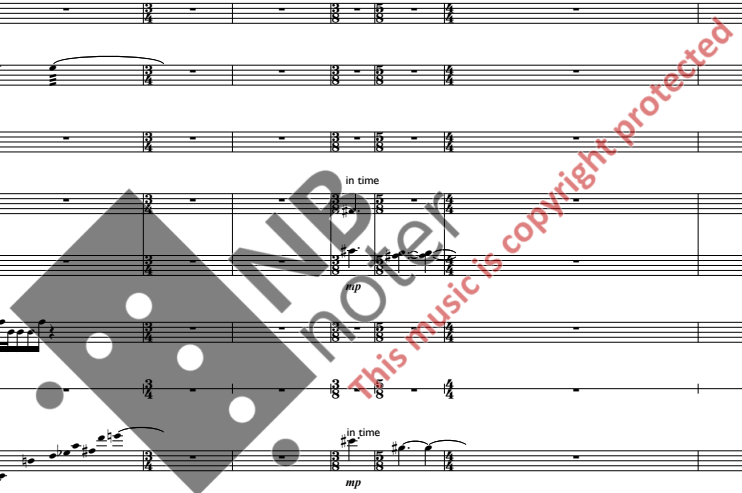
Vin. 1 remove mute subito senza sord., poco ponticello *pp* 4 *f*

Vin. 2 remove mute subito senza sord., poco ponticello *pp* 4 *f*

Vla. sul tasto *mp* subito *pp* poco ponticello 4 *f*

Vc. sul tasto *mp* subito *pp* poco ponticello 4 *f*

Db. sul tasto *mp* subito





M

Out of tune, as before

N

Fl. *mp* *p*

Ob. *mp* *p*

B. Cl. *mp* *mf*

Bsn. *mp* *p*

Hn. *pp* *fp* *ppp*

C. Tpc. *pp* *fp* *ppp* *mute in* *straight muted, small sound* *mute out*

Tbn. *pp* *fp* *ppp* *mute in* *straight muted, small sound* *mute out*

Tba.

Perc. 1

Glock. *mp*

Perc. 2

Mar. *mf*

Perc. 3 *p* *mf* *mp* *BONGOS focus on the tone of the drum, play it like a pitched instrument* *(like drum'n'bass style)*

EL.

E. Gr. *mf* *mp* *Wah-wah, used freely*

Pno. *pppp* *mp* *in time, barely audible with woodwinds* *rubato*

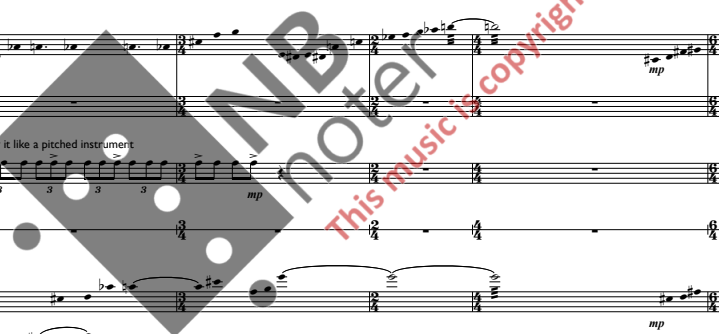
Vln. 1 *ord.* *pp* *p*

Vln. 2 *ord.* *pp* *p*

Vla. *ord. (sempre sord.)* *pp* *p*

Vc. *ord. (sempre sord.)* *pp* *p*

Db. *ord. (sempre sord.)* *pp* *p*





Fl. *mp* *f* sub. *mf*

Ob. *mp* *f* sub. *mf*

B. Cl. *f* *mf* *ff*

Bsn. *mp* *f* sub. *mf*

Hn. *mf*

C. Tpc. not muted *mp* *f* sub. *mf*

Tbn. *f* *mf*

Tba. *f* *mf*

Perc. 1 GONG OR SMALL TAM-TAM *ff*

Glock. *pppp*

Perc. 2

Mar. *pp* in time *pp*

Perc. 3 BONGOS like whispering *ppp* go (ruff) to drum kit *pppp* DRUM KIT (choose drums freely using the rhythm)

EL. *pp*

E. Gr. wah-wah off *pppp* *pp* in time *pp*

Pno. *pppp* *pp* in time

Vin. 1 subito *pp* poco ponticello *ff*

Vin. 2 subito *pp* poco ponticello *ff*

Vla. sul tasto *ppp* remove mute subito *pp* senza sord., poco ponticello *ff*

Vc. sul tasto *ppp* remove mute subito *pp* senza sord., poco ponticello *ff*

Db. sul tasto *ppp* remove mute / take E1 Bass if available subito





S

111

Fl. *mp* *mf* *f*

Ob. *mp* *ff* *f*

B. Cl. *mf* *mf*

Bsn. *mf*

Hn. 8

C. Tpc. *mf*

Tbn. *mf*

Tba. *mf*

Perc. 1

Glock.

Perc. 2

Mar.

Perc. 3 Normal 6/4 continue similar, freely

EL.

E. Gr. Normal 6/4 with wah-wah ad lib

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db. Normal 6/4

MNB noter  
This music is copyright protected

123 **T**

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C. Tpc.

Tbn.

Tba.

Perc. 1

Glock.

Perc. 2

Mar.

Perc. 3

EL.

E. Gr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

Templeblocks or similar non-pitched  
Choose instr. with difference between high and low notes

*mf*

hard mallets

*p*

relaxed

*mf*

*f*

*f*

*f*

*f*



U

V

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Bsn.

Hn.

C. Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Perc. 1

Glock. GLOCKENSPIEL

Perc. 2

Mar. *mf*

Perc. 3 *mf*  
Continue groove ad lib. Time signature changes should be marked gently

EL.

E. Gr. *mf*

Pno. *f*

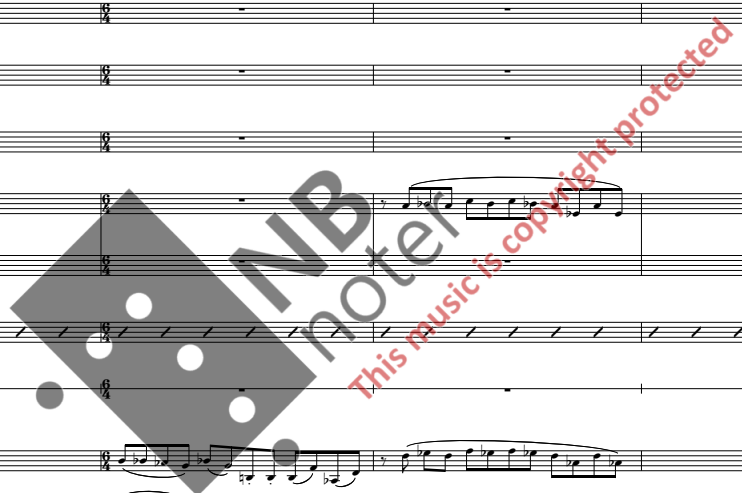
Vln. 1

Vln. 2

Vla.

Vc.

Db.



Fl.

Ob.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Perc. 1

Glock.

Perc. 2

Mar.

Perc. 3

EL.

E. Gr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Fill-ins that obscure the bar structure slightly

147 Repeated section, play 4x in total

Fl.

Ob.

B. Cl.

Bsn.

Hn. *metallic*  
*f*

C. Tpc.

Tbn. *metallic*  
*f*

Tba. *metallic*  
*f*

Perc. 1 Templelocks or similar (as before) *f* During the repetitions get more and more free and improvising The Gong may also be used!

Glock.

Perc. 2 start 2x non-pitched perc. *mf* Non-pitched perc. instruments ad lib Choose instr. with difference between high and low notes for example toms and cowbells During the repetitions get more and more free and improvising

Mar.

Perc. 3 Continue groove ad lib, freely *f* During the repetitions get more and more free and improvising Four-bar-fill 2nd and 4th time

EL.

E. Gr. *f* During the repetitions get more and more free and improvising

Pno. *f* Clavinet imitation During the repetitions get more and more free and improvising

Vln. 1

Vln. 2

Vla.

Vc.

Db. *f* During the repetitions get more and more free and improvising





Fl.

Ob.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Perc. 1

Glock.

Perc. 2

Mar.

Perc. 3

EL.

E. Gr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

hi-hat with foot small fills may be added

*p* *mp*

*pp* *mp*

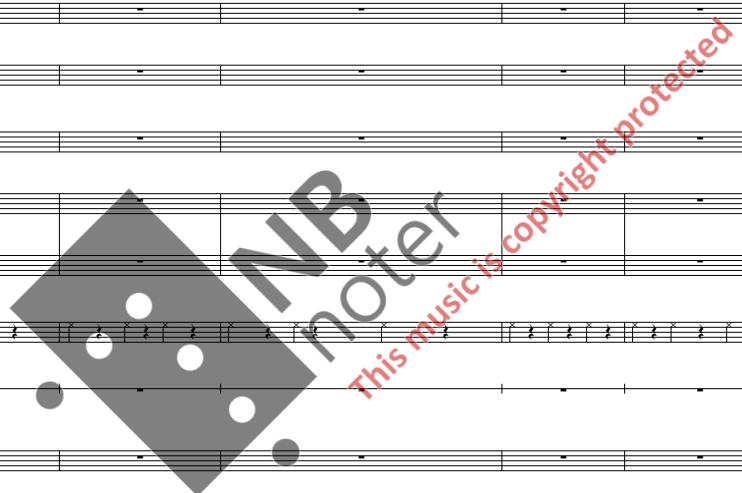
soft, but energetic (always détaché)

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*



Fl.

Ob.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Perc. 1

Glock.

Perc. 2

Mar.

Perc. 3

EL.

E. Gr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*ppp* 5

*ppp* 5

*ppp* 5

*ppp* 5

*ppp* 5

*ppp* 5

With trombone player:  
Melodical and melancholic microtonal impro duet on Slide Whistles. Do not try to be funny

*p*

With trumpet player:  
Melodical and melancholic microtonal impro duet on Slide Whistles. Do not try to be funny

*p*

Keep time lightly

building up tension

*mf*

building up tension

*mf*

building up tension

*mf*

building up tension

*mf*

175

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Perc. 1

Glock.

Perc. 2

Mar.

Perc. 3

EL.

E. Gr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

GLOCKENSPIEL

pp

4

8

with woodwinds

pp

**BB**

long solo(s), many repetitions  
continue on cue

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C. Tpc.

Tbn.

Tba.

Perc. 1

Glock.

Perc. 2

Mar.

Perc. 3

EL.

E. Gr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

end

end

Continue groove ad lib, playing behind soloist(s)

*f*

Freely, comping solo(s)  
Use also wah-wah and distortion later

C# sus 4

D sus 4

C# sus 4

D sus 4

Clavinet imitation, freely, comping solo(s)

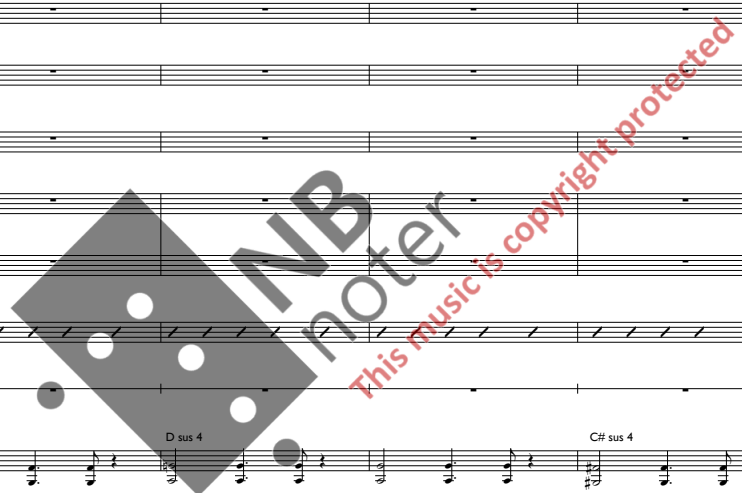
*f*

*mf*

freely, comping solo(s)

*f*

*f*



Interruption, quasi breakdown, but the soloist continues playing on top of this, as if nothing has happened!  
The conductor stays strictly in time.

190 **CC** **DD** **EE**

Fl. *fff* *pppp*

Ob. *fff* *pppp*

B. Cl. *fff* *pppp*

Bsn. *pppp*

Hn.

C. Tpc. *mf* *ppp (poss.)* *flag.*

Tbn.

Tba.

Perc. 1

Glock.

Perc. 2

Mar.

Perc. 3 *f* *f* *sub.* *pppp* *Snare drum roll*

EL.

E. Gtr. *C# sus 4* *D sus 4* *C# sus 4* *D sus 4* *C# sus 4* *D sus 4* *N.C., drum fill* *C# sus 4* *D sus 4* *C# sus 4* *sub.* *trill between two white-key clusters, top reg.*

Pno. *f* *sub.* *long bowstrokes, not arco tremolo, noisy* *pp (poss.)*

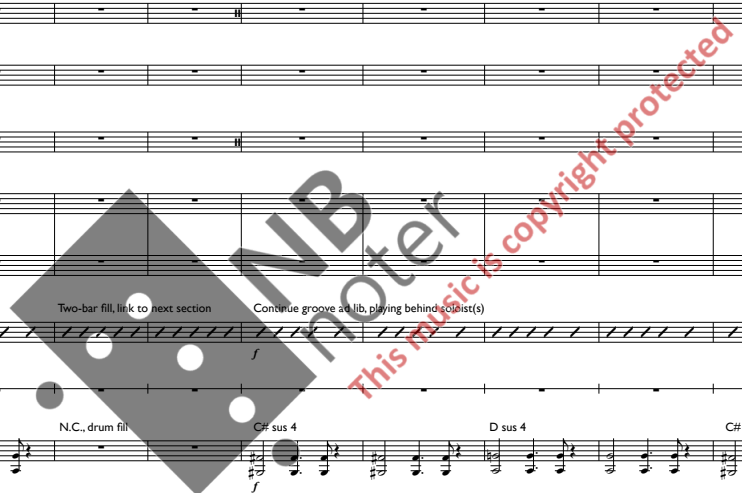
Vin. 1 *f* *vibr.* *sub. pont.* *sul G* *pppp*

Vin. 2 *f* *vibr.* *sub. pont.* *sul D* *pppp*

Vla. *f* *vibr.* *sub. pont.* *sul D* *pppp*

Vc. *f* *vibr.* *sub. pont.* *sul A* *pppp*

Db. *f* *freely, comping solo(s)* *sub.*



**FF**

Fl.

Ob.

B. Cl.

Bsn.

Hr.

C. Tpt.

Tbn.

Tba.

Perc. 1

Glock.

Perc. 2

Mar.

Perc. 3

EL.

E. Gr.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Db.

Ad lib non-pitched percussion, using the high-low curve

Two-bar fill, link to next section

Drums may join the rhythm, or play around it. This is the rhythm:

Wah-wah off

Arco (if Double Bass)

*f* *mf* *ff* *fff* *mute*

222 **GG**

Fl. *f*

Ob. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

C. Trp. *f*

Tbn. *f*

Tba. *f*

Perc. 1 *f*

Glock. *f*

Perc. 2 *f*

Mar. *f*

Perc. 3 *f*

EL. *f*

E. Gr. *f*

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

**NB Noter**  
This music is copyright protected

slightly faster  
♩ = 174 (♩ = 87)  
ELECTRONIC BEAT+JAM



Fl.

Ob.

B. Cl.

Bsn.

Hn.

C. Tpt.

Tbn.

Tba.

Perc. 1

Glock.

Perc. 2

Mar.

Perc. 3

EL.

E. Gr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

go to metal percussion

go to metal percussion

snare drum roll

Joining the beat on the track

TRACK 05  
0:00  
Beat fades in on track.  
Conductor follows this beat as soon as possible

*p* hectic electronic beat in tempo 174 bpm

*mf*

feedback noise

trill between two white-key clusters, high register

very low pedal tone (own choice)

very low pedal tone (own choice)

very low pedal tone (own choice)

non vib.

*ppp*

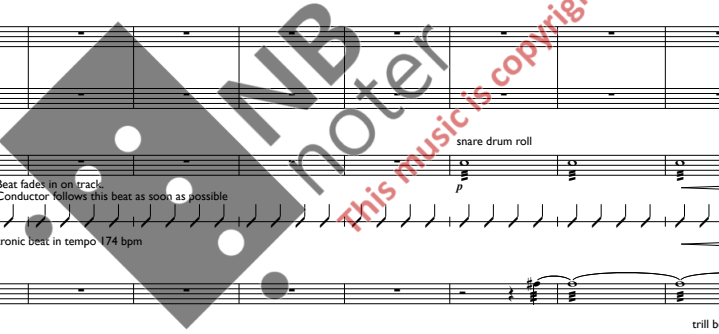
*ppp*

*ppp*

sul pont.

sul pont., sul A.

Strings play with long bowstrokes, not arco tremolo





While the beat goes on, Percussion 1 and 2 are deciding when to use written material and when to improvise, all on the metal percussion.  
The rest of the ensemble uses Surface 1 as a base, and the conductor inserts short cues on top of it. Cues are shown with fingers on the right hand.  
Cue 1 and 2 are tutti and overrules all others, cue 3 is for woodwinds only, cue 4 is for brass and cue 5 is for strings. Cues 3,4,5 may overlap and be looped.  
The conductor may also change dynamics during this section. Before beat track ends after ca. 1:40 minutes the conductor cues Cue 1 to end the piece, and tech. ends track.

248 SURFACE NR. 1 CUE 1 CUE 2 CUE 3 (only woodwinds) CUE 4 (only brass)

Fl. f ff

Ob. f ff

B. Cl. f ff

Bsn. f ff

Hrn. f ff

C. Tpt. f ff

Tbn. f ff

Tba. f ff

Perc. 1 Metal percussion f

Perc. 2 Metal percussion f

Mar.

Perc. 3 Playing along with beat on track Keeping time, and observing cues+improv f

EL. The beat goes on

E. Gr. f

Pno. f

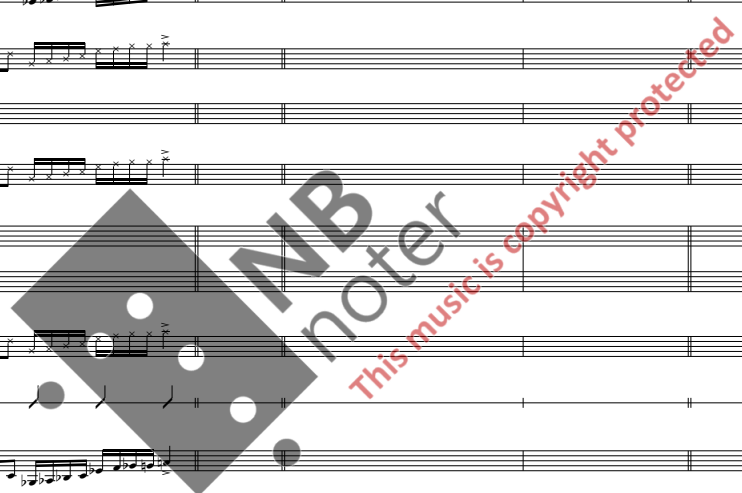
Vln. 1 f

Vln. 2 f

Vla. f

Vc. f

Db. f



Percussion materials for Player 1 and 2

262

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Glock.

Perc. 2

Mar.

Perc. 3

EL.

E. Gr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

On metal percussion: Select three different sound sources that has high, middle and low tone.  
 Play along with the beat track. Use the given material freely, improvise around it, and join or ignore Cue 1 and 2 from conductor.

①

②

③

!NB noter  
 This music is copyright protected