

Martin Ødegaard 2010

# IRIS

for 4 Horns and String Quartet



Score in C

## Performance Notes.

A glissando attached to a note begins immediately the note is played.

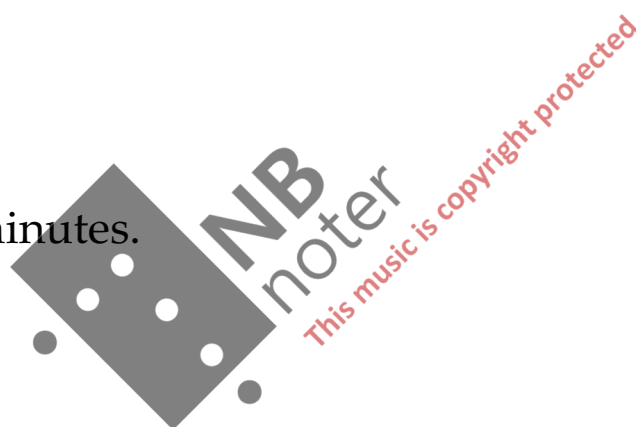
Accidentals last throughout the measure, but do not apply in different octaves.

*ff* - means **very** loud, *pp* - means **very** soft.

In Senza Tempo sections; the pulse and rhythms are free and individual. The conductor shows only every new bar. Both musicians and conductor (in collaboration) are free to form the timing in these sections.

The placement of musicians in the concert hall must be precisely followed, as shown on the first page in the score.

Duration: about 10 minutes.



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(duration: about 10 min)

### Positioning of ensemble:

Horn 2	Cello	Horn 1
A u d i e n c e		
A u d i e n c e		
Vln 2	Audi Conductor ence	Vln 1
A u d i e n c e		
A u d i e n c e		
Horn 3	Viola	Horn 4

### Intonation:

- ♭ - lowers the pitch by 1/6 tone, as in the 7<sup>th</sup> harmonic.
- ♭ - lowers the pitch by 1/2 + 1/6 tone, as in the 7<sup>th</sup> harmonic.
- ♯ - raises the pitch by 1/4 tone, as in the 11<sup>th</sup> harmonic.
- ♭ - lowers the pitch by 1/4 tone, (as in the 11<sup>th</sup> harmonic.)

**Horns:** Hit the right partial as notated, do not adjust these intervals with hand or lips.  
Above these notes both the fingering is indicated in circles, and the fundamental with its partial (as it sounds).

The numbers in triangles, indicates the entering number(s) of each bar, (in "Senza tempo" sections.)

**Strings:** ▭ - High bow pressure.

### Senza tempo

*Sostenuto, molto Calmo*

(quasi legato to horn 1)

slide figure:

Vln. I

Vln. II

Vla.

Vcl.

poco a poco crescendo et rit.

ord.

sul tasto → sul pont.

sul pont. ord.

ff

mf

f

p

mp

ff

ff

ff

\* If necessary, repeat the last note.

**B** A tempo ♩ = 60 - 65

Hn. 1

Hn. 2

Hn. 3

Hn. 4

With mute

pp

mp

p

mf

F13 [C, 7\*]

F1 [Eb, 7\*]

B23 [F#, 7\*]

F13 [C, 11\*]

F1 [Eb, 11\*]

mp

p

mf

mp

p

mf

(quasi legato to strings)

Hn. 1

Hn. 2

Hn. 3

Hn. 4

15

B23 [F#, 7\*]

F2 [E, 11\*]

F1 [Eb, 11\*]

F13 [C, 11\*]

B23 [F#, 7\*]

F13 [C, 11\*]

F2 [E, 7\*]

F1 [Eb, 7\*]

F13 [C, 7\*]

F1 [Eb, 7\*]

p

f

mp

f

p

mp

f

p

mp

mf

p

Mute off

Mute off

Mute off

**C** ♩ = ca. 75

Ricochet ord.

Ric. ord.

Vln. I *mf* > *p* *f* *mf* > *p* *p* *ff*

Vln. II *p* *ff*

Vla. *p* *f* *mf* > *p* *p*

Vcl. *p* *p* *f* *mf* > *p*

7

3 3

Ricochet ord.

Ricochet ord.

(quasi legato to horns)

Vln. I *mf* > *p* *mf* *pp* *pp* *5*

Vln. II *f* > *p* *p* *f* *pp* *pp*

Vla. *f* *f* > *p* *p* *ff* tenuto *mp* >

Vcl. *mf* *p* *pp* *ff* tenuto *mp* >

Ric. ord.

Ric. ord.

Ric. ord.

Ric. ord.

sul tasto

sul tasto

(trem.) rit. al niente

sul tasto

sul tasto

sul tasto

3

3

3

3

5

**D** Senza tempo

Hn. 1 *f* *p* *mf* *p* *ff* *mp f*

Hn. 2 *f* *p* *mf* *p* *ff* *mp f*

Hn. 3 *f* *p* *mf* *p* *ff*

Hn. 4 *f* *p* *mf* *p* *ff* *mp f*

4. stopped

1. stopped

3. stopped

2. stopped

4.

3.

1.

2.

3.

6.

7.

1.

2.

5.

E

Hn. 1 *pp* *f* *p*

Hn. 2 *pp* *f* *p*

Hn. 3 *pp* *f* *p*

Hn. 4 *pp* *f* *p*

Vln. I *p* *mp* *p* *f*

Vln. II *p* *mp* *p* *f*

Vla. *mp* *p* *f*

Vlc. *mp* *p* *f* *ff*

stop immediately when horns enter (if necessary repeat the last 2 notes)

stop immediately when horns enter (if necessary repeat the last 3 notes)

stop immediately when horns enter

stop immediately when horns enter

Hn. 1 *p* *f* *p*

Hn. 2 *ff* *p*

Hn. 3 *p* *f* *p*

Hn. 4 *p* *f* *p*

Vln. I *mf* *ff* *f* *ff* *mf*

Vln. II *mp* *ff* *pp* *f*

Vla. *f* *f*

Vlc. *mp* *f*

stop at entrance of vln 1+2.

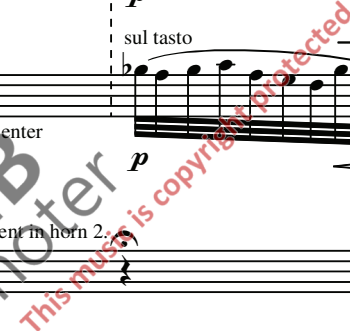
stop as being cut off by accent in horn 2.

stop as being cut off by accent in horn 2.

stop as being cut off by accent in horn 2.

(F13) [C, 11\*]

(B23) [F#, 7\*]



\* As a percussive effect, bounce bow over a random chord before reaching the written pitch.  
\*\* Half stopped: muted maximum with hand, without changing pitch.



46

Hn. 1 *f* *p* *f*

Hn. 2 *f* *p* *f*

Hn. 3 *f* *p* *f*

Hn. 4 *f* *p* *f*

Vln. I sul tasto *pp* *mf*

Vln. II sul tasto *pp* *mf*

Vla. sul tasto *pp* *mf* *p*

Vlc. *p* *f*

G

49

Hn. 1 *mf* *pp*

Hn. 2 *pp* *mp* *pp*

Hn. 3 *pp* *mp* *pp*

Hn. 4 *pp* *mp* *pp*

Vln. I sul tasto *fp* *ff* (trem.) rit. al niente - - - - - sul pont.

Vln. II sul tasto *fp* *ff* (trem.) rit. al niente - - - - - sul pont.

Vla. sul tasto *fp* *ff* (trem.) rit. al niente - - - - - sul pont.

Vlc. sul tasto *fp* *ff* (trem.) rit. al niente - - - - - sul pont.

F13 [C, 11\*]

B23 [F#, 7\*]



(F13) [C, 11\*]

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

51

pp mp

(B23) [F#, 7\*]

pp mp

pp mp

pp

A tempo ♩ = ca. 55

Vln. I  
Vln. II  
Vla.  
Vlc.

51

Ric.\* mp  
Ric.\* (gliss.)  
sul tasto 7  
Ric.\*\* 3 sul tasto  
Ric.\*\* sul tasto 6

ff mp  
ff  
ff  
ff

pp  
pp  
pp  
pp

f p  
f pp  
f pp  
f pp

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

54

pp mp  
pp mp  
pp mp  
mp mf pp mp

half stopped

half stopped

half stopped

Vln. I  
Vln. II  
Vla.  
Vlc.

54

f  
f  
f  
ff

\* As a percussive effect, bounce bow over a random chord before reaching the written pitch.  
\*\* As a percussive effect, bounce bow over a random chord.

I

59

Hn. 1 *mp* *f* *pp* *mp* *mp*

Hn. 2 *pp* *pp* *f* *pp* *mp* *mp*

Hn. 3 *pp* *mp* *mp*

Hn. 4 *pp* *mp* *mf*

Vln. I *ff* *ff* *p* *f*

Vln. II *ff* *ff* *p* *f*

Vla. *ff* *ff* *p* *f*

Vcl. *ff* *ff* *p* *f*

B23 [F#, 7\*] F13 [C, 11\*] F1 [Eb, 7\*] F1 [Eb, 7\*] F13 [C, 11\*]

sul pont. Ric. 3 ord.

poco a poco accel.

64

Hn. 1 *mp* *mf* *ff*

Hn. 2 *mp* *mp* *mf*

Hn. 3 *mp* *mp* *mf*

Hn. 4 *mp* *mp* *p* *mf*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vcl. *mf* *ff*

F1 [Eb, 11\*] B23 [F#, 7\*] F13 [C, 11\*] F2 [E, 11\*] F1 [Eb, 11\*] F13 [C, 11\*] F2 [E, 7\*] F13 [C, 11\*] F2 [E, 11\*] F13 [C, 7\*] B23 [F#, 7\*] F2 [E, 7\*] F1 [Eb, 7\*]





**L**

Hn. 1:  $\text{F13}$  [C, 11\*],  $mp$ ,  $f$ ,  $p$ ,  $mf$

Hn. 2:  $\text{B23}$  [F#, 7\*],  $mp$ ,  $f$ ,  $p$ ,  $mf$

Hn. 3:  $mp$ ,  $f$ ,  $p$ ,  $mf$

Hn. 4:  $\text{F2}$  [E, 7\*],  $mp$ ,  $f$ ,  $p$ ,  $mf$ ,  $\text{F13}$  [C, 7\*],  $p$

Vln. I:  $<ff$ ,  $p$ ,  $f$ , (one stroke) "Senza Tempo", not synchronized with the other strings.

Vln. II: sul D, A,  $<ff$ ,  $p$ ,  $f$ , (one stroke) "Senza Tempo", not synchronized with the other strings.

Vla.: ord.,  $ff$ ,  $p$ ,  $ff$ , (one stroke)  $f$

Vlc.:  $<ff$ ,  $ff$ ,  $p$ ,  $ff$ , (one stroke)  $f$

(trem.) rit. al niente

Hn. 1:  $\text{B23}$  [F#, 7\*],  $pp$ ,  $mp$ ,  $pp$

Hn. 2:  $pp$ ,  $mp$ ,  $pp$

Hn. 3:  $pp$ ,  $p$

Hn. 4:  $\text{F1}$  [Eb, 7\*],  $mp$ ,  $pp$ ,  $p$

Senza tempo  
min. 6"

Vln. I: poco a poco rit. et decresc., Senza tempo, Vln 1 and 2; gradually against being synchronized.,  $mp$

Vln. II: poco a poco rit. et decresc., Senza tempo, Vln 1 and 2; gradually against being synchronized.,  $mp$

Vla.: "Senza Tempo", not synchronized with the other strings., poco a poco rit. et decresc., Ric.,  $f$

Vlc.: "Senza Tempo", not synchronized with the other strings., poco a poco rit. et decresc.,  $mp$

\* When Vln 1 and 2 are synchronized; fade out together.