

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.

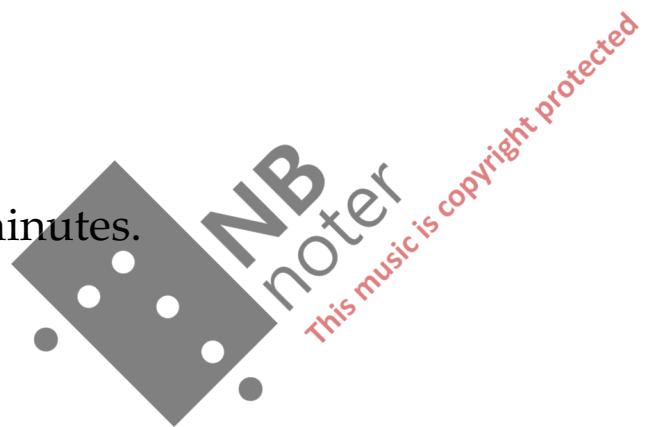
Accidentals last throughout the measure, but do not apply in different octaves.

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

In Senza Tempo sections; the pulse and rythms 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.



# IRIS

(duration: about 10 min)

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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  
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'th harmonic.
- ↓ - lowers the pitch by 1/2 + 1/6 tone, as in the 7'th harmonic.
- ↑ - raises the pitch by 1/4 tone, as in the 11'th harmonic.
- ↓ - lowers the pitch by 1/4 tone, (as in the 11'th 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*

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Vln. I

Vln. II

Vla.

Vlc.

(quasi legato to horn 1)

slide figure:

poco a poco crescendo et rit.

sul tasto → sul pont. ord.

sul pont. ord.

\* If necessary, repeat the last note.

**B** A tempo  $\text{♩} = 60 - 65$

10 With mute (B23) [F#, 7\*] (F13) [C, 11\*] (F1) [Eb, 11\*]

Hn. 1 (pp) (mp) (p) (mf)

With mute (F1) [Eb, 7\*] (B23) [F#, 7\*]

Hn. 2 (mp) (p) (mf)

With mute (F13) [C, 7\*] (F1) [Eb, 7\*] (B23) [F#, 7\*]

Hn. 3 (mp) (p) (mf)

With mute (F13) [C, 7\*] (F1) [Eb, 7\*] (B23) [F#, 7\*]

Hn. 4 (mp) (p) (mf)

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15 (B23) [F#, 7\*] (F2) [E, 11\*] (F1) [Eb, 11\*] (quasi legato to strings)

Hn. 1 (p) (f) (mp) (f) (p) (ff)

(F13) [C, 11\*] (F13) [C, 11\*] (B23) [F#, 7\*] (F13) [C, 11\*] Mute off

Hn. 2 (p) (f) (mp) (f) (p) (ff) (F13) [C, 7\*] (F13) [C, 7\*] Mute off

(F2) [E, 7\*] (F1) [Eb, 7\*] (F1) [Eb, 7\*] (F13) [C, 7\*] Mute off

Hn. 3 (p) (mf) (p) (mf) (p) (f) (p) (p) Mute off

(F13) [C, 7\*] (F1) [Eb, 7\*] (F1) [Eb, 7\*] (F13) [C, 7\*] Mute off

Hn. 4 (p) (f) (mp) (f) (p) (mf) (p) (p) Mute off

- 3 -

**C**  $\text{C} = \text{ca. } 75$

21 Ricochet ord. >... Ric. ord.

Vln. I

Vln. II

Vla.

Vlc.

7

3 3 ff

p ff

6 f

mf>p p

Ricochet ord. >... Ricochet ord. >...

p

7

mf>p

25 Ric. ord.

Vln. I *mf* > *p*

Ric. ord.

Vln. II *f* > *p*

Vla. *f* > *p*

Vlc. (trem.) rit. al niente

(trem.) rit. al niente

sul tasto

*pp*

(trem.) rit. al niente

(trem.) rit. al niente

(quasi legato to horns)

## D Senza tempo

29

Hn. 1      4. stopped

Hn. 2      1. stopped

Hn. 3      3. stopped

Hn. 4      2. stopped

**E**

32

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Vln. I

Vln. II

Vla.

Vcl.

32 sul tasto *prestissimo*  
*p*

sul tasto *prestissimo*

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

sul tasto legato  
*mp*

stop immediately when horns enter

sul tasto legato  
*mp*

stop immediately when horns enter

**F13 [C, 11\*]**  
♦ half stopped\*\* stop as being cut off by accent in horn 2.

**B23 [F#, 7\*]**  
♦ half stopped\*\* stop as being cut off by accent in horn 2.

**Vln. I**

**Vln. II**

**Vla.**

**Vcl.**

**36**

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Vln. I

Vln. II

Vla.

Vcl.

**36**

Ric. (gloss.)

upbeat from vln. 1: (Ric.):

stop at entrance of vln 1+2.

*f*

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

**F**

40

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Vln. I

Vln. II

Vla.

Vlc.

(F13)[C, 11\*]

1. *pp* *mf* half stopped\*\*

2. *pp* *mf*

3. *pp* *mf*

4. *pp* *mf*

40 sul tasto *pp* *mf* *pp* *ff*

sul tasto *pp* *mf* *pp* *ff*

sul tasto *pp* *ff*

sul tasto *pp* *ff*

*pp* *ff*

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42

Hn. 1 *p* (F2)[E, 7\*] *pp* *f* *pp* *f* (F2) [E, 7\*]

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

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

Hn. 4 (F13)[C, 7\*] *pp* *f* *pp* *f*

B23 [F#, 7\*]

Vln. I *p* *f* *ff* Ric.\* *ff* *mp* *ff*

Vln. II *p* *f* (not synchronized with Cello) Ric.\* *ff* *mp* *ff*

Vla. *ff* Ric.\* *ff* (gliss.) *mp*

Vlc. *ff* Ric.\* *ff* *mp*

sul pont. sul pont. sul pont. sul pont. sul pont.

\* 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

Hn. 2

Hn. 3

Hn. 4

Vln. I

Vln. II

Vla.

Vlc.

46

*sul tasto*

*pp* — *mf* —

*sul tasto*

*pp* — *mf* —

*sul tasto*

*pp* — *mf* —

*sul tasto*

*p*

G

1. F13 [C, 11\*]

2. B23 [F#, 7\*]

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Vln. I

Vln. II

Vla.

Vlc.

49

*mf*

*pp*

*pp* — *mp* — *pp*

*pp* — *mp* — *pp*

*pp* — *mp* — *pp*

*pp*

*sul tasto*

(trem.) rit. al niente

*fp*

*ff*

*sul pont.*

*3.*

*sul tasto*

(trem.) rit. al niente

*fp*

*ff*

*sul pont.*

*4.*

*sul tasto*

(trem.) rit. al niente

*fp*

*ff*

*sul pont.*

*2.*

*sul tasto*

(trem.) rit. al niente

*fp*

*ff*

*sul pont.*

**H** A tempo  $\text{♩} = \text{ca. } 55$

51

Hn. 1

Hn. 2

Hn. 3

Hn. 4

- 7 -

(F13) [C, 11\*]

(B23) [F#, 7\*]

A tempo  $\text{♩} = \text{ca. } 55$

Vln. I

Vln. II

Vla.

Vlc.

Ric.\*

sul tasto

ff mp

Ric.\* (gliss.)

sul tasto 7

f 7 p

Ric.\*\* 3

sul tasto

5 5

ff pp

Ric.\*\* 6

sul tasto 6

f 6 pp

ff 3 pp

pp

*selected*

54

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Vln. I

Vln. II

Vla.

Vlc.

54

*half stopped*

*half stopped*

*f*

*ff*

*f*

*f*

*f*

*ff*

\* A non-pitched effect, bounces back over a random chord before reaching the written pitch.

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

\*\* As a percussive effect, bounce bow over a random chord.

I

59

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

Vln. I      Vln. II      Vla.      Vlc.

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

F13 [C, 11\*]

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

(F1) [Eb, 7\*]      (F1) [Eb, 7\*]      (F13) [C, 11\*]

sul pont.      Ric. 3 ord.      ff      p      f

poco a poco accel.

64

Hn. 1 (F1) [Eb, 11\*] B23 [F#, 7\*] F13 [C, 11\*] F2 [E, 11\*]

Hn. 2 (F1) [Eb, 11\*] F13 [C, 11\*] (F2) [E, 7\*] (F13) [C, 11\*]

Hn. 3 (F13) [C, 7\*] (F2) [E, 7\*] (F2) [E, 11\*]

Hn. 4 (F13) [C, 7\*] B23 [F#, 7\*] (F2) [E, 7\*] (F1) [Eb, 7\*]

Vln. I

Vln. II

Vla.

Vlc.

=ca. 65

70

Hn. 1 F1 [Eb, 11\*] F13 [C, 11\*]

Hn. 2 < f B23 [F#, 7\*]

Hn. 3 < f F1 [Eb, 11\*]

Hn. 4 < f B23 [F#, 7\*]

Vln. I 70 sul pont. 3 3 3 3 p < f pp sul pont. sul tasto ord. ff ff p

Vln. II sul pont. p < f sul tasto ord. pp ff

Vla. sul tasto ord. pp

Vlc. pp ff 5 p ff

J = ca. 55

74

Hn. 1 mp + pp mp p

Hn. 2 mp + pp mp p

Hn. 3 +

Hn. 4 mf + pp mp p

Vln. I → ord. sul pont. ord. ff p ff f Ric. Ric. sul pont.

Vln. II ff p ff sul pont. 3 ff mp f Ric. Ric. sul pont.

Vla. → ord. sul pont. 5 sul tasto → ord. sul pont. 5 ff ff p ff mp f Ric. Ric. sul tasto

Vlc. sul tasto → ord. sul pont. ff 7 ff mp (trem.) rit. al niente f Ric. Ric. sul tasto

K

78

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Vln. I

Vln. II

Vla.

Vlc.

sul tasto  
8va

*f*      *pp*      *f p*      *fp*      *3*      *fp*

*f*      7      6      5      3      *ff*      *f*      *p*      *f p*

sul C      o      o      sul A      sul D      sul A      sul tasto      sul A      sul tasto      sul tasto      sul C      o      o      sul A      sul tasto      sul tasto      sul tasto      3

*f*      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*      *f*      *ff*

accel.      tr. (#)

82

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Vln. I

Vln. II

Vla.

Vlc.

(8va)      rit.      rit.      accel.      (8va)

*mf*      *mf*

*mf*      *mf*      *mf*      *mf*      *mf*      *mf*      *mf*      *mf*      *mf*      *mf*      *mf*      *mf*      *mf*

*f*      *mf*      *f*      *mf*      *f*      *mf*      *f*      *mf*      *f*      *mf*      *f*      *mf*      *f*

poco a poco crescendo      5      5      3      poco a poco crescendo      5      5      3      ord. sul A      ord. sul A

*ff*      *ff*

F1 [Eb, 11\*]      F2 [E, 11\*]

**L**

86

Hn. 1 F13 [C, 11\*]

Hn. 2 B23 [F#, 7\*]

Hn. 3

Hn. 4 F2 [E, 7\*] F13 [C, 7\*]

Vln. I 86 (trem.) rit. al niente *"Senza Tempo"*, not synchronized with the other strings.  
 <ff sul D,A (one stroke)

Vln. II (trem.) rit. al niente *"Senza Tempo"*, not synchronized with the other strings.  
 ord. (one stroke)

Vla. 6 6 3 (one stroke)

Vlc. 7 5 ff (one stroke)

90 B23 [F#, 7\*]

Hn. 1 pp mp pp

Hn. 2 pp mp pp

Hn. 3 pp p

Hn. 4 F1 [Eb, 7\*] mp pp

Vln. I Senza tempo min. 6"  
 Vln 1 and 2; gradually against being synchronized.

Vln. II poco a poco rit. et decresc.

Vla. "Senza Tempo", not synchronized with the other strings.

Vlc. poco a poco rit. et decresc.

"Senza Tempo", not synchronized with the other strings.

poco a poco rit. et decresc.

Vln. I Senza tempo 8va \*  
 Vln 1 and 2; gradually against being synchronized.

Vln. II Ric. mp

Vla. f

Vlc. mp

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