






Åssen plystre det vekk?

hjallis, skiss h25

Premise

This work explores how sounds can linger in you in many ways. For example, a tone cluster can last a while through a *physical response* from the reverb of the room. Likewise, it could also create a *mental response* from your mind piecing it together. Other times, it triggers an *emotional response* where you draw connotations to the sounds from your memory and experiences. The bold barlines, **|**, notes the places where impulses appear. These impulses devolve into different kinds of resonance/response.

Legend

Notation	Explanation
+ / ÷ (<i>acc.</i>)	Microtonal modifiers: '+' indicates a tiny bit higher, '÷' a tiny bit lower than the written pitch.
	Standard microtonal accidentals: quarter-tone sharp (+50c), three-quarter-tone sharp (+150c), and quarter-tone flat (-50c).
	Percussive sound: Short, unpitched sounds. (e.g., playing col legno battuto on the string holder, or playing col legno batutto on the 'wrong' side of l.h. fingers).
	Muffled sound: multiple l.h. fingers placed lightly on the strings, creating an inharmonic air sound.
	Undefined high-pitched sound.
→	Gradual transition from one technique or position to another.
"Dirty trill"	Simultaneous trill and tremolo, causing a mildly dystonic trill
	Multiple note trill, repeated as fast as possible
♩	Bartók (snap) pizzicato.
<i>vib. estremo</i>	Wide, extreme vibrato.
◁▷	Al/dal niente: fading into or emerging from silence

Senza Tempo,
before the conductor
enters stage

♩ = 84

Senza Tempo,
hold fermata until
conductor starts

♩ = 84

Conductor
starts
counting

Violin I.1

Violin I.2

Violin I.3

Violin II.1

Violin II.2

Violin II.3

Viola 1

Viola 2

Cello 1

Cello 2

Bass

The musical score consists of five systems of staves. The first system includes Violin I.1, Violin I.2, and Violin I.3. The second system includes Violin II.1, Violin II.2, and Violin II.3. The third system includes Viola 1 and Viola 2. The fourth system includes Cello 1 and Cello 2. The fifth system is for the Bass. The score is in common time (C) and features a 'Senza Tempo' section. It includes performance instructions such as 'sul pont., muffled sound with all fingers lightly on string' and 'molto sul tasto'. Dynamics range from 'quasi niente' to 'f'. The conductor's entrance is marked with a box: 'Senza Tempo, hold fermata until conductor starts' and 'Conductor starts counting'. The tempo is indicated as ♩ = 84.

ca. 15"
sempre non vib.

quasi
niente

mf

f

sul pont.,
muffled sound
with all fingers
lightly on string

mf

sul pont.,
muffled sound
with all fingers
lightly on string

mf

molto sul tasto

mf

molto sul tasto

mf

molto sul tasto

mf

sempre
non vib.

mf

8
 VI. I.1 con sord. *fp* *mp* *quasi niente*

8
 VI. I.2 con sord. *p* *trill with multiple notes as fast as possible* *quasi niente* *p*

8
 VI. I.3 con sord. *p* *trill with multiple notes as fast as possible* *quasi niente* *f* *pizz.*

VI. II.1 *fp* *f* *quasi niente*

VI. II.2 *fp* *f* *quasi niente*

VI. II.3 *fp* *f* *quasi niente* *f* *8- pizz.*

VI. I.1 *p* *pp* *p*

VI. I.2 non vib *p* *pp* *f* *col legno battuto* *mf* *c.l. battuto*

VI. I.3 *p* *fp* *f* *pizz.* *arco* *p*

VI. II.1 *p* *fp* *mf* *3*

Kb. *pizz.* *ffz* *mf*

VI. I.1 *mf* *pp*

VI. I.2 *mf* *pp*

VI. I.3 *mf* *pp*

VI. II.1 "dirty trill" *pp*

VI. II.2 arco, "dirty trill" *pp*

VI. II.3 "dirty trill", sul pont., gradually move up the trilling note *pp*

Vla. 1 *f* *pp* *vib. estremo* *poco vib.*

Vla. 2 *pp* *ord. vib. estremo* *poco vib.*

Vc. 1 *ord.* *f* *ff*

Vc. 2 *f* *ff*

Kb. *mp* *natural seventh-harmonic*

20

8. *fp*

VI. I.1 *mp* *pp* *f*

VI. I.2 *mp* *f*

VI. I.3 *mp* *pp* *f* LOCO, senza sord.

VI. II.1 *mp* *p* *sfz* lh. pizz. *pp* *quasi niente*

VI. II.2 *mp* *pp* *quasi niente*

VI. II.3 *mp* *ord.* *p* *"dirty trill"* *pp* *quasi niente*

Vla. 1 *f* *p* *pp* *sfz*

Vla. 2 *III* *"f"* *pp* *sfz*

Vc. 1 *pp* *natural seventh harmonic IV 0 0* *mf* *"f"* *pp* *poco sul pont, non vib.*

Vc. 2 *p* *pp* *poco sul pont, non vib.*

Kb. *p* *natural seventh harmonic III 0 0* *pp* *molto vib., glissando* *vib. ord. pizz.* *f* *3:2*

Detailed description of the musical score: This page contains the musical score for measures 20-23 of a symphony. The score is arranged in a system with 12 staves. The top three staves are for Violins I (VI. I.1, 2, 3), the next three for Violins II (VI. II.1, 2, 3), and the bottom three for Violas (Vla. 1, 2) and Cello/Double Bass (Vc. 1, 2, Kb.). The music is in G major and 4/4 time. The Violin I parts feature melodic lines with dynamic markings from *mp* to *f*. The Violin II parts are mostly sustained notes with dynamic markings from *mp* to *pp*. The Viola parts have more rhythmic activity, including a 'dirty trill' in the third part. The Cello and Double Bass parts provide harmonic support, with the Double Bass part including a glissando and a 3:2 ratio marking.

28

VI. I.1 (d.) f

VI. I.2 (d.) f senza sord. poco vib. p 3

VI. I.3 p poco vib. pp

VI. II.1 sfz poco vib. pp poco vib. 5 pp p

VI. II.2 sfz poco vib. pp p mf

VI. II.3 sfz poco vib. pp p mf

Vla. 1

Vla. 2

Vc. 1 arco vib. ord. pp 3

Vc. 2 arco vib. ord. pp 3

Kb. pp

ⓓ

senza sord.
poco vib.

31

VI. I.1 *p* *mf* *p*

VI. I.2 *mf* *p*

VI. I.3 *mp*

VI. II.1 *pp*

VI. II.2 *pp* *ff*

VI. II.3 *pp* *ff*

Vla. 1 *col legno battuto* *f* *con sord.* *fff*

Vla. 2 *col legno battuto* *f* *con sord.* *con sord.* *ff*

Vc. 1 *pizz.* *f* *pp cresc.*

Vc. 2 *pizz.* *f*

Kb. *p* *f*

pizz., undefined high-pitched chord II III IV

pizz., undefined high-pitched chord II III IV

pizz., undefined high-pitched chord II III IV

pizz., undefined high-pitched chord II III IV

press fingers down on the center of the strings
Col legno battuto behind the fingers

press fingers down on the center of the strings
Col legno battuto behind the fingers

35

VI. I. 1

VI. I. 2

VI. I. 3

VI. II. 1

VI. II. 2

VI. II. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Kb.

col legno batutto on string holder

"pp"

muffle sound with all fingers lightly on string IV

col legno batutto on string holder

"pp"

muffle sound with all fingers lightly on string IV

col legno batutto on string holder

"pp"

muffle sound with all fingers lightly on string IV

I.h. pizz.

p

pp

bartok pizz.

f

ord.

pp

bartok pizz.

f

ord.

arco, ord. 3

f

arco, ord. 3

f

sim.

fp

pp

ord., molto vib.

rfz

VI. I.1 *f* *ffz* *p*

VI. I.2 *f* *ffz* *p*

VI. I.3 *f* *ffz* *p*

VI. II.1 *mp* *f* *pizz.* *p*

VI. II.2 *p* *f* *p*

VI. II.3 *p* *f* *p*

Vla. 1 *p* *f* *p*

Vla. 2 *p* *f* *p*

Vc. 1 *p*

Vc. 2 *vib.* *p* *non vib.* *pp*

Kb. *poco vib*
sempre arco
o *fp* *pp*

49

VI. I. 1 *pp* *p*

VI. I. 2 *pp* *p*

VI. I. 3 *pp* *p*

VI. II. 1 *f* *yib. ord. arco* *Out of tune, higher-pitched than usual*

VI. II. 2 *f* *yib. ord. arco* *Ordinarily pitched*

VI. II. 3 *f* *yib. ord. arco* *bartok pizz.*

Vla. 1 *pp*

Vla. 2 *bartok pizz.* *f* *arco* *p* *quasi niente*

Vc. 1 *mf* *f* *play out of tune, a tiny bit higher-pitched than normal*

Vc. 2 *mp* *pp*

Kb. *f* *ff*

48

VI. I.1 *ord. pitched* *f* 8

VI. I.2 *ord. pitched* *f* 8

VI. I.3 *f* 8

VI. II.1 *poco a poco dim. al niente*

VI. II.2 *poco a poco dim. al niente*

VI. II.3 *poco a poco dim. al niente*

Vla. 1 *molto vib.* *ordinarily pitched IV sfz*

Vla. 2 *molto vib.* *ord. ordinarily pitched IV sfz*

Vc. 1 *"f"*

Vc. 2 *"f"*

Kb. *pp*

51

8^{va} seccissimo

VI. I. 1

VI. I. 2

VI. I. 3

VI. II. 1

VI. II. 2

VI. II. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Kb.

LOCO, non vib.

fp

non vib.

fp

non vib.

fp

non vib.

fp

non vib.

fp

non vib.

fp

ossia

pizz. molto vib.

f

fp

arco non vib.

ossia

pizz. molto vib.

f

fp

arco non vib.

pizz.

f

sfz

G

\textcircled{H}
-3-
(♩ = 126)

58

VI. I.1 vib. ord. *mf* *fp*

VI. I.2 vib. ord. *mf* *fp*

VI. I.3 vib. ord. *mf* *fp*

VI. II.1 *molto sul tasto* *pp* *p* *pp*

VI. II.2 *pp*

VI. II.3 *pp*

Vla. 1 *sfz*

Vla. 2 *molto sul tasto* *p* *pp*

Vc. 1 *molto sul tasto* *mf* *p* *mp* *pp* *sempre non vib., sempre molto sul tasto*

Vc. 2

Kb. *con sord.* *mf* *sf* *pp*

61

VI. I.1

VI. I.2

VI. I.3

VI. II.1

VI. II.2

VI. II.3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Kb.

p *f* *mf* *pp* *mp* *f* *p* *pp* *f* *p* *sf*

molto sul tasto

vib. ord.

tr

0

1

2

Detailed description: This page of a musical score, numbered 61, contains ten staves. The top three staves (VI. I.1, VI. I.2, VI. I.3) are for Violins I. The next three staves (VI. II.1, VI. II.2, VI. II.3) are for Violins II. The two staves below (Vla. 1, Vla. 2) are for Violas. The two staves below (Vc. 1, Vc. 2) are for Violins I and Violins II respectively. The bottom staff (Kb.) is for the Keyboard. The score is divided into three measures. The first measure shows various dynamics and articulations. The second measure continues the musical ideas. The third measure features a dynamic shift from piano to fortissimo in the Violins I parts. Performance instructions like 'molto sul tasto' and 'vib. ord.' are present. Fingerings are indicated with numbers 0, 1, and 2.

(J) very slow gliss.

64

VI. I.1 *p* *pp* very slow gliss.

VI. I.2 *p* *pp* very slow gliss.

VI. I.3 *p* *pp* very slow gliss.

VI. II.1 *p* *f* *p* *sfz*

VI. II.2 *p* *f*

VI. II.3 *p* *f*

Vla. 1 *pp* *pp* *p* *f* sempre molto sul tasto

Vla. 2 *p* *f* sempre molto sul tasto sempre non vib.

Vc. 1 *p* *mp* *mf* arbitrary high-pitched harmonic on the C-string IV 0

Vc. 2 *p* *mp* *f* (J) high-pitched harm. gliss spanning the range of an octave IV 0

Kb. *p* *pp* *p* *mf* molto sul tasto

non vib.
undefined
high-pitched
double stop

molto vib.
play out of tune,
a tiny bit
higher-pitched
than normal
IV

72

VI. I.1 *pp* *p* *pp* *p*

8- non vib. play out of tune, a tiny bit lower-pitched than normal

VI. I.2 *pp* *p* *pp* *p* molto vib. IV

8- VI. I.3 *p* *pp* *p* molto vib. IV

VI. II.1 ord. *p*

VI. II.2 ord. *p*

VI. II.3 ord. *p*

Vla. 1 *f* *pp*

Vla. 2 *f* *pp*

Vc. 1 ord. vib. ord. *p*

Vc. 2 ord. vib. ord. *p*

Kb. arco III *sfp* *p* molto vib.

75

VI. I.1 ordinarily pitched, vib. estremo *pp*

VI. I.2 ordinarily pitched, vib. estremo *pp* *molto vib*

VI. I.3 vib. estremo *pp* *molto vib*

VI. II.1 gradually introduce and speed up dirty trem. trill *mf* *f* *p* gradually slow down and phase out trem. trill

VI. II.2 gradually introduce and speed up trem. trill *mf* *f* *p* gradually slow down and phase out trem. trill

VI. II.3 gradually introduce and speed up dirty trem. trill *mf* *f* *p* gradually slow down and phase out dirty trem. trill

Vla. 1

Vla. 2

Vc. 1 *pp*

Vc. 2 *pp*

Kb.

Hold for 20",
follow conductor

75 **1** *molto vib.* *non vib.*

VI. I.1 *quasi niente*

VI. I.2 *non vib.* *quasi niente*

VI. I.3 *non vib.* *quasi niente*

VI. II.1 *pp* *quasi niente*

VI. II.2 *pp* *quasi niente*

VI. II.3 *pp* *quasi niente*

Vla. 1 *quasi niente*

Vla. 2 *quasi niente*

Vc. 1 *quasi niente*

Vc. 2 *quasi niente*

Kb. *f* *iv* *p* *quasi niente*