Anna Thorvaldsdottir

Hrím

2011

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Score in C

Instrumentation:

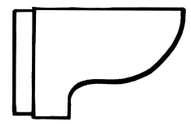
Flute
Oboe & English horn
Clarinet
Bass clarinet

Horn
Trombone

Piano & Celesta

Violin I
Violin II
Viola
Cello
Contrabass

Proposed set-up



celesta

horn trombone

fl. ob. cl. b.cl.

c.b.
vla. cel.
vln. I vln. II

Performance notes:

All instruments:

⟶ : Becomes. Former effect/sound/technique/indication gradually becomes the following one.

gliss. : All glissandos should be played throughout the length of the note value they are written next to. For example 𝅝 gliss. : glissando starts at the beginning of the note and glissandos slowly throughout the four beats of the note value to the next note. Similar with 𝅗𝅥 gliss. : faster glissando (depending on the destination/next pitch).

In the beginning, through measure 9: All tremolos in strings and flutters in winds refer to fast tremolos. A double tremolo line is applied to all note values to indicate tremolo and refer to the same speed regardless of their individual length value.

Quartertones:

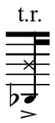
𝄳 : Quartertone flat
𝄲 : Quartertone sharp
𝄪 : Quartertone sharp from a ♯

Woodwinds:

When notes are slurred through an extended period of time - breathe where necessary - not synchronized between instruments.

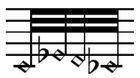
Bass clarinet is written in sounding register.

Note heads:



: Written in flute part: Tongue ram. The upper notehead indicates the key click and the lower the resulting pitch (color).

: Wind/air sounds, no pitches sounding unless indicated with “airy tone”.


: Airy pitch. This should mostly contain the air sound, with the color of the pitches. At one point in flute and clarinet parts this should be performed on air only as indicated.

: Flutter tongue on air.

Oboe and english horn:

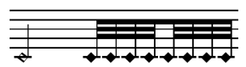
Double tonguing: Double tongue appears on air, written as follows:

: Results in various timbre colors on air, with slight pitch coming through.

Horn and trombone:

Note heads:

: Wind/air sounds – no pitch.

Tongue flick on air, no pitch. Written in rhythmic patterns – (as a controlled flutter). Always merged into from a wind sound. For example: 

Flutter tongue on air.

Horn:

open ←→ stop : Slowly vary between stopping with hand and opening.

Strings:

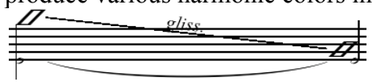
When notes are slurred throughout an extended period of time - change bow where necessary - not synchronized.
Double bass needs to have pitch extension down to C on the E string or tune the E string down to C (scordatura)

When "*light bow pressure*" is written above a note it results in a light airy sound, the pitch should sound airy and transparent.

Note heads and effects:

Where there are written effects, other than regular pitches, the string/-s that the particular effect should be played on is indicated with a small note head below the effect note head (that refers to way of playing). Effect note heads are written around approximate pitch areas and are not to indicate specific pitches but rather the position of the hand on the string/-s.

: Place left hand (not only one finger) lightly on indicated string, ***around*** given pitch area, not on harmonic. Fingers are not to be placed on exact pitches. This produces an un-pitched wind sound. This note head is written with a small note head below that indicates the open string where the technique should be played. When this note head is indicated with a , move hand up or down the string as indicated (this will produce various harmonic colors in the wind sound as hand glissandos over the string/s). An example of this, taken from a cello part:



Piano:

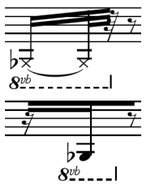
Pianist is going to need to be able to move around the instrument during performance.

Prepared measures are going to be needed in order to hold pedal down as the performer moves around the instrument.
The performer will need to have either a thimble or a coin to perform on the inside of the piano.

Specific techniques:

From measure 6 through 9: Performed inside the piano by moving hands simultaneously in rather slow circular strokes over strings, over lowest register of the instrument. As crescendo and decrescendo are marked the hands should move gradually faster and slower respectively.

From measure 22 until measure 25: Performed inside the piano with a thimble or a coin in quick strokes back and forth on the lowest E string while slowly sliding down the string as indicated. This results in a scratchy sound. The performer will need to prepare the pedal to be held pressed before measure 22.

In measure 34:  Right hand thoroughly presses the base of the string, with finger, (on the wire between tuning pins and hammers) inside the piano and releases right after the attack of the note in left hand, that is played on the keyboard. This results in a percussive attack that resonates through the color of the pitch, rather than merely producing the pitch.

Note that material that is performed inside the piano sounds rather loud to the performer but does not project as easily, so dramatize dynamic marks when performing on the inside of the piano.

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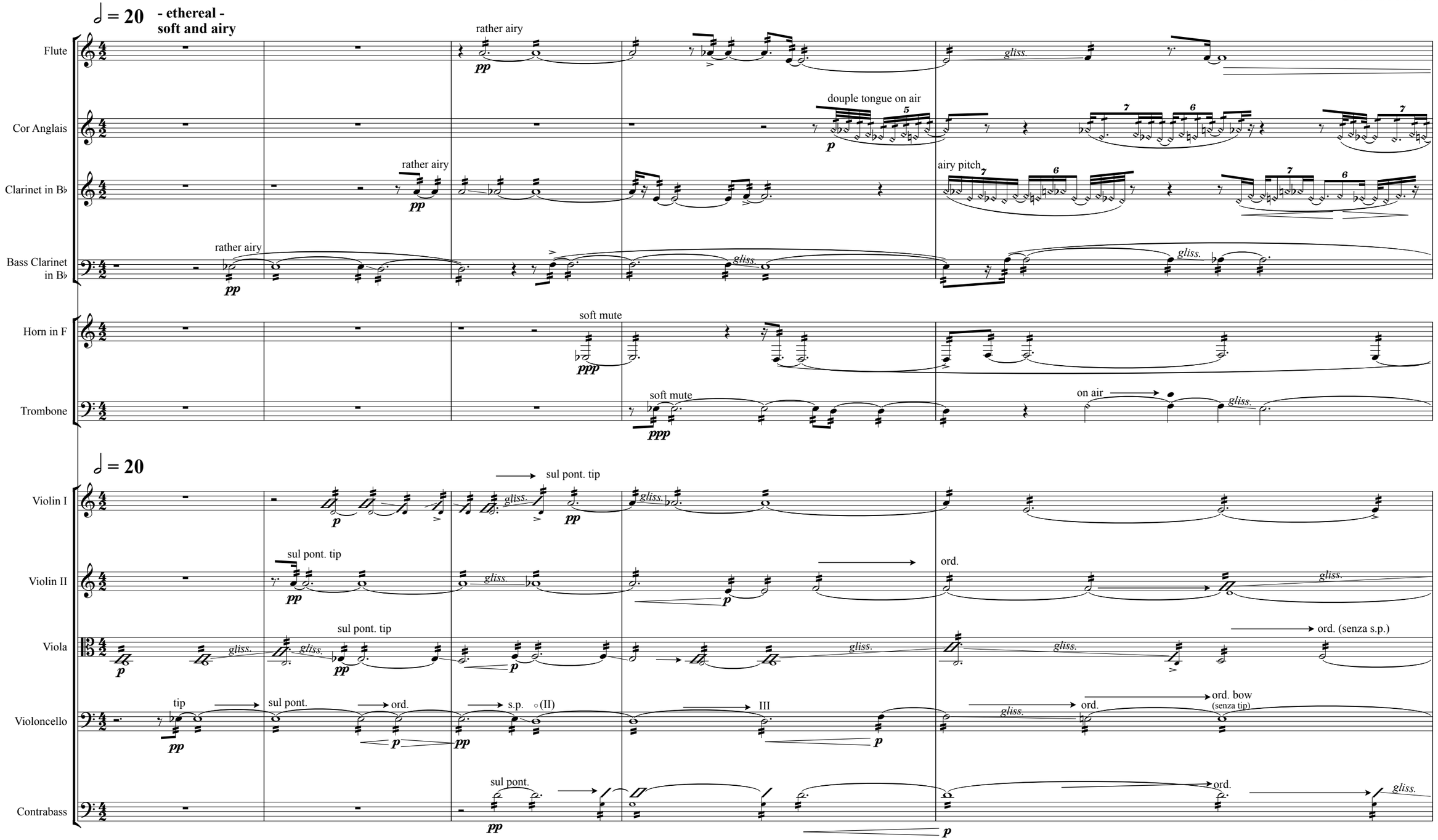

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6

Fl.

Ob.

C. A.

Cl.

B. Cl.

Hn.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

airy pitch

ord.

airy

douple tongue on air

change to Oboe

open

on air

soft mute

gliss.

open

Inside the piano: **Hands simultaneously in rather slow circular strokes over strings, over lowest register**

[< gradually faster strokes, > gradually slower strokes]

Pedal held pressed

ord.

ord. bow
(senza tip)

s.p.

9

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

airy pitch

on air

open

gliss.

gradually faster circular strokes

Hit strings with flat hands

Ord.
On keyboard

Let strings resonate and fade out naturally in the following measures

s.p.

10

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

soft mute

soft mute

tip

Pedal still held pressed

s.p.

ord.

12

Fl.

Ob.

C. A.

Cl.

B. Cl.

Hn.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

airy pitch

change to English horn

airy pitch

(♩ = 40)

Pedal still held pressed

Pedal still held pressed

very fast tremolo / trill

s.p.
tip

ord.

s.p. - light bow pressure
tip

-expressive-
molto sul pont.

s.p.

s.p. - light bow pressure
tip

pizz.

ord.

(♩ = 40)

-expressive-
molto sul pont.

s.p. - light bow pressure
tip

still s.p. - light bow pressure
tip

s.p. - light bow pressure
tip

14

Fl.

C. A.

Cl.

B. Cl.

Hn.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

airy pitch

airy pitch

(still mute)

(still mute)

pizz.

change to Oboe

Pedal off (up)

s.p. - light bow pressure
tip

ord. bow still s.p.

arco

ord.

pizz.

ord.
arco

ord. arco

vib.

gliss.

17

♩ = 20

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tbn.

lyrically

airy pitch

on air

open

gliss.

♩ = 20

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

This bar: preferably not conducted

freeze

Fl.

on air, no pitch

ppp

Breathe where necessary

bend tone

gliss.

C. A.

change to English horn

If *ppp* is not possible in this register then play e, and the quartertones, an octave above until lyrical line in measure 22

ppp

Breathe where necessary

bend tone

lyrically

gliss.

pp

Cl.

on air, no pitch

ppp

Breathe where necessary

bend tone

gliss.

B. Cl.

Breathe where necessary

pp

bend tone

lyrically

pp

ppp

Hn.

stop

Breathe where necessary

ppp

bend tone

open

stop

open

gliss.

Tbn.

soft mute

Breathe where necessary

ppp

gliss.

Inside the piano: **A thimble, or a coin, quickly back and forth on the low E strings while gradually sliding down the strings as indicated**

keyboard end of the string, (close to the hammers).

Pno.

Pedal held pressed

8va

mp

Vln. I

pp

sul pont.

ppp

change bow when necessary

gliss.

Vln. II

pp

ppp

change bow when necessary

sul pont lyrical - vib.

mp

mp

Vla.

sul pont.

ppp

change bow when necessary

gliss.

Vc.

ppp

change bow when necessary

sul pont. lyrical - vib.

mp

mp

pp

gliss.

Cb.

change bow when necessary

ppp

gliss.

23

Fl.

Ob.

C. A.

Cl.

B. Cl.

Hn.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

♪ = 100

lyrically

sim. play octave above if not possible *ppp*

change to Oboe

lyrically

on air, no pitch

on air, no pitch

t.r.

stop

open

open

on air

on air

rear end
of string

Ord.
On keyboard

sul pont.
lyrical - vib.

sul pont
lyrical - vib.

(still s.p.)
vib.

senza vib.

(still s.p.)
vib.

senza vib.

(still s.p.)
vib

ord.
(senza s.p.)

ord.
(senza s.p.)

♪ = 100

(still s.p.)

(still s.p.)

(still s.p.)

s.p.

s.p.

28

Fl.
Ob.
Cl.
B. Cl.
Hn.
Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

air, no pitch
t.r.
on air
molto sul pont.
ord. (senza s.p.)
gliss.
Ped.

33

♩ = 20

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tbn.

Pno.

Right hand-INSIDE THE PIANO:
press the base of the string with finger and release on attack of B♭ in left hand, played on keyboard.

Ped.

♩ = 20

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

senza vib.

gliss.

40

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tbn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tranquil

on air

soft mute

gliss.

41

Fl.

Ob.

change to English horn

Cl.

B. Cl.

Hn.

Tbn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

42

Fl.

Ob.

C. A.

Cl.

B. Cl.

Hn.

Tbn.

Change to Oboe

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

sul pont. - lyrical

light bow pressure - airy

lyrical - vib.

44

Fl.

Ob.

Cl.

B. Cl.

Hn.

Tbn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

lyrically

light bow pressure - airy

ord.

senza vib.

lyrical - vib.

gliss.