

Jonas Müthing

Hällristningar

for orchestra

2013



score








How to play

Every musical event is cued by a condition that is given through a certain symbol. Many of these conditions are somewhat ambiguous and it is therefore up to each player to individually decide, when a condition is fulfilled.




In this situation the conductor's role is merely to help the players to orientate themselves in the piece. For this he or she shows the respective number of the section of the piece that is being played at that moment.


The playing instructions are always given in the following manner: The instrument or group of instruments that the condition refers to stands first, followed by the condition itself. A colon separates the condition from further playing instructions: Is the action played at once or is it delayed, how and on which instrument is the action being played? This colon is always placed directly above the first note of the action.

Conditions:

-  as soon as the tone begins breaking or disappearing at the end of a decrescendo
-  with the cue of the given instrument
-  as soon as the own sound is covered by the referred instrument
-  with the beginning of the decrescendo
-  the instrument(s) pause/gather on a single tone
-  the pattern changes
-  the upper note of a glissando is reached

Playing instructions


-  play the action at once
-  interrupt the action you are playing at once
-  play the action when you find it musically fitting or needed but always before a new condition might be reached.
If this symbol is not accompanied by any other symbol, play the action when you find it musically fitting or needed after a new section/number of the piece is reached. Do not delay the action for too long, though.

 begin playing at any arbitrary moment, but not after one of your two next neighbours have begun to play. In this case, wait at least until a note in the brasses begins or ends. Interrupt your playing as soon as both of your next neighbours play. Wait at least until a note in the brasses begins or ends before continuing your playing.
If you only have one direct neighbour, choose any other string player that you can hear or see well as second neighbour.


 use exactly one whole breath for this action


 only section leaders play




 everyone plays

 choose one of the following playing techniques: arco, pizzicato, col legno battuto, col legno stratto, left hand pizzicato


 do not synchronise your pulse with the other players


 synchronise your pulse with the other players. Do not increase the tempo, though

 change the rhythmical pattern without changing the basic rhythmical structure ("the beat")

 : instrument  :  Double condition (only in percussion): Woodwinds/ brasses/strings have reacted on the own action (change of pattern) without delay. Play as soon as their action is finished

Other symbols

 if the melody is played by one player only: pause on this note
if the melody is played by several players: pause on this note until all players have reached it.





 loop: repeat as often as you feel is needed or until the condition to end the loop is met

 begin slowly and gradually become faster

 begin fast and gradually become slower

 crescendo dal niente (from nothing)

 decrescendo al niente (to nothing)

 play the melody rhythmically free. The note heads given are rough rhythmical guidelines:
 is longer than  is longer than 

 continue with the current action

 hold the tone

For Nikolaus Indlekofer and the symphony orchestra of Ettlingen music school:

Hällristningar

Score in C

Jonas Müthing

1 2 3 4

flute 1

flute 2

oboe 1

oboe 2

clarinet 1

clarinet 2

bassoon 1

bassoon 2

horn 1

horn 2

trumpet 1

trumpet 2

trombone 1

trombone 2

trombone 3

percussion 1

percussion 2

percussion 3

percussion 4

percussion 5

percussion 6

violin 1

violin 2

viola

violoncello

double bass

The score is divided into four measures, numbered 1 to 4. Measure 1 shows horn 1 with a *mf* dynamic and a 'long' breath mark. Measure 2 shows trumpet 1 and 2 with a *mp* dynamic and a 'long' breath mark, and horn 1 with a *pp* dynamic and a 'long' breath mark. Measure 3 shows trombones and horns with a *p* dynamic, and horn 1 with a *pp* dynamic and a 'long' breath mark. Measure 4 shows a complex arrangement of horns, trumpets, and trombones with a *p* dynamic. The percussion and string sections are currently blank.

17 18 19 20

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
piccolo flute
tubular bell
flute
piccolo flute
tubular bell
flute
tubular bell
oboe (cor anglais)
ba 1
ba 2
ho 1
ho 2
tru 1
tru 2
tro 1
tro 2
tro 3
perc 1
perc 2
perc 3
perc 4
perc 5
perc 6
vl 1
vl 2
vla
vc
db

This musical score page contains measures 17 through 20. The instruments are arranged in a standard orchestral layout. Measures 17 and 18 feature woodwinds (piccolo flute, tubular bell, flute) and percussion (clarinets). Measure 19 introduces the oboe (cor anglais) and tubular bell. The string section (violin 1, violin 2, viola, violoncello, double bass) is present throughout with a consistent rhythmic pattern. The percussion section includes six parts, with clarinets and tubular bells having specific melodic lines in measures 17-19.

This page of a musical score, numbered 18 and 33, contains a complex arrangement of instruments. The top section includes woodwinds (flutes, oboes, clarinets, bassoons, horns, and trumpets) and brass (trombones and horns). The middle section is dedicated to percussion, with multiple staves for various instruments including temple blocks, agogô, timbales, woodblocks, cowbells, and tam-tam. The bottom section features strings (violins, violas, violas, cellos, and double basses) and a bass line. The score is written in a single system with multiple staves per instrument. Dynamic markings such as *mf* (mezzo-forte) and *fff* (fortissimo) are used throughout. The notation includes notes, rests, and various articulation marks. The page is divided into three main sections by vertical dotted lines, suggesting different musical phrases or sections of the piece.