

Jenny Hettne (2013)

Krusning Skiktning

for piano and orchestra

Commissioned by Jönköpings Sinfonietta
with financial support from the Swedish Arts Council

2 flutes (2nd doubling piccolo)
2 oboes
1 clarinet in B \flat
1 bass clarinet (doubling clarinet in B \flat)
2 bassoons
2 horns in F
2 trumpets in C
1 trombone
1 tuba

Percussion (one player)
3 gongs:



Vibraphone
Crotales:



Glockenspiel
Grand cassa
1 templeblock (high)
3 woodblocks (high, medium, low)

Piano (solo)

Violin I
Violin II
Viola
Violoncell
Contrabass

Piccolo flute sounds one octave higher.
Crotales and glockenspiel sound two octaves higher.
Contrabass sounds one octave lower.

Score in C

Durata \approx 20'

Instructions for the musicians

General:

Trills are chromatic unless else indicated.
Grace notes are played before the beat.

Woodwind:

Bisb. irregular rhythm ad lib.

Bisbigliando, use two different fingerings to vary timbre. Pitch could vary slightly. Vary rhythm freely, avoid static 8th or 16th note patterns.

(In background)
Bisb. irregular rhythm ad lib.

Bisbigliando using harmonic.

Lip vibr. Sim. vary speed ad lib.

Vary timbre and pitch one quartertone using lip vibrato. Vary speed freely, avoid static 8th and 16th note patterns (flute 1 only).

Trumpet and trombone

Con sord:
Harmon mute

(In background)

(irreg. rhythm) sim.

Vary timbre with open and closed harmon mute. Vary rhythm freely, avoid static 8th or 16th note patterns.

Strings

Natural harmonics are frequently used, and written in the following ways:

Cb.

With a circle above the note: octave harmonics.

Vla.

With the lower note showing the open string, and the diamond note the finger position: 3rd, 4th and 5th harmonics.

sul d
suono reale

With the open string written above the note, and with the diamond note showing the finger position: 7th harmonics (vln and cb only).

Vc.

Trill between open string and natural harmonic.

Vln. I

Artificial harmonics are notated in the conventional way.

S.p. = sul ponticello

Krusning Skiktning

I.

Jenny Hettne (2013)

$\text{♩} = 92$

Flute 1 *pp mp*

Picc. flute

Oboe 1 *Bisb. irregular rhythm ad lib. pp mp pp*

Oboe 2

Clarinet in B \flat *pp mp pp*

Bass clarinet *ppp mp ppp*

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1 *Con sord: Harmon mute (irreg. rhythm) sim. p mf p*

Trumpet in C 2

Trombone *Con sord: Cup mute pp mp pp*

Tuba

Percussion

Piano

Violin I *pp mp pp*

Violin II *pp mp pp*

Viola *pp mf p pp*

Cello *pp mp pp mp pp*

Contrabass *pp mp pp*

10 $\frac{4}{4}$ *Bisb. irregular rhythm ad lib.* **A** $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1 *p mp p*

Picc. fl. *p mp p p*

Ob. 1 *flz. mp p*

Ob. 2

B♭ Cl. *pp mp p*

Bass cl. *p mp p mf*

Hn. 1 *flz. p mf*

Hn. 2 *p pp*

C Tpt. 1

C Tpt. 2

Tbn. *pp mf p*

Tuba *mf p* **con sord**

Perc. **GONG** *pp p pp mf p mf*

Vln. I *mp pp* *flautando* *mf p* **Div.**

Vln. II *mp pp* *pp* **Div.** *pp mp pp*

Vln. II:2 *mp pp*

Vla. *mp pp* *flautando* *mf p mf p mf*

Vc. *ppp p* *mf p mf p*

Cb. *flautando* *ppp mp p mf*

B

Bish. irregular rhythm ad lib.

19 $\frac{3}{4}$ $\frac{4}{4}$

Fl. 1 mf p

Picc. fl. mf pp pp mp

Ob. 1 pp mp pp

Ob. 2 pp mp pp

B♭ Cl. ppp poss. mp pp p

Bass cl. pp

Hn. 1 p pp

Hn. 2 p pp

C Tpt. 1 senza sord. p $<mf$ p

C Tpt. 2 Con sord.: Cup mute p $<mf$ p

Tbn.

Perc. **VIBRAPHONE** pp mp

Vln. I 19 mf pp mp mf

Vln. I:2 mf pp mf mp

Vln. II pp mp

Vln. II:2 pp mp pp mp pizz. (dolce)

Vla. pp mp pizz. (dolce)

Vc. mp pp

Cb. p pp

D

37

Fl. 1 *pp* *mf* *pp* *mf* *pp* *mf*

Picc. fl. *pp* *mf* *pp*

Ob. 1 *<mf* *>pp* *<mf* *>pp* *mf* *pp*

Ob. 2 *<mf* *>pp* *<mf* *pp*

B♭ Cl. *p* *ppp_{poss.}* *f* *mp* *pp*

Bsn. 2 *pp* *mp* *pp*

Hn. 1 *flz.* *mf* *p*

C Tpt. 1 *pp* *f* *pp*

C Tpt. 2

Tuba *p* *pp*

Perc. **GONG** *mp*

Vln. I 37 *Unis.* *SOLO* *8va* *mf* *f*

Vln. I:2 *p* *3* **GLI ALTRI** *p*

Vln. II *p* *pp* *p*

Vln. II:2 *p* *flautando* *p* *<mf* *>p*

Vla. *<mf* *>pp* *<mf* *p* *pp* *p*

Vc. *p*

Cb.

Lip vibr. *Sim. vary speed ad lib.*

Bisb. irregular rhythm ad lib.

44 $\frac{3}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$

Fl. 1 p

Ob. 1 pp mf pp

Ob. 2 pp mf pp

B♭ Cl. *(In background)*
B♭♭, irregular rhythm ad lib.
 pp mp pp

Bsn. 1 pp mp pp

Bsn. 2 pp mp pp

Hn. 1 ppp mf p

C Tpt. 1 pp mf pp

C Tpt. 2 pp mf pp
senza sord.

Tbn. p

Perc. pp
VIBRAPHONE
 mp
Sea

Pno. *In background, very discreet*
 pp p

Vln I solo mp mf pp
TUTTI
 p mp

Vln I gli altri mf p

Vln. II mf p

Vln. II:2 mf p

Vla. mp

Vc. pp mp pp

Cb. ppp mp pp

53 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ (E)

Ob. 1 $\langle mp \rangle$ pp mp pp

Ob. 2 $\langle mp \rangle$ pp mp pp

B♭ Cl. pp mf pp

Bass cl. p mf pp

Hn. 1 p mf pp

Hn. 2 mf pp

C Tpt. 1 pp mp

C Tpt. 2 $\langle mp \rangle$ p f p

Tbn. p mf pp

Tuba pp mf pp

Perc. f mp

Pno. mf p pp

Vln. I pp

Vln. II

Vla. pp

Vc. pp

Cb. pp mf pp

Con sord.
Harmon mute

(irreg. rhythm)
sim.

(8va)-----

8va-----

Krusning Skiktning/score/reviderad

(In background)
Bisb. irregular rhythm ad lib.

62

Fl. 1

Picc. fl.

B♭ Cl.

Bass cl.

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Perc.

Pno.

62

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *mp* *pp* *pp* *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

pp

pp *mp* *pp*

p (In background) (irreg. rhythm) sim.

p

8va

Con sord.
Harmon mute

p

mf

mp *mf*

8va

SOLO **TUTTI**

8va

5

mp *pp* *mp* *p*

pp

p *pp*

p *pp*

p *pp*

p *pp*

p *pp*

In foreground

3

5

3

p *pp*

70 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ F

Ob. 1 *pp* *mf* *pp*

Ob. 2 *pp* *mf* *pp*

B♭ Cl. *pp* *mf* *pp*

Bass cl. *pp* *mf* *pp*

Bsn. 1 *mp* *mf* *pp*

Bsn. 2 *pp* *mf* *pp*

Hn. 1 *mp* *p*

Hn. 2 *p* *mp* *p*

C Tpt. 1 (Harmon mute) *pp* *mf* *pp*

C Tpt. 2 *pp* *mf* *pp*

Tbn. *p* (irreg. rhythm) *sim.*

Tuba *pp*

Perc. *p* *mf* *p*

Pno. *p* *mf* *p_{sub}*

70 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. I *pp* *pp* *Div.*

Vln. II *mf* *pizz.*

Vla. *pp*

Musical score for measures 77-85. The score includes parts for Hn. I, C Tpt. I, Tbn., Tuba, Perc., Pno., Vln. I, Vln. I:2, Vln. II, Vla., Vc., and Cb.

Measure 77 is marked with a box containing the number 77. The tempo changes from 3/4 to 4/4 (marked *fi.z.*) and back to 3/4.

Key performance instructions include *senza sord.* for the C Tpt. I, *CROTALES* for Perc., and *Unis.* for Vln. I. Dynamic markings range from *pp* to *mf*.

The Pno. part features triplet markings (3) and an *8va* marking. The Vln. II part is marked *arco* and *p*. The Vc. part has a *sul e suono reale* marking. The Cb. part has a *mp* marking.

Musical score for measures 86-90. The score includes parts for Perc., Pno., Vln. I, Vln. II, Vc., and Cb.

Measure 86 is marked with a box containing the number 86. A *rit.* marking is present above the Perc. staff, leading to a *G* time signature change at measure 76.

Tempo changes from 4/4 to 3/4, then 2/4, and finally 3/8.

Dynamic markings range from *ppp* to *f*. The Vln. I part has a *p* marking. The Vln. II part has *mp sub* and *ppp* markings. The Vc. part has *p sub* and *ppp* markings. The Perc. part has a *p* marking.

95 $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ \textcircled{H} ♩ = 92 $\frac{3}{4}$

Fl. 1 *p*

Picc. fl. *pp*

B♭ Cl. *p*

Pno. *mp* *mf* *p* *f_{sub}* *p_{sub}*

Vln. I *ppp*

104 $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{2}{4}$

Fl. 1 *mf* *pp* *mf* *pp* *mf* *p_{sub}*

Picc. fl. *mf* *pp* *mf* *p*

Ob. 1 *p* *mf* *p* *pp* *mf*

Ob. 2 *p* *mf* *pp* *mf* *pp*

B♭ Cl. *mf* *pp* *mf*

Bsn. 1 *p*

Bsn. 2 *pp* *mf* *pp*

Hn. 1 *pp*

C Tpt. 1 *p* *p*

Perc. **GLOCKENSPIEL** *mp* *sempre l.v.* *mf*

Pno.

Vln. I *pp*

114

Fl. I
<mf
pp

Picc. fl.
mf sub
pp
mf
pp

Ob. I
pp

B♭ Cl.
pp
mp
pp
mp

Bass cl.
mp

Bsn. I
pp
mf

Hn. I
mf
p

C Tpt. I
mf
pp

Perc.
mp

Pno.
mf
f

Vln. I
mf
pp

Vln. II
mf
pp

Vla.
pp

123

B♭ Cl.

Bass cl.

Bsn. 1

Hn. 1

Hn. 2

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vc.

Cb.

senza sord.

pizz.

pp

p

mf

f

mp

I

130

Bass cl.

Perc.

Pno.

Vln. I

Vln. II

p

mf

f

p sub

mp sub

8va

137

J

CROTALES

sempre lv.

Perc.

Pno.

mp

f

8va

145 K

Perc. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Pno. *mp* *f* *mp sub*

Vln. I *pp*

152 L *Bis. irregular rhythm ad lib.*

Fl. 1 *mf* *f* *pp* *p*

Picc. fl. *mf* *f* *p*

Ob. 1 *p* *f* *p*

Ob. 2 *p* *f* *p*

B♭ Cl. *mf*

Bass cl. *mf* *p*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt. 1 *f* *p*

Perc. *f* *mf*

Pno. *ff* *mf*

Vln. I *mp* *f*

Vln. II *mf* *f*

Vla. *pp* *mf* *p*

Vc. *pizz* *f*

Cb. *pizz* *f*

159

Fl. 1
Picc. fl.
Ob. 1
Ob. 2
B♭ Cl.
Bass cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf p
ff 3
mf p
p < mf > p
mf p
mf p
p
mp
p f p
p < mf > p
mf p f
p < f > p < f > p
Con sord: Harmon mute
(irreg. rhythm) sim.
senza sord.
p f p
pp
arco p f p mf_{sub} p
arco p f p mf_{sub} p

2/4 4/4 3/8 3/4 4/4 2/4

159

2/4 4/4 3/8 3/4 pizz. 4/4 2/4

166 $\frac{4}{4}$ (M) $\frac{5}{4}$

Fl. 1

Picc. fl.

Ob. 1

Ob. 2

B \flat Cl.

Bass cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Perc.

Pno.

166 $\frac{4}{4}$ $\frac{5}{4}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

GRAN CASSA

mf

f

p

mf

ff

mf sub

p

mf

p

mf

p

f

arco *p*

arco *p*

arco *p*

p

mf

mf

p

mf

172

Fl. 1

Picc. fl.

Ob. 1

Ob. 2

B♭ Cl.

Bass cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

Tuba

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

GLOCKENSPIEL

sempre l.v.

8va

8va

pizz.

179

Fl. 1
Picc. fl.
Ob. 1
Ob. 2
B♭ Cl.
Hn. 1
C Tpt. 1
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.

Muta in flute in C

arco
pizz.
3. sole
Div.

mp
p
pp
f
mp_{sub}
p
ppp
f
pp

Detailed description: This page of a musical score covers measures 179 to 183. The score is for a full orchestra and piano. The woodwind section includes Flute 1, Piccolo Flute, Oboe 1, Oboe 2, Bass Clarinet, Horn 1, and Trumpet 1. The string section includes Violin I, Violin II, Viola, and Violoncello. The piano part is also present. The score features various dynamics such as *pp*, *p*, *mp*, *mf*, *f*, *mp_{sub}*, and *ppp*. There are also performance instructions like 'arco', 'pizz.', '3. sole', and 'Div.'. A box labeled 'Muta in flute in C' is placed above the Piccolo Flute staff. The time signature changes from 3/8 to 2/4, then 4/4, 3/8, 3/4, and 4/4. The piano part includes triplets and 'arco' markings.