

Perpendicular / Slightly tilted

for Orchestra
(3.3.0.0.- 0.0.0.0 - 4 percussion - 12.10.8.6.4)

Þráinn Hjálmarsson

For the family tree

Written in Reykjavík 2016 with support from
The Icelandic Radio Composers Fund (Tónskáldasjóður RÚV)

Premiered by ISO, conducted by Daníel Bjarnason in Reykjavík, January 2017

Perpendicular / Slightly tilted

Sonic events that reveal the staggering flow of time.

Perpendicular / Slightly tilted

3 Flutes (Flute I doubling piccolo, Flute II doubling alto flute, Flute III doubling bass flute)
3 Clarinets in Bb

Percussion I

*2 cups or similarly small ceramic vases/pots
(which produce noise with a hint of pitch when scraped, with bottom up, on top of a rough surface/sandpaper.)
**Rough surface/sandpaper – circa. 30 cm x 30 cm (or wide enough to fit two cups/vases at the same time)
***/*Bongo drum (high and low) – with rough surface to be able to make *aeolian sound*
***/*Tom-Tom (high and low) – with rough surface to be able to make *aeolian sound*
***/*Gran cassa - with rough surface to be able to make *aeolian sound*

Percussion II

*2 cups or similarly small ceramic vases/pots
(which produce noise with a hint of pitch when scraped, with bottom up, on top of a rough surface/sandpaper)
**Rough surface/sandpaper – circa. 30 cm x 30 cm (or wide enough to fit two cups/vases/pots at the same time)
***/*Bongo drum (high and low) – with rough surface to be able to make *aeolian sound*
***/*Tom-Tom (high and low) – with rough surface to be able to make *aeolian sound*
***/*Gran cassa - with rough surface to be able to make *aeolian sound*

Percussion III

*2 cups or similarly small ceramic vases/pots
(which produce noise with a hint of pitch when scraped, with bottom up, on top of a rough surface/sandpaper)
**Rough surface/sandpaper – circa. 30 cm x 30 cm (or wide enough to fit two cups/vases/pots at the same time)
***/*Bongo drum (high and low) – with rough surface to be able to make *aeolian sound*
***/*Tom-Tom (high and low) – with rough surface to be able to make *aeolian sound*
***/*Gran cassa - with rough surface to be able to make *aeolian sound*

Percussion IV

*2 cups or similarly small ceramic vases/pots
(which produce noise with a hint of pitch when scraped, with bottom up, on top of a rough surface/sandpaper)
**Rough surface/sandpaper – circa. 30 cm x 30 cm (or wide enough to fit two cups/vases/pots at the same time)
***/*Bongo drum (high and low) – with rough surface to be able to make *aeolian sound*
***/*Tom-Tom (high and low) – with rough surface to be able to make *aeolian sound*
***/*Gran cassa - with rough surface to be able to make *aeolian sound*

**There are 8 cups/ceramic vases in total and they should be in various sizes and shapes making 8 different pitches when scraped, with bottom up, on a rough surface. The cups/ceramic vases/pots should be divided between the percussionist so they form a scale of pitches, where percussionist I has the two highest pitches and perc IV the two lowest pitches and perc. II and III others in-between.*

*** This rough surface should not act as a resonator. The cups and vases are suppose to be their own resonators.*

****Damped sound – drum with short resonance as of 1 second or so.*

*****If the drum skins have flat surface, it is possible to put tape with a rough surface on top of the skin.*

Violin I (12)
Violin II (10)
Viola (8)
Violincello (6)
Double Bass (4)

The score is transposed.

Performance notes

Time signatures are written for convenience only. First beats of bars should not be given more emphasis than other beats.

The dynamics are relative to each other, the orchestra should sound as one “sound source” in sound level. The written dynamic range in the work is from *dal niente* to *p*. The dynamic marks do not take into account the force of the action needed, as some of the instrument techniques used in the work need more force than usual to aim for the wanted dynamic.

For woodwinds and brass: All sustained sounds should be played without tongue attack.

Instrument techniques – Symbols in the score and parts.

Flutes

◆ *Aeolian sound*
Noise-like sound that attains a hint of a pitch. One of many ways is to blow at the mouthpiece from a distance of circa 1-3 cm.

Percussion I-IV

Percussion I – V (Each percussionist has it's own set of the following instruments)

- *2 cups or similarly small ceramic vases/pots (which produce noise with a hint of pitch when scraped, with bottom up, on top of a rough surface/sandpaper.)
- **Rough surface/sandpaper – circa. 30 cm x 30 cm (or wide enough to fit two cups/vases at the same time)
- ***Bongo drum (high and low) – with rough surface to be able to make *aeolian sound*
- ****Tom-Tom (high and low) – with rough surface to be able to make *aeolian sound*
- ****Gran cassa - with rough surface to be able to make *aeolian sound*

*There are 8 cups/ceramic vases in total and they should be in various sizes and shapes making 8 different pitches when scraped, with bottom up, on a rough surface. The cups/ceramic vases/pots should be divided between the percussionist so they form a scale of pitches, where percussionist I has the two highest pitches and perc IV the two lowest pitches and perc. II and III others in-between.

** This rough surface should not act as a resonator. The cups and vases are suppose to be their own resonators.

***Damped sound – drum with short resonance as of 1 second or so.

****If the drum skins have flat surface, it is possible to put tape with a rough surface on top of the skin.

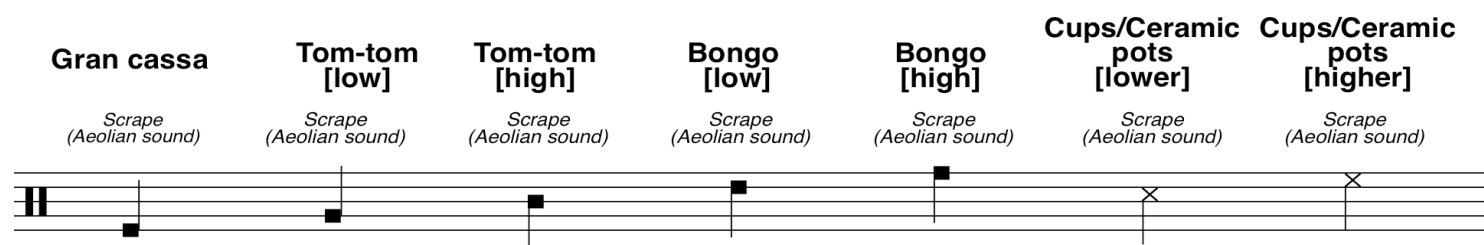
Instrument techniques - Symbols in the score/parts

■ *Aeolian scrape (on drums)*
Scrape/Stroke with fingers on the surface of skin drum to produce a *aeolian-sound*. If tom-toms or gran cassa do not have a rough skin, it is possible to tape a rough tape on top of the skin.

✕ *Aeolian scrape (with cups/vases)*
Cup or ceramic vase/pot, bottom up on top of a rough surface/sandpaper. The cup/vase/pot is then scraped against the rough surface, producing *aeolian* sound with a contour of pitch. The rough surface/sandpaper should not work as a resonator for the sound from the cups/vases/pots. In regards of volume and longer durations, it is possible to increase pressure against the surface to produce louder sound that can be sustained for a longer while.

Percussion setup

Percussion I - IV



Strings

- No expressional vibrato
- When notes are slurred throughout an extended period of time – change bow where necessary – not synchronized.

Strings divisi

Violins I: Desks 1-2
Violins I: Desks 3-4
Violins I: Desks 5-6

Violins II: Desks 1-2
Violins II: Desks 3-4

Viola: Desks 1-2
Viola: Desks 3-4

Violincello: Desk 1
Violincello: Desk 2-3

Contrabass: Desk 1
Contrabass Desk 2

String techniques – Symbols in the score and parts.



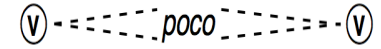
'Noise-Harmonics'

Produced on one string, with one finger completely suppressing the string, the other with a harmonic pressure a minor second above. Used with a very light bowing and *molto sul tasto*, producing a *aeolian sound* with a hint of pitch.



'Tuned noise'

Produced by bowing on the bridge itself somewhat touching the indicated string (some tone is still present, though faint). This is notated with a slashed notehead.



Vibrato swell

This marking refers to the speed of vibrato. Coming from really slow to a bit. The vibrato should always be rather small (not too wide/expressive). Marked with a dashed *cresc.* and *dim.* arrows with a circled **v** at each end.



High Natural Harmonics

High natural harmonics in *lascia vibrare* (unstable & slow melody). The note referencing to the open string. [Playing around with harmonics really high on the string – where the harmonics are close together]. Perform your own melody which you hide in the texture.
An alternative for the larger instruments (cellos and double bass) is getting to those harmonics near the root of the neck by pressing the fingernail against the string.

Perpendicular / Slightly tilted

♩ = 50 M.M.
Focused / Slightly energetic

The musical score is a full orchestral score for the piece "Perpendicular / Slightly tilted" by Práinn Hjálmarsson. It is written in 3/8 time with a tempo of 50 M.M. (Metronome Markings). The score is divided into several systems, each containing multiple staves for different instruments. The instruments included are Piccolo, Flutes I, II, and III, Clarinets in Bb I, II, and III, Percussion I, II, III, and IV, Violins I and II (Desks 1-2, 3-4, 5-6), Violas (Desks 1-2, 3-4), Violoncello (Desks 1, 2-3), and Double Bass (Desks 1, 2). The score features complex rhythmic patterns, including duple meters (3/8, 6/8, 9/8) and various articulations like 'p' (piano) and 'pp' (pianissimo). The score is marked with dynamic markings and includes performance instructions such as 'Focused / Slightly energetic'.

***(1) Aeolian** - Noise like sound with a hint of "pitch". Produced by blowing from a distance into/at the mouthpiece or attain similar effect with a loos embouchure.
 *(2) **Cups / Ceramic pots** - Scraped with bottom up on top of a rough surface/sandpaper. The rough surface/sandpaper should not work as a resonator for the sound from the cups/pots. In regards of increasing volume for long sustained sounds, it is possible to increase pressure against the surface against the rough surface.
 *(3) **Noise harmonic** - Artificial harmonic where the harmonic is minor second above the stopped note. Bowed with a very light bow and *molto sul tasto*. Resulting in a noise-like sound with a hint of pitch.
 *(4) **Duple meter** (all of the 3/8, 6/8 and 9/8 are written as duple meters).

COMMENT (Woodwinds): All sustained sound should be played without tongue attack and should be as imperceptible as possible.
COMMENT (Tutti): Attacks - All attacks should be as imperceptible as possible (soft accent).
COMMENT (Tutti): Tones are gently tapered off at the very end of their duration.

This page of a musical score contains the following parts and measures:

- Picc Fl. I:** Measures 1-8, time signatures 6/8, 9/8, 7/8, 6/8, 9/8, 6/8, 7/8, 6/8.
- A. Fl. II:** Measures 1-8.
- B. Fl. III:** Measures 1-8.
- Cl. Bb I:** Measures 1-8.
- Cl. Bb II:** Measures 1-8.
- Cl. Bb III:** Measures 1-8.
- Perc. I-IV:** Measures 1-8, featuring various percussion instruments with dynamic markings.
- Vln. I Desks 1-2:** Measures 1-8, dynamic marking *p*.
- Vln. I Desks 3-4:** Measures 1-8, dynamic marking *p*.
- Vln. I Desks 5-6:** Measures 1-8, dynamic marking *p*.
- Vln. I Desks 7-8:** Measures 1-8.
- Vln. II Desks 3-4:** Measures 1-8.
- Vla. Desks 1-2:** Measures 1-8.
- Vla. Desks 3-4:** Measures 1-8.
- Vc. Desks 1:** Measures 1-8.
- Vc. Desks 2-3:** Measures 1-8.
- Db. Desks 1:** Measures 1-8.
- Db. Desks 2:** Measures 1-8.

This page of a musical score, numbered 3, contains the following parts and measures:

- Flutes:** Piccolo Fl. I, Fl. I, Fl. II, Fl. III. Measures 800, 801, 802, 803, 804, 805, 806.
- Clarinets:** Cl. Bb I, Cl. Bb II, Cl. Bb III. Measures 800, 801, 802, 803, 804, 805, 806.
- Percussion:** Perc. I, Perc. II, Perc. III, Perc. IV. Measures 800, 801, 802, 803, 804, 805, 806.
- Violins:** Violin I (Desks 1-2, 3-4, 5-6, 7-8), Violin II (Desks 3-4, 5-6). Measures 800, 801, 802, 803, 804, 805, 806.
- Viola:** Viola (Desks 1-2, 3-4). Measures 800, 801, 802, 803, 804, 805, 806.
- Violoncello:** Vcllo (Desks 1, 2-3). Measures 800, 801, 802, 803, 804, 805, 806.
- Double Bass:** Db. (Desks 1, 2). Measures 800, 801, 802, 803, 804, 805, 806.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* and *pp*.