

...i en eller annen oase...

- in memoriam Jens Bjørneboe -

Eric Skytterholm Egan

6 - 10 Minutter (or more)

Musical score for strings, including Violin 1-8, Viola 1-3, Violoncello 1-2, and Contrabass. The score is written in treble clef for violins and bass clef for violas, cellos, and bass. The parts are labeled A1 through B4.

For any combination of
4 - 14 performers

Av og til drar Ali og jeg ut i ørkenen i hans gamle gode Fiat. Vi fyller bilen med niste og vinflasker og kjører avsted, nettene tilbringer vi i en eller annen oase, på et eller annet forfallent hotell som sier oss at verden ikke lenger er som i gamle dager, da alle lans jeunesse dorée, millionærfruer og velhavende tuberkuløse kom dit for å nyte godt av... varmen og den tørre luften, - eller bare rett tog slett for å dø en død i skjønnhet...

Jens Bjørneboe - Stillheten

...i en eller annen oase...

Performance Notes - Must be read by all players.

Scoring and Duration:

...i en eller annen oase... can be performed by any number of players, from 4 - 14, with the proviso that each of the four sets of parts (A, B, C, D) must be represented by at least one musician.

...i en eller annen oase... is intended to last between 6 - 10 minutes, although (much) longer performances are also possible.

The exact duration of the piece is up to the ensemble. This should be set as a result of the performers's experiences with the piece during rehearsals; different durations should be tried out and the final result should be arrived at as a collective decision. Larger scorings should have longer durations than smaller instrumentations; a string orchestra version should last 9-10 minutes.

Reading the Score:

Each part contains a series of self-contained phrases. EACH of these should be played ONCE at some point during the performance.

In a regular performance each phrase should be played ONCE ONLY (for very long performances an ensemble may chose to play each phrase several times or, particularly in smaller instrumentations, perform the material from two separate parts combined).

The performer should leave (long) SILENCES between each phrase and should loosely map out the full duration of the piece so that it is evenly filled with the material. The players may insert their own timings and use stopwatches if they wish.

The page should be read loosely from left to right; each player must begin with one of the left-most phrases and end with one of those on the far right hand side of the page. In between these, the player can move around a little but should still follow a basic left-to-right direction with regards to the order in which to play the phrases.

Abbreviations:

MST (molto sul tasto - bow near the left hand) | **ST** (sul tasto) | **PST** (poco sul tasto) | **Ord.** (Ordinario - normal bow placement) | **PSP** (poco sul ponticello) | **SP** (sul ponticello) | **MSP** (molto sul ponticello - almost on the bridge).

CLT (col legno tratto) | **CLT+** (col legno tratto with a touch of hair/sideways bow) | **Norm.** (Normale - normal bowing technique) | **Tip** (begin at the tip-end of the bow) | **Heel** (begin at the heel-end of the bow) | **Batt.** (Battuto - unless otherwise stated this should be played arco).


- ↔ HB (horizontal bowing): Normal side-to-side bowing technique.
- ↑↓ VB (vertical bowing): Bow quickly up and down the length of the strings (with minimal horizontal movement), covering an area approximately that covered by SP to ST. This can be slow as well as fast.
- ↪ BS (bowing shape): Follow shape drawn on the page, moving between SP and ST. As soon as the shape has been completed, move back to HB.


Harm./non Harm. (gradually release/increase pressure on string until you are playing a harmonic/stopped note).

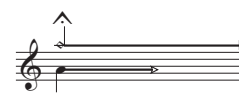
—————→ All arrows indicate a gradual transition from one state to another (from HB to VB, Harm to non Harm. etc).

Other Symbols and Techniques:

Unless otherwise stated, each phrase begins: **arco** **Norm.** **Ord.** ↔ HB

 Diamond noteheads: harmonic fingerings - these should be played with 'kid gloves', i.e. with a very light touch on the string.
Square noteheads: dampening - the players should dampen the string roughly, at the point indicated.

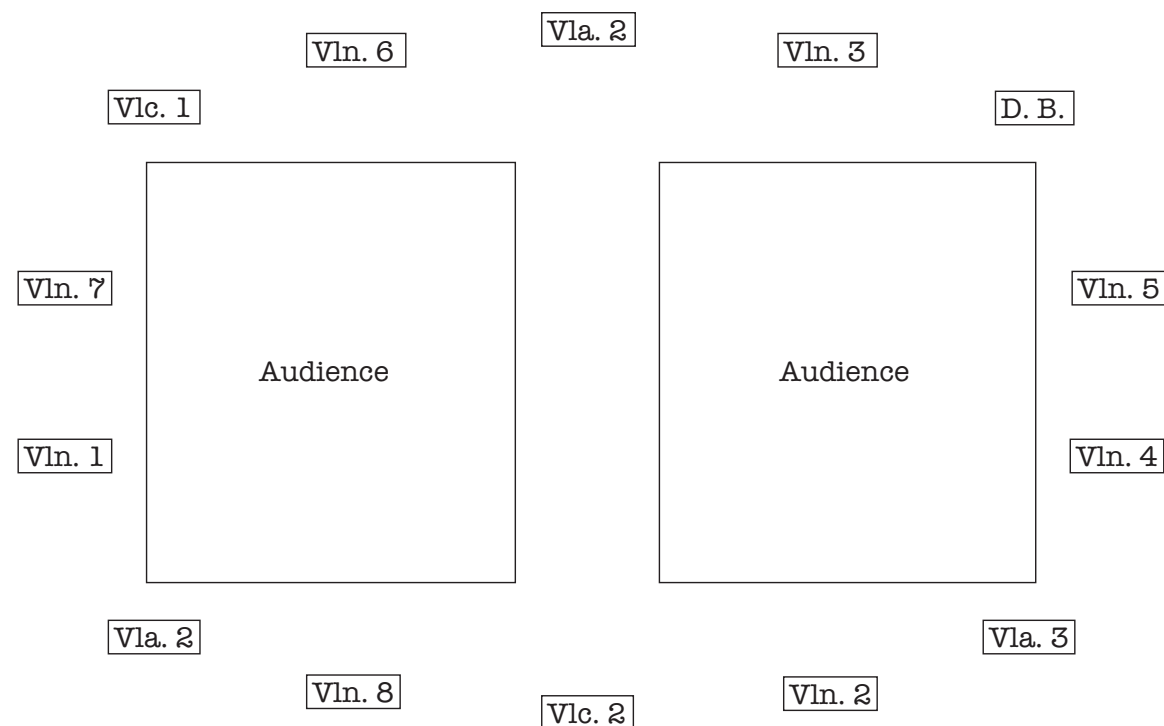
 There are two types of fermatas:
1. Indicates a medium to long fermata.
2. The player should hold the note for the duration of one full bow.

 Top line (ending in the vertical line): indicates that the performer should hold the note for the duration of one full bow.
Bottom line (ending in the arrow): indicates that the performer should gradually come off this note whilst sustaining the upper one.

Spacing:

The ensemble should be spaced out so that there is a lot of room between each player. Smaller ensemble may chose to do this on a stage. With larger groups, particularly with eight players or more, the performers should surround the audience as much as possible. Larger instruments should not be adjacent with one another, neither should players from the same set of parts.

For the premiere, the players were spaced out as follows:



Coordination:

The ensemble must keep time in order to plot the full duration of the piece. For smaller ensembles, the players should follow stopwatches. These do not need to be coordinated exactly to the millisecond but should correspond more or less with each other.

Larger ensembles may chose to use a conductor to cue the beginning of every minute. The conductor should be placed away from the line of sight of the audience, but within the line of sight of the players. In the diagram above it would make sense to place the conductor near Vlc. 2.

The performers should not start together - they should enter at some point in the first minute of the piece, and end at some point during the final minute of the agreed duration.

Ending:

The D. B. has a low *fffz* pizz. at the very end of his/her page. This should be performed as the very final gesture of the piece - it should come from nowhere and elicit shock in the audience; almost as a gunshot fired in close proximity.

If the ensemble does not have a double bass, the lowest instrument (one player only) should perform a similar gesture instead: a *fffz* Bartok pizz. on the lowest open string (as loudly as possible).

...i en eller annen oase...

- in memoriam Jens Bjørneboe -

Eric Skytterholm Egan
Newcastle, March 2014

CLT+
Heel
BS → MST
pp/PPPP

*Heel = with the heel of the bow.

Batt. CLT+
ST
pp

Norm. ST, Ord. Batt., CLT+, Norm.
pppp, pp, p, pp, p, pp

Norm. Tip II
pp, PPPP

CLT+ BS HB, 5
pp/PPPP, pp

pizz. II (HO*), 6
pp, p, pp

*HO = Hammer On.

Norm. 5
ppp

pizz. CLT Tip arco MST
ppp, PPPP

CLT+ II+III
pp, p, pp, Ppp, p, pp, Ppp

Norm. I
pp/PPPP, Ppp

CLT+* Tip** BS VB
p/PPPP, Ppppp, pp

*CLT+ = Col Legno Trattato with a touch of hair (side of bow).
**Tip = with the tip of the bow.

5
p, PP

CLT+ Ord., Norm. ST Heel
Ppp, pp, Ppp, p

Norm. I II I
pp/PPPP

CLT+ HB, Tip, Ord., MST, VB
Ppppp, pp, Ppp, pp

Batt. CLT+ I Harm.* II I
pp, p/PPPP, pp, Ppp, pp, Ppppp

*Harm. = gradually release pressure on string until you are playing a harmonic.

Norm. II
pp, Ppppp, pp

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- in memoriam Jens Bjørneboe -

Eric Skytterholm Egan

Newcastle, June 2014

CLT+
ppp — pp — ppp
3 5

BS
pp — p — ppp
5 5

MST — PSP
ppp — pp — ppp
III II I

CLT+
pppp — pp — ppp
5

Norm. — CLT+ (II) detache — Norm. — CLT+ (Heel) — MST
pp — ppp — p — ppp — pp — p — ppp sub.

II — I
pppp

CLT+*
Heel**
BS — Batt.
pp/pppp — pp

CLT+ BS
ppp — pp — pppp
3 3

CLT+
BS — ST — HB — Harm. — Norm.
pp — p — ppp — p — pp — ppp — p

*Harm. = gradually release pressure on string until you are playing a harmonic.

*CLT+ = Col Legno Tratto with a touch of hair (side of bow).
** Heel = with the heel of the bow.

CLT+
Tip*
ppp — ppppp

*Tip = with the tip of the bow.

pp — pppp
5

ST — SP — Ord. Batt.
pp — p — ppp

BS — HB — MST — ST — Batt.
ppp — pp/pppp — pp — ppp

Batt.
pp — p/ppp — pp

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Eric Skytterholm Egan
Newcastle, March 2014

CLT+ V Heel Batt. Tip.* Norm.
ppp p pp p ppp pp ppp

II III II
ppp pp pppp

CLT+* Heel** BS
pppp

*CLT+ = Col Legno Tratto with a touch of hair (side of bow).
**Heel = with the heel of the bow.

ST Ord. Heel PSP
pp p ppp pp pppp

CLT+ III
ppp p

IV III Tip
ppp pppp

CLT+ BS HB III
pp/ppppp ppp

SP Norm. Batt. MST
pppp pp ppp p pp

CLT+ Norm.
ppp p pp ppp pppp

CLT+ BS III+IV Tip*
ppp

*Tip = with the tip of the bow.

CLT+ ST IV III IV sim. Tip Ord. SP
pppp pp ppp

CLT+ Heel Norm. Heel MST
pppp pp pp ppp pp

CLT+ ST Norm.
ppp pp pppp p

CLT+ BS HB Batt. Tip arco MST
ppp pp pppp

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Eric Skytterholm Egan
Newcastle, March 2014

CLT+ MST PSP
pppp pp
CLT 3 ppp ppp
pizz. pp
Norm. Batt.

I II
ppp pppp pp ppp pppp

CLT+ BS
ppp pppp

CLT+ MST Tip*
pppp pp/ppp pp
*Tip = with the tip of the bow.

Batt.
pp

pp ppp

I II
ppp pppp

CLT+* SP Ord.
pppp

*CLT+ = Col Legno Tratto with a touch of hair (side of bow).

pizz.
pp ppp

CLT+ BS
ppp pp ppp

Batt. CLT+ Norm. CLT+ Norm. Batt. arco
pp ppp p ppp p ppp

CLT SP Ord. Norm. Batt. CLT SP ST CLT+ ST Ord. pizz.
ppp pppp pp ppp pppp pp

SP PST Ord. Batt.
ppp pp ppp

I-
ppp pp ppp

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Eric Skytterholm Egan
Newcastle, March 2014

*Tip = with the tip of the bow.

*CLT+ = Col Legno Tratto with a touch of hair (side of bow).

*Heel = with the heel of the bow.

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Eric Skytterholm Egan
Newcastle, March 2014

CLT
Tip*
HB
VB
ppp pppp pp pppp pp

*Tip = with the tip of the bow.

CLT+
Tip
ppp p pppp

Norm.
ST
III
pp pppp

CLT → CLT+ ST → SP
HB → VB
ppp pp p/ ppp p ppp p pp ppp ppp ppp pizz.

Norm.
Tip
III
pppp

CLT
VB
pppp pp ppp

CLT+
Tip
HB 6
p/ pppp pp

Norm.
ppp pp pppp

Norm.
Tip
III IV
pp ppp

CLT+* Norm.
III Batt.
HB → VB
ST → SP
CLT → CLT+
ppp pppp pp ppp

*CLT+ = Col Legno Tratto with a touch of hair (side of bow).

CLT+
HB → VB
BS
CLT → CLT+
ppp p ppp pp

CLT → CLT+ → Norm.
III
pppp pp p pppp

CLT → CLT+
HB → VB
pppp pp

CLT+
HB → VB
3
pp ppp pp

Norm.
BS
5
p ppp

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Eric Skytterholm Egan
Newcastle, March 2014

CLT → CLT+ → Norm.
ST → PSP
BS ↺ HB

ppp — *p* — *pp* — *pppp*

BS ↺ Heel*
HB

p — *ppp*

*Heel = with the heel of the bow.

CLT+

pp — *p* — *ppp*

ppp — *pppp*

CLT ↕ VB ST ↺ HB CLT+*

ppp — *pppp* — *pp* — *pppp*

*CLT+ = Col Legno Tratto with a touch of hair (side of bow).

CLT+ ↕ VB

pp — *ppp*

Batt. CLT+ ST Norm. CLT+ PSP Batt.

p — *ppp* — *p* — *ppp* — *p* — *pp* — *p* — *ppp*

Tip BS ↺ HB

pp — *pppp*

CLT ↕ VB Tip* ↺ HB

pppp — *pp* — *pppp*

*Tip = with the tip of the bow.

ST BS ↺ HB

ppp — *pp* — *ppp* — *pp*

CLT+ ↕ VB ↺ HB Harm.* Norm. ↕ VB ↺ HB Batt.

pp — *ppp* — *p* — *pp* — *p* — *pp* — *ppp*

*Harm. = gradually release pressure on string until you are playing a harmonic.

Tip BS ↺ HB

pp — *pppp*

CLT+ Batt. I Norm. (Batt.) II+III

ppp — *pp* — *ppp*

BS MST ↺ HB

pp — *ppp/pp*

CLT+ BS

pppp — *pp* — *ppp*

ppp — *pp*

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Eric Skytterholm Egan
Newcastle, March 2014

CLT+ BS Tip* HB VB
ppp pp ppp pp pppp
*Tip = with the tip of the bow.

ppp

ppp pppp

CLT+ Tip* HB BS VB
ppp
*Tip = with the tip of the bow.

CLT+ Norm.
ppp p ppp pp

ppp

ppp pp pppp

CLT+ VB BS
ppp pppp pp pppp
*CLT+ = Col Legno Tratto with a touch of hair (side of bow).

ppp

ppp

ppp

ppp ppppp

ppp

CLT BS ST HB Tip Norm. Ord.
pp ppp

pppp ppp

CLT+ II BS I
ppp pppp pp pppp

CLT+ II BS non Harm. I Harm. II+III I II non Harm. Harm. non Harm. Harm.
ppp p/PPP p pp p ppp p

*Harm. = gradually release/increase pressure on string until you are playing a harmonic/stopped note.

Suddenly!

pizz.

o

ff

ff

This final gesture must be completely unpredictable. It ends the piece.

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Eric Skytterholm Egan
Tynemouth, July 2014

↑ VB ⇌ HB
Tip Harm.*
pp/PPPP pp

ST Ord.
III- Tip
ppp pp pppp ppp

Heel* MST
BS
pp/PPPP

*Heel = with the heel of the bow.

ST CLT+
Tip HB
↑ VB
III-
ppp pp ppp

CLT+ Norm. CLT CLT+ Norm. Harm.
ppp pp p ppp pp p pp p

MST
↑ VB
BS
pp/PPPP

PST
Tip
III
ppp Ppppp

MST
↑ VB
ppp

MST ↑ VB
ppp pp ppp

Heel MST
BS
pp/PPPP

CLT+ Tip* HB
↑ VB
pp/PPPP ppp

CLT+ Norm. Tip
ST HB
II
pppp pp ppp

ST VB HB
ppp ppp

MST SP ST
pp/PPP p ppp/PP

ST MST Ord.
Tip VB HB CLT+
port.
pp ppp Ppppp

...i en eller annen oase...

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Eric Skytterholm Egan
Tynemouth, July 2014

*Tip = with the tip of the bow.

*CLT+ = Col Legno Trazto with a touch of hair (side of bow).

*Heel = with the heel of the bow.

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Eric Skytterholm Egan
Tynemouth, July 2014

Musical notation for the first system, featuring a cello staff with a dynamic marking of *ppp* and performance instructions **MST** and **SP**.

Musical notation for the second system, featuring a cello staff with dynamic markings *ppp*, *pp*, and *pppp*, and performance instructions **ST** and **Ord.**

Musical notation for the third system, featuring a cello staff with dynamic markings *pppp* and *ppp/pppp*, and performance instructions **MST** and **SP**.

Musical notation for the fourth system, featuring a cello staff with dynamic markings *pp* and *p*, and performance instructions **CLT+**, **Norm.**, **MST**, and **Ord.**

Musical notation for the fifth system, featuring a cello staff with dynamic markings *pp* and *ppp*, and performance instructions **PSP** and **PST**.

Musical notation for the sixth system, featuring a cello staff with dynamic markings *ppp* and *pppp*, and performance instructions **SP** and **MST**.

Musical notation for the seventh system, featuring a cello staff with dynamic markings *ppp*, *pp*, and *p*, and performance instructions **CLT+**, **Norm.**, **SP**, **Ord.**, and **MST**.

Musical notation for the eighth system, featuring a cello staff with dynamic markings *pppp* and *ppp*, and performance instructions **III** and **ST**.

Musical notation for the ninth system, featuring a cello staff with dynamic markings *ppppp* and *ppp*, and performance instructions **MST** and **Ord.**

Musical notation for the tenth system, featuring a cello staff with dynamic markings *pp* and *p*, and performance instructions **PST**, **CLT+**, **SP**, **Norm.**, and **Ord.**

Musical notation for the eleventh system, featuring a cello staff with dynamic markings *ppp* and *ppp*, and performance instructions **CLT+**, **ST**, **III**, and **Ord.**

Musical notation for the twelfth system, featuring a cello staff with dynamic markings *ppp* and *ppppp*, and performance instructions **MST** and **SP**.

Musical notation for the thirteenth system, featuring a cello staff with dynamic markings *pp* and *ppp*, and performance instructions **ST**, **MST**, and **Ord.**

Musical notation for the fourteenth system, featuring a cello staff with dynamic markings *ppp*, *pppp*, and *ppp*, and performance instructions **PSP**, **ST**, and **Ord.**

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Eric Skytterholm Egan
Tynemouth, July 2014

non Harm.
pppp — pp — ppp

III - Harm.
pppp — pp — ppp

SP — ST — Ord.
pppp — pp — ppp — p — ppp

pizz.
ppp — ppppp

III — non Harm. — SP — Ord. — II
ppppp — ppp — ppppp

IV — II — III — Harm. — PSP — IV - — II - — Ord.
pppp — p — pp — p — ppp

III — II
ppp

pizz.
ppp — pp — ppppp

MST — Ord.
ppp — p — ppp — pppp

III — II
ppp — pp — pppp — ppp — pppp

ST — non Harm.
ppppp — pp — pppp

III -
ppp — pp

pizz. — Hammer on — pizz.
ppp — p — ppp

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Eric Skytterholm Egan
Tynemouth, July 2014

Musical notation for a pizzicato section. It features a treble clef and a single sharp (F#). The notes are: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *ppp*, *pp*, *p*, and *ppp*. A box labeled "pizz." is above the first note. A bracket with the number "6" is above the last two notes.

Musical notation for a section with ST and Ord markings. It features a treble clef and a single sharp (F#). The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *ppp*, *pp*, and *pppp*. Boxes labeled "ST" and "Ord." are above the first and last notes respectively. A bracket with the number "3" is above the last three notes.

Musical notation for a section with ST and SP markings. It features a treble clef and a single sharp (F#). The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *ppp* and *p*. Boxes labeled "ST" and "SP" are above the first and last notes respectively. A bracket with the number "3" is above the last three notes.

Musical notation for a section with PSP and PST markings. It features a treble clef and a single sharp (F#). The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *pppp* and *pp*. Boxes labeled "PSP" and "PST" are above the first and last notes respectively. Brackets with the number "3" are above the first three and last three notes.

Musical notation for a section with ST, SP, Harm, and Ord markings. It features a treble clef and a single sharp (F#). The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *ppp*, *p/pp*, and *ppp/pp*. Boxes labeled "ST", "SP", "Harm.", and "Ord." are above the first, second, third, and last notes respectively. A bracket with the number "3" is above the last three notes.

Musical notation for a section with Heel* marking. It features a treble clef and a single sharp (F#). The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *ppp*, *pp*, and *ppp*. A box labeled "Heel*" is above the first note. A bracket with the number "3" is above the first three notes. A small triangle symbol is above the last note.

* Heel = with the heel of the bow.

Musical notation for a pizzicato section. It features a treble clef and a single sharp (F#). The notes are: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *ppp*, *pp*, *ppp*, and *pppp*. A box labeled "pizz." is above the first note. Brackets with the numbers "3" and "5" are above the first three and last five notes respectively.

Musical notation for a section with ST, SP, ST, Tip*, and SP markings. It features a treble clef and a single sharp (F#). The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *ppp*, *pp*, *p*, *pp*, and *p*. Boxes labeled "ST", "SP", "ST", "Tip*", and "SP" are above the first, second, third, fourth, and last notes respectively. A bracket with the number "5" is above the first five notes. A bracket with the number "3" is above the last three notes.

Musical notation for a section with Port. markings. It features a treble clef and a single sharp (F#). The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *pp*, *ppp*, and *pppp*. Boxes labeled "Port." are above the first and last notes. Brackets with the number "3" are above the first three and last three notes.

Musical notation for a section with ST, Ord, MSP, and Ord markings. It features a treble clef and a single sharp (F#). The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *ppp*, *pp*, *p*, *pp*, *ppp*, and *pp*. Boxes labeled "ST", "Ord.", "MSP", and "Ord." are above the first, second, third, and last notes respectively. A bracket with the number "5" is above the first five notes. A bracket with the number "3" is above the last three notes.

Musical notation for a section with SP, Ord, ST, and SP markings. It features a treble clef and a single sharp (F#). The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *pp*, *ppp*, *pp*, and *pppp*. Boxes labeled "SP", "Ord.", "ST", and "SP" are above the first, second, third, and last notes respectively. A bracket with the number "3" is above the last three notes.

Musical notation for a pizzicato section. It features a treble clef and a single sharp (F#). The notes are: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *ppp*, *pp*, and *pppp/ppp*. A box labeled "pizz." is above the first note.

Musical notation for a section with ST, Ord, ST, Ord, SP, and Ord markings. It features a treble clef and a single sharp (F#). The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. Dynamics are marked as *ppp*, *p*, *pp*, *p*, *pp*, and *ppp*. Boxes labeled "ST", "Ord.", "ST", "Ord.", "SP", and "Ord." are above the first, second, third, fourth, fifth, and last notes respectively. Brackets with the numbers "3" and "6" are above the first three and last six notes respectively. Labels "non Harm." and "non H." are above the first and fifth notes. A label "Harm." is below the second note.

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Eric Skytterholm Egan
Tynemouth, July 2014

Musical notation for a pizzicato passage. It features a triplet of eighth notes followed by a quarter note, then a quintuplet of eighth notes. Dynamics are marked as *pp*, *ppp*, and *pp*.

Musical notation with technical markings: **SP**, **Harm.**, **Ord.**, and **ST**. Dynamics range from *pp* to *pppp*. Includes a triplet of eighth notes.

Musical notation with technical markings: **SP**, **Harm.**, **Ord.**, **ST**, and **MST**. Dynamics range from *ppp* to *pp*. Includes a triplet of eighth notes.

Musical notation with technical markings: **pizz.**, **III**, and **II**. Dynamics are *ppp*, *pp*, and *ppp*.

Musical notation with technical markings: **ST** and **Ord.**. Dynamics are *pp*, *pppp*, and *ppp*. Includes a triplet of eighth notes.

Musical notation with technical markings: **MST**, **Harm.**, **Ord.**, **non H.**, and **SP**. Dynamics range from *ppp* to *p*. Includes a triplet of eighth notes.

Musical notation with technical markings: **BS**, **III**, **non Harm.**, and **MST**. Dynamics are *pp/ppp* and *pp/ppp*.

Musical notation with technical markings: **MST** and **Harm.**. Dynamics are *pppp* and *ppp*.

Musical notation with technical markings: **ST**, **SP**, **Ord.**, and **ST**. Dynamics are *pp*, *ppp/pp*, and *ppp*. Includes a triplet of eighth notes.

Musical notation with technical marking: **Tip**. Dynamics are *ppp* and *pppp/ppp*. Includes a triplet of eighth notes.

Musical notation with technical markings: **SP**, **Ord.**, and **ST**. Dynamics are *ppp*, *pp*, and *ppp*. Includes a quintuplet of eighth notes.

Musical notation with technical markings: **pizz.**, **III+IV**, **III**, and **II**. Dynamics are *ppp*, *pp*, *ppp*, and *pppp*. Includes a triplet of eighth notes.

Musical notation with technical markings: **SP**, **Ord.**, and **MST**. Dynamics are *ppp*, *p*, *pp*, and *pppp*.

Musical notation with technical markings: **SP**, **Harm.**, **Ord.**, **II**, and **ST**. Dynamics are *pp*, *p*, and *ppp*.