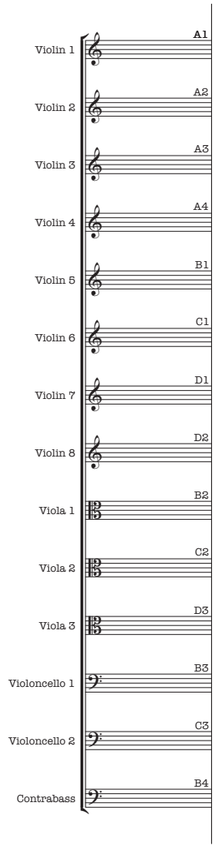
...i en eller annen oase...

- in memoriam Jens Bjøerneboe -



Eric Skytterholm Egan

6 - 10 Minutter (or more)

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 performacnes 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, perfrom 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 stopwathces it 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 poticello) | 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).

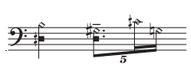
⇆ HB	(horizontal bowing):	Normal side-to-side bowing technique.
↓↑ VB	(vertical bowing):	Bow quickly up and down the length of the strings (with minimal horizontal movement), covering an area approximately that covered by SP to ST. This can be slow as well as fast.
⌒→ BS	(bowing shape):	Follow shape 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).

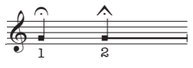
——➤ All arrows indicate a gradual transiotion from one state to another (from HB to VB, Harm to non Harm. etc).

Other Symbols and Techniques:

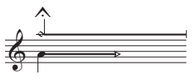
Unless otherwise stated, each phrase begins: arco Norm. Ord. ⇆ HB



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

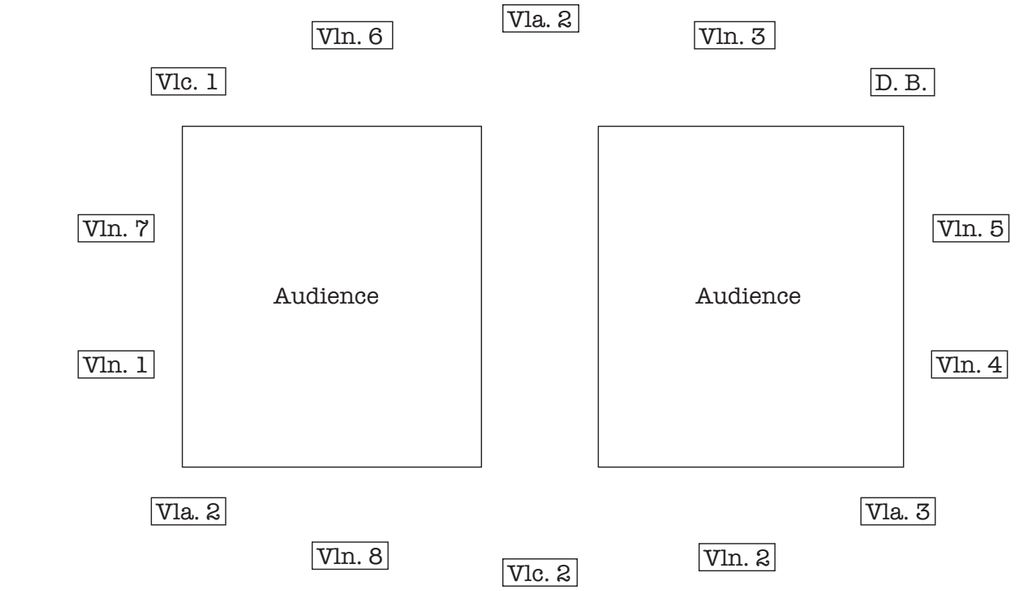


Top line (ending in the vertical line): indicates that the performer should hold the note for the duration of one full bow.
Bottom line (ending in the arrow): indicates that the performer should gradually come off this note whilst sustaining the upper one.

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, perticularly with eight players or more, the performers shoudl surround the audience as much as possible. Larger instruments should not be adjacent with one another, neither shoudl 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 stopwathces. 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 ***sffffz*** 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 ***sffffz*** Bartok pizz. on the lowest open string (as loudly as possible).

Violin A1 ♩ = 69

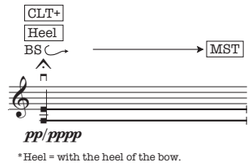
Part 1/14

...i en eller annen oase...

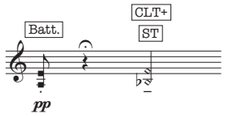
- in memoriam Jens Bjørneboe -

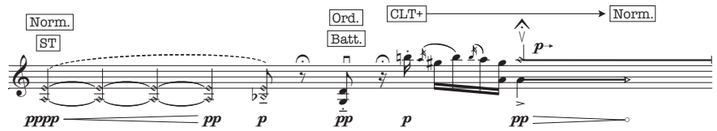
Eric Skytterholm Egan

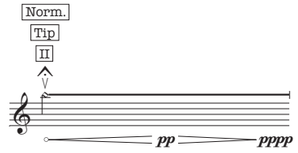
Newcastle, March 2014

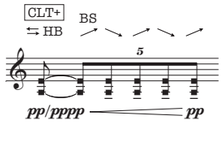


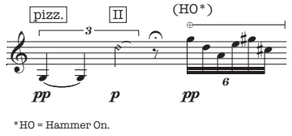
*Heel = with the heel of the bow.



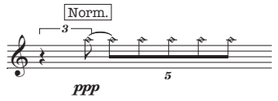


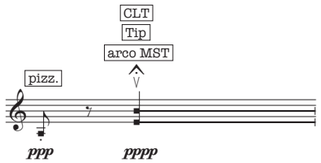


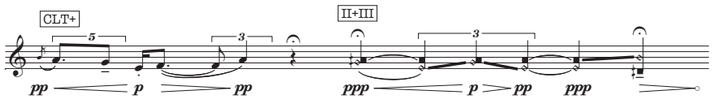


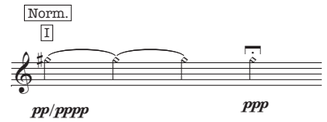


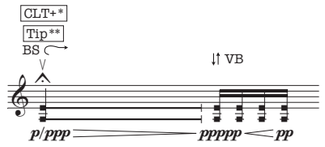
*HO = Hammer On.





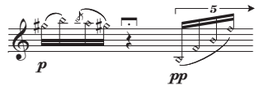


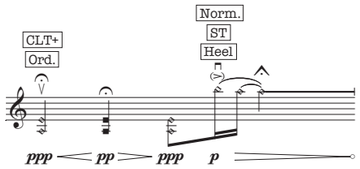


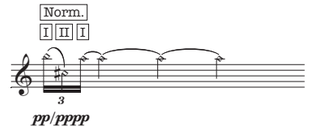


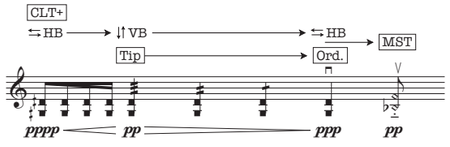
*CLT+ = Col Legno Tratto with a touch of hair (side of bow).

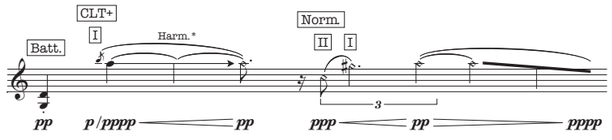
**Tip = with the tip of the bow.









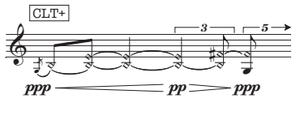


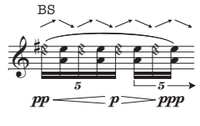
*Harm. = gradually release pressure on string until you are playing a harmonic.

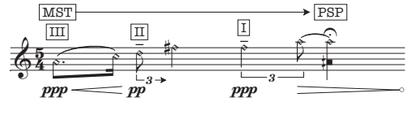
...i en eller annen oase...

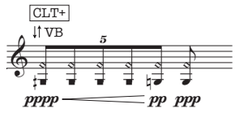
- in memoriam Jens Bjørneboe -

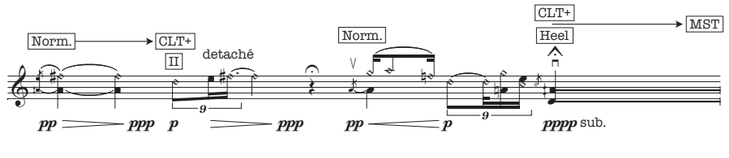
Eric Skytterholm Egan
Newcastle, June 2014

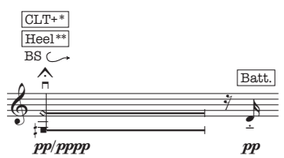




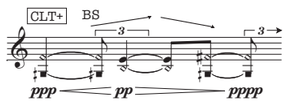


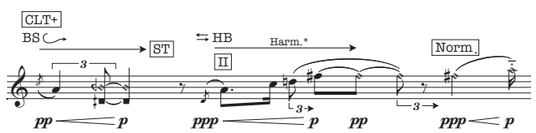




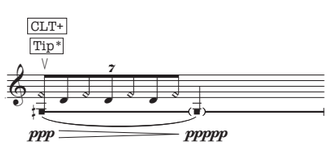


*CLT+ = Col Legno Tratto with a touch of hair (side of bow).
**Heel = with the heel of the bow.

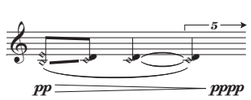


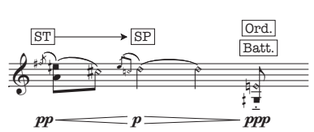


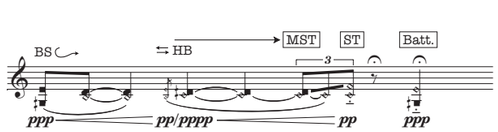
*Harm. = gradually release pressure on string until you are playing a harmonic.

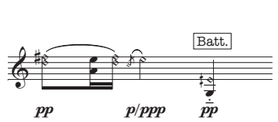


*Tip = with the tip of the bow.





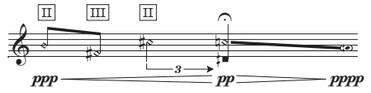


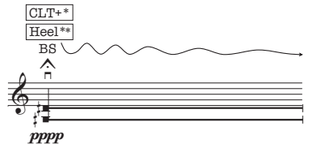


...i en eller annen oase...

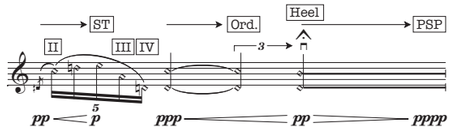
- in memoriam Jens Bjørneboe -

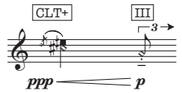
Eric Skytterholm Egan
Newcastle, March 2014

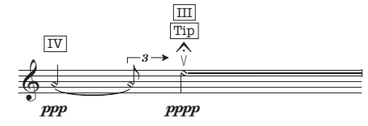


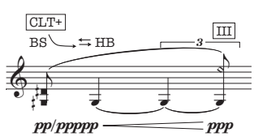


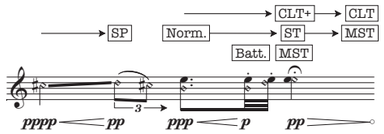
*CLT+ = Col Legno Tratto with a touch of hair (side of bow).
**Heel = with the heel of the bow.

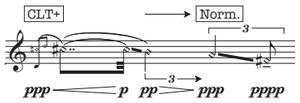


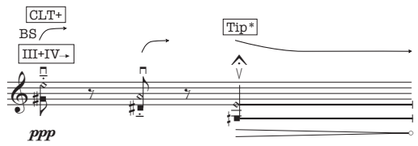




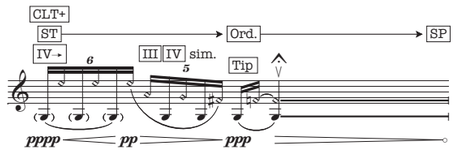


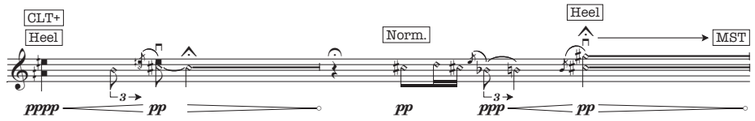


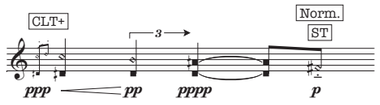


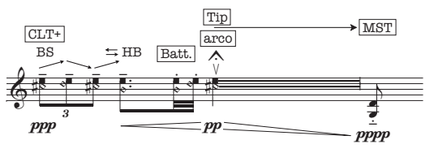


*Tip = with the tip of the bow.









Violin A4 ♩ = 80

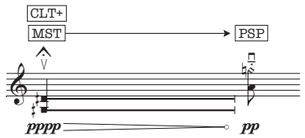
Part 4/14

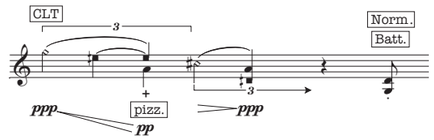
...i en eller annen oase...

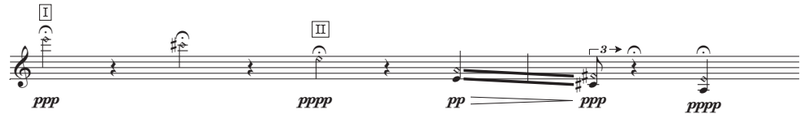
- in memoriam Jens Bjørneboe -

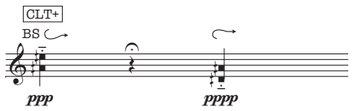
Eric Skytterholm Egan

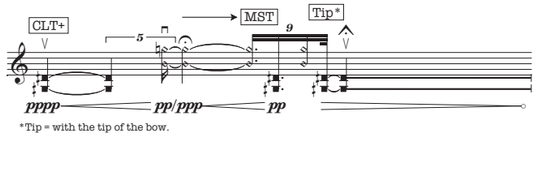
Newcastle, March 2014

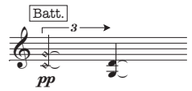


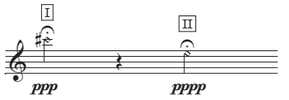


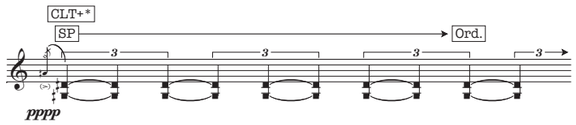




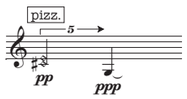


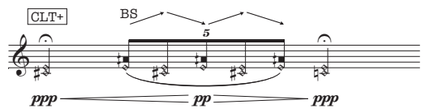


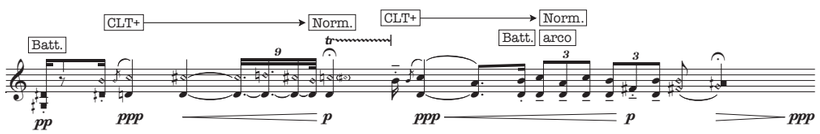


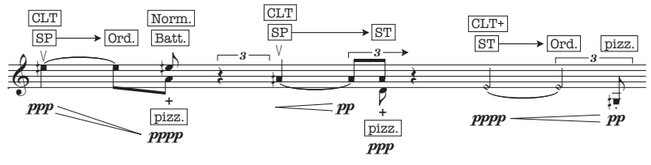


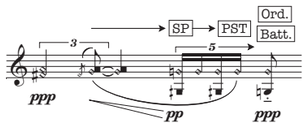
*CLT+ = Col Legno Tratto with a touch of hair (side of bow).

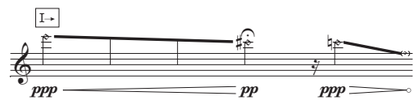












Violin B1 ♩ = 58

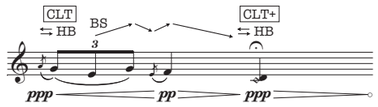
Part 5/14

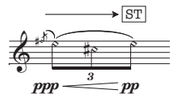
...i en eller annen oase...

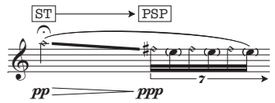
- in memoriam Jens Bjørneboe -

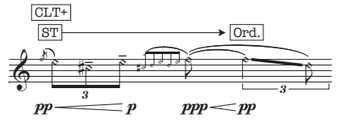
Eric Skytterholm Egan

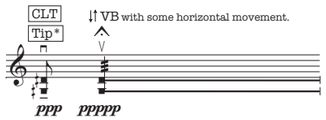
Newcastle, March 2014



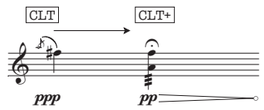


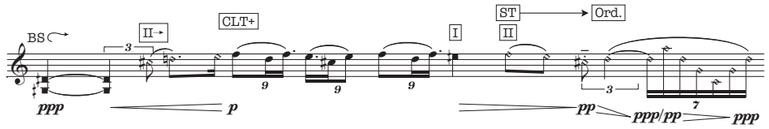


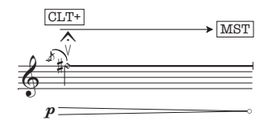


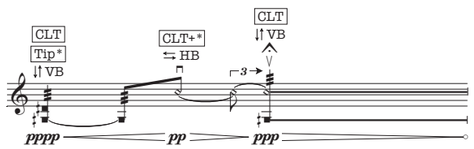


*Tip = with the tip of the bow.

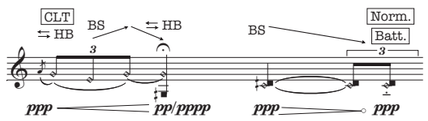


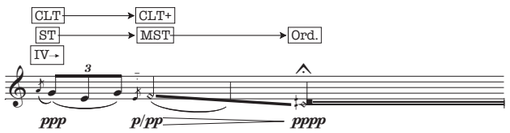


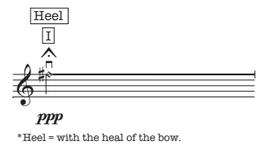




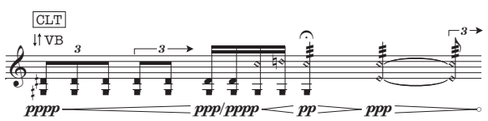
*CLT+ = Col Legno Tratto with a touch of hair (side of bow).

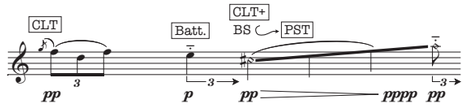


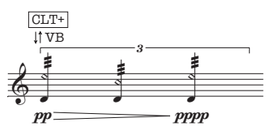




*Heel = with the heal of the bow.







Viola B2 ♩ = 60

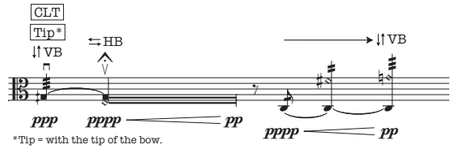
Part 10/14

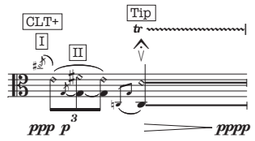
...i en eller annen oase...

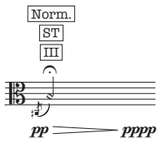
- in memoriam Jens Bjørneboe -

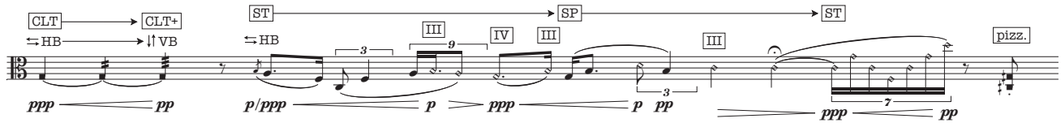
Eric Skytterholm Egan

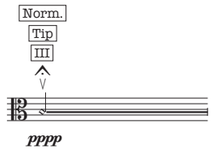
Newcastle, March 2014

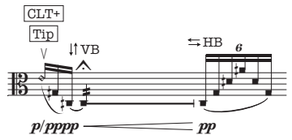


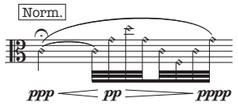


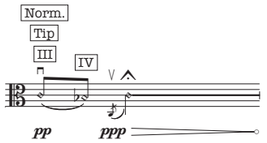


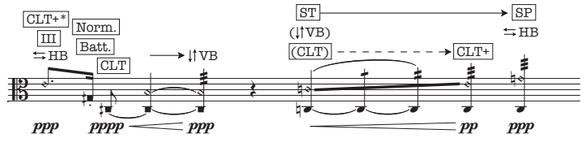


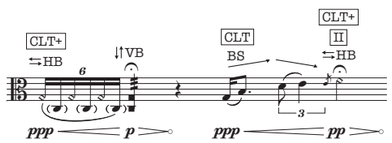


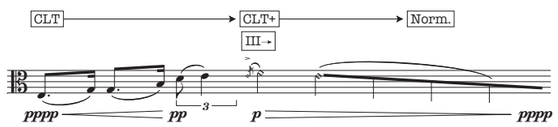


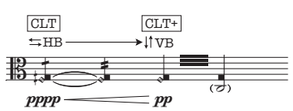


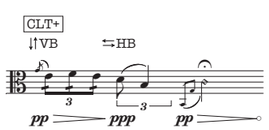


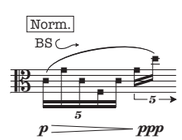








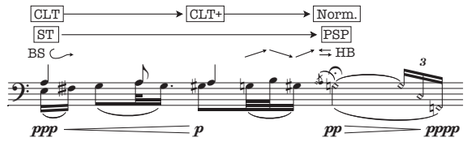


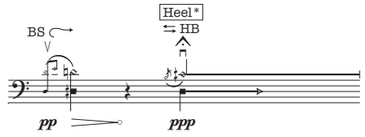


...i en eller annen oase...

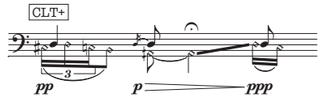
- in memoriam Jens Bjørneboe -

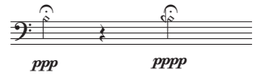
Eric Skytterholm Egan
Newcastle, March 2014

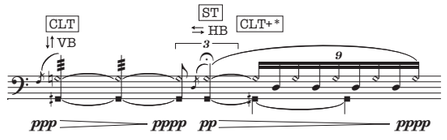




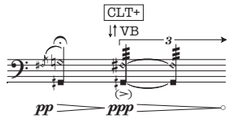
*Heel = with the heel of the bow.

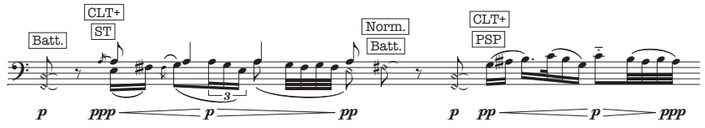


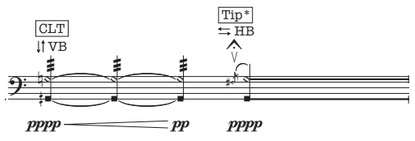




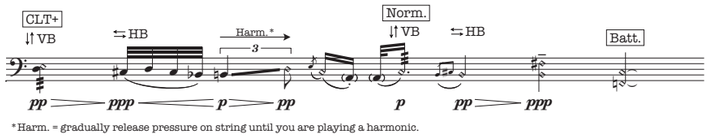
*CLT+ = Col Legno Tratto with a touch of hair (side of bow).



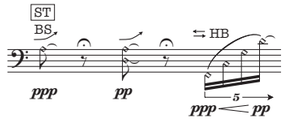


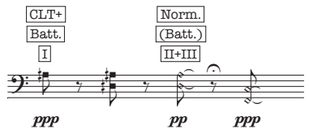


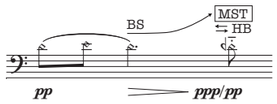
*Tip = with the tip of the bow.

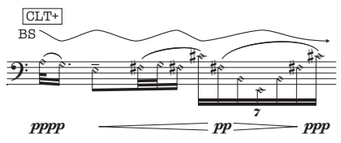


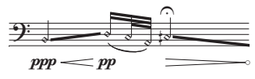
*Harm. = gradually release pressure on string until you are playing a harmonic.









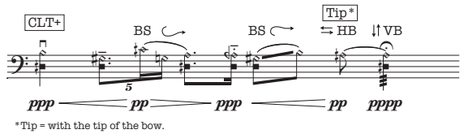


Double Bass B4 ♩ = 66
Part 14/14

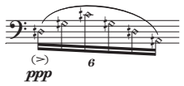
...i en eller annen oase...

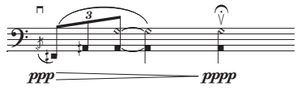
- in memoriam Jens Bjørneboe -

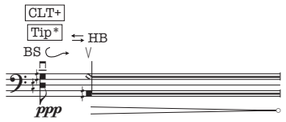
Eric Skytterholm Egan
Newcastle, March 2014



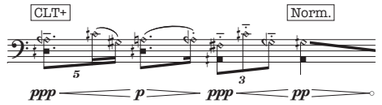
*Tip = with the tip of the bow.

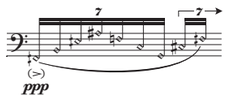


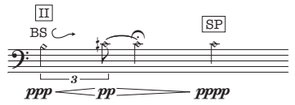


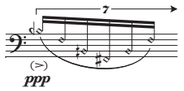


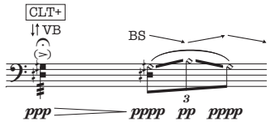
*Tip = with the tip of the bow.



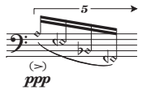


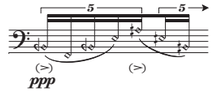


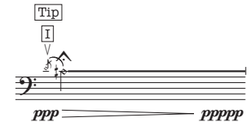


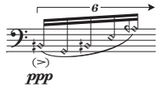


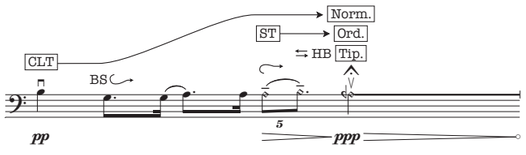
*CLT+ = Col Legno Tratto with a touch of hair (side of bow).

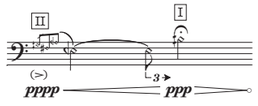


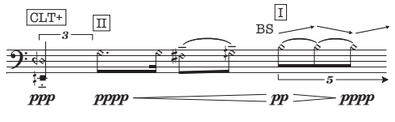


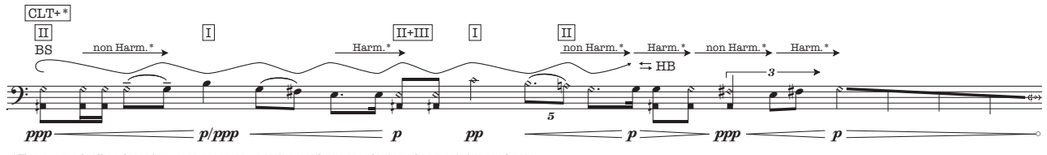












*Harm. = gradually release/increase pressure on string until you are playing a harmonic/stopped note.

Suddenly!
pizz.
sfff

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

Violin C1 ♩ = 84

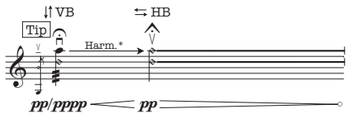
Part 6/14

...i en eller annen oase...

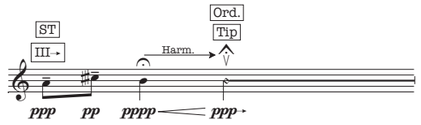
- in memoriam Jens Bjørneboe -

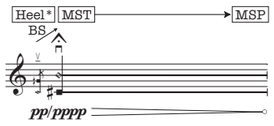
Eric Skytterholm Egan

Tynemouth, July 2014

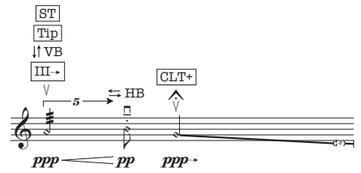


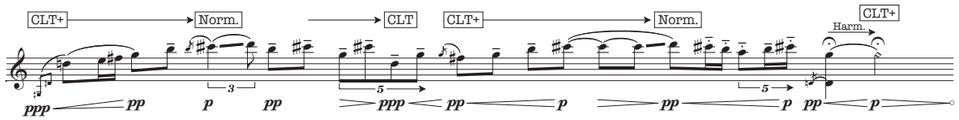
*Harm. = gradually release pressure on string until you are playing a harmonic.

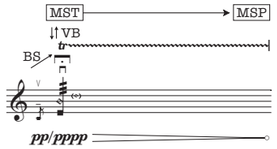


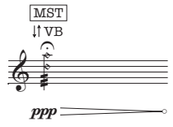


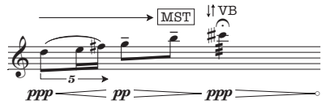
*Heel = with the heel of the bow.

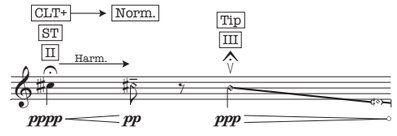


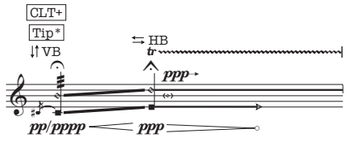


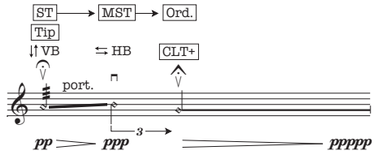


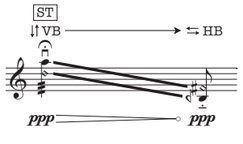


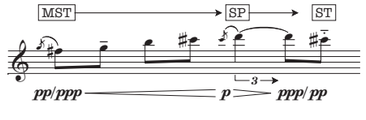












Viola C2 ♩ = 88

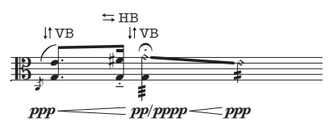
Part 10/14

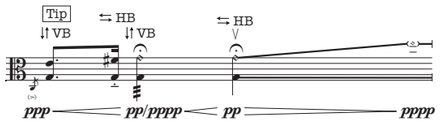
...i en eller annen oase...

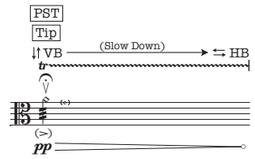
- in memoriam Jens Bjørneboe -

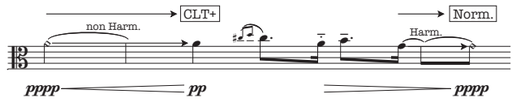
Eric Skytterholm Egan

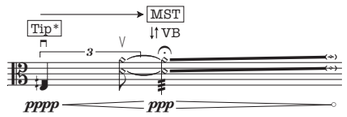
Tynemouth, July 2014



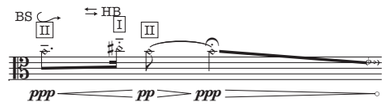


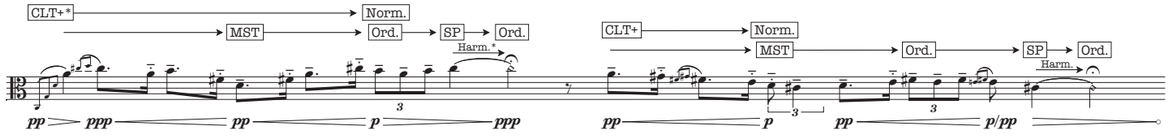




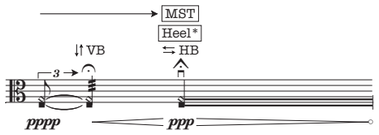


*Tip = with the tip of the bow.

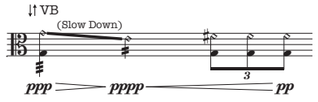


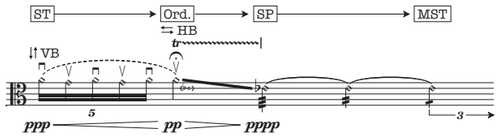


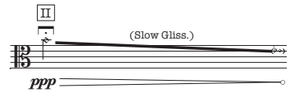
*CLT+ = Col Legno Tratto with a touch of hair (side of bow).

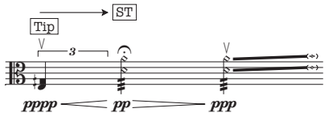


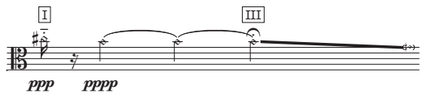
*Heel = with the heel of the bow.

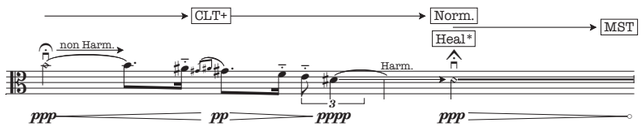












Cello C3 ♩ = 92

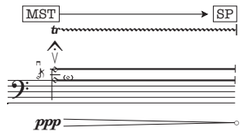
Part 13/14

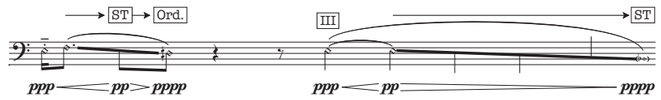
...i en eller annen oase...

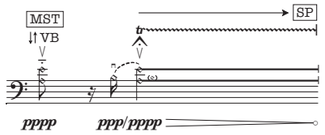
- in memoriam Jens Bjørneboe -

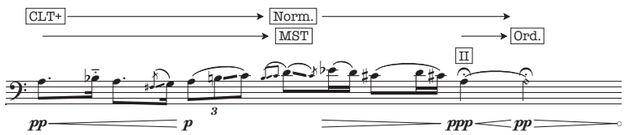
Eric Skytterholm Egan

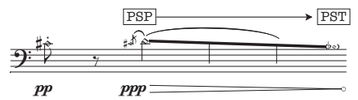
Tynemouth, July 2014

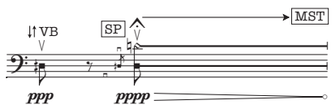


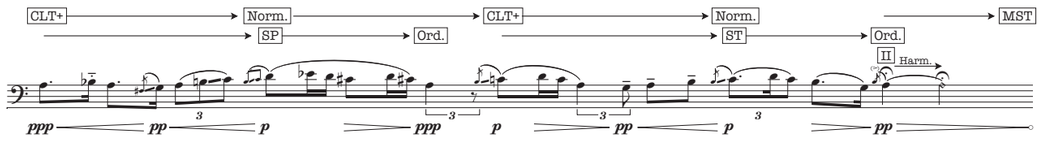


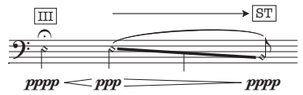


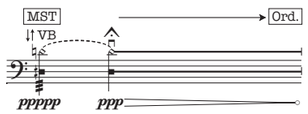


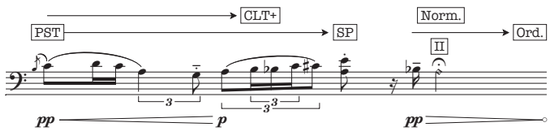


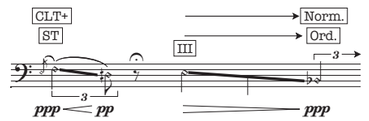


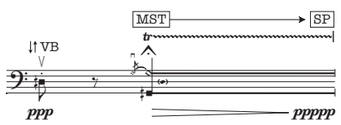


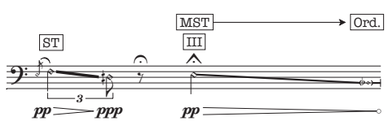


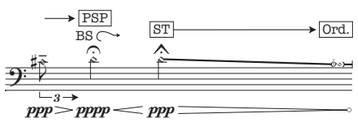








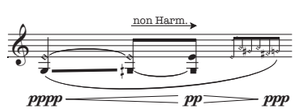


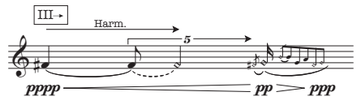


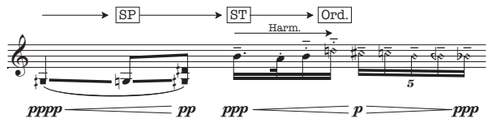
...i en eller annen oase...

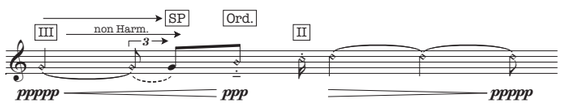
- in memoriam Jens Bjørneboe -

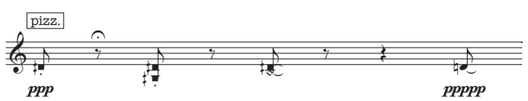
Eric Skytterholm Egan
Tynemouth, July 2014

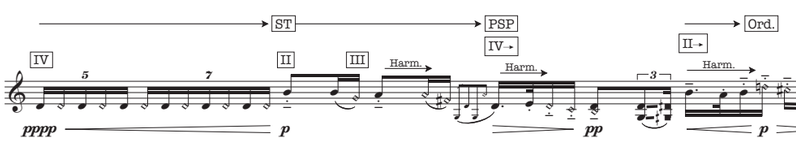


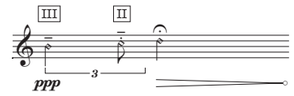


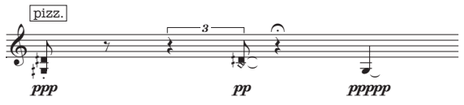


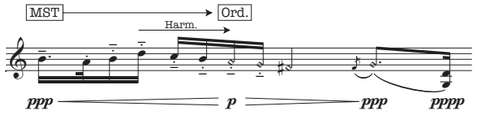


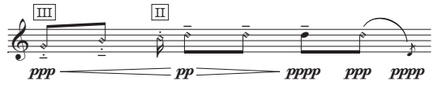


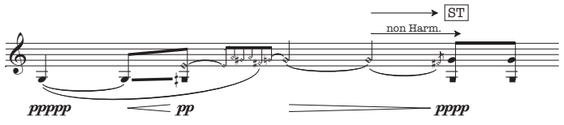


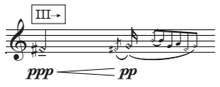


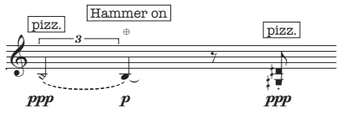








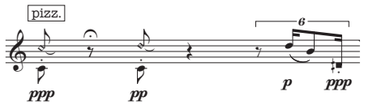


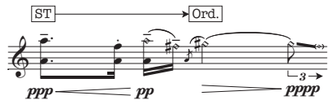


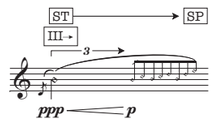
...i en eller annen oase...

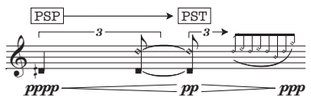
- in memoriam Jens Bjørneboe -

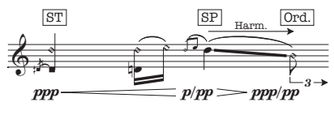
Eric Skytterholm Egan
Tynemouth, July 2014

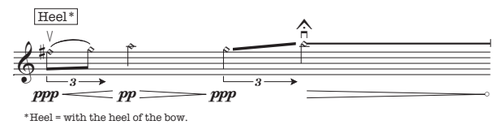




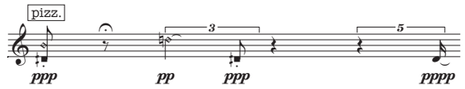


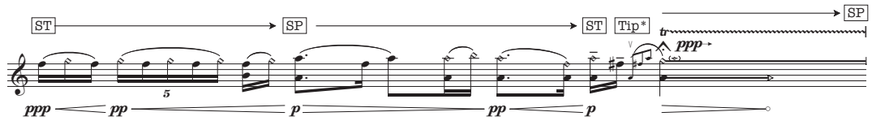


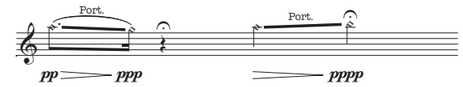


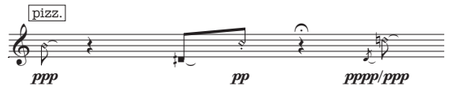


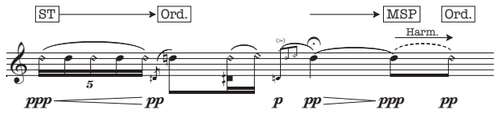
*Heel = with the heel of the bow.

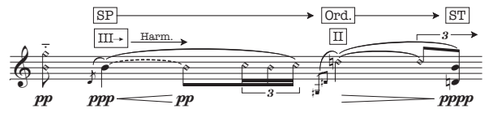


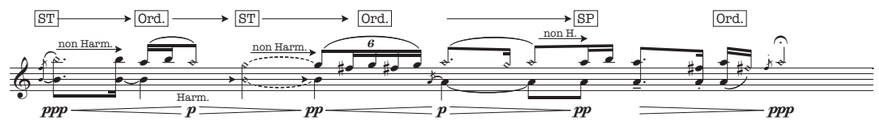










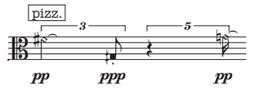
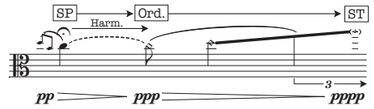
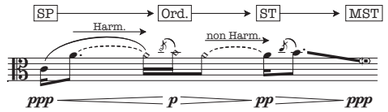
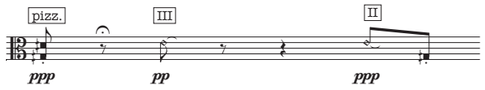
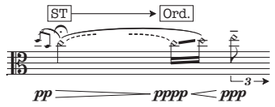
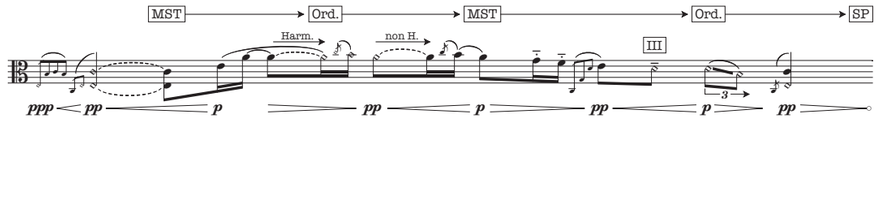
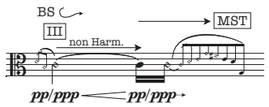
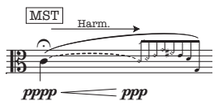
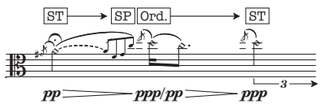
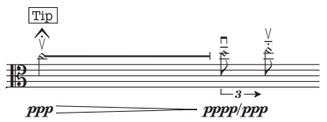
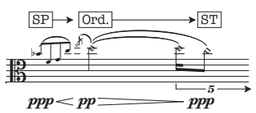
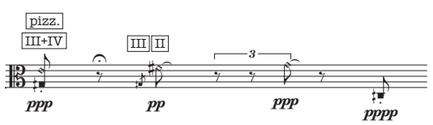
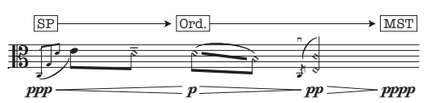
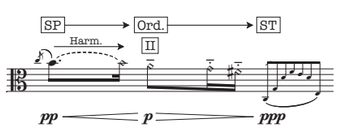


Viola D3 ♩ = 56

Part 11/14

...i en eller annen oase...

- in memoriam Jens Bjørneboe -

Eric Skytterholm Egan

Tynemouth, July 2014