

I HAD WANTED A QUIET TESTAMENT

for accordion and double bass

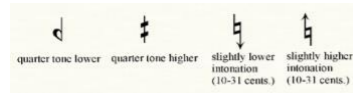
Jonas Lie Skaarud

SCORE

PERFORMANCE NOTES:

IN GENERAL:

- All accidentals apply only to the note they directly precede (except for repeated notes)
- The piece should be as quiet as possible at all times
- Quarter tones:



ACCORDION:

In general:

The piece is written especially for techniques developed by Kalle Moberg. It is necessary to gain a thorough insight into these techniques for playing the piece. Descriptions and overview can be found at Kalle Moberg's website for his Ph.D. research at The Norwegian Academy of Music (website not yet available).

Notes on registrations:

- Left hand: always as few registrations as possible.
- Right hand: use as few registrations as possible, if not necessary with more

On notation:

- **Swells** over notes indicate the amount of bellows pressure, where "3" is the strongest and "1" is the weakest.
- If M is notated instead: aim for the bellows pressure that gives the best result for a good sounding multiphonic.
- **Stifled tones** are always notated with diamond noteheads. Stifled notes might be played an octave lower, if impossible to achieve in the written octave.

DOUBLE BASS

- The piece is written for 4-string double bass
- **Scordatura:** all the strings are to be *tuned down by 30 cents*
- The piece is notated as played, and not as sounding. This also counts for tones that are not flageolets/multiphonics.
- **Multiphonics:** Are up to the performer to choose, but descriptions for sound quality/character are given in the score. They are notated with an **M** above the note and string indication.

Preparation: In certain parts of the piece the upper part of the neck should be covered with *aluminium foil*. The sound should be thin and muffled imitating the sound of *stifled tones* on the accordion. Adjust the prominence of the sound by loosening or tightening the foil around the neck. It should retain a normal string sound but mixed with a mild to medium "buzz".

Areas with preparations are notated with square noteheads.

NB! As preparation needs to happen as fast as possible, it is advisable to let it hang on the backside of the neck with a tack-it or similar.

Written in 2024 for Kalle Moberg and Håkon Thelin

With financial support from Det Norske Komponistfond (The Norwegian Composers' Fund)

Premiere: Majorstuen Kirke, 27th April 2024 during the Only Connect 2024

Durata: ca. 45'

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for Kalle Moberg and Håkon Thelin
I HAD WANTED A QUIET TESTAMENT
for accordion and double bass

I.

Jonas Lie Skaarud
2024

♩ = 48

6/4 (without half registration) → half reg.

ACCORDION

pppp

stifled

DOUBLE BASS

SCORDATURA:
All strings -30 cents

pppp

II/4 III/6 II/4 I/7 IV/8 I/4 II/8 I/5 III/4

14 stifled

ACC.

14

D.B.

IV/6 II/8 III/10 I/8 II/6 I/4 III/6 III/5 I/12 IV/10

II.

♩ = 42

28 (without half registration) stified → 6/4 * 10/4 6/4 7/4 2/4 4/4 2/4 4/4 ord. 2/4

ACC.

pppp

* the stified tones notated are preferred. However, if some of them are impossible to achieve, choose others that blend in

28 6/4 6/4 10/4 6/4 7/4 2/4 4/4 2/4 4/4 2/4

D.B.

pppp

IV/8 *
III/M *
I/3
II/M
III/6
IV/M
IV/8
III/M
III/6
IV/M
IV/8
IV/6
III/M
IV/6
III/6
IV/M

* all multiphonics in this movement: blend in with accordion as much as possible, with a rather soft quality

42 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 ca. 10" 6/4 2/4 ord. registration 8/4

ACC.

42 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 8/4

D.B.

I/4
II/6
I/5
II/7
II/6
I/5
I/4
II/6
III/10
IV/12
III/6
IV/6
II/4

D ♩ = 44-48 (slightly faster)

61 8/4 stified 10/4 2/4 ord. 4/4 stified ord. 2/4 4/4 2/4

ACC.

61 8/4 10/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4

D.B.

pppp

IV/8
III/M
III/6
IV/M
IV/6
IV/8
II/6
I/4
IV/8
III/M
III/6
IV/6
II/4

75 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4

ACC.

stified

75 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4 4/4 2/4

D.B.

III/4
IV/6
III/M
II/4
I/4
III/6
IV/M
IV/8
III/M
I/3
II/M

♩ = 48-54 (slightly faster)

F 2/4 4/4 stified → 3/4 2/4 5/4 3/4 2/4 5/4 3/4 2/4 5/4 2/4 4/4 3/4 2/4

ACC. hold until d.b. has prepared instrument switch between different stifled tones if possible. Favoured sounds are those which blend in with the overall sound

D.B. 88 Prepare double bass with aluminium foil (non flag.) (non flag.) (non flag.) (non flag.) flag. + normal tone (non flag.) IV 4/4 (non flag.) 3/4 II 2/4

G 2/4 5/4 3/4 2/4 5/4 2/4 3/4 2/4 3/4 6/4 ca. 10" ca. 7" (only one tone left)

ACC. Match as many tones as possible with right hand (gradually increasing density)

D.B. 102 (non flag.) I 5/4 (non flag.) I (non flag.) III IV 2/4 II M 3/4 II I 2/4 I II 3/4 I (non flag.) I II III 6/4 II ca. 10" III ca. 7" II 3/4

H 3/4 2/4 4/4 3/4 2/4 3/4 2/4 3/4 4/4 2/4 3/4

ACC. (d) (match as many tones as possible)

D.B. 114 IV II IV 2/4 IV 4/4 IV II III II III 3/4 I II 2/4 IV 3/4 II 2/4 3/4 III 4/4 II I II III 2/4 I 3/4

I 3/4 2/4 3/4 4/4 2/4 3/4 4/4 3/4 4/4 3/4 4/4 2/4

ACC.

D.B. 125 II 2/4 I 3/4 III IV 4/4 II 2/4 III I 4/4 II III IV 3/4 II I II IV 3/4 I II III IV 2/4 II/6 III/M remove aluminium foil

III.

♩ = 96

6/4 with half registration (?)

137

ACC.

pppp

pppp

D.B.

137

6/4

* II M

* the degree of bellow pressure is left up to the performer, it might vary in size and timbral sparklyness

* in this movement: multiphonics with audible fundamental tone and a degree of dissonance

153

ACC.

pppp

D.B.

153

IV M

II / 12

8/4

IV M

6/4

III M

pppp

171

ACC.

pppp

D.B.

171

II M

II / 8

I / 5

III M

pppp

0

♩ = 60

♩ = 96

185

ACC.

D.B.

pppp

pppp

M

201

ACC.

D.B.

pppp

pppp

N

O

$\text{♩} = 60$

ACC.

D.B.

pppp

pppp

III / 12

II / 6

I / 6

II / 9

I / 7

II / 8

III / 12

I / 7

P

$\text{♩} = 96$

ACC.

D.B.

pppp

pppp

ppp (slightly louder than the accordion)

pppp

ppp

pppp

ppp

II / 16 (or I / 12)

II / 12

241

ACC.

D.B.

pppp *ppp* *pppp* *ppp* *pppp*

II / 16 (or I / 12) 1 / 8 II / 12 II M

2/4 6/4

254

ACC.

D.B.

♩ = 48

I / 6 II / 9 III / 8 II / 8 III / 12 II / 8 I / 6 III / 12 I / 5 II / 7 III / 8 II / 8 I / 5 II / 8 I / 5 II / 9 III / 5

Q

ca. 8" ca. 10" ca. 8"

16

♩ = 60

2/4 6/4

R

♩ = 96

ACC.

D.B.

ca. 8" ca. 10" ca. 8" II / 8 III / 5 IV / 14* III / 5 II / 8

* If impossible: II / 8

ppp *pppp*

II M

2/4 6/4

S

♩ = 42

6/4

pppp *pppp*

279

III / 8 II / 9 I / 6 1/2 IV / 4 (non flag.) IV / 8 II / 10 1/2 II / 3 1/4 1/7 II / 4 III / 6 IV / 6 1/4 II / 6

T

ACC.

D.B.

293 II/2 II/9 (non flag.) III/4 IV/6 1/2 III/6 III/2 1/2 IV/4 III/8 III/6 II/4 1/6 II/6 1/5 (non flag.) II/6 III/10 II/8 III/10 1/8 2/4 6/4

U ♩ = 60

ACC.

D.B.

304 II/12 (pochississimo) 1/8 1/7 (sim.) 1/8 1/7 II/9 1/6 II/9 III/6 1/7 II/9 1/7 2/4

slightly louder than accordion

(max.)

ACC.

D.B.

316 1/8 II/8 II/12 1/8 1/7 1/8 II/12 II/9 1/7 1/8 II/8 1/7 II/9 2/4

Non dim.

ACC. X

D.B. 367

ACC. Y Z

D.B. 382

ACC. 394

* play the tone d in either left or right hand, but not both

D.B. 394

ACC. AA ♩ = 48-52 (slightly faster)

slightly lowered intonation (but not as low as d.b.)

sim.

D.B. 408

BB

422

ACC.

D.B.

pppp

436

ACC.

D.B.

450

ACC.

D.B.

(fine)