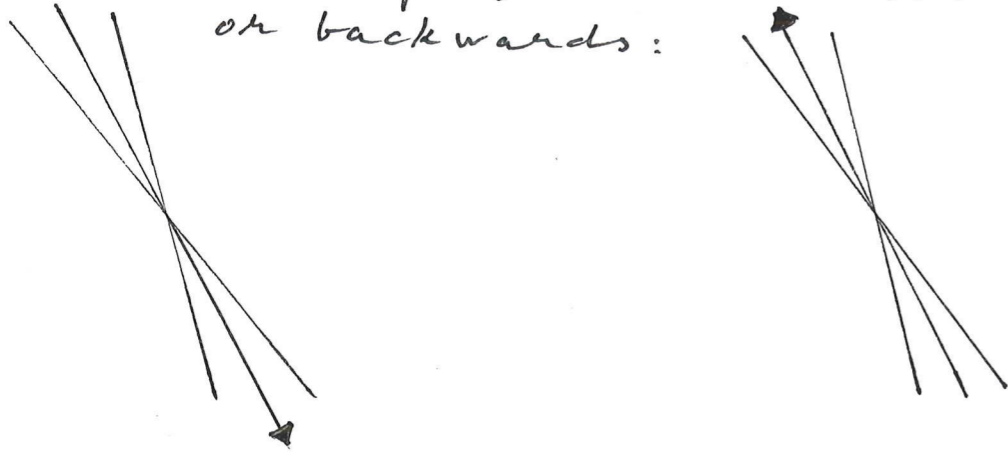
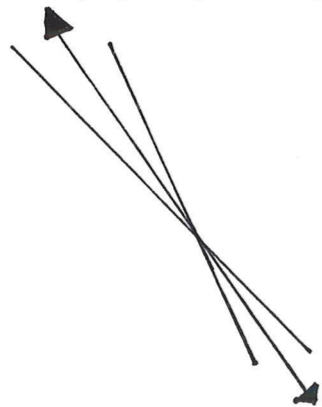


The form of Trästolen is based on a graphic figure. Trästolen can be played as noted in the score: or backwards:



If played backwards the score should be read cue by cue in the following order ①-②, ⑤-④, ③, ②, ①, ⑥-⑤, ④, ③, ②, ①, ⑦-⑧, ⑨, ⑩, ⑪, ⑫, ⑬, ⑭, ⑮, ⑯, ⑰, ⑱, ⑲, ⑳, ㉑, ㉒. The crescendos in sections ④-⑤ and ⑧, ⑩ and ⑬-⑭ are inverted to decrescendos.

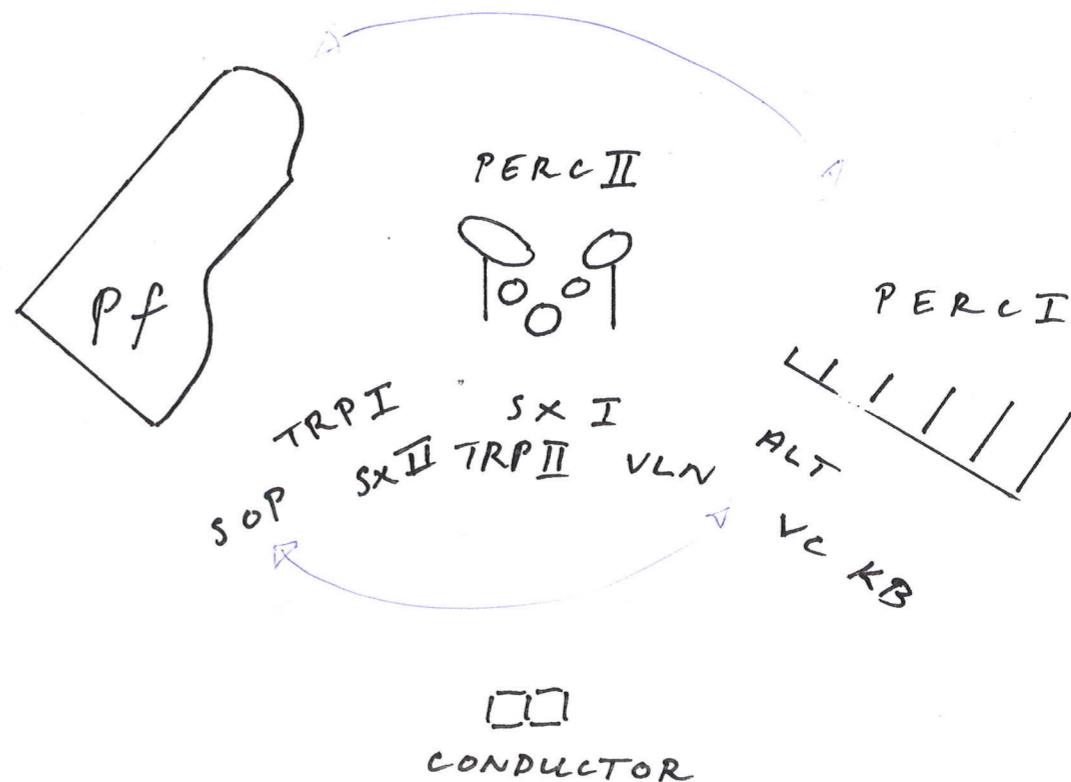
Trästolen can also be performed by two ensembles with two conductors at the same time:



The two ensembles would play ⑤ I together after which one ensemble plays ①-⑤, ④, ③, ②, ①, ⑥-⑤, ④, ③, ②, ①, ⑦-⑧, ⑨, ⑩, ⑪, ⑫, ⑬, ⑭, ⑮, ⑯, ⑰, ⑱, ⑲, ⑳, ㉑, obviously finishing before the first ensemble if ①-② isn't played long enough for the first ensemble to "catch up".

How this music sounds should not be an issue with exception for part ⑤ I. Trästolen can be transposed in any direction, with optional exception for part ⑤ I, since the 12 tones have been elected to their roles by chance. Trästolen can be performed by an ensemble consisting of any instruments and the parts can be rewritten to suit other instruments.

PROPOSED DISPOSITION



①

ff ppp

TRPT I ppp

Sx I ppp

PERC II PITCHED DRUMS ppp

ACT sing on optional vowel

SOP ppp

Sx II ppp

TRPT II ppp

PERC I MARIMBA ppp arco

VLN ppp arco

VC ppp arco

KB ppp

②*

7

fff

11

fff

3

fff

5

fff

6

fff

3

fff

No "time line" applied. ① completely at conductor's will. Before ①. Each musician keeps their own pulse.

* ② optional choice for each individual. If ②, when done: back to ①. No crescendo or diminuendo between ① and ②. If ② Pf, PERC II, PERC I, VLN, VC, KB may choose to play one or more tones.

(A)

(30 sek)

Pf Ad lib. Irregular, no linear, vertical or structural thinking, no interaction with other instruments or between right and left hands, - if not by accident

TRPI Ad lib. Irregular but as part of group TAPI, SX I, PERC II

By playing $\frac{\times}{ff}$: ①. should be cued at least once before I

SXI *mf* 6 6 6 6 6 6 6 6 use circular breathing

PERC II Cym B.D *mf*

ALT. Sing an optional vowel *ppp*

SOP. Sing an optional vowel *ppp*

SXII *ppp*

TRPII *ppp*

PERC I MARIMBA *ppp*

VLN *ppp pizz*

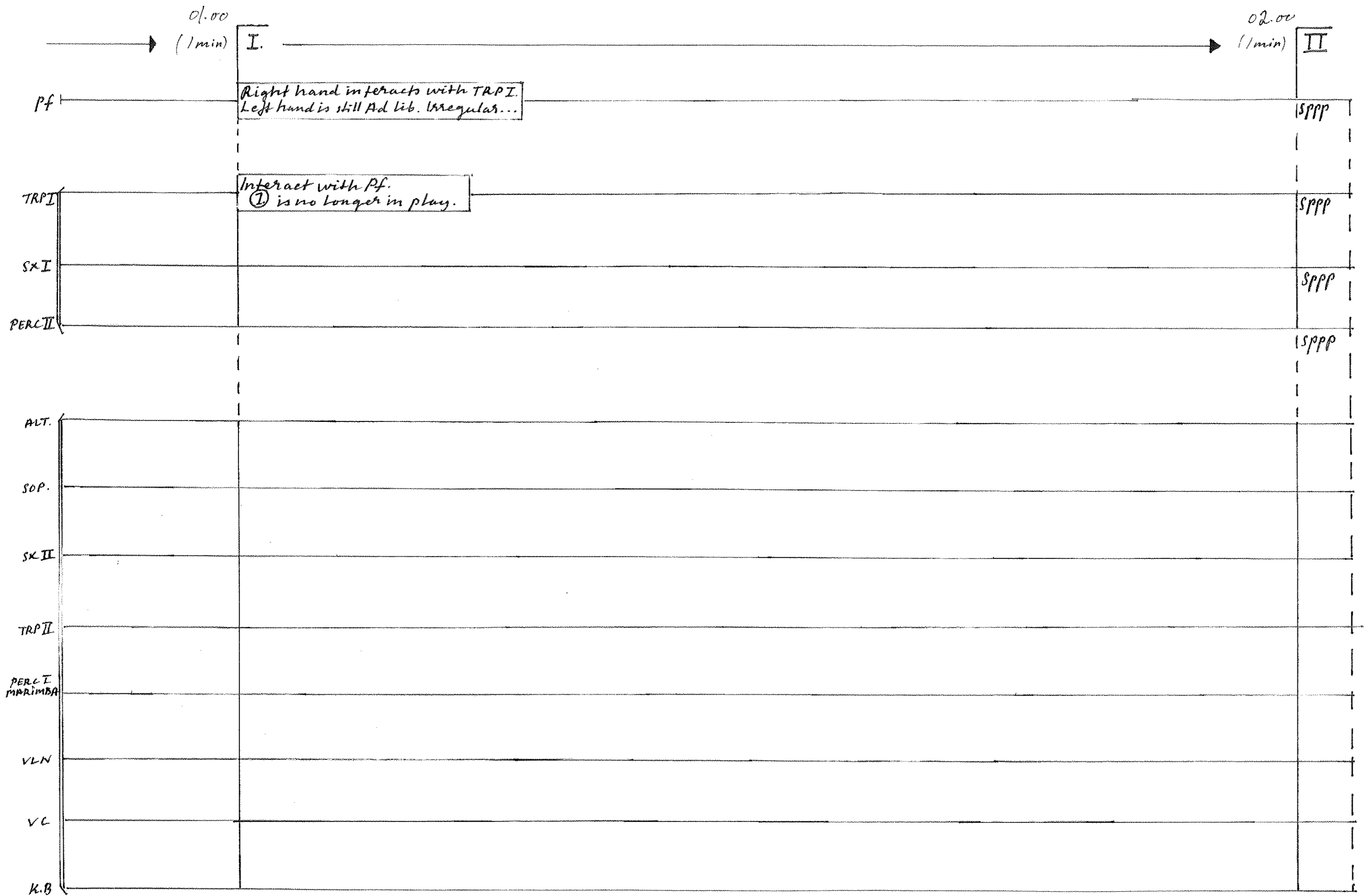
VC *ppp pizz*

K.B. *ppp pizz*

ppp The three groups plays independently from each other. Pulse is given to group: ALT, SOP, SXII, TRPII, MARIMBA, VLN, VC, K.B in 4/4, tempo ♩ = 80. ALT and MARIMBA are given silent metronomes. ALT at tempo ♩ = 80 for ② II and ③ III, MARIMBA at tempo ♩ = 100 for ③ III.

SXI and PERC II finds a mutual tempo independent from the other groups until otherwise is noted.

Within group ALT, SOP, SXII, TRPII, MARIMBA, VLN, VC, K.B the following instruments are connected: SOP-K.B, SXII-TRPII, VLN-VC. The dynamics between the groups should be so that group ALT, SOP, SXII, TRPII. VLN, VC, K.B is almost not detectable until ④ II. Pf and TRPII decides their own dynamics until ④ II except for TRPII when cueing ①.



02.30

02.50

(30sek) III

(20sek) IV

Pf I

TRP I

Sx I

PERC II

ALT

SOP.

Sx II

TRP II

PERC I
MARIMBA

VLN

VC

K.B

IV

Crescendo...

Crescendo...

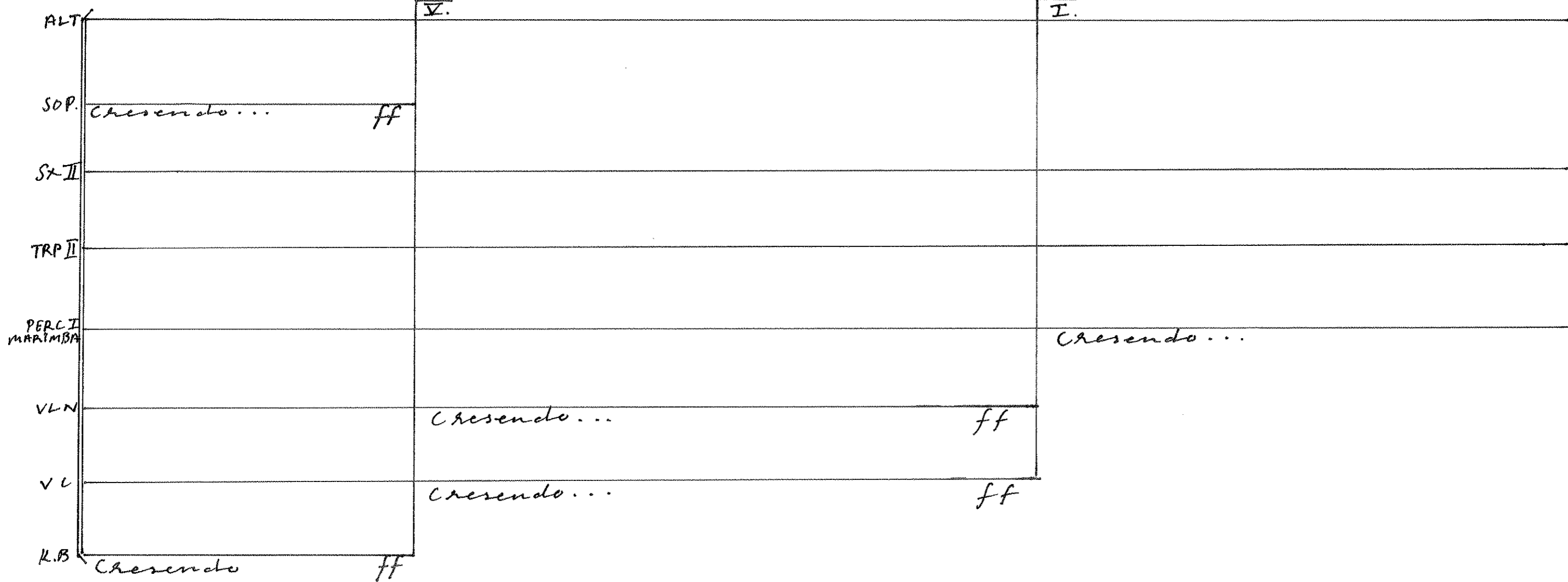
03.10

(dosek)

03.30

(B)

(dosek)



03.50 (Joshi) 04.10 (Joshi) 04.30 (Joshi)

Tempo: $\text{♩} = 100^*$

II III IV

ALT

Sx II Crescendo... ff

TRP II Crescendo... ff

PERCI MARIMBA ff

K.B. * Arco $\text{♩} \times 300$ $\text{♩} \times 200$ $\text{♩} \times 50$ \circ
p, long crescendo

VC * Arco $\text{♩} \times 200$ $\text{♩} \times 200$ $\text{♩} \times 5$ ♩
p, long crescendo

Sx I $\text{♩} \times 14$ $\text{♩} \times 12$ $\text{♩} \times 10$
p, long crescendo

* Pulse in $\text{♩} = 100$ is given in $\frac{4}{4}$.
ALT keeps tempo $\text{♩} = 80$ by using
silent metronome at $\text{♩} = 80$

If "timeline" is applied K.B and VC will reach
©-I and ©=II before their "boxes" are complete.
Then stop playing, no repetition.

04.50 → (20sek) | 05.10 → (20sek) | 05.30 → (20sek) |

VI. *p* long crescendo

VII.

Sx I **V**

ALT

Sx II *p*, long crescendo

PERC I MARIMBA *p*, long crescendo

VC

K.B

* Play as just as possible. Pause if needed

05.50 (dosuh) VIII

06.10 (dosuh) I

06.30 (dosuh) II

Pf

TRPI

p, long crescendo

SxI

ALT

SxII

TRPII

p, long crescendo

PERCI
MARIMBA

VC

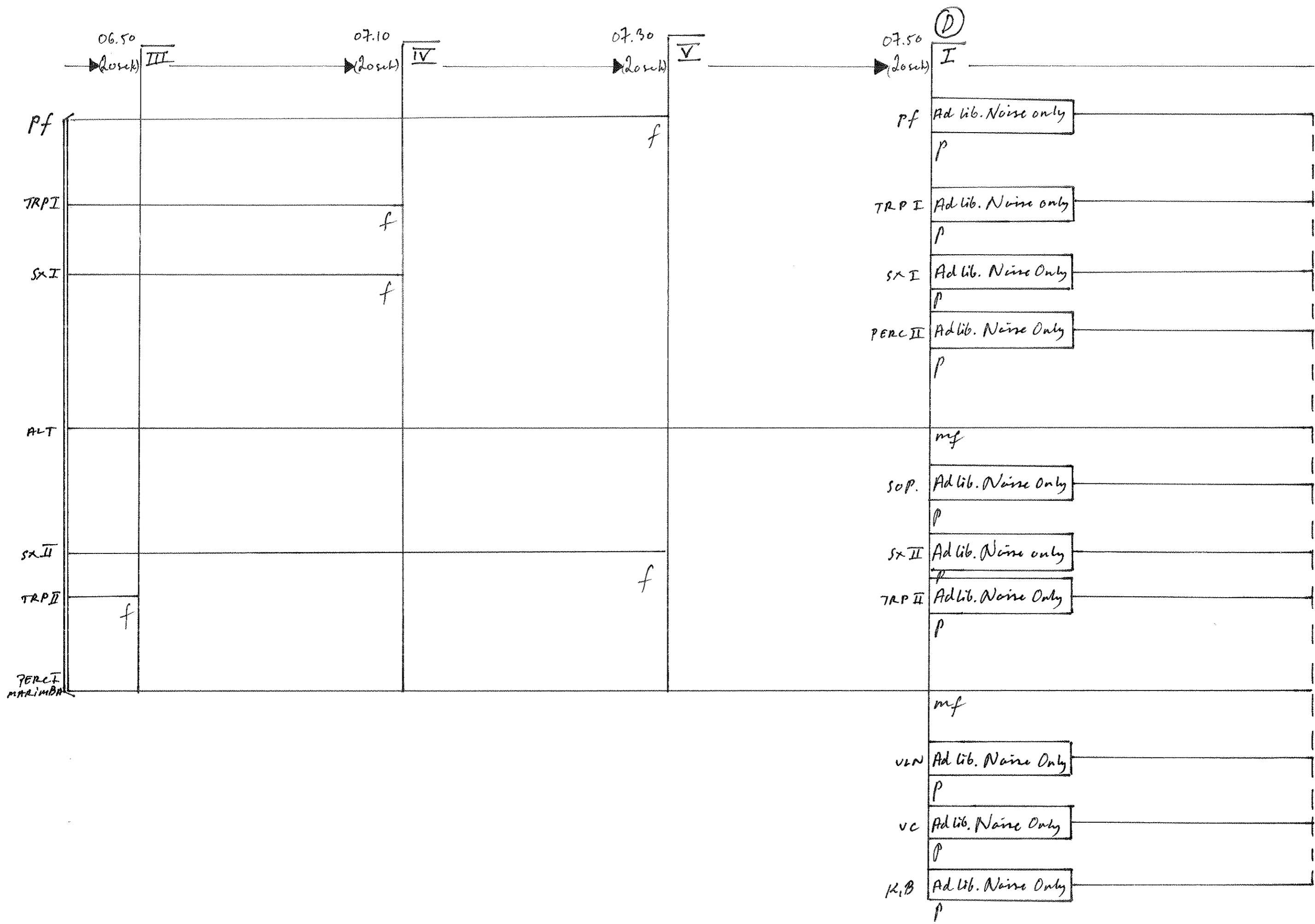
K.B

f

f

f

(C)



08.50

▶ (min)

II

Pf

TRP I

Sx I

PERC II

ALT

SOP

Sx II

TRP II

PERC I
MARRMARR

VLA

VC

K.B

Pick one tone from ALT and play it repeatedly
as a whole note synchronized with PERC I ($\dot{=} 100$)
mp

Pick one tone from ALT and play it repeatedly
as a whole note synchronized with PERC II ($\dot{=} 100$)
mp

Pick one tone from ALT and play it repeatedly
as a whole note synchronized with PERC I ($\dot{=} 100$)
mp

Tempo: ♩ = 110*

09.50 (min) → III → 10.05 (15 sec) → IV.

Ab, Db, B(b), F# are dropped from the 12-tone serie. No pause instead. sing on optional percussive syllable

* Pulse in tempo ♩ = 110 is given in $\frac{4}{4}$. ALT keeps tempo ♩ = 80 by using a silent metronome. PERC I keeps tempo ♩ = 100 by using a silent metronome. * As long as the three "cells" are intact they may be played in any order. All cells may be repeated separately. The notes inside the cells can have any time-value.

10.20

(15mb)

10.35

(15mb)

E

Larghetto

V.

I

Pf

TRP I

Sx I

PERC II

ALT

SOP.

Sx II

TRP II

PERC I
MARIMBA

VLN

VC

K.B

Musical notation for Piano (Pf) at 10.20, showing a short melodic phrase.

Musical notation for Trumpet I (TRP I) at 10.20, showing a melodic line.

Musical notation for Percussion II (PERC II) at 10.20, showing a rhythmic pattern.

E_b, E₄ are dropped from the 12-tone serie. No pause instead.

Musical notation for Trumpet II (TRP II) at 10.20, showing a melodic line.

Musical notation for Violin (VLN) at 10.20, showing a melodic line.

Musical notation for Trumpet I (TRP I) at 10.35, showing a melodic line in 4/4 time with a *mf* dynamic.

Musical notation for Percussion II (PERC II) at 10.35, showing a rhythmic pattern in 4/4 time with a *mf* dynamic.

Musical notation for Trumpet II (TRP II) at 10.35, showing a melodic line in 4/4 time with a *mf* dynamic.

Handwritten musical score for Violin I (VI), Violin II (VC), and Korb (KB) in 4/4 time. The score is divided into two sections: *Andante* and *Allegro*.

Violin I (VI): Starts with *Andante* and *Arco*. The first section features a melodic line with notes such as b_0 , b_1 , and b_2 . The second section, marked *Allegro*, includes a *Rit.* (Ritardando) section with notes like b_1 , b_2 , and b_3 .

Violin II (VC): Starts with *mp* and *Arco*. The first section features a melodic line with notes such as b_0 , b_1 , and b_2 . The second section, marked *Allegro*, includes a *Rit.* section with notes like b_1 , b_2 , and b_3 .

Korb (KB): Starts with *mp* and *Arco*. The first section features a melodic line with notes such as b_0 , b_1 , and b_2 . The second section, marked *Allegro*, includes a *Rit.* section with notes like b_1 , b_2 , and b_3 .

The score includes various musical notations such as slurs, accents, and dynamic markings (*mp*, *Rit.*).

Handwritten musical score for Violin (VLN), Viola (VC), and Cello/Double Bass (Kb). The score is divided into two sections: **Allegro** and **Andante**.

Allegro Section: The first section is marked *Allegro* and *f* (forte). It features a 3/4 time signature. The VLN part has a melodic line with various accidentals (flats and naturals) and a slur. The VC and Kb parts provide harmonic support with sustained notes.

Andante Section: The second section is marked *Andante* and *mp* (mezzo-piano). It begins with a *Rit.* (ritardando) marking. The time signature changes to 4/4. The VLN part continues with a melodic line, while the VC and Kb parts play sustained notes. The section concludes with an *Accel...* (accelerando) marking.

The score includes various musical notations such as slurs, accents, and dynamic markings. The VLN part has a final *Accel...* marking at the end of the piece.

Moderato

pf
con ped.
f

A short piano introduction consisting of two staves. The right staff has a treble clef and a key signature of two sharps (F# and C#). It features three triplet markings over eighth notes. The left staff has a bass clef and contains a few notes. The dynamic markings 'pf' (pianissimo), 'con ped.' (con pedal), and 'f' (forte) are written below the staves.

Andante

vln
vc
kb

Rit. mf
P
Rit. mf
Rit. mf

The main score consists of three staves: Violin (vln), Viola (vc), and Keyboard (kb). The tempo is marked 'Andante'. The Violin part starts with a treble clef and a key signature of two sharps. It features a melodic line with a triplet of eighth notes. The Viola and Keyboard parts start with bass clefs and provide harmonic support with chords and some melodic fragments. Dynamic markings include 'mf' (mezzo-forte) and 'p' (piano). The score includes various musical notations such as slurs, accents, and triplet markings.

Handwritten musical score for a piano (Pf) piece. The score is written on a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The piece consists of 10 measures. The first nine measures feature a complex melodic line in the treble clef with frequent triplets and accidentals. The bass clef provides a harmonic accompaniment with chords and single notes. The dynamics are marked as *mp* (mezzo-piano) and *f* (forte).

Handwritten musical score for a piano (Pf) piece. The score is written on a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The piece consists of 10 measures. The first nine measures feature a complex melodic line in the treble clef with frequent triplets and accidentals. The bass clef provides a harmonic accompaniment with chords and single notes. The dynamics are marked as *mp* (mezzo-piano) and *f* (forte).

Handwritten musical score for a keyboard (KB) piece. The score is written on a single staff with a bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The piece consists of 4 measures. The first three measures contain whole rests. The fourth measure contains a single note (F#) with a dynamic marking of *mp* (mezzo-piano).

Handwritten musical score for a keyboard (KB) piece. The score is written on a single staff with a bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The piece consists of 4 measures. The first three measures contain whole rests. The fourth measure contains a single note (F#) with a dynamic marking of *mp* (mezzo-piano).

pf

VLN

VC.

p

K.O

Adagio

Pf

Handwritten musical score for two staves, likely piano and guitar. The score is divided into three measures by bar lines. The first measure is marked with a dynamic of *pf* and a tempo of $\frac{28}{16}$. The second measure is marked with a tempo of $\frac{25}{16}$. The third measure is marked with a tempo of $\frac{24}{16}$. The notation includes various rhythmic values, accidentals (flats and sharps), and slurs. The guitar staff shows chordal structures with stems and flags, while the piano staff shows melodic lines with slurs and accents.

28 Moderato
16

Handwritten musical score for orchestra and voice. The score consists of ten staves: PF (Piano), TRPT I (Trumpet I), SX I (Saxophone I), SOP (Soprano), SX II (Saxophone II), TRPT II (Trumpet II), VLN (Violin), VC (Viola), and K.B. (Kb. Bass). The piece is in 28/16 time, marked Moderato. The piano part features complex chordal textures and arpeggiated figures. The woodwinds and strings play sustained, melodic lines, often with long notes and slurs. The vocal line (SOP) is marked with *pp* and includes the instruction "sing on optional vowel". A dynamic marking of *f* appears in the Soprano part. A section marker $\frac{32}{16}$ is present above the piano staff. The key signature has one flat (B-flat) and the time signature is 28/16.

* SOP. and VLN - Melody

Handwritten musical score for a symphony orchestra and piano. The score is written on ten staves, labeled on the left as PF, TRP I, SX I, SOP, SX II, TRP II, VLN, VC, and KB. The piano part (PF) features complex rhythmic patterns with many beamed notes and rests, and includes two tempo markings: $\frac{28}{16}$ and $\frac{24}{16}$. The strings (TRP I, SX I, TRP II, VLN, VC, KB) play sustained notes with long, sweeping slurs. The woodwinds (SX II) play sustained notes with some phrasing slurs. The score is written in a single system with a common time signature.

Handwritten musical score for orchestra and piano, measures 27-32. The score is written on ten staves, with the following instruments labeled on the left:

- Pf** (Piano): Measures 27-32, featuring complex rhythmic patterns with slurs and dynamic markings.
- TRPE** (Trumpet I): Measures 27-32, featuring sustained notes with slurs.
- SxI** (Saxophone I): Measures 27-32, featuring sustained notes with slurs.
- SOP** (Soprano): Measures 27-32, featuring sustained notes with slurs.
- SxII** (Saxophone II): Measures 27-32, featuring sustained notes with slurs.
- TRP II** (Trumpet II): Measures 27-32, featuring sustained notes with slurs.
- VLN** (Violin): Measures 27-32, featuring sustained notes with slurs.
- VC** (Viola): Measures 27-32, featuring sustained notes with slurs.
- KB** (Cello/Double Bass): Measures 27-32, featuring sustained notes with slurs.

Measure numbers 27, 14/16, 28/16, and 32/16 are written above the piano staff. The score includes various musical notations such as slurs, ties, and dynamic markings.

Handwritten musical score for a full orchestra and piano. The score is written on ten staves, each labeled with an instrument or section on the left. The piano part (Pf) is at the top, followed by woodwinds (TRP I, SX I, SOP, SX II, TRP II, VLN, VC) and strings (KB). The score is divided into two systems by a double bar line. The first system is marked with a tempo of $\frac{32}{16}$ and the second system with $\frac{17}{16}$. The piano part features complex rhythmic patterns with many beamed notes and rests. The woodwind and string parts consist of sustained notes with various accidentals (sharps, flats, naturals) and slurs. The string parts (VC and KB) use a shorthand notation with vertical lines and dots to indicate fingerings and positions. The overall style is that of a handwritten manuscript.

32
16

Pf

TRP I

SX I

SOP

SX II

TRP II

VLN

VC

KB

17
16

ca 15.05

17.05

→(ca 4.30)

→(dmin)

**
PF*

*mp
con ped.*

E^b6

** F-11 is followed by C-9 in any octave, rhythm and dynamic, though the general dynamic should be mp as noted.
Use pauses,*

17.45

18.05

18.45

19.05

(Horn)

(Lomb)

(Horn)

(Lomb)

Moderato

4/4

① *

②

③

④

Pf

Piano part with triplets and dynamics. Includes markings: *ped.*, *ff*, and *mp*. The music consists of two staves with complex rhythmic patterns.

TRPI

Trumpet I part with dynamics: *mp*. The staff contains sustained notes with a downward slur.

SxI

Saxophone I part with dynamics: *mp*. The staff contains sustained notes with a downward slur.

SxII

Saxophone II part with dynamics: *mp*. The staff contains sustained notes with a downward slur.

TRPII

Trumpet II part with dynamics: *mp*. The staff contains sustained notes with a downward slur.

* *Ad lib*

KB

Kontrabass part with dynamics: *f*. The staff contains sustained notes with a downward slur.

* The cues are given by conductor in agreement with pianist

* K.B. plays the noted tones ad lib intime, but the tones should never be shorter than quarter notes. The tones can be played more than once per bar/line.

19.25 (Rosch) 19.45 (Rosch) 20.05 (Rosch) 20.45 (How) 21.25 (How)

Handwritten musical score for a string quartet and piano. The score is divided into four measures, each marked with a circled number (5, 6, 7, 8) and a time signature. The instruments are labeled on the left: *pf* (piano), *TRP I*, *Sx I*, *Sx II*, *TRP II*, and *KB* (Klavier). The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with a *p=d.* marking in the fourth measure. The string parts consist of sustained notes with slurs and dynamic markings. The keyboard part has a few notes with slurs.

Andante.

The musical score consists of four staves. The top staff is for Percussion (PF), marked with a piano (*p*) dynamic. The second staff is for Soprano (SOP), marked with a mezzo-piano (*mp*) dynamic and includes the instruction "sing an optional vowel". The third staff is for Percussion II (PERC II / MARIMBA), marked with a mezzo-piano (*mp*) dynamic and includes the instruction "*". The bottom staff is for Violin (VLN), marked with a mezzo-piano (*mp*) dynamic. A circled number "10" with an asterisk is placed above the first measure of the vocal and violin staves. The notation includes various rhythmic values, accidentals, and phrasing slurs.

* Play chords in spasmodic rhythm in different octaves. Use pauses.

* At 10, optional instrumentation: ALT and Pf whistles melody together with SOP and VLN in comfortable octave

23.05

1/4 (1.40)

Tempo: ♩ = 120

II

Pf

SOP

PERC

VLN

sing on optional percussive syllable

Handwritten musical score for Soprano (SOP) and Percussion (PERC). The Soprano part features a melodic line with notes and rests, including a section with a '+' sign above a note. The Percussion part shows rhythmic patterns with vertical stems and beams, including a section with a '+' sign above a group of notes. The score is divided into two parts by a vertical line, with tempo and rehearsal mark instructions above the second part.

12/4

TRP I
+
mf

Sx I
mf
++ ++ ++

PERC II
S.P.
mf

Sx II
mf

TRP II
mf
+

*

* TRP I, Sx I, PERC II, Sx II, TRP II plays their figures ad lib,
not minding the pauses.

24.35
 (1.30) III
 Pf
 mf
 TRP I
 mf
 Sax I
 mf
 ALT
 mf
 PERC II
 S.D.
 Pitched
 Drums
 mf
 SOP
 mf
 Sax II
 mf
 TRP II
 mf
 PERC I
 MARI.
 mf
 VLN
 mf
 VC
 mf
 KB
 mf

26.35 4/4 * Tempo: ♩ = 130
 (Andante) IV
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf

* Pf, PERC I, PERC II ad lib rhythm. PERC II plays the "cells" in any order and optional at the same time. TRP I, SAX I, ALT plays rhythm together on TRP I cue.
 SOP, SAX II, TRP II plays same rhythm together on SOP cue.
 VLN, VC, KB plays rhythm together on VLN cue.

* Crescende through the entire ensemble during the coming 4 bars, each phrase slightly louder than the previous.

PF

TRPT I

Sx I

ALU

PERC II
Pitched
Drums

SOP

Sx II

TRPT II

PERC I

VLN

VC

KB

1.

2.*

Fine

Handwritten musical score for a large ensemble, divided into two sections. Section 1 (marked '1.') shows a full ensemble of instruments including Pf, TRP I, Sx I, ALT, PERC II Pitched Drums, SOP, Sx II, TRP II, PERC I MARIMBA, VLN, VC, and KB. Section 2 (marked '2.*') shows a reduced ensemble with various instruments and specific performance instructions like 'Sing on optional vowel' and 'Aarco'. The score includes dynamic markings (ppp, fff), articulation (accents), and phrasing slurs with counts (7, 3, 5, 6, 3, 1).

No "timeline" applied. Fine completely at conductor's will. Each musician keeps their own pulse.

* ② optional choice for each individual. If ②, when done: back to ①. No crescendo or diminuendo between ① and ②. If ② Pf, PERC II, PERC I, VLN, VC, KB may choose to play one or more tones.