

"Länge hade jag burit föreställningen om en plats av fullständig intighet, om en gata, ett torg eller en grässlätt där jag i vilken riktning jag än böjde mig inte kunde uppfatta en lukt, där inget ljud överröstade de andra, där allt sammanföll till ett jämnt muller, en uttunnad gråhet."

- Stig Larsson ur *Autisterna* (1979)

"For a long time I had carried the notion of a place of complete nothingness, of a street, a square or a lawn where I regardless of in which direction I bent could not perceive a scent, a place where no individual sound was louder than the other, a place where everything came together to an even rumble, an outstretched greyness."

- Stig Larsson, excerpt from *the Autists* (1979)

UTMARKER

OUTSKIRTS/ FRINGES

- Lågmålt - $\text{♩} = 52$

low-voiced, discreet
sempre non vibrato

for string quartet

Esaias Järnegård 2008 rev. 2011

N.B.: the clef

Violin I
Violin II
Viola
Violoncello

a punta d'arco *₁
p.s.p.
pppp
sempre non vibrato
pp
poco
pp

*₁ the morse code illustrates an approximate bow movement. Move the bow in short and intense movements. Avoid clear rhythmic repetitions. The sound should be noisy/distorted and a bit like the scratching of a DJ.

7
Vln. I
Vln. II
Vla.
Vcl.

simile ad lib.
pppp < *poco* > < *pp* > *pppp* < *pp* > *pppp* < *poco* >
simile ad lib.
pp > *pppp* < *molto* >
simile ad lib.
< *poco* > *pppp* < *poco* > < *pp* > *pppp* < *pp* > *pppp* *mp* *pppp*
simile ad lib.
< *ppp* > *pppp* >

*₂ use a steady, fast and very light bow movement. The sound should be noisy, but with a rich harmonic sound.

12
Vln. I
Vln. II
Vla.
Vcl.

a punta d'arco
simile ad lib.
pppp < *pp* > *pppp* *f* *pppp* < *pp* > *pppp*
a punta d'arco
simile ad lib.
pppp C.L.T. *simile ad lib.*
pppp < *pp* > *pppp*
pppp < *ppp* > *pppp* < *pp* > *ppp* < *poco* > *pppp* C.L.T.
simile ad lib.
pppp < *pp* > *pppp* < *pp* > *ppp* < *poco* > < *poco* > < *poco* >

*₃ Extreme bow-pressure - crush tone. The sound should be that of distortion without clear pitch.

UTMARKER (*outsirts/ fringes*) for string quartet - Esaias Järnegard

CLT CRINI

Vln. I *poco* *pp* *pppp* *pp* niente

Vln. II

Vla.

Vcl. *pp* *pppp*

**3*

Hårt och blitt -
harsh and gentle ♩ = 84

keep the bow against the string

Vln. I *ff* *mf* *p* *mf*

Vln. II *ff* *pp* *f* *p < mf >* *subf*

Vla. *ff* *mp* *f*

Vcl. *ff* *fp* *< f >* *mp* *pp* *mf* *p*

s.t **3* *ord.* *8va* *s.p* *keep the bow against the string*

III *arco* *(♯♭)* *IV* *(♯♭)*

♩ = 66

Vln. I *p* *mp* *ppp* *ppp*

Vln. II *p.s.t* *ord.* *CLT*

Vla. *p* *pp* *ppp* *arco*

Vcl. *p* *mp* *ppp* *ppp*

III *arco* *(♯♭)*

ord. *p.s.t* **2* *CLT* *8va*

*2 use a steady, fast and very light bow movement.
The sound should be noisy, but with a rich harmonic sound.

*3 Extreme bow-pressure - crush tone. The sound should be that of distortion without clear pitch.

UTMARKER (*outsskirts/ fringes*) for string quartet - Esaias Järnegard
 -Brus- noise ♩ = 78

35

Vln. I

Vln. II

Vla.

Vcl.

ppp

f

pp

sub.mf

sub.mp

f

pp

IV

x.s.p

ord.

s.t

mf

m.s.p

ord.

m.s.t

bow vertically* 4

at tallone

pp

mp

sub.f

pp

40

Vln. I

Vln. II

Vla.

Vcl.

pp

f

pp

p

ppp

sub.pp

mp

pp

f

pp

ppp

espr. - vibrato

s.p

s.t

mf

pp

ppp

ord.

II

ppp

mp

pp

mf

pp

sub.mp

♩ = 52 - Mindre och mindre uttryck-
 less and less expression

46

Vln. I

Vln. II

Vla.

Vcl.

ff(non dim.)

m.s.p

a punta d'arco

s.p

pppp

pp

pppp

pp

simile ad lib.

mf

bow vertically

at tallone

*5

ff

ord.

I

a punta d'arco

simile ad lib.

pppp

pp

sub.pp

ff(non dim.)

pppp

* 4 Vertical bowing = move the bow along the string in the direction of the tail piece towards the nut and vice versa. Keep the bow at tallone throughout the movement.

* 5 Damped strings (the cross position indicates which string/strings that are to be bowed). Place the hand in an arbitrary position that damps the resonance of the instrument.

UTMARKER (*outsirts/ fringes*) for string quartet - Esaias Järnegard

52

m.s.p *senza arco*

Vln. I *pppp* *norm. bowing* *mf* *pppp* *pp* *pppp*

Vln. II *pp* *pppp* *sub.f* *sub.pppp* *pp* *pppp*

Vla. *pppp* *a punta d'arco* *p* *pppp* *sub.f* *sub.pppp*

Vcl. *p* *pppp* *m.s.p* *pppp* *pppp* *pp*

simile ad lib. *simile ad lib.* *simile ad lib.* *simile ad lib.*

*rub open fingers (R.H) *6 over the strings*

57

Vln. I *pp* *f* *a punta d'arco* *s.p* *simile ad lib.*

Vln. II *pppp* *f*

Vla. *pp* *pppp*

Vcl. *mp* *pp* *f* *ppp*

*rub open fingers (R.H) *6 over the strings*

N.B : the clef

4 4 7 5

62

Vln. I *pppp* *simile ad lib.* *pp* *pppp*

Vln. II *pppp* *bow vertically *4 al tallone* *mp* *ppp* *mf*

Vla. *pppp* *senza arco* *rub open fingers (R.H) over the strings *6* *p* *pp* *p*

Vcl. *pppp* *arco* *bow vertically *4 al tallone* *p* *pp* *pp* *senza arco*

norm. bowing

*4 Vertical bowing = move the bow along the string in the direction of the tail piece towards the nut and vice versa. Keep the bow al tallone throughout the movement.

*5 Damped strings (the cross position indicates which string/ strings that are to be bowed). Place the hand (L.H) in an arbitrary position that damps the resonance of the instrument.

*6 The sound should be noisy with a lot of friction between the string and the skin. In case of a very smooth skin, try for instance to apply a bit of rosin on the fingers downside.

UTMARKER (*outsskirts/ fringes*) for string quartet - Esaias Järnegard

66 *s.p* *ord.* *a punta d'arco* *simile ad lib.*

Vln. I *ff arco s.p* *sub.ppp* *pppp* *p* *ppp*

Vln. II *ff* *sub.ppp* *f (sempre)*

Vla. *pp* *rub open fingers (R.H) over the strings* *(mf)* *pp*

Vcl. *pp* *(mf)* *pp*

II *as dry and percussive as possible, sempre (plectrum, may be used)*

$\text{♩} = 66$

- Torrt och fjärran -
dry and remote

70 *pp* *pppp* *pppp* *pppp*

Vln. I *pp* *pppp* *pppp*

Vln. II *pppp*

Vla. *f* *ppp* *pppp* *pppp*

Vcl. *f* *ppp* *pppp*

IV *ord.*

76 *II as dry and percussive as possible, sempre (plectrum, may be used)* *(sempre)*

Vln. I *f (sempre)*

Vln. II *(sempre)* **5*

Vla. *mute* *a punta d'arco* *simile ad lib.* *norm. bowing* *simile ad lib.*

Vcl. *mute* *a punta d'arco* *simile ad lib.* *norm. bowing* *simile ad lib.*

pppp *ppp* *pppp*

pppp *ppp* *pppp*

ppp *pppp* *pp*

*5 Damped strings (the cross position indicates which string/strings that are to be bowed). Place the hand in an arbitrary position that damps the resonance of the instrument.

UTMARKER (*outsskirts/ fringes*) for string quartet - Esaias Järnegard

82

Vln. I

Vln. II

Vla.

Vcl.

arco m.s.t

pppp

a punta d'arco

pp

pppp

pp

pppp

3 p

pppp

norm. bowing

pppp

p

pppp

88

Vln. I

Vln. II

Vla.

Vcl.

II ord.

pp

(mf)

pp

mf

mp

pppp

f

ppp

arco m.s.t

IV ord.

pp

pppp

f

pppp

pizz. as dry and percussive as possible, sempre

poco gliss.

mf

mp

pppp

♩ = 72

93

Vln. I

Vln. II

Vla.

Vcl.

pp

sub.mf

sub.pp

pp

pp

pp

mf

pp

f

pp

mf

pp

f

pp

sub.pp

*senza arco rub open fingers (R.H) *₆ over the strings*

senza arco rub open fingers (R.H) over the strings

senza arco rub open fingers (R.H) over the strings

*₅ Damped strings (the cross position indicates which string/strings that are to be bowed). Place the hand (L.H) in an arbitrary position that damps the resonance of the instrument.

*₆ The sound should be noisy with a lot of friction between the string and the skin. In case of a very smooth skin, try for instance to apply a bit of rosin on the fingers downside.

UTMARKER (*outsskirts/ fringes*) for string quartet - Esaias Järnagard
 -Lågmålt och motsatt -

low-voiced, discreet and the opposite

arco s.p. simile ad lib.

N.B: the clef mute

98

Vln. I
 Vln. II
 Vla.
 Vcl.

pppp
pp (mf)
sub.ppp
mp
ppp
sub.ppp
mf
pp
(mf)
pp

arco s.p. simile ad lib.

103

$\text{♩} = 52$
norm. bowing

Vln. I
 Vln. II
 Vla.
 Vcl.

sub.fff
pppp p
pppp
pppp
norm. bowing
s.p.
pppp
norm. bowing
s.p.
pppp
s.p.
norm. bowing
fff
pppp
pp pppp

N.B: the clef mute

109

simile ad lib.

Vln. I
 Vln. II
 Vla.
 Vcl.

pp > pppp
simile ad lib.
pp > pppp
pppp
p pppp
pppp
p
pppp
ff
(norm. bowing)
ff
ff
norm. bowing
f
ff(non dim.)

UTMARKER (*outsirts/ fringes*) for string quartet - Esaias Järnegard

115 N.B.: the clef

a punta d'arco *simile ad lib.* *rit.* *norm. bowing*

Vln. I *pp* *pppp* *p* *pppp* *p*

Vln. II *pp* *pppp* *pp* *pppp* *pp* *sub.mf* *sub.ppppp* *norm. bowing*

Vla. *pp* *pppp* *a punta d'arco* *simile ad lib.* *pp* *pppp*

Vcl. *pppp* *pppp* *a punta d'arco* *simile ad lib.* *pp* *pppp* *f* *pppp* *p*

♩ = 40

121

Vln. I *ppp* *f* *pppp*

Vln. II *p* *pppp*

Vla. *pppp*

Vcl. *pppp* *p* *pp* *pppp*

Batt. crini s.p. a punta d'arco

- Torrt och envist -
dry and persistent

125

Vln. I *ppppp* *Batt. crini s.p. a punta d'arco* *p.s.p.* *ppppp*

Vln. II *ppppp* *Batt. crini s.p. a punta d'arco* *ppppp*

Vla. *ppppp* *ord.* *arco al tallone*

Vcl. *ppppp* *ord.* *arco al tallone*

UTMARKER (*outsskirts/ fringes*) for string quartet - Esaias Järnegard

129

Vln. I

Vln. II

Vla.

Vcl.

ord.

p.s.t

arco al tallone

s.t

p.s.p

arco al tallone

s.p

Batt. crini (al tallone)

p.s.p

arco al tallone

p.s.t

Batt. crini (al tallone)

m.s.t

p.s.t

C.L.B

Batt. crini (al tallone)

ord.

133

Vln. I

Vln. II

Vla.

Vcl.

m.s.t

C.L.B

Batt. crini (al tallone)

p.s.t

arco

m.s.t

ord.

arco

arco

p.s.t

136

Vln. I

Vln. II

Vla.

Vcl.

s.t

Batt. crini

fine

C.L.B

Batt. crini s.t

Batt. crini s.t

Batt. crini