

Arnt Håkon Ånesen, and you (2025/2026)

Movement 19 - Volume 4 - Athenis:  
**Bb minor - Jung and Free**  
*from "Das Wohltemperierte Zusammenspiel"*

**for tuba quartet and string quartet, with co-composing score.**

*Supported by Norwegian Society of Composers and The Composers' Remuneration Fund*



**Duration:**  
Until "There shall be no more death, neither sorrow, nor crying, nor pain."  
— Revelation 21:4



### **Declaration of Authorship:**

The artistic concept, all textual material, the prompts, and the editing were created by the composer.

The music itself, including the composition, notation, and music production, was created by the composer.

The alternative notation draws upon a range of existing traditions and practices within contemporary and experimental music.

However, the specific development and adaptation of the notational system as it appears in this work were undertaken by the composer.

The text is proofread by ChatGPT.

The photographs included on the website and in the scores are still images captured by the composer from videos generated using Sora. All films are based on videos generated with Sora, but have been edited and integrated into an artistic context by the composer.

«My thanks to Sergej Tchirkov,  
who first introduced me to the practice of co-composing.  
«Das Wohltemperierte Zusammenspiel»  
would not have taken its present form  
without that encounter.»

This movement, **Zusammenspiel**, is part of the larger cycle  
**Das Wohltemperierte Zusammenspiel**,  
 inspired by Johann Sebastian Bach's  
 Das Wohltemperierte Klavier.

The cycle consists of  
 24 movements,  
 each connected to an affect.  
 The affects are partly inspired by  
 Christian Friedrich Daniel Schubart's  
 writings on the character of keys.  
 In this work,  
 the affect is the starting point.  
 The key is not used  
 as fixed pitch material.

Each movement is connected to a corresponding  
**Prelude on [onlinecomposer.org](http://onlinecomposer.org)**  
 The Prelude may contain  
 text, images, video, or other material  
 that introduces the  
 listener and performer to the work.

Each movement is a co-composing event,  
 not a situation.  
 A situation can become fixed,  
 like an idea standing still.  
 An event is different.  
 It moves.  
 It belongs to many moments.  
 It is now,  
 then,  
 and afterwards  
 at once.  
 Not only in the performance,  
 but between the score from the past,  
 the musician in the present,  
 the listener later,  
 and what came before.

Co-composing creates us.  
 Let it create you.



Jung understood freedom  
not as the absence of darkness,  
but as a different relationship to it.

Nothing is resolved.  
Nothing is conquered.  
The shadow remains.

But it no longer decides everything.  
Freedom begins when you can stand beside your darkness  
without becoming it.  
When you can see it,  
hear it,  
and still choose.

Pain may be the first step toward happiness.  
Not because pain is good,  
but because it reveals what asks to be healed.

The one who denies the shadow  
is ruled by it.  
The one who faces the shadow  
may begin to choose.  
And the one who can choose  
becomes dangerous to what once ruled him.

**Strings:**

Transform the given homophonic blocks into a polyphonic texture.  
Use the pitches from the blocks, but let them unfold between the instruments.  
They may be sustained, repeated, delayed, or connected freely.

**The tubas:**

The tuba quartet appears occasionally as static chordal blocks.  
They do not transform.  
They stand against the strings.  
Not too often.

The strings and the tubas are two sides of the same time.  
The tubas make pictures of time.  
The strings move inside time's flow.  
Therefore, repeat for a long time, until time stops you.  
  
And it will.

Violin 1

Violin 2

Viola

Violoncello

becomes for example:

Violin 1

Violin 2

Viola

Violoncello

$\text{♩} = 30$

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7

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Tuba 1

Tuba 2

Tuba 3

Tuba 4

Violin 1

Violin 2

Viola

Violoncello

**pp**

**pp**

**pp**

**pp**

**p** **pp**

**p** **pp**

**p** **pp**

**p** **pp**

**p** **mp** **p** **f** **pp** **mf** **p** **mf** **pp**

**p** **mp** **p** **f** **pp** **mf** **p** **mf** **pp**

**p** **mp** **p** **f** **pp** **mf** **p** **mf** **pp**

**p** **mp** **p** **f** **pp** **mf** **p** **mf** **pp**