

Arnt Håkon Ånesen, and you (2025/2026)

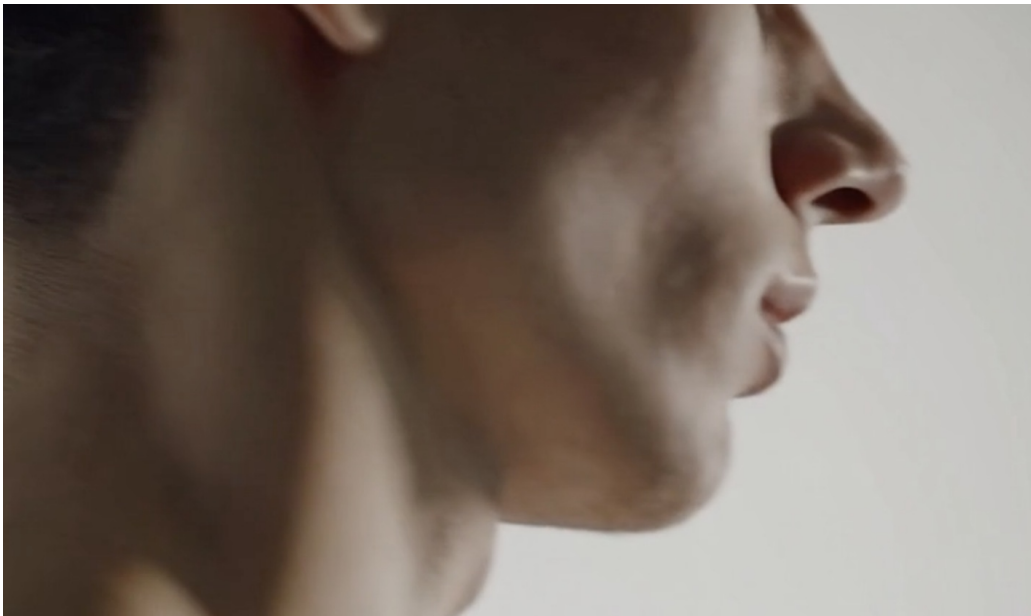
Movement 7 - Volume 2 - Katharsis:

C minor - Teneritas in Mutatione

from "Das Wohltemperierte Zusammenspiel"

for solo viola and co-composing score

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



**Duration:
until the body
can no longer hold
you.**

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
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.

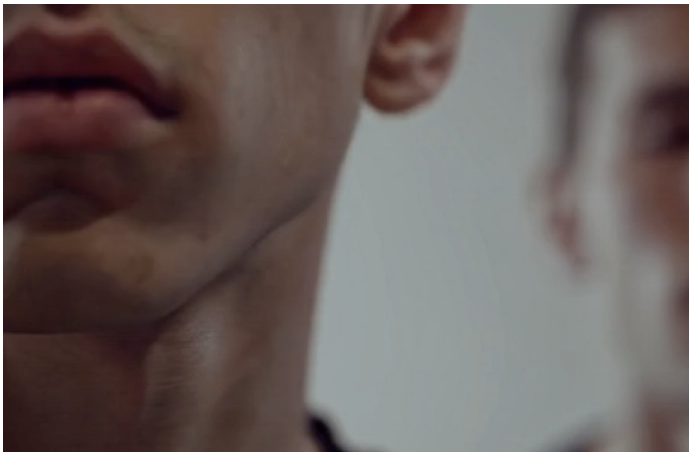
In a quiet piece
we shout silence.

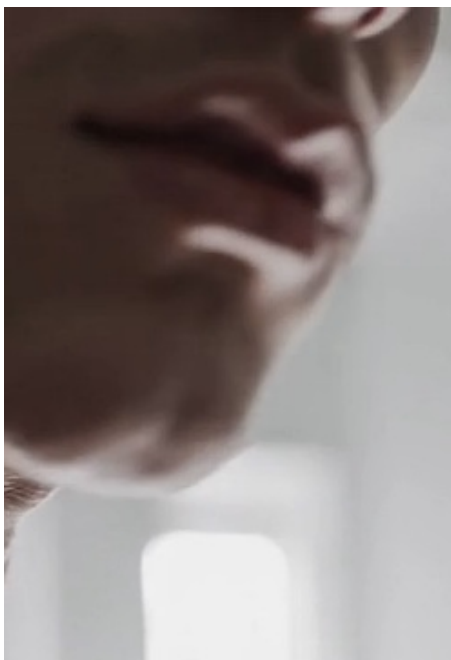
A fragile place.
Tenderly.

Home is nowhere.
But now,
we are happening.
Be us.
Because you and I
cannot separately
be this piece,
this silence.

Always away
from everything
we belong to.

Sometimes together.
Like now.
Apart.





I love you.
I did.
Never.
Again.

Teneritas in Mutatione is written for solo viola and a co-composing score, where the score itself becomes a co-performer in dialogue with the performer.

The notation is proportional:
the distance between noteheads suggests the passage of time,
while exact rhythmic values are not specified.

Musical gestures, contours, and directions are indicated,
but many details are left open.

The performer is therefore invited not only to interpret the material,
but also to continue composing it.

As the piece unfolds, the performer gradually shapes its final form
through listening, intuition, and artistic choice.

The result is created through the interaction
between performer and score, where neither exists fully without the other.

The title may be translated as *Tenderness in Change*.
The work explores vulnerability, transformation,
and steadfastness, asking how something fragile
can endure while remaining open to change.

The movement is inspired by Schubart's description of C minor
as a key associated with longing, deep feeling, and inner struggle.

Movement 7 - Volume 2 - Katharsis:
C minor - Teneritas in Mutatione
from "Das Wohltemperierte Zusammenspiel"

for solo viola and co-composing score

Listen to the rhythms you hear while playing these pitches.
Use silence.
Play the music also when you do not play.
Do not prepare any fixed timing in advance.
Your pulse is here.
The notation suggests a flow,
not exact durations.
There is freedom and frame.
Think about rhythm, dynamics, articulation, tremolo,
sul ponticello, sul tasto,
and other expressive
and timbral details yourself.
When doing so,
stop thinking.

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Viola

The musical notation for the Viola part consists of five staves, each beginning with a treble clef. The notation is as follows:

- Measure 3:** A single half note on G4 (first line, second space).
- Measure 4:** A single half note on A4 (first line, third space).
- Measure 5:** A single half note on B4 (first line, fourth space).
- Measure 6:** A single half note on C5 (second line, first space).
- Measure 7:** A single half note on D5 (second line, second space).
- Measure 8:** A single half note on E5 (second line, third space).
- Measure 9:** A single half note on F5 (second line, fourth space).

[illegible]

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13



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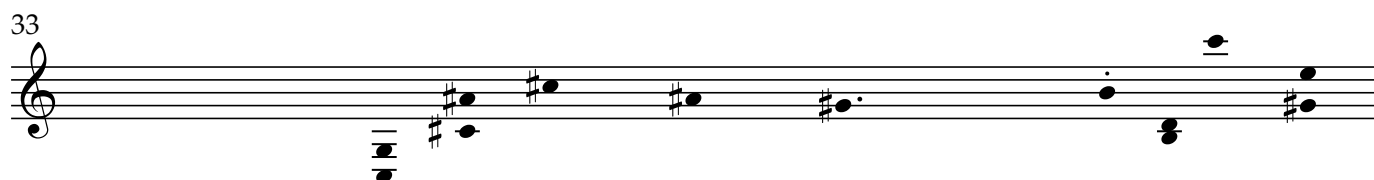
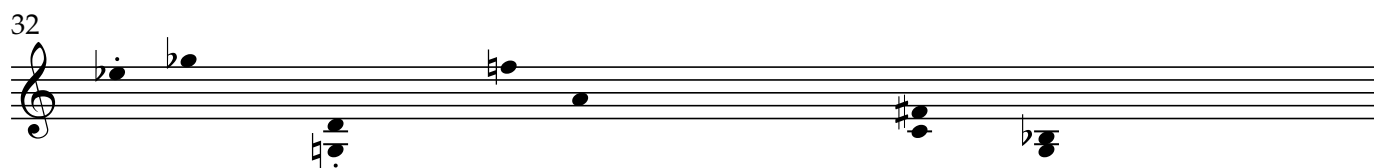
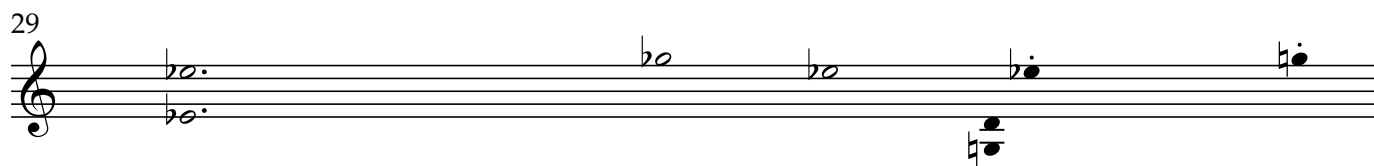
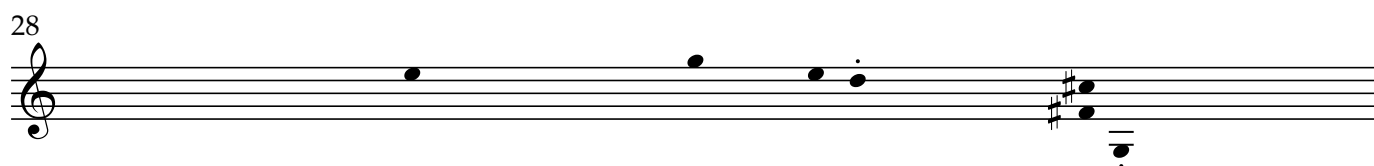
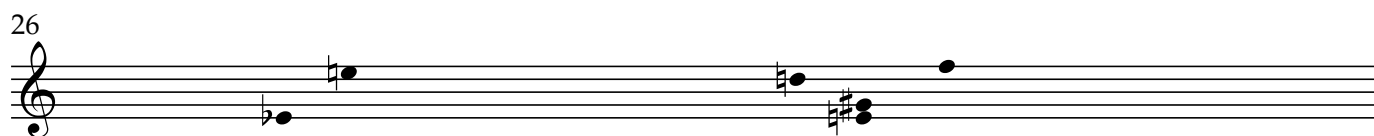
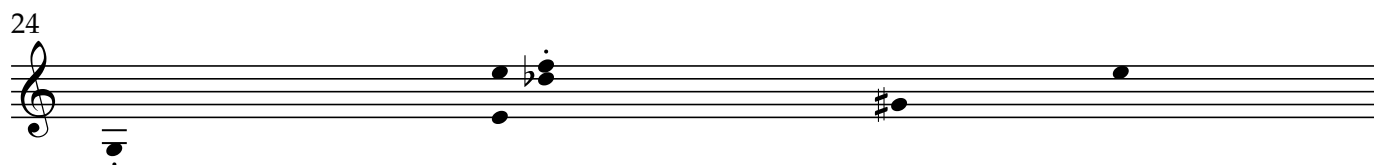
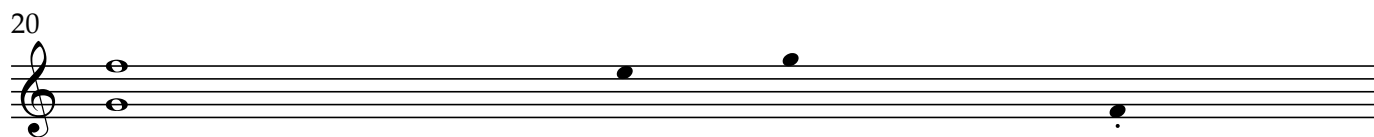
A musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a whole note chord consisting of a B-flat note and a D note.

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17

Musical notation for measure 17, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final quarter note tied to the next measure.

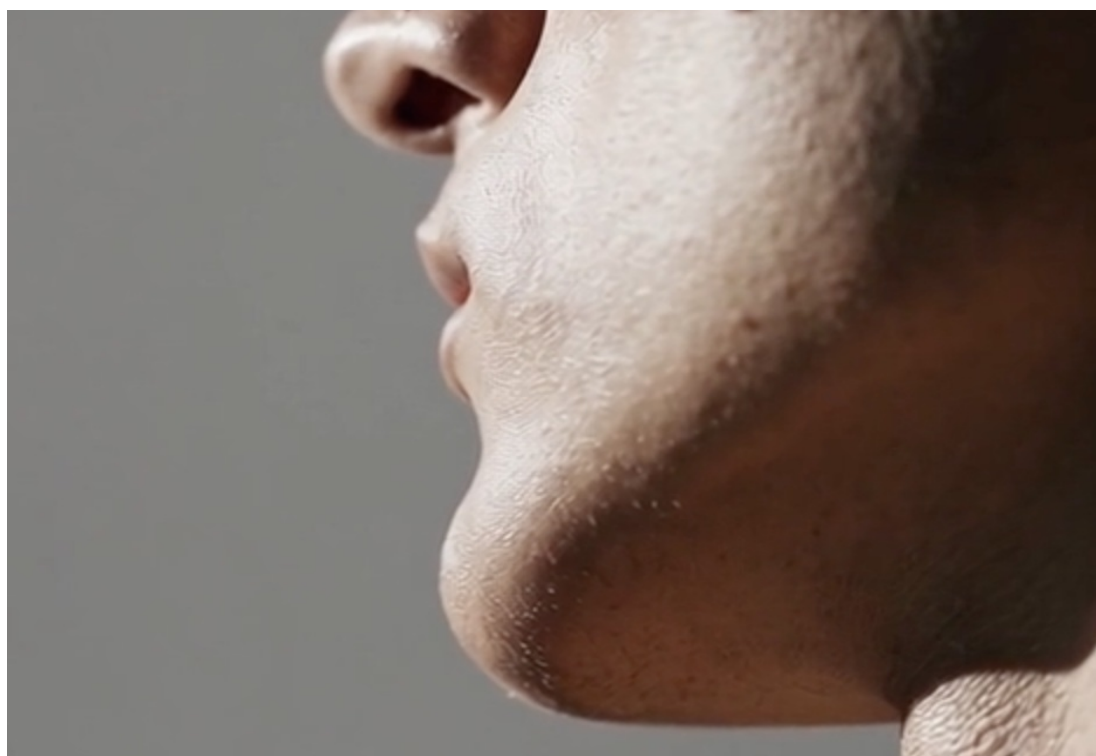


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40

Three staves of musical notation in treble clef. Staff 36: measures 1-4. Measure 1: quarter note G4, dotted quarter note G4. Measure 2: eighth rest, eighth note G4. Measure 3: quarter note G4, quarter note F#4. Measure 4: quarter note G4, quarter note G4. Staff 38: measures 1-2. Measure 1: eighth rest, eighth note G4. Measure 2: quarter note G4, quarter note F#4. Staff 40: measures 1-2. Measure 1: quarter note G4, quarter note F#4. Measure 2: quarter note G4, quarter note G4.

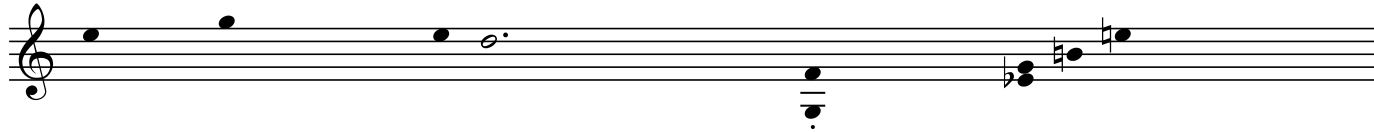


harmonic aggregates

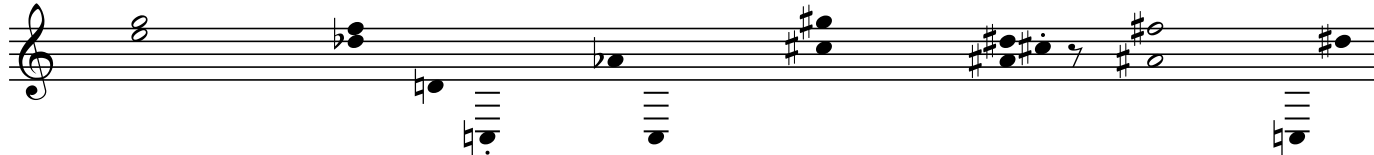


The motives you have just played
are now the starting point
for the co-composing.
Let new phrases grow from their contours,
gestures,
and movements.
Use the pitches
from the given harmonic aggregates.
Move freely between them,
but let the music
find its way
to the final aggregate.
Continue immediately
on the next page.

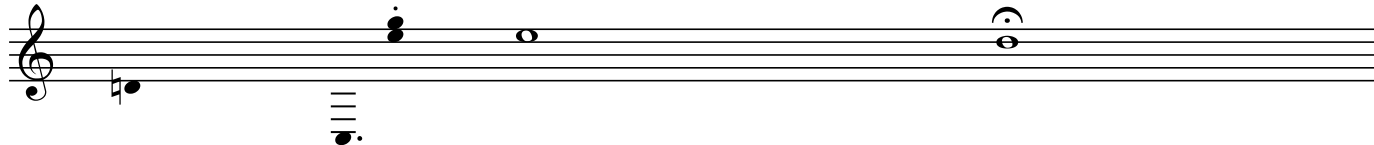
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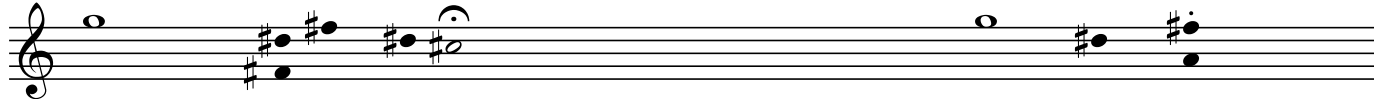
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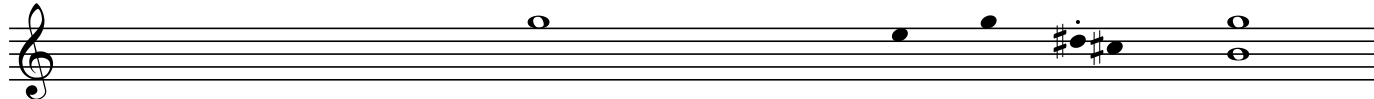
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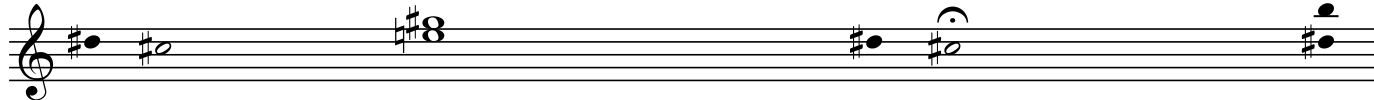
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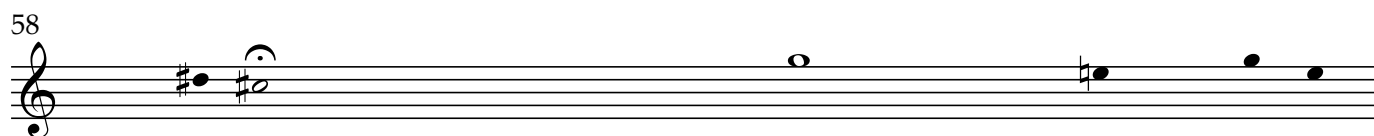
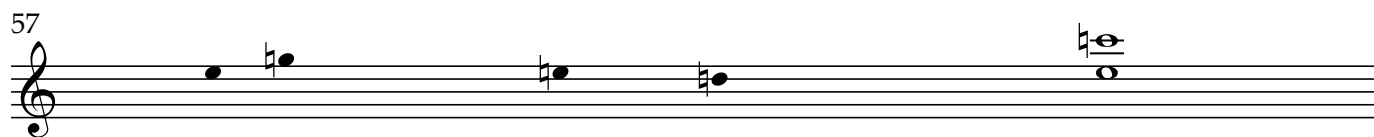


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Do not move.
Remain on stage
for a moment.
Let the performance settle.
When you are ready,
slowly leave the stage.
If applause arises,
do not respond.
No further action is required.

That was enough.
Not more than it should be.
We made it.
As us.