SVEN LYDER KAHRS

COMME LE CIEL PARMI LES AILES DES OISEAUX

POUR VIOLON SEUL

DEDICATED TO OLE-HENRIK MOE

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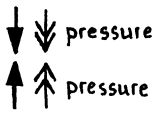
Dur: 30 '

Written with the support of the Norwegian Composers Fondation

INSTRUCTIONS:



Heavy bow pressure, extremely heavy bow pressure

Less bow pressure, extremely light bow pressure

ord press To obtain indicated dynamics, compensate bow speed accordingly. marked at end of above bowings

ord bow Fast bow, slow bow
marked at end of above bowings
All above bowings only indicated when an essential part of a the specific sound, and not obviously indicated otherwise. They will not be marked if being part of obtaining normal balance in "normal" sounds.

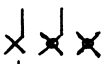
A notation invented to indicate a tone whisper, barely audible, tone quality dominated by the sound of the hair, pitch audible. Otained by using almost no bow pressure, fast bowing, sul ponticello: Alternatively, on certain instruments; medium bow speed, moderate sul p. and light bow pressure.

This sign indicates a sort of damped, dead, preferabely fair coloured distortion sound for pp areas, obtained by rather slow, not heavy bowing sul tasto. Or, for forte passages, same, but a heavier bow pressure producing a scratch sound with a lot more distortion. Pitch audible.

This sign is designed for a regular fluctuation in bow pressure; a sort of bow vibrato, producing a tremble or a shiver. The fluctuation frequency is indicated by a small note.

"Shimmer" tone, more fingers on one string. The lower tone has a normal notation and duration and an ordinary finger pressure, the upper tones notated as an x has a very light finger pressure. Requiresa light and delicate bowing very sul tasto.

String resonance damped by lying the left hands finger along the string, giving a very dry muffled sound.



Half pressure on indicated pitch position, sounding pitch lower.

Pitch produced by firm left hand grip.

Snap pizzicato, valid for one note only.

+ left hand pizzicato, dynamics in brackets.

clb col legno battutto.
clt col legno tratto, a small amount of hair to be included to ensure tone.
1/2clt Equal amounts of wood and hair.
col crine with the hair of the bow
sul p sul ponticello sounds always to be performed very sul ponticello, occational distortions accepted.
Gett gettattos notated with a general tremolo notation, should be allowed to bounce a "natural" number of times, eventually including slight decrescendo and accellerando.

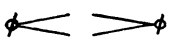
Al Ponte/Batt al ponte/batt: The accented staccato al ponte should sound heavily distorted with a fair distortion tone quality, played like a bowed attack. Battutto al ponte is similar, but shorter, the bow more from above, and less violent, still heavily attacked and a lot of distortion sound. Batt. only, similar, less distorted more stricken. In all cases the sensation of pitch should be kept.
clar.reg. = Clarinet register; a clarinet like sound produced by placing the bow exactly half way between the bridge and the fingers. (at the actual point where the octave harmonic would be)

Glissando: when starting and/or ending with a gracenote means an immediate start/end; on pitch position without any duration or accentuation.
Gettattos or tremolos may have open end without spesified pitch, only an arrow to indicate direction.
Tremolos, trills and gracenotes always as fast as possible. If no other indication, gracenotes are "on beat".

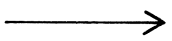
vibr ~~~~ a vibrato sign followed by a waved line indicates a rather slow vibrato with a large amplitude

harmonics are written as diamond shaped note head on actual position. String nr. in romans. Small note in brackets indicates sounding pitch. Small circle above if natural harmonic. To clearify durations, harmonics the length of 1/4 are given filled, black noteheads, contrary to normal praxis.

1/4 tone up, down



dal niente, al niente



gradually transition from one state to another (f.ex. from sul p to sul t)

p pos as piano as possible

Accidentals valid for one note only! Naturals still used for annulation within bar or when following imediately.

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Modèle

Tant de lumières,
Tant de mains et tant de visage,
Tous ces jours parmi ces nuits,
Comme le ciel parmi les ailes
Des Oiseaux !

Destinée.
L'homme, le seul, a tout trouvé.
Entrée.
Des horizons sont en scène.

Coulée.
Chute de la lumière sur un dôme éteint,
Un désert,
Une étoile de jour pour quelques jours seulement.

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Paul Eluard
Les nécessités de la vie et les conséquences des rêves
1921

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COMME LE CIEL PARMI LES AILES DES OISEAUX pour violon seul

Sven Lyder Kahrs

sul t (sul t) → sul p

♩= 96 rit. al gett

pp mp ppp f mf mp

gliss → trem sul p al ponte + ord pressure vibr

P ϕ sfz mf > pp (mf) ϕ f

ord pressure → pressure sul p

sul p vibr gliss pressure (sub)

f mf P sub pp mp > pp

ppp

pressure trem gliss ord vibr gliss sul p sul p trem ♩= 72 pressure

pp > ppp ff f P f mp ϕ

sul p (+) trem ♩= 96

pp P (mp) mp pp f P

♩= 96 trem gliss sul t vibr sul p

pp ff P 8:6 pp mp

trem al ponte 1/2 CLT sul p 1/2 CLB col crine ord → sul p pressure ord press trem

mf f mp f pp

pressure ord press. trem gliss al ponte sul t pressure

f > P ppp f mp sfz P

sim ord press ord vibr gett gliss

mf P mf P mp

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sul t
pressure
sul p
ord press.
mf
P
f
P
PPP
sul t
sul t
tr
f
PP
mp
f
mp
f
ff
PP
pressure
ord pressure
(+)
(+) (below)
pizz
5
f
PP
mp
f
(mf)
ff
(f)
f
f
arco
ord
gett
sul p
trem alla punta
tr
mp
mf
mp
PPP
ord
gett
sul p
tr
trem
sul t
al ponte
fast bow
pressure
ord press + bow
(al ponte)
PP
3
f
P
sfz
(al ponte)
fast bow
pressure
sul t
shimmer
3
f
ff
P
PP
P
sul t
slow bow
sul p
ord bow
ord
pressure
gliss
5
P
PP
PPP
ff
sul p
ord
sul t
trem
gett
gliss
PP
f
PPP
mp
sul p
Shimmer
ord
sul p
gliss
3
6
PPP
(P)
PP
PPPP

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mp PPP mp PPP

PP mp PPP

sul t

mf PP mp P

f PP

f

sul t
trem

ff PP

gett

P

gett

f mp

trem

gliss

fPP fPP

trem

gliss

PP fPP

PPP P f P

P f P

(P)

trem

f PP

al ponte sul p
ord press+bow

ff P

trem alla punta

ord

sul p
fast bow
pressure

PP f

ord
ord press+
bow

mp

pizz CLB arco gett gliss

f P PP

ord

II

I

mp f

I II

II

PP

sul p
trem
gliss

al ponte
gliss pizz

f mp P ff

arco
ord

stop bow on string
keep pressure

♩= 60

P< f P< f P< f

III

slow bow

gliss

♩= 72

P < f P

P < f > P

< f

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♩= 72 ord ord bow al ponte sul p pressure ord press gliss
pp pp (mp) mp pp mp
gliss
pp p pp ppp (mp)
♩= 56 gliss trem
mp (mp) p sul p
pressure pressure pressure ord press trem
gliss
f (f) p mf pp p
circular bow movement
→sul t → s.p. → s.t. → s.p. → s.t. → s.p. → s.t. → sul p sempre
p pp
trem
p pp mp pp mf>p pp
♩= 42 trem alla punta gliss
pppp ϕ f>p pp mp
ord sul p ♩= 63
mp f p f pos pp sub
trem
ff pp ff pp ppp

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mp mf PP mf mp PP

pressure

sul t
slow bow
pressure

ord bow+press

f ff f

ord

mp >p

sul p

PP

al ponte

mf mp p

mf p mf

sul p

PP P

gett

♩=84

pressure

PPP

mf PPP

mf PPP mf PPP

mf PP PP

mf PPP

PP

mp

PP

ord
ord press

ff

Sul p

♩=105
pressure

PP

mf PP

PP mf PPP

mf PPP

PP

♩=84

PP mf PPP

mf PP

mf PP

♩=84

ord

pressure

ord press

P PPP PP

PPP

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(sim)

PPP

PP

PPP

♩=105

PP

PPP

P

♩=84

PP

PPP

mp PP

8

ord press

P

PPP

PP

PPP

PP

8

♩= 63

PPP P PPP

P PPP

al ponte

sfz

al ponte

ff

sul p

PPP

ord

PP mf

pressure

P

PPPP

al ponte

ord press

sfz

ord

gett

mp

♩=84

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sul p
pressure
PPP
ord press
trem alla punta
gliss
8
al ponte sul p
ff
P
8
PPP
PP
PPP
♩=72
8
♩=72
PPP
slow bow
sul p
pressure
P
<mp
sub
ord press. + bow
sul t
mp
8
ord
P
sul t
pressure
ord
ord press
mp
P
sul t
pressure
mp
P
8
sul t
pressure
mp
P
PP
pressure
3
3
3
8
ord press
8
al ponte → ord
f > P
PPP
< mf
PPP
8
→ slow bow
P > PP
mp
sul p
ord bow
9
PP
PPPP
sul p
3
7
PP
PPP < P > PPP < P > PPP

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ord
pressure
sub
mp
3
PP
slow bow
pressure
until stop
(on string)
f
ord press + bow
al ponte
mf
3
mp
p
al ponte
mp
PP
al ponte
*)
mf
al ponte
sfz
PP
al ponte
sfz
PPP
sul p
3
p
+
ord
pressure
vibr
f
PP
3
al ponte
sfz
sul t
slow bow
pressure
ff
(mp)
al ponte
ord bow / press
*)
mf
*)
♩ = 84
ord
pressure
vibr
f
mp
sul t
ord press
tr
f
PP
trem alla punta
gliss
mp PP
mp
PP
ord
fast bow
vibr regulare
sul p
ord bow
sul t
(+)
(+)
gliss
(mf)
(p)
I
I
I
I
mf
PP
mp
PP
al ponte
*)
mf
sul p
*)
I
mp
al ponte
sul p
*)
ff
f
ord
sul t
III
I
III
I
PPP
mf
3
p
mp
PP < mp > PP
PPP
3
P
PP
5
P
PP
*) on beat

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ord

al ponte sul p
pressure
fast bow
ord press + bow

pressure

PPP PP PP mp PP

sul t
( )

ord press

sul p

P mp PP PPP P

sul p

ord
fast bow

sul t
ord press + bow
pressure

ord press
slow bow

ord
ord press + bow

3

♩=72

P PPPP PPP PP mp PP P PP

1/2 CLT
sul p

♩=72

5

mp PP PPP

P PP

col crine
(sul p)
trem alla punta

trem alla punta

♩=84

gliss

al ponte ord

♩=56

sub

PP mp PPP PP f P PP sfz PP ff

al ponte

♩=56

sul p
trem

(II)

I

sul p

sfz sfz fff P

clar reg

♩=72

sul p

al ponte

sul p
trem

II

PP P sfz

ord

sul p

tr

III IV

IV III

PP f P PPP mf f PP

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ord
gett
5
trem
shimmer
ord
3
mp
PP
P
sul p
♩=108
clar. reg.
PP
PPP
PP
P
PP
al ponte
sul p
gett
sfz
mf
PP
pressure
trem
II
II
ord press
shimmer
mp
P
PPP
PP
gliss
♩= 54
gliss
gliss
PPP
PPP
P
PP
PPP
ord
trem
I
PP
mp
PP
gett
f
PPP
♩=72
sul p
trem
gett
sul t
♩= 96
mf
P
PPP
mp
7:2
ff
mp
♩= 96
pressure
al ponte
ord press
sult
pressure
slow bow
ord press
f
mf
mp
sfz
sfz
sfz
6
ff
PP
sul p
gliss
pressure
fast bow
5
5
I

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ord press + bow
(sul p)
tr
mp
p
ff
pp
shimmer
pizz
p
♩=72
arco
shimmer
sul t
pizz
arco
al ponte
*)
pizz
arco
al ponte
mp
f
mp
sfz
ff
sul p
sul t
*)
pressure
*)
♩=108
pp
ppp
mp
p
ppp
♩=108
p
pp
f
pp
f
pp
gliss
ord press
pp
mp
pp
mf
f
p
slow bow
pressure
bow on string in pauses
keep pressure
until stop
sul t
pressure
sul p
(↑)
♩=96
7:6
mp
pp
ppp
mf
pp
ppp
mf
mp
pp
accel
ord press
+
(↑)
ppp
mp
pp
mp
(mf)
à tempo
pp
mf
f
♩=120
ord
vibr
sul p
N.Y.
arco
ord
mart
♩=120
f
p
(mf)
mp
(p)
mp
mf
*)on beat

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sul p
gett

al ponte

♩ = 90

sul p

al ponte

ord
vibr

al ponte

ord
gett

mf f p (mf) f mp sfz ff mf

pizz

arco
ord

8-1

p mp mf mp > p mf (mf)

sul p

ord
vibr

(ord)

sul t

mf f mf pp

pressure

ord. press.

al ponte

ord
flaut

mp sfz

sul p
trem alla punta

sim

gliss

gliss

gliss

ppp p pp mp > p f ppp

trem alla punta-1

gliss

gliss

ord
vibr

sul p

p > pp f pp mf f > pp

(sul p)

trem-1

gliss

gliss

pp p > pp mf p

pizz

arco

ord

mp pp < p > ppp (mp) fp

al ponte

ord

pizz

pizz

sfz p < mp > pp mf mp

NB notes
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pizz
arco
al ponte
ord
gett
pizz
arco
batt
f
mp
sfz
mp
(mp)
f
mp
PPP
al ponte
pressure
ord
sfz
ff
ff
mp
(ff)
batt
mart
ord
nail pizz
mf
mf
arco (ord)
gett
ord
pressure
sul p
pressure
♩= 60
ord press
al ponte
mp
P
ff
mp
PPP
P
(mp)
mp
mf
mp
sfz
sul t
pressure
ff
P
mf
P
(P)
PP
al ponte
sfz
al ponte
pizz
pizz
arco
sul p
pressure
sfz
ff
mp
P
mf
(mp)
mf
(mp)
pizz
arco ord
slow bow
pressure
ord
mf
f
mp
al ponte
sul p
vibr
trem alla punta
al ponte
pressure
sul p
trem
sfz
P
f
mf
PP
sul t
pressure
ord press
pressure
ord press
pressure
gett
pressure
♩= 72
mf
ff
P
(mp)
f
f
P
f

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pressure
ord press
gett
batt al ponte
ord
salt
sul t
tr
♩=108
p
mp
mf
f
IV
PP
pp
♩=81
I
II
sul t
salt
sul p
pressure
"ord press"
gliss
ppp
sul t
ord press
sul p
♩=72
♩=96

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sul t
trem
sul p
mf > p
f
mp
pp
pp < mp > pp
ppp
mp
mf
f
mf
mp
♩=72
sul p
gett
battal ponte
f
sul p
p
pressure
gliss
pp
3
pp < f
ord press
battal ponte
mf
ord
f
p
♩=96
gett
gliss
sul t
pressure
gliss
mp
f
mf
ff
pressure
III
sul p
ord press
f
p
tr
p
mf
pp
sul t
pressure
gliss
sul p
ord press
gliss
al ponte
pressure
3
3
sul t
pressure
ord press
sul p
pp
mp
pp
f
mp
ff
gliss
al ponte
f
ord
3
gliss
mf
mp
tr
f
mf
trem
3
gliss
gliss
f
p
f
p
gliss
sul p
sul t
p
3
pp
mp
p
ord
pressure
gliss
sul p
gliss
8
(#)
I
gliss
mp
f
ord press
8
(#)
I
sul p
♩=72
gliss
pp
f
mf
f
mp
fp
pp
tr
♩=72
p
mp
pp
ppp
gliss
ord
sult
II
sul p
p
f
p
f
p
f

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(sul p)
I
f
I II
f > mp
II
( )
p mf
ord
salt
6
ff
mf
f
mf
mp
♩= 96
tr
PPP
pressure
vibr
gliss
p mf p f
ord press
p
sul t
pressure
6
f
slow bow
pressure
ff
sul p
ord bow+press
IV III II I
7
f
mp
ord
sul p
batt al ponte
f
mf > p
mp
pp
ff
6
sul p
mp
♩=72
♩=72
ord
pp
ff mp
p
pp
sul t
f
mp
pp
al ponte sul p
pressure
mf > p
f mf
p
al ponte
ord press
sfz
sul p
gett
mf
3
mp
♩= 84
pizz
arco
pizz
p
mf
ff
mf
f
pp
mp
arco
al ponte
CLB
pizz
arco ord
1/2 CLT
col crine ord
Sfz
mf
mp
p
mf
mp
f
sul t
ord
3
p
f
mf
f
mf
p

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sul p al ponte sul p trem alla punta ord

f sfz PP f PP P ff P f

ord trem gliss gliss gliss

PP P PP PPP P PPP P P P

tr ♩=63

mp P f mp P f P PP mp PP f PP

sul p pressure pressure ord press gliss

♩=63 f PPP PP

1/2 CLT sul t slow bow fast bow ord ord bow sul p gliss col crine (sul p) al ponte tr

PP P sfz P

ord vibr sul p pressure bow trem gliss ord ord press gett gliss

mp f f mp mf P mp

sul p ord CLT

f P P P PP

col crine

P (mf)

arco pizz batt ♩=84 ord

mp mf P

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III (#) IV III IV III IV
P
sul p
trem gliss
PP mp
sul p
trem gliss
P PPP
gliss
ord
P
slow bow → ord bow
pressure → ord press
fp

(sul p sempre)
pressure
PP
CLT
ord press
mp
pressure
5
PPP
½ CLT
ord press
vibr
PP

pressure
ord press
mp P
IV III
f PP
IV
III
IV
f PP
IV

gliss
pressure
III
IV
PP PPPP
ord press
PP
PPP
ord → sul p
tr
(•)

pressure
PPP
♩=56
trem alla punta
mf
sim
P pos

trem alla punta
PP
ord press
mp
gett
P
ord
vibr
mp

♩=84 clar. reg. sempre - - - -
PP
5
5
- - - -
ord
batt + CLB pizz
♩=56
mp
arco
gett
mp mf

CLB
pizz flaut
ff f mf mp
(mf)
ord
(#)
I
f
(mf) (mf)
gliss
mp PP
pizz +
mp
♩=63

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arco
sul p
pressure
♩=63
gliss
gliss
ord press
PP
mf
gliss
f
P
III
gliss
f
PP
mp
(o)
f
batt sempre
♩=105
CLB
col crine
II
f
ord press
pressure
P
(f)
sul p
pressure
PPP
P
PP
trem
PPP
ord press
f
PPP
5
f
P
PP
f
PP
f
PP
mp
gett
5
PPP
♩=84
trem
PP
trem
gliss
3

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tr
(♯•)
P
PPP
3
3
P
5
P
fp
gliss
PPP
♩=105
P
PP
(#𝅗𝅥)
ord
f
mp
ff
sul p
fast bow
pressure
III (𝅗𝅥)
PP
ord
ord pressure+bow
gett
mp
P
sul p
ord
♩=84
III
IV
P
III
II
I
♩=105
III
arco
sul t
♩=126
I
II
I
I
II
I
pizz
mf
5
P
PP
mp
SLK
Paris
02.07.02

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