

DA LONTANO COSI VICINO

FOR SOLO VIOLIN AND PRERECORDED SOUNDS

BY

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DEDICATED TO SIGYN FOSSNES

DURATION 8 40

INSTRUCTIONS

$\downarrow \phi \phi$	This notation is invented for a barely audible tone whisper pitch audible but dominated by the sound of the hair of the bow. Most easily done by using almost no bow pressure quite fast bowing, sul ponticello
$\square$	This sign indicates a damped dead distortion sound obtained by rather slow bowing (not heavy) sul tasto. O formant like whisper. Pitch audible
Al Ponte	accented/ staccato / sforzando should be performed like a violent bowed attack very short and heavily distorted with a fair distortion timbre quality
$\uparrow$ BPr	Less bow pressure
$\rightarrow$ FB	Fast bow
	Snap pizzicato (Bartok)
clt	col legno tratto with the wood and a touch of hair to assure sound
1/2clt	Meta col legno tratto equal amounts of wood and hair
clb	col legno battuto (wood only)
sul p	sul ponticello sounds always be performed very sul ponticello allowing occasionally distortions
Gett	open gettattos should be allowed to bounce a natural number of times eventually including slight decrescendo and accellerando
Glissando	starting or ending with a note indicates position without any duration or accentuation. Gettattos or tremolos will often include a glissando either to indicate several notes of undefined pitch between to defined notes or indicates an action with an open end without spesified pitch in the direction indicated by the arrow
p pos	as pianissimo as possible
$\neq \downarrow$	quartertone up/ quartertone down
$\phi \leftarrow \rightarrow \phi$	al niente/ dal niente
$\longrightarrow$	gradually transition from one state to another f ex sul p to sul t

Harmonics are written as a diamond shaped note head at actual playing position. String in roman numbers. Note in brackets indicates sounding pitch. Circle above – natural harmonic

Tremolos, trills and **gracenotes** always as fast as possible.

MM tempo changes are marked by a fully drawn bar line in addition to the MM value

Timings in score are regulary marked in minutes and seconds f ex 2 31

Accidentals are set only once a bar

CD / Sound notation Sounds on the CD following this score are given a simplified notation to avoid over information. Blocklike harmonic sounds are given cluster notation with normal note values. They might possibly appear to forceful according to the actual timbre quality. More compound events are notated in a spatial framing, duration given in brackets. Sounds coming and going from nothing are very difficult to define as they appear differently according to equipment volume hall. They are therefor notated from their theoretical start and ending points a notation which in reality mostly will be to spesific. Other sounds are given a spesific pitch although the tone quality is so rich that it might be difficult to recognize the notated pitch although considered predominant by the composer.

Most sound are on a low level like w hispers

POSITION All prerecorded violin sounds played by Sigvyn Fossnes are in stereo right and left channel seen from the public. From the view of the player this means reversing left and right and should be taken in consideration when rehearsing, f ex by reversing ear phones. The player should preferabely stay closer to the right loadspeaker.



2/3 3/4

$\frac{v}{ln} \frac{1}{3} - \frac{1}{4}$



public

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DA LONTANO COSÌ VICINO

Sven Lyder Kahrs

♩ = 48

o 10

L

vln

R

sul p trem

$\phi < f > \phi$

p pos

o 20

o 30

ppp

sul p

ϕ p ppp p ϕ

ppp p ppp

ppp

ppp

o 40

o 50

sul p

↑ BPr

ppp

P deprec

1 00

1 10

sul p (non legato)

↑ BPr → FB

p

mf p

ord, sul p

ppp

mf

1 15

Handwritten musical score for three staves. The score includes various musical notations, dynamics, and performance instructions.

Staff 1:

- Measure 300: 3 00 , 7 , azioni (gliss) , 7 , 7 , f .
- Measure 301: BP_r , FB , PP , ord , arp , f , ff , f , P , mp , mf , 1/2 CLB gliss , 3 , 3 , 7 , 7 .
- Measure 302: TrP , azioni (gliss) , (p) , mp .

Staff 2:

- Measure 310: 3 10 , P , f , P , PPP , mp .
- Measure 311: arco , al ponte , ord , (d)_{ord} , CLB , con sord , sfz , f , P .
- Measure 312: P , P , PP , PPP , f , mp .

Staff 3:

- Measure 320: 3 20 , sub , mp , ord , mf , mp , PPP , BP_r , sul p , $\text{non marcato non legato}$, sempre , (ord) , mp , 5 .
- Measure 333: 3 33 , (sm) , mp , 60 , 48 , 5 , 1/2 CLT , PP , 3 , 3 , 3 , PP , 5 , 7 , PP , P .

3 52

ord
sulp

7 5 7 7

pp P

48 4 01

5 5

BP (sulp)

mf mp

3 3 3 3

mf mp

7 7 7 7

pp P

4 06

T=P

3 3

mp

(s m)

ord

80

pp

3 3

pp f

mf mp

3 3

mp

4 20 75

3 7 7 7

mf P

60

3 3

mf P

sulp FB

ord

al ponte

3 3

f f f

3 3

f P

3 3

f P

4 35

f ff

pp

ppp

7 7 7 7

ppp f

pp

4 47

4 47

(pp)

5

4 55

pp

pp

5 00

mp

sul p
trem alla punta

ppp

pp

5 11

sul p

mp

pp

ppp

5 23

pp

p

pp

5 35

5 35

III (♯) (♯) (♯) I (♯)

ppp p 3 pp p pos 3 p

pp

5 51

p pp mp

pp

6 03

sul p trem alla punta senza sord

pp p pp p

pp

6 19

sul p trem alla punta

pp

3

6 35

6 35

sul p —————> ff
 ncreasing bow pressure ———
 trem

PPP

ff

6 51

ord

tr

sul p

salt

f

mf

mf

ff

7 06 5

azioni

sul p

gliss

salt

gett

sul p trem alla punta

gliss

mf

f

mp

mf

mp

mp

P

7 18 5

az on i

♩=60

(d)

P

pp

mp

pp

gett

Sul p

gliss tr

(b.)

al ponte

3

sul p

mp

sffz

mf

pp

mp

pp

7 18 5

7 34 5

7 50 5

8 06 5

8 40
SLK Roma 10 of 99