SVEN LYDER KAHRS

"MUSIC BY THE NIGHT-WIND SENT"

for bass clarinet and harp

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Duration min 13'

Harp:

This notation is designed to indicate a very weak, "feminin" appendix following after a main note. Theese weak x-shaped notes should be played in a much lower dynamic range than the context, barely audible. As they should be audible the locality should be taken in consideration.

l.v. ⊕ The piece should be played lasciar vibrare - if no damping is indicated with the sign: Damping may also be added according to the players personal taste.

Harmonics; diamond shaped note head on indicated string, real sound in brackets with a small circle above.

Pedal indications as usual between the systems as a letter with a following accidental/natural, placed at the first occurence of the actual change of sound, not at pedal change.

Discant and bass systems is not to be understood as a distribution of hands. Neither is the direction of the staff lines. This is only to give a clear distribution of the pitch material and rhythmical structures.

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The title is taken from the poem " Hymn to Intellectual Beauty "
Percy Bysshe Shelley (1792 - 1822)

PERFORMANCE NOTES AND NOTATIONS

TEMPO INDICATIONS are not absolute. Relativeness in tempo changes are of some importance, though, and should be cared about.

ACCIDENTALS are not repeated within the bar except for octave positions. Naturals may occur in next bar.

Areas of seemingly complex nature should mostly be understood as even, polythythmic structures and should be interpreted as double speed fenomenons, producing a stable inregularity. Still it should be played with ease and as one line. Accents, dynamics and timbre changes should be prominent.

In the notation chosen for theese sections a given duration may be interrupted by the next note before it actually is finished and thus naturally limiting itself to its real sounding duration value.

Theese areas should be played with great exactitude to obtain a maximum of their real character. Further it is necessary due to very difficult relations and syncronisation between the voices. By the same reason the piece should be rehearsed and performed from the score. Difficult syncronisation, many tempo changes and an extremely slow beat makes signals necessary to a great extent.

Fermatas in this piece should be relatively long.

Gracenotes always as fast as possible.

p pos — Piano possibile, played as piano as practically possible. The locality should still be taken in consideration as the tone should be audible, allthough barely.

f pos — As loud as practically possible.

A double bar line marked ad lib indicates areas of freely chosen durations. Any given duration may still serve as an indication. A dotted line indicates different sections within the area. An area is counted as one bar and a new double line marks the end of it.

Bass Clarinet:

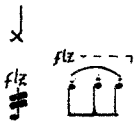
Normal tone production.

Airmixed tone; rather breathy, indistinct timbre with fully indentifiable pitch. The degree of airmix should be increased in contexts asking for clearly deverging timbre characters.

High degree of breath sound with pitch audible merely as a timbral modification.

Slaptongue; exaggerated tongue action producing a short, sharp percussive sound with no subsequent pitch vibration. Always staccato in execution.

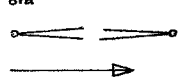
Key slap, pitched.



Flutter-tongue. On longer tones as throath flutter played legato and with a minimum of distortion of tone.On shorter notes played with tip of tongue.

Smorzato; regular increase/decrease of embouchure/pressure.

Slow regular tremolo-like fluctuation between airmixed and normal tone production.



dal-al niente
Gradual transition from one state to another. Placed above or between the notes.
Comma; short silence/breath.

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♩ = 96

Sempre l.v.
Sempre non arp

D, C♯, B♯
E, F, G♭, A♭

mf

trem
ord
air mixed

5

pp

B♭

C♮

non vibr

p pos

non vibr

pp

A♮

B♮

10

p pos

ppp

air

mp

pp

F♭

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15

pp mf

mf

Eb

mf pp fffz

fffz ppp

fffz

Db

mf

p

(b)

non vibr

continued as long as possible

p pos sempre

4/4

4/4

f

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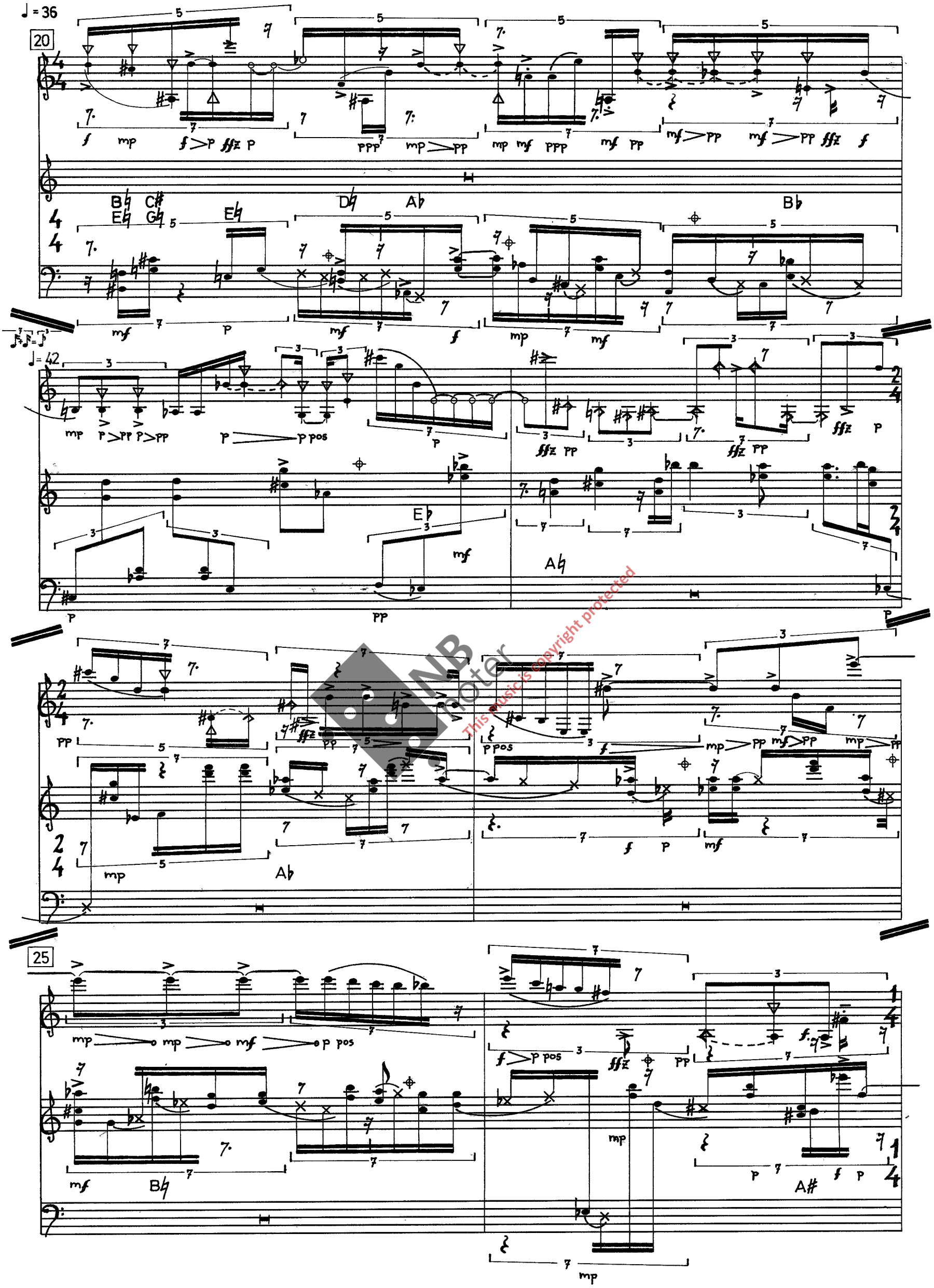

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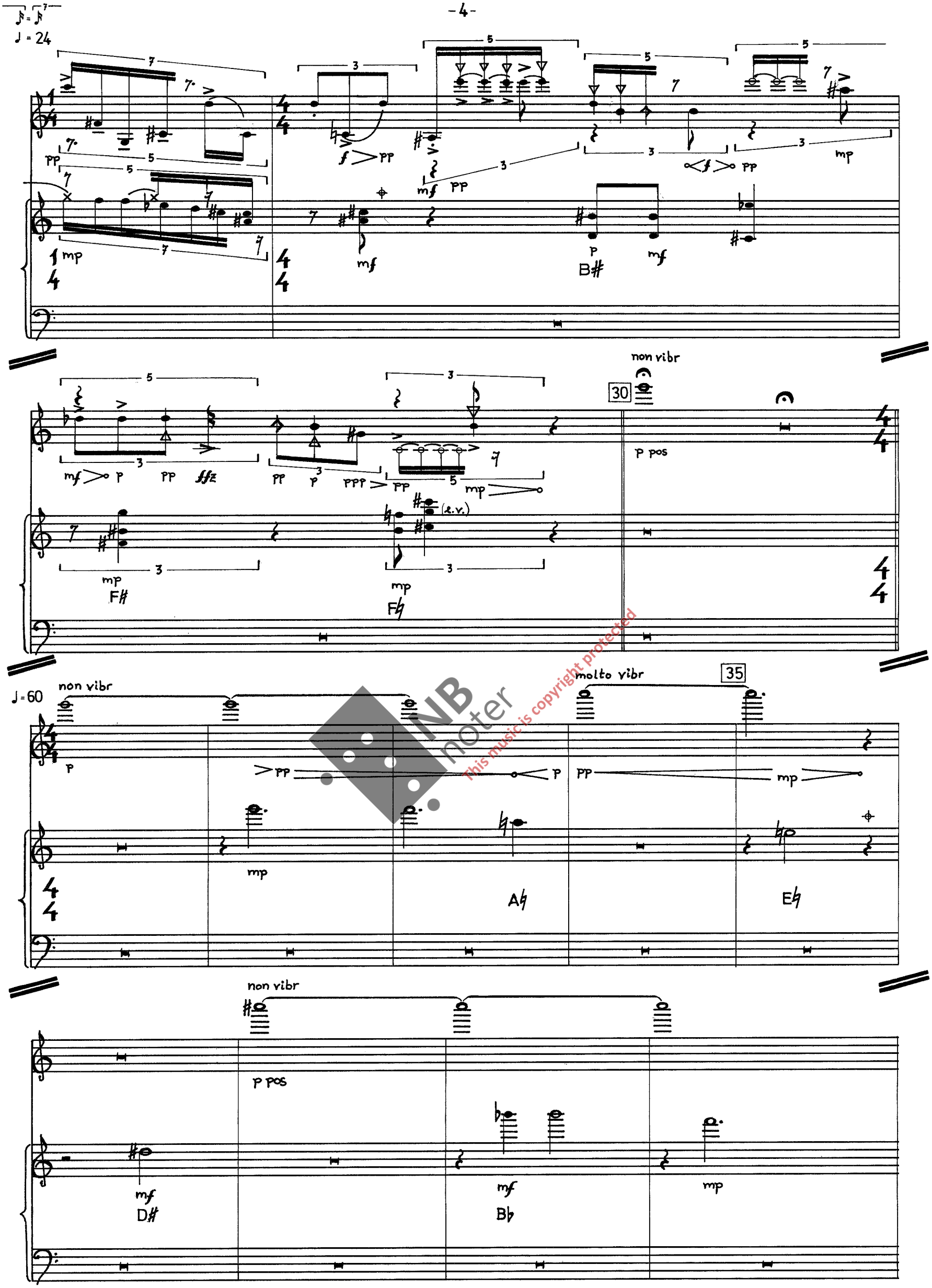

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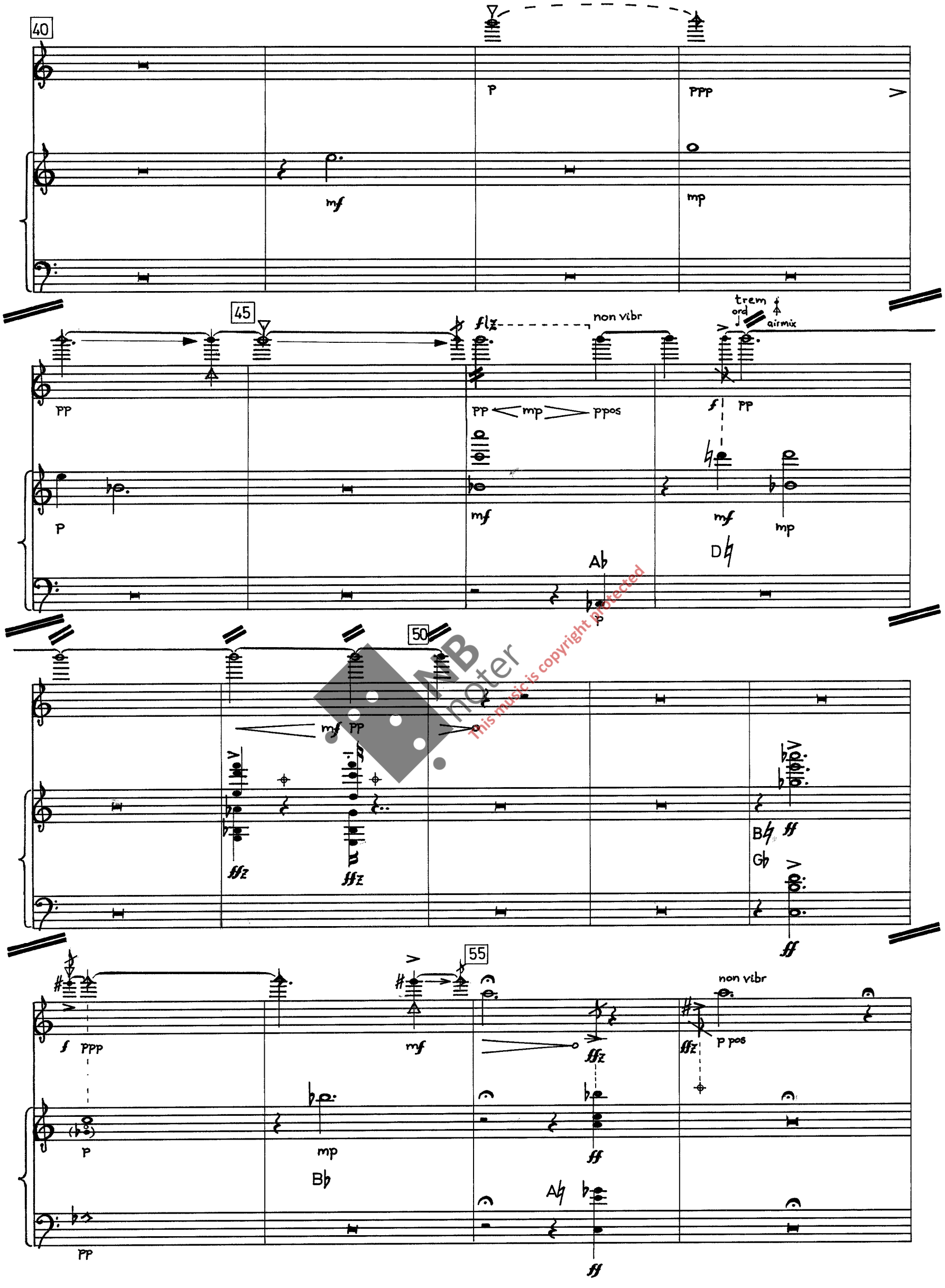

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60

non vibr

p pos

mp fffz

p pos

non vibr

p pos

ff

Db

C♭

A♭

fff

ff

fff

hard tone

fffz f pp

fffz p

fffz mf

ppp

f

E♭

65

fffz

f

mp fffz

molto vibr

ppp

(b𝅗𝅥)

p

70

fffz

p

ff

p

ff

mp

mf

G♮

(b𝅗𝅥)

mf

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75

fppp

ff

pp

p

sub

f pos

p

ppp

mf

sub

f pos

80

non vibr

p pos

vibr

fffz

fff

mf

mf

A♭

fff

85

flz

p

sub

fff

mf

mf

mp

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♩=24

90

fl2

♩ = 36

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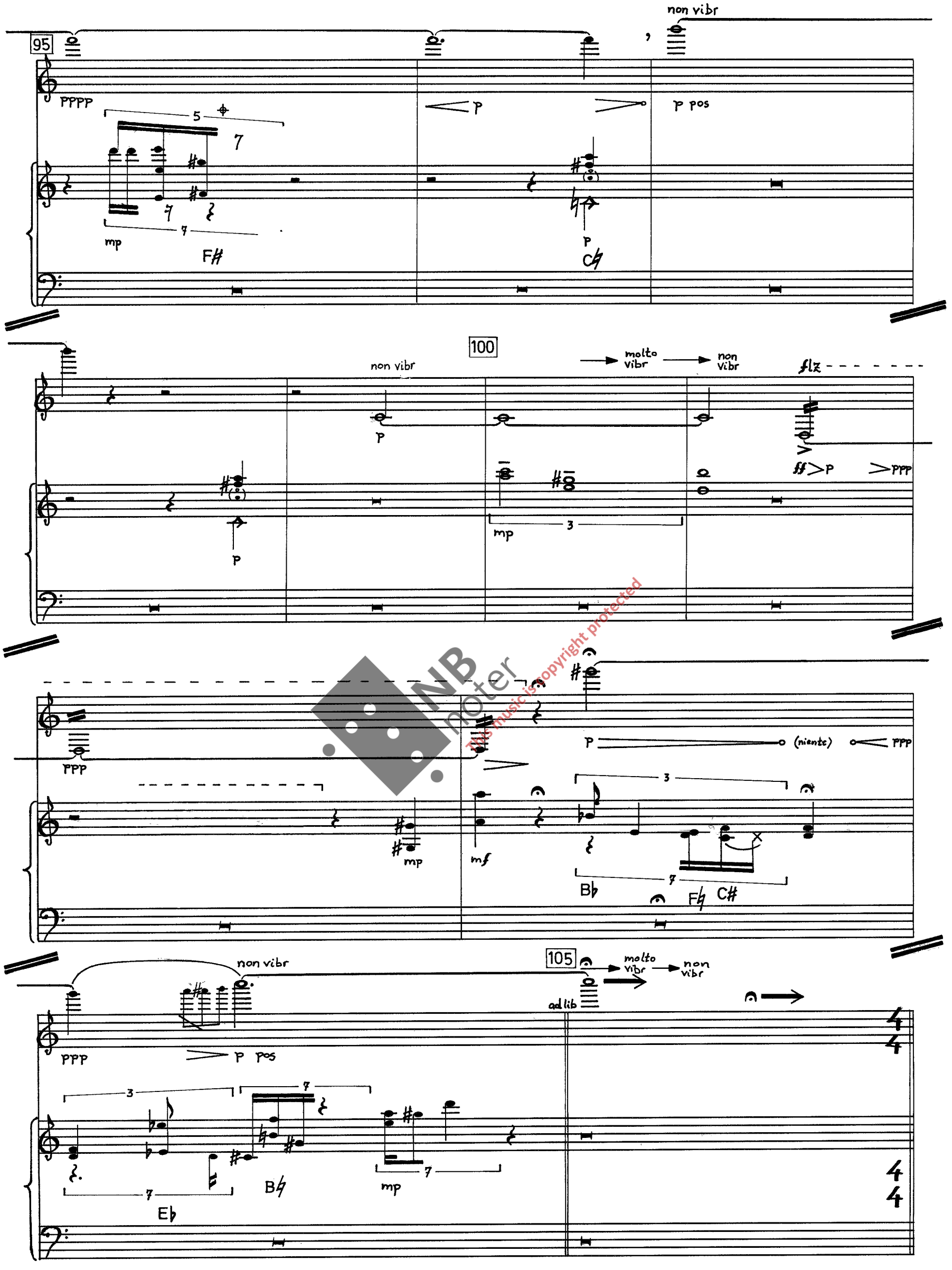

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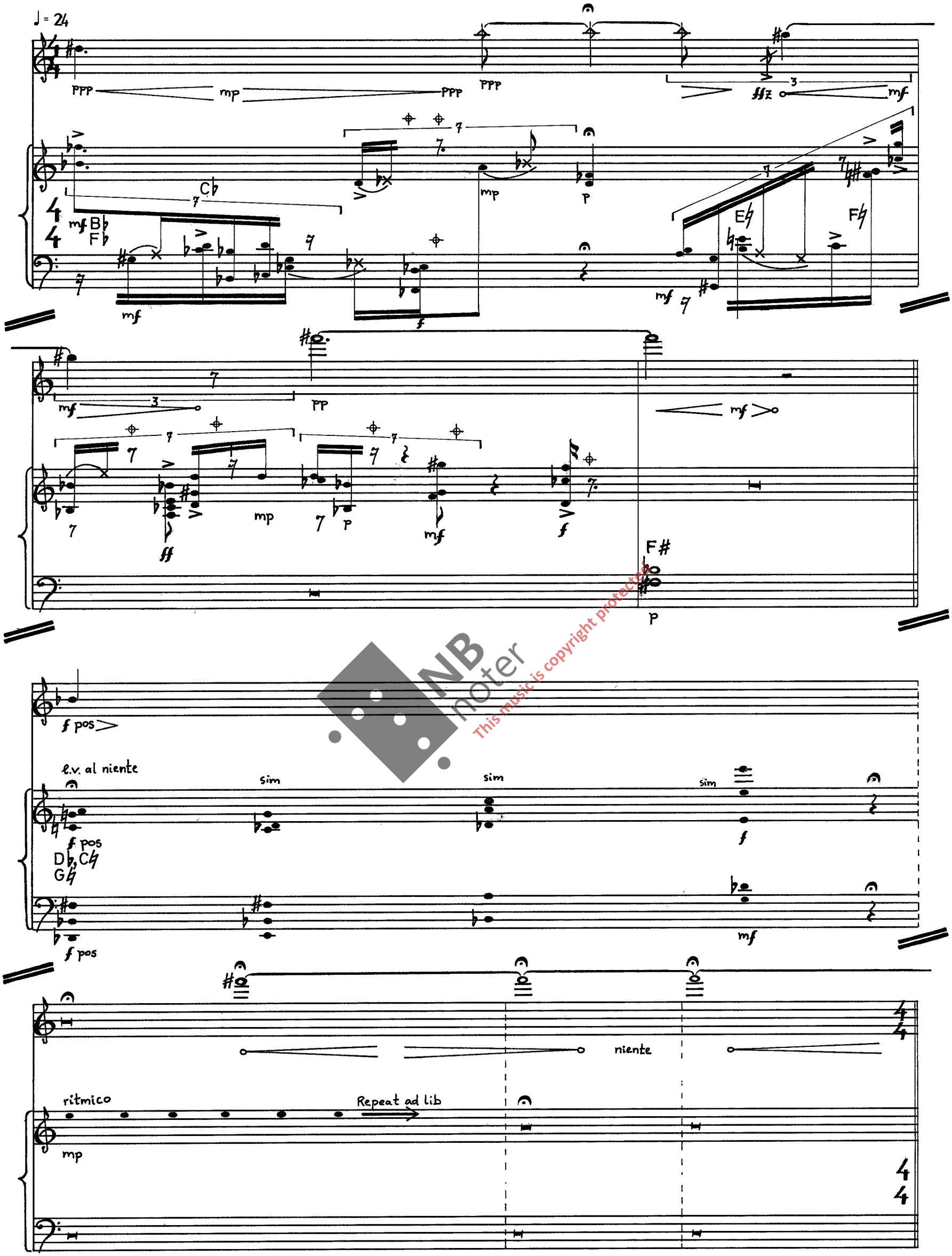

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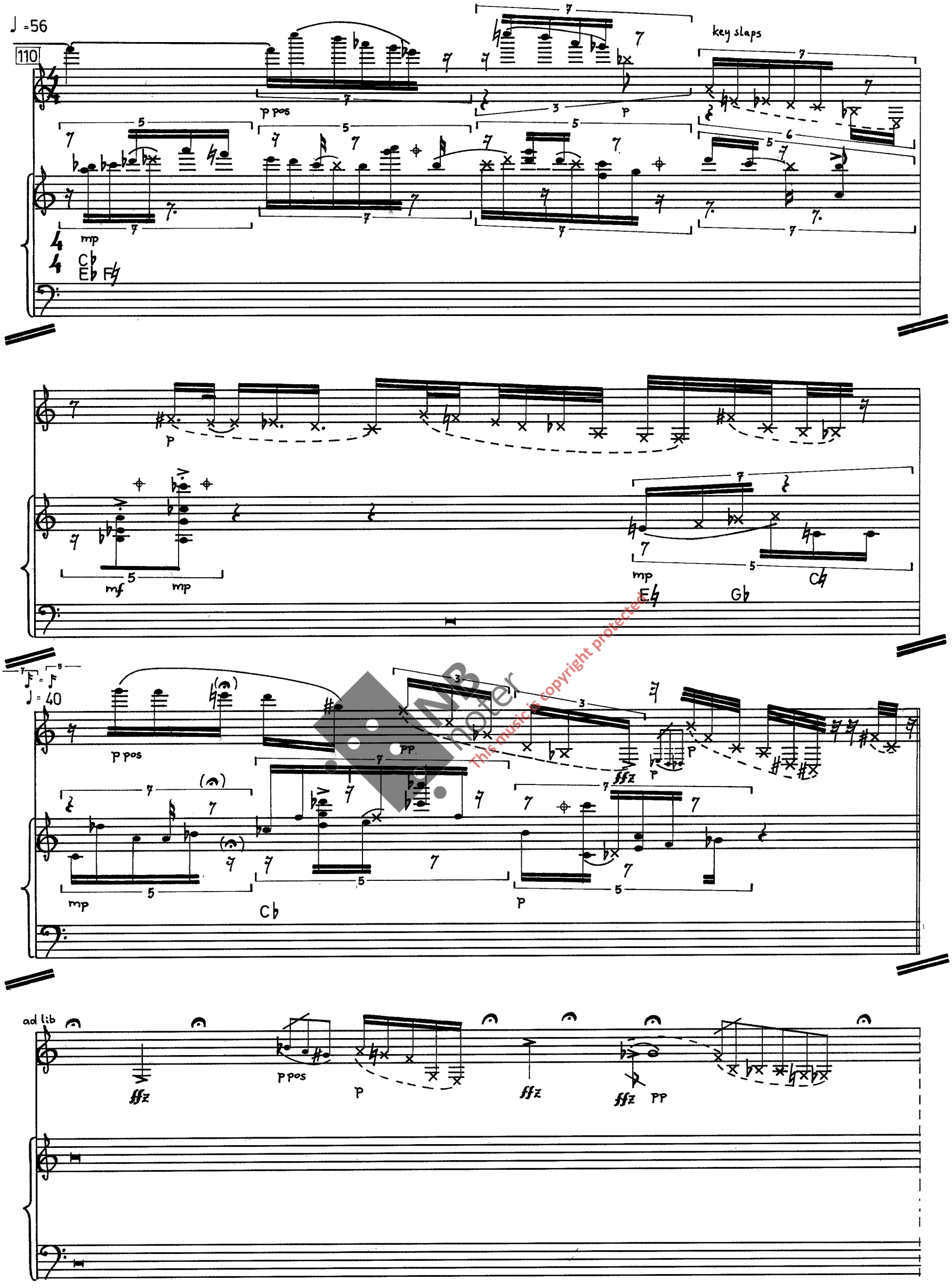

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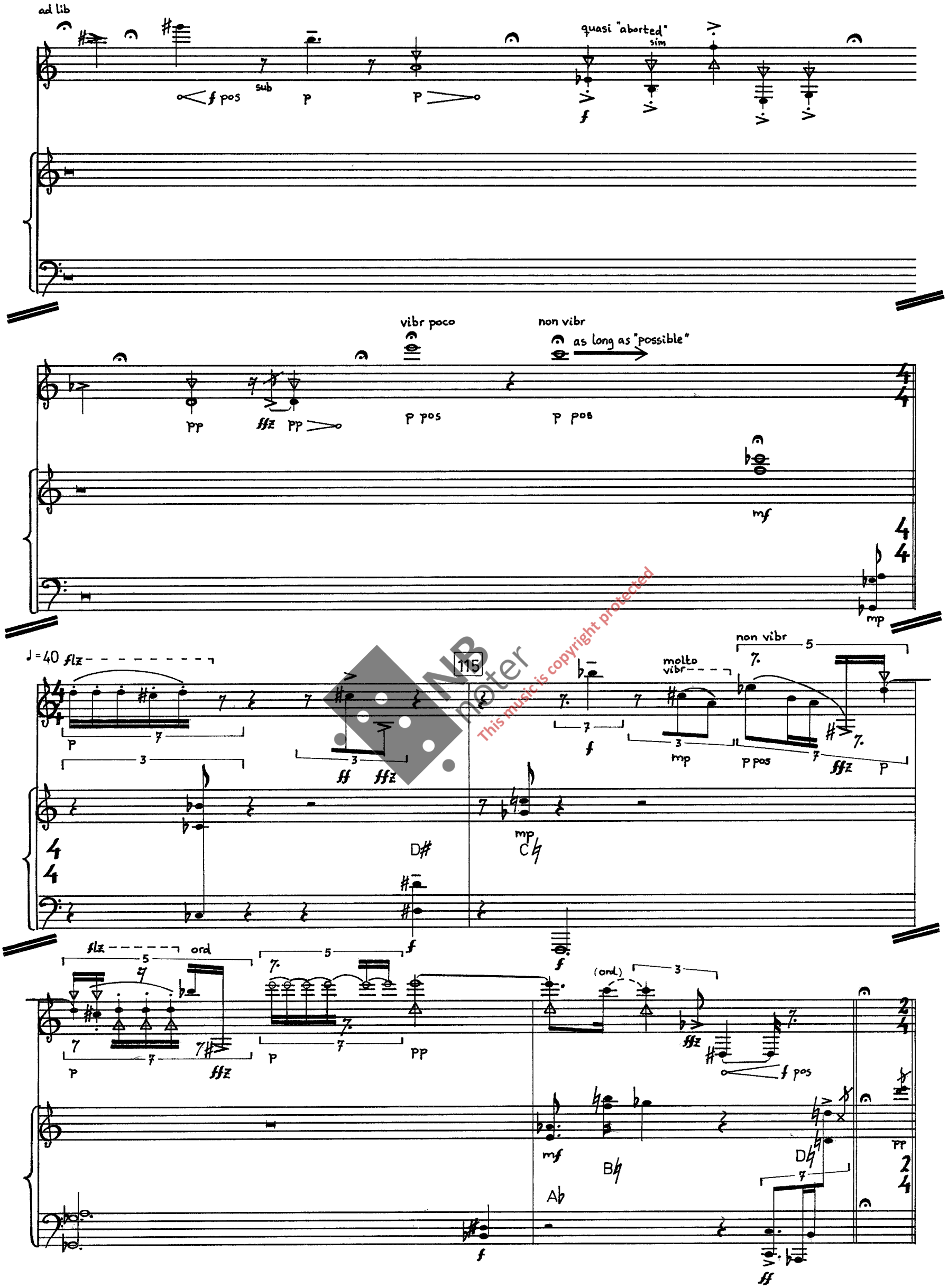

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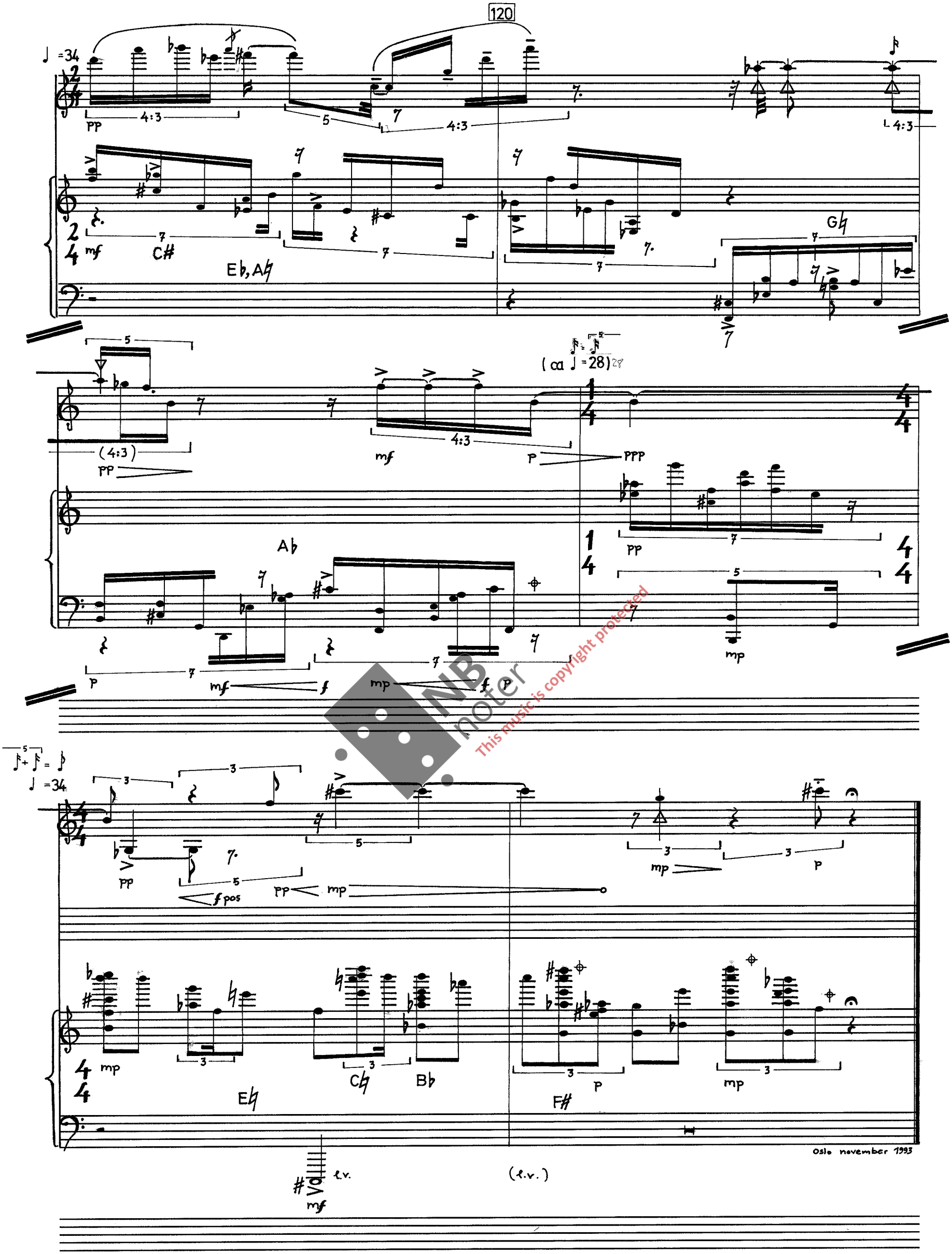

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