NOVALIS-FRAGMENTE

by

SVEN LYDER KAHRS

for soprano, cello and play-actor

Duration: 19'

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NOVALIS-FRAGMENTE

1.
Alles scheint auf uns herein zu strömen, weil wir nicht heraus strömen. Wir sind negativ, weil wir wollen - je positiver wir werden, desto negativer wird die Welt um uns her - bis am Ende keine Negationen mehr seyn wird - sondern wir alles in Allem sind.

2.
Alle Mährchen sind nur Träume von jener heymathlichen Welt, die überall und nirgends ist.

Die Philosophie ist eigentlich Heimweh - *Trieb überall zu Hause zu seyn.*

3.
Man sollte Stolz auf den *Schmerz* seyn - jeder Schmerz etc. ist eine Errinnerung unsers hohen Rangs.

4.
Wir suchen überall das Unbedingte, und finden immer nur Dinge.

5.
Die Welt des Mährchens ist die *durchausentgegengesezte* Welt der Welt der Wahrheit (Geschichte) - und eben darum ihr so *durchaus ähnlich* - wie das *Chaos* der *vollendeten Schöpfung.*

In einem ächten Mährchen muß alles wunderbar-geheimnißvoll und unzusammenhängend seyn - alles belebt.

6.
Alles ist Samenkorn.

7.
Frey seyn ist die Tendenz des Ich - das Vermögen frey zu seyn ist die productive Imagination - *Harmonie* die Bedingung ihrer Thätigkeit - *des Schwebens*, zwischen Entgegengesezten. Sey einig mit der selbst ist also Bedingungsgrundsatz des obersten Zwecks - zu Seyn oder Frey zu seyn. Alles Seyn, Seyn überhaupt ist nichts als Freyseyn - *Schweben* zwischen Extremen, die nothwendig zu vereinigen und nothwendig zu trennen sind. Aus diesem Lichtpunct des Schwebens strömt alle Realität aus - in ihm ist alles enthalten - Object und subject sind durch ihn, nicht er durch sie.
Ichheit oder productive Imaginationskraft, das *Schweben* - bestimmt, producirt die Extreme, das wozwischen geschwebt wird - Dieses ist eine Täuschung, aber nur im Gebiete des gemeinen Verstandes. Sonst ist es etwas durchaus Reales, denn das Schweben, seine Ursache, ist der Quell, die Mater aller Realität, die Realität selbst.

8.
Das Unbekannte, Geheimnißvolle ist das *Resultat*, und der *Anfang* von Allem.

Nur das Unvollständige kann begriffen werden - kann uns weiter führen. Das Vollständige wird nur genossen.

Ruhe und gebildete Unbegreiflichkeit.

9.
Scham ist wohl ein Gefühl der Profanazion. Freundschaft, Liebe und Pietät sollten geheimnißvoll behandelt werden. Man sollte nur in seltnen, vertrauten Momenten davon reden, sich stillschweigend darüber einverstehen. Vieles ist zu zart um gedacht, noch mehres um besprochen zu werden.

10.
Alles Gute in der Welt kommt von innen her, und also ihr von außen, aber es blizt nur hindurch. Das Ausgezeichnete bringt die Welt weiter, aber es muß auch bald fort.

SLUB Dresden
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PERFORMING INSTRUCTIONS:

MEASURES, durations:

This piece is quite open and flexible, often following the natural flow of spoken and song words.There is given and needed flexibility for performance. By this reason there will not always be possible to be absolute consquent in notation; the clearest solution on every specific place has been choosen.

In bar areas the spoken words are not directly bound to the song and the cello, but follows its own natural rythm after given entrances. A certain degree of speed interpretation is needed to be able to finish the text/music within a given field or before the next entrance

In the open area following the **dotted bar** line, the durations are quite relative, often following the pace of the spoken words,**coordinated with dotted lines**.It will be necessary to follow the other performers very closely on score as well as live and it will require a solid portion of awareness.In such parts pauses will often be left as empty space, letting the coordination from other voices rule. **Fermatas** is used to indicate a longer brake.Durational pauses may be added to give a certain indication. Commas indicates short brakes/breath.

In general the accuracy of the durations and metronome indications are less important than the free and natural flow of the gestures.

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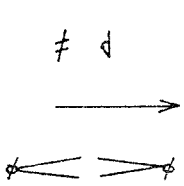
GENERAL PERFORMANCE NOTES:



≠ 𝄲 quartertone up/down

——→ gradually transition between one state and another.

al/dal niente

Other abbreviations according to normal praxis.

PERFORMING INSTRUCTIONS: SOPRANO PART:

Sudden outbursts in the dynamic ranges are to be sung somewhat abrupt.
Portatos (glissandos like) if beginning with a grace note, (added to a duration) means imediate start, no underlining of start note.Others starts after natural stating the of start note, but the portato should be given the greater part of the notes given duration. Endnote notated as a gracenote indicates that it should not be hold or accentuated.
x-shaped note indicates spoken words, normally unpitch and then placed at lower d-line.x placed on stem indicates half-sung or sprechgesang, both pitched, the latter more dramatic.
pronounciation: is following normal german customs. If in doubt consult text.

PERFORMING INSTRUCTIONS

VIOLINCELLO

𝅘𝅥𝅯 Snap or Bartok pizzicato
Gett: gettattos should be allowed to bounce a "natural" number of times, very well including slight decresc.+ rit.
clt / clb col legno tratto/battutto; string stroken/beaten with the wood of the bow
1/2cl Equal amounts of wood and hair
Al Ponte/Batt/Batt al ponte:
The **al ponte** (accented & staccato) is a short, violent, bowed attack almost at bridge, heavily distorted, preferabely with a fair distortion tone quality. **Battutto** should be shorter, the bow hitting more from above, less violent and with less attack noise /distortion, but still heavily attacked .The **battutto al ponte** likewise, but closer to the bridge producing more distortion. In all versions the sensation of pitch are to be kept intact.
This sign indicates heavy bow pressure producing a scratch sound with much distortion. In pp areas to indicate a similar sound; a sort of damped, dead distortion sound.
𝅗𝅥 **"Hairy sound"**, almost no bow pressure, barely audible. Pitch audible, some distortion, but the sound from the hair dominating.
Natural harmonics written as diamond shaped note head at actual position on given string.(roman numerals) Small note in brackets indicates actual sound.
gliss: the form of curve to be followed as an approximate gesture.
——→ gradually transition from one state to another (f.ex from sul p to sul t: **P** ——→ **T**:
to pos —→ Action physically to be continiued until reaching position for producing next sound or until finished.(f.ex.end of bow) May modify the indicated durations.
tremolos, trills and **gracenotes** always as fast as possible.
glissando beginnibg or ending on gracenote means start/stop subito without accentuating.Glissando line may indicate approximate intended gesture.

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PERFORMING INSTRUCTIONS

PLAY-ACTOR / RECITER

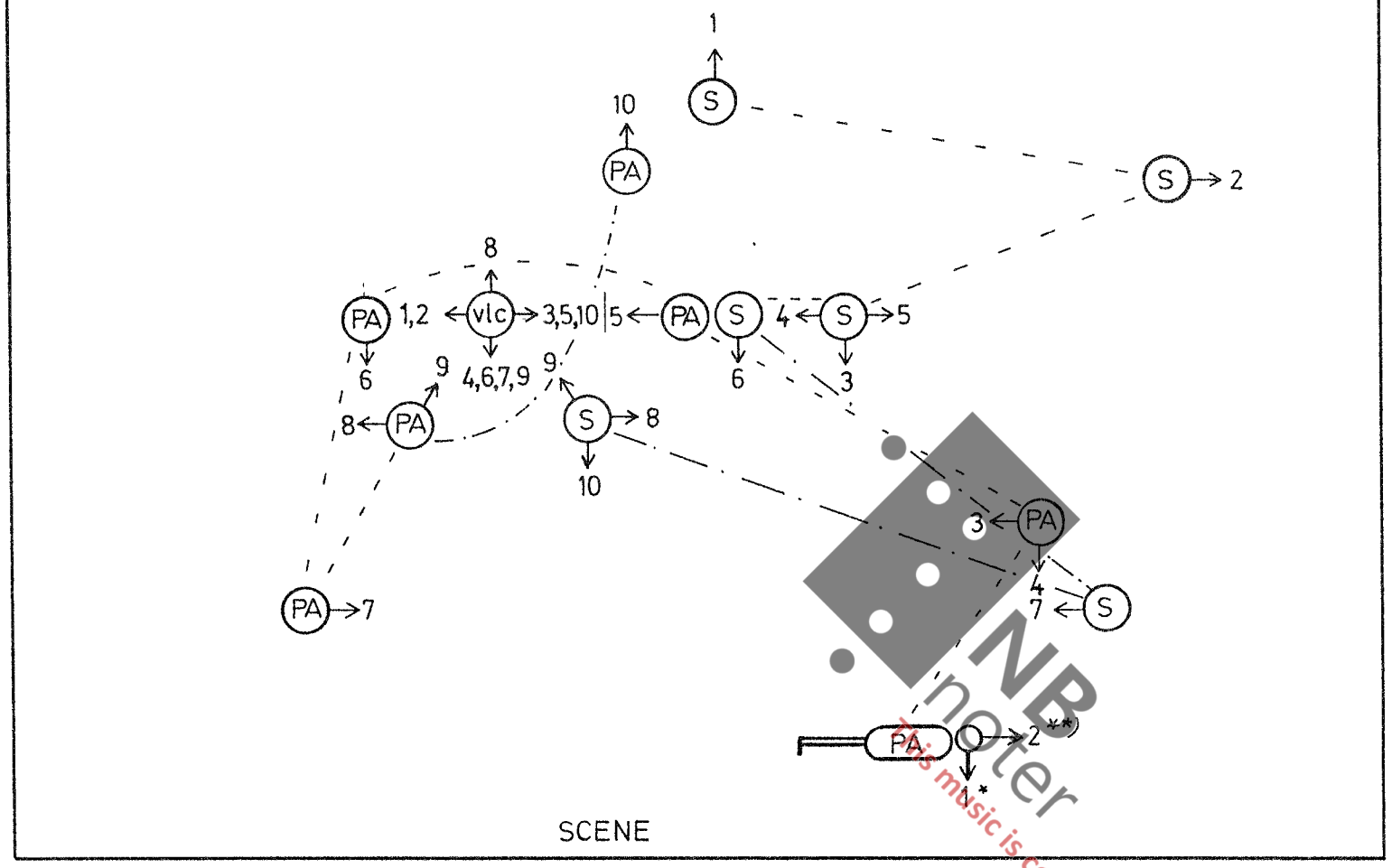
SPOKEN WORDS:

The text should mostly be read with normal german phrasing, naturally read without to much exaggeration, mostly rather slow. For timing see "measure". Open space may indicate brakes, but the recitation is mostly following its own natural pace, relatively independent from the other voices and modyifying durations given. Meaning; It is to a certain degree open to interpretation whether open space means a brake or prolonged speech. Beginning of words or sentences, however, may often indicate a certain preferred coordination, and of course the dotted lines are to be taken in consideration. A certain degree of speed interpretation of reading is thus needed to be able to finish the text naturally before the next entrance. Often will the pace of the spoken words be leading the other voices.

The note lines are kept in order to, anyway in a few places, indicate relative pitch level, measures and phrasing, mostly one at a time:

The pitch are **never** given accurate, and the note lines are only a sort of represenation of the <u>whole</u> voice range, the note indications to be considered proposional within such a setting, thus of course extremely approximate. The noteheads are therefore always x-shaped to give rememberance to this.

Glissando like patterns are indications of phrasing, whenever a more specific interpretation of gesture is required.



POSITIONS

Performing this work includes the choreography
as shown on this page.
The importance of the positions are symbolic,
not that of accuracy, neither that of acting,
and should by no means give a dramatic impression.
To be carried out relaxed and natural.
Actual stage to be taken in account.

The given numbers are starting positions
of each piece with corresponding number

This piece requires several note stands.
When turning on same position one is free to either turn the note stand or to use several.

Arrows indicate direction of face.

Cello player to use a chair without back
(or if preferred turnable or wheeled)

*) Play-actor is lying down on side, face to public
**) half rising, leaning on hands. Action may be started
when the piece begins.

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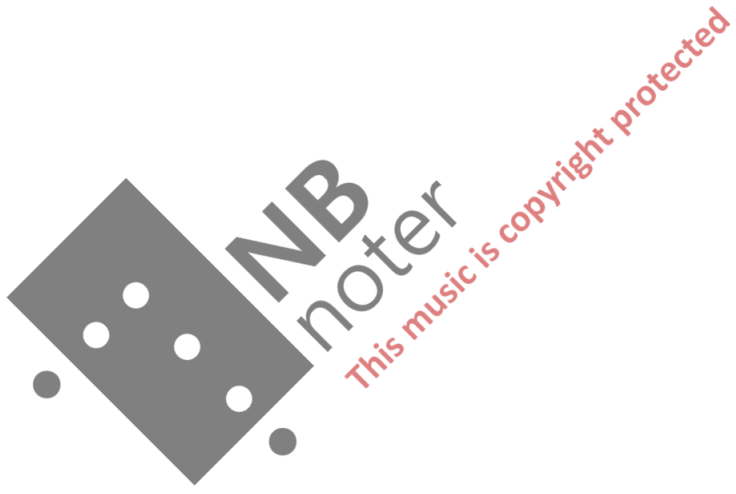
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Soprano
vcl
play-actor

♩=60 mp A- gett pizz arco sul p a-a-a-a sotto voce PP A- ½clb (colcrispi) battal ponte l-le-t

Alles scheint auf

es- s sch- ei- eint auf uns her- ein

(transformation according to german pronounciation)

♩=60 accel ♩=80 sotto voce PP zu

arco: no bow pressure pizz sul p trem gliss pizz (d) ½clb col crispi sul p pizz battal ponte gett gliss

uns herein zu strömen, weil wir nicht heraus strömen. Wir sind

negativ, weil wir wollen- je positiver wir werden, desto negativer wird die Welt

mart alla punta ½cl gett gliss ½clt trem gliss strö- ö- ö- ö- ö- ö- ö

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♩=80 strö- men,

no bow pressure col crispi sul p um uns her- bis am Ende keine Negationen mehr seyn

arco batt batt al ponte wird-

weil wir nicht her- aus strö- men

pizz arco batt al ponte ½ cl gett arco sul p trem alla punta gliss cello not to play after this point

sondern wir alles in Allem sind.

NMI 24-linjer R.A.

II

forced voice (♩: ca 56) — Light — ♩=48 — full — Spoken — Sprächgesang — ♩=56 — pizz — Clgett gliss — ord gett — ♩=48 port P — ♩=56 — ♩= open — sul p — to pos — trem alla punta — mart alla punta — sul t

Die Ph—i—lo—s—o—phi

sind nur Träu- me

—ie ist eigentlich Hei-m— we- (h)

Pos: raise, don't turn **Pos:** Turn face towards public

von je- ner hey- math- lich- en Welt

sul t salt — ord — flaut — sul p 1/2 CLT — ord, sul p

Trieb ü- ber-

die ü- ber- all und nir- gens ist

-a ll zu Hau—s—e zu seyn.

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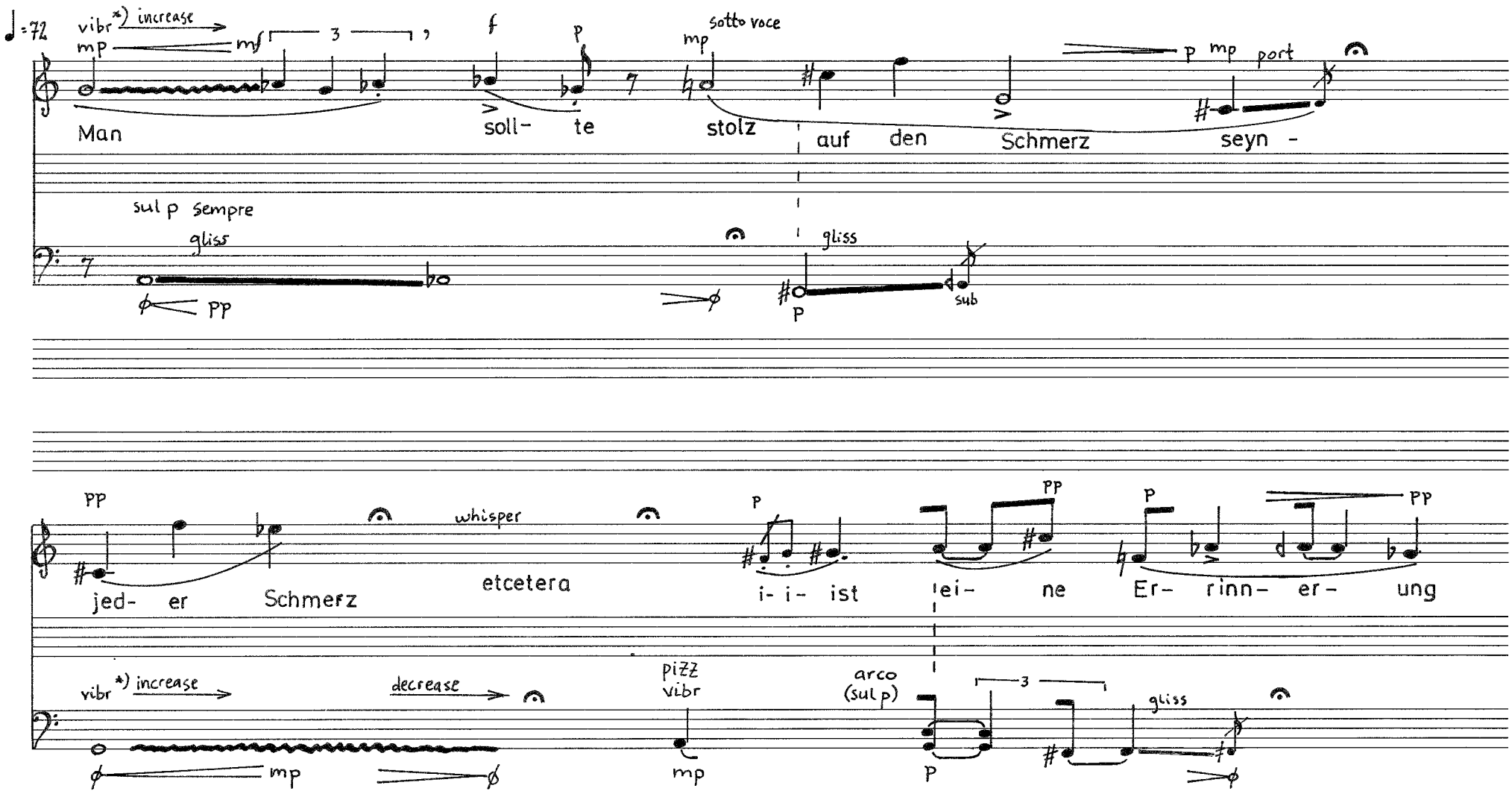
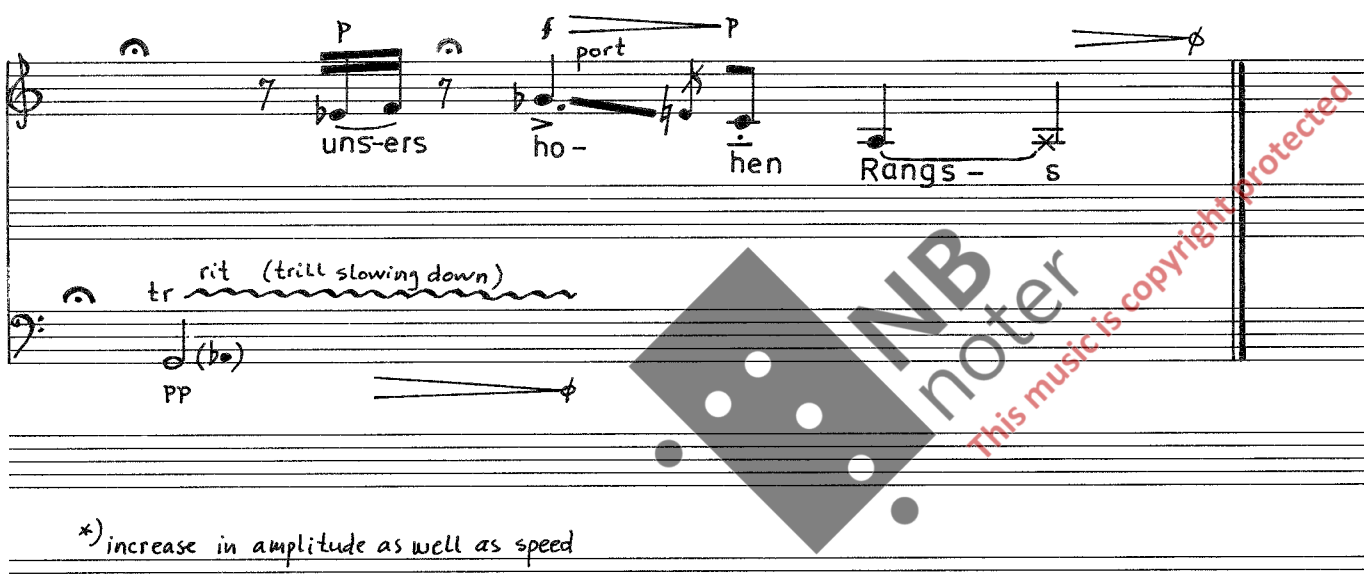
III





*) increase in amplitude as well as speed

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R.A.

IV

Lento

pp — p

u

p

ui

mp

molto vibr

NV — NV

a trans e

hairy sound *)

p

ord, sul t flaut

p

sul t

p

mp, slowly

to pos

sul p

trem all a punta

al ponte sul p

sfz p

Wir suchen über all das Unbeding-te

f

i i i i i

(sul p)

(sul p)

i

sul t

CLB

mf

pp — pp — p

und finden immer nur Dinge

*) see instructions. No harmonic!

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V

♩=open nasal
mf
Die
shout
ff
Welt
♩=48
f port
Mähr-
port
mp
chens
vibr, dolce
mf
die
arco
sul p
mp
f
ff
de——s
tr
f
pp
ord, gett
mf
mf
mf
ist
du——

mf
p
♩=48 f nasal
ord
mp
der
Welt
der
Wahr-
heit
♩=72
und
NV
mf
vibr
vivid, not to fast
sul p
I 15 (#+)
trem alla punta
gliss
al ponte
pizz
mf
p
whisper
mf
sfz
ff
p
——u-r chaus entgegen gesezte
Welt
geschichte

f
mp
3
e-
ben
p
da-
da-
mf
p
da-
a
3
da-
rum
nasal
ord
mf
p
♩=56
p
port
ihr
so-
o-
CLB
mf
ord
mart
mart
pizz
f
arco
batt
gett
3
mf
wie
das
-o
,
f
d-d-
durch-
aus
mf
p
ähn-
lich
♩=42
mf
In
trem
ei-
P
nem
pizz
p
Chaos
der
vollendeten
Schöpfung
mf
p
tr
ächt-
en
♩= 63
p
mf
p
Mähr-
chen
p
muß
mp
mf
mp
a-a-
al-
les
al ponte
sul p
sfz pp
hairy sound
ppp

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♩ = 63 ♩ = 56 P half whisper port PP ♩ = 72 mf vibr → gliss/vibr

won- der- bar ge- heim- niß- voll und u-

u- P un un un un zu- u f port f zu-u mf 3 sa- sa- samm- en- mp 3 P häng- end

f p whisper mf un sa

f p mf a-a a-al- les be- lebt

gett gliss f ord, gett mp

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VI

allegro moderato

ff mp port

a a sa

mf mp

la- la- la- la

f

me

p sub

n

gett gliss

mf mp

al ponte

sfz

trem alla punta sul p gliss sub

mp p

batt, al ponte

pizz

arco sul p

ff f fp

A e sa sa sa m k

mf port

p mf ff

s s i

(voiced: "z")

p port

gett

mf

flaut/sul t

mf > p

CLB

15 (ba)

mf ff mf

sul p trem, poco

ff > p

1/2 CL sul p

f > p

k o st

P port Sub

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VII

♩ = 42

ey y seyn i- (ie) Te- e- en- de- e-

con wolff sord (met.)

Fr st d

e- n des I- i- i- i- i- i- i- i- ch

z

(con sord) hairy sound *) (sul p)

ch

♩ = 56

da- as Ve- e- er- mö- gen fre(y)- y- y-

ord sul p

zu

gett gliss

seyn

sul p

-y- y- y

♩ = 72

ist die pro- o-

o- o- duc- ti-

gliss

(sul p)

(b𝅗𝅥)

i- ve I- i- i- i- i- i- ma-

har- mo-

gi- na- tion

nie

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♩=open

PP

die

i-

port

hrer

mf

Thä-

3

P

♩=66

des

sul p

fp

half whispered

be-

dingung

flaut (sul t)

p

to pos

trem alla punta

sul p

PP

mf

-tig-

mf

keit

♩=66

P

PP P PP

Schwe-

e- e-

e- e- e-

e-

PP

port port

e- e-

sempre trem alla punta / sul p

gliss gliss gliss gliss

PP PPP

f PP

3

gliss gliss gliss > gliss

sfz PPP p PPP

fp PPP

gliss

f > P mf

non trem

(sul p)

mf

En t geg-

Pos: turn head away from public

(port)

e- e- e-

port

e- bens- s

pp mf

♩ = 112

se(y)- y

gliss gliss (sul p)

PP f P

sfz PP < mp > PP P

sul t

flaut

to pos

trem alla punta

sul p

gliss

P

s

-engesezten

Pos: turn head slowly back

♩= 112

f > p

ei-

sub

mf

de- er

f

ist

p < f > p

-s- so

al ponte

sfz

f

a

f

nig

ff

mit

sul p

mf

mp

selbst

a-

al-

♩=open (~72)

p

> PP

f sub p pp

des o-

ber- sten

half spoken

mf

Zwecks

al ponte

sul p

f > P

pp marcato

1/2 CLT

pp

mp

mp

(ϕ)

Bedingungsgrundsatz

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NMI 24-linjer

R.A.

zu Seyn Fre(y)- y

oder zu seyn

All es Seyn

All es Seyn

Seyn ü- ber- haupt

ü- ber- haupt

Frey- seyn

Schwe- ben

nicht

zwi- isch- en E- e- e- e- e- ex- tre- men -ie noth-

wen- dig zu

u- ver- e- e- e- e- er- ein- i- gen

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♩= 56 mf PPP P spoken ♩= 66 mp molto vibr - - - mf

-wen- dig zu tren- n- nen Aus dies-

mp f p mp

und noth- sind

PP P rit - - al - - - - - - - - - ♩= 56 mp mf mp ♩= 84

-em Licht- punct des Schwe-e- ben strö- ö-ö-ö- ö- ömt alle Re- e- a- li-

port port port

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port mf PP ♩= 60 mp f p mf mp

- tät- aus in ihm ist all-

sul p trem mf ff al ponte sul p gliss (8) sfz PP

mf P PP f p mp PP ♩= open, slower P P mf

-es ge- ha- ha- a-a- alt- en O- ob- ject und Sub- je-

(sul p) damp sul p gliss *)

PP mf P PP f PPP f mf (mf)

Ich heit oder pro-

*) vlc: If endtone reached before soprano enters, keep endtone

PP mp P P < f > p mp port ♩= 96 mf mp PP PPP port port

e- ect sind durch ihn nicht er du- urch sie.

1/2 CLT

(mf)

duc tive Ima g i n a t i onskraft be s t immt,- p r o d u c i r t

dreamy

thoughtful, silent

die Extreme, das wozwischen geschwebt wird – Dieses ist

mf mp mf p f ♩= 96 mp pp

Sonst ist es et- was durchaus Re- a- a-a-a-

(arco)

pizz CLB gett

PP P mp

explaining

eine Täuschung, aber nur im Gebie te des ge mei nen Ver stan des.

f f fp ♩=48 f p mf PP

Re- a- a- a- a- les denn das Schwe- ben

sul p sempre trem (finger)

trem (bow) gett trem

PP fp mp p

denn das Schwe- ben

mf p f mp mf p port

ist der Quell -ie Ma-

(sul p) al ponte

mf PP mp p sfz f mp

-ter

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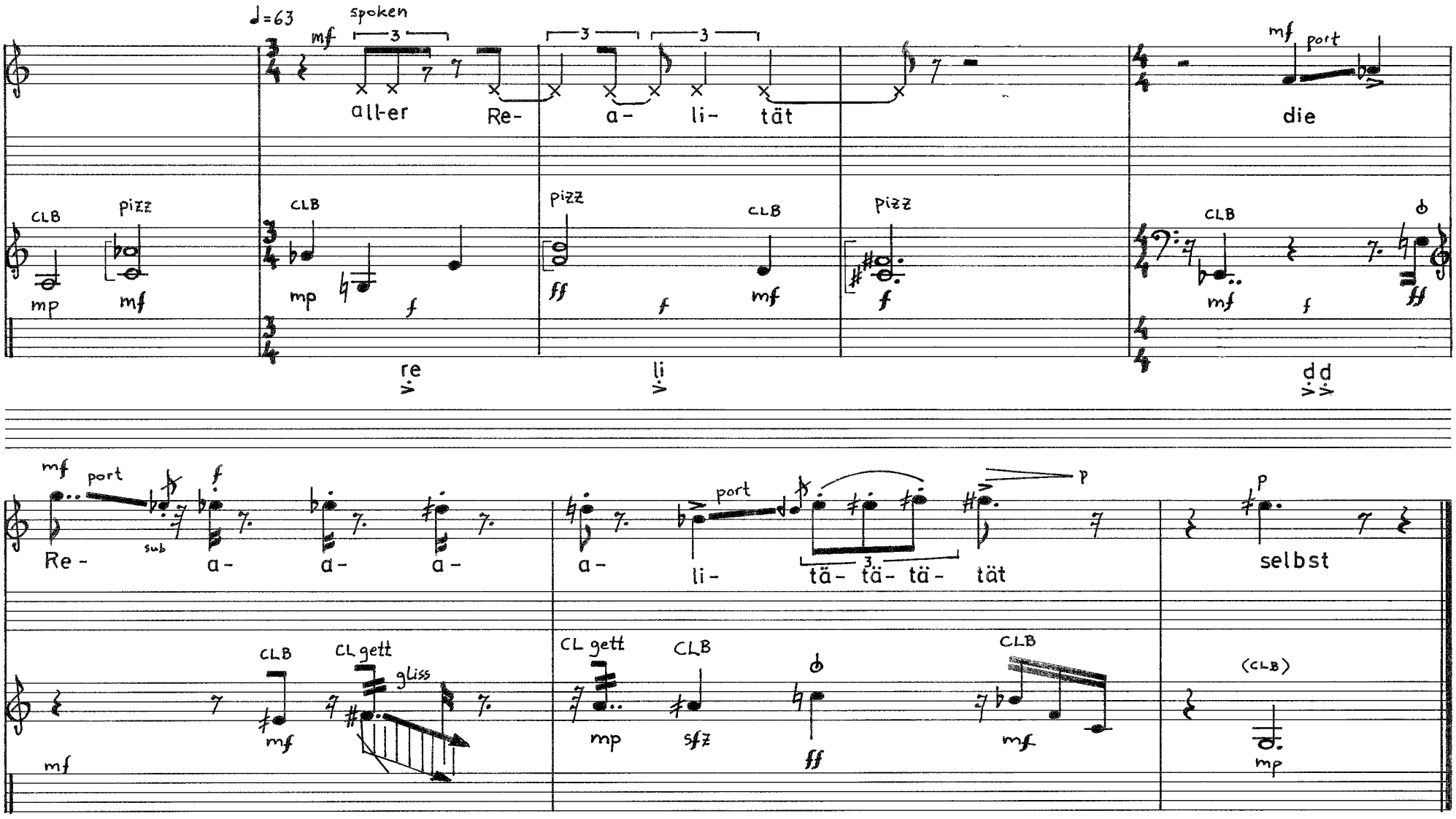

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VIII

♩= 60

Das Un- be-kannte, Ge-e-e-e- heim- niß- voll-e

CLB fast as possible gliss gliss gliss 1/2 CL gett gliss

ff quite fast, loud

arco (col crispi) al ponte sul p tr

PPP sfz f mp

Nur das Unvollstendige kann begriffen Werden

ist die Resul- tat, und der A- a- a- an- fa- a- a- ang von A- a-all- em

CLB (arco) al ponte sul p tr CLB fast as possible gliss → rit → ord sul p salt sul p 1/2 CLT (sul p)

kann uns weiter führen. Das Vollstendige sind

Ru he Ru he

ord (sul p) tremalla punta

silent

nur genossen Ruhe Ruhe

und gebildete Unbegreiflichkeit

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NMI 24-linjer R.A.

IX

♩ = 52

p < f > p — Scham — sch- — a- — m — ist — wohl

con sord met (wolff)

mp — ist wohl

pp — ist — wohl

con sord (wolff) — sempre sul p / ½ CLT — ppp

mf — scham

p — ist wohl

mp — ein — Ge- e- e- — fühl

pp — sch- a- a

mf resistent — scham ist whol ein Gefühl der Profanazion.

pp — a- a- a-

pp — a-am

pp — still- schwei- gend

mp — pp — mf, explaining

mp — pp

pp — ppp

p — tr — mf

Freundschaft, Liebe und Pietät sollten geheimnißvoll

pp — gett gliss — mf — f — CLB — p

½ CLT sul p sempre — pp

p, intimate

behandelt werden. Man sollte nur in selten,

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pp

ein- ver- ste- hen

pp < mp > ppp

silent

vertrauten Momenten davon reden, sich stillschweigend darüber

pp

zu z'art

sim

hairy sound (sulp)

1/2 CL gett

p

pp

einverstehen. Vieles ist zu zart zu zart

mp 3

p

3

no- ch mehr - es um

CLB

1/2 CLT sul p

pizz (o) k.v.

mp

mf

mf

um gedacht

mf port mp mf mp

be- spro- ch- en zu werd- en

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X

♩=60 mf

A a-a-a-a mp port p a mp a- a-a-a mf p a- lles mf Gu- te

senza sord 1/2CL gett mf f ord trem gliss f p

Alles Gute in der

mf ko- 3 omm't von f mp 6 i- i- i-i- i- in n- e- en pp port her f a- ber

sulp 6 f p mart f al ponte sfz ord CLB 3 gett mp mp 1/2CLB gliss 1/2CLT tr f pp

Welt und also ihr von Außen

f es blitzt mp 5 nu- u- u- u- u- ur 3 f p hi- 3 f p in- f p durch pp a

tr ord ppp p mf pp mf ϕ ppp

mf slow, distinct

Das Ausgezeichnete

f a- ber e- 3 e-e-es mu- u-u-uß port sub auch bald fort.

CLB mp CLB mp

bringt die Welt weiter,

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