SVEN LYDER KAHRS

UMILE E TARDO

5 MOVIMENTI PER VIOLINO E CONTRABBASSO

1. UMILE E TARDO
2. D'ABBRACCIAR L'OMBRE
3. L'ORME CHE VANNO AL NULLA ETERNO
4. CH'OGNE LINGUA DEVEN TREMANDO MUTA
5. OR CHE'L CIEL E LA TERRA E'L VENTO TACE

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DEDICATED TO HELGE SLAATTO AND FRANK REINECKE

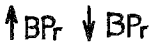
Dur: 25' or more

Thanks to the Norwegian Composers Fondation for commission support

INSTRUCTIONS

A notation invented to indicate a tone whisper, barely audible, tone quality dominated by the sound of the hair, pitch audible. It is obtained by using almost no bow pressure, rather fast bowing, sul ponticello.

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



less bow pressure, increased bow pressure. To obtain dynamics as indicated, compensate with speed of bowing.

Snap pizzicato

clb col legno battutto. Whenever the same pitch is repeated, be carefull to hit the string at the same position each time. Same for **1/2clb**.
Batt combined with tremolo indication; as above, action continiued.

clt col legno tratto, a small amount of hair to be included to ensure tone.

1/2clt Equal amounts of wood and hair .

sul p sul ponticello sounds always to be performed very sul ponticello, occational distortions accepted.

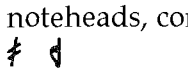
Gett Gettattos should be allowed to bounce a "natural" number of times, eventually including slight decresc.+ accellerando. For the double bass it may be necessesry to force the bow slightly, thus coming closer to a battutti.

Al Ponte/Batt al ponte: The accented staccato al ponte sound should be heavily distorted with a fair distortion tone quality, like a bowed attack. Battutto al ponte is similar, but less violent and shorter, the bow more from above. Still heavily attacked and distorted sound. In both cases the sensation of pitch should be intact.

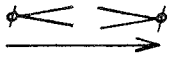
Glissando: starting or ending with a gracenote means an immediate start/end; starting position without duration or accentuation. Glissandos will be used to indicate actions or a number of attacks of open pitch, gliding between given pitches. Gettattos or tremolos will often have open end without spesified pitch, only an arrow indicating the direction. See gett.

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

Harmonics are written as diamond shaped note heads at actual position. String number in romans. Small note in brackets indicates actual sound. Small circle above if a natural harmonic. To clearify durations, harmonics the length of 1/4 are given black, filled noteheads, contrary to normal praxis.


Quarter tone up, down.

Dal niente, al niente.


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

f pos, **p** pos As forte/piano as possible.

The movements may also be played separately or in any wished number, but preferabely in the same succession. (f.ex. nr. 1, 3 and 5, and not nr. 5, 3 and 1)

All titles are taken from italian poetry, the poems are written by Petrarca, Dante and Foscolo. The composer would like to thank the poets for liberately use of their words as well as for the inspiration given by their poetry. The refered poems are not to be understood as literary explanations of the music, but rather as a tribute to certain ways to look at and to relate to this world of ours, and further to certain ways of articulating this type of a utterly refined and thus active experience.

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Sven Lyder Kahrs

1. **UMILE E TARDO**

lento

Sul p, sempre

pp < mp > pp

Sul p, sempre

pp < mp > pp

trem alla punta

gliss

p

pp

mfp

CLB

pizz

III (#+)

pp

mf

mp

sul t, flaut

mf

CLB (gliss)

mf

Sul p

mp > pp

trem alla punta

(sul p)

pp < mp > pp

ppp

arco

sul p

mp

(sul p)

pp < mp > pp

pp

trem alla punta

sul p (sempre)

pp < mp > pp

mf

pp

flaut, sul t

p

trem alla punta

sul p (sempre)

pp < mp > pp

mf

pp

flaut, sul t

p

ord

Sub

mp < f

mp < mf

< ff

sul p sempre

III (o)

IV

mp

III (o)

IV

pp

< f pos

Sub

quasi batt/quasi gett

1/2 CL

mf

ord

III 8va (#o)

mf

batt (gliss)

mp

(sul p)

f > p

1/2 CLB

mf mp

1/2 CLT (o)

arco ord

f

sub

sul p

ppp

CLB

3 3

f > p f > p p

mf

arco

f

sub

sul p

ppp

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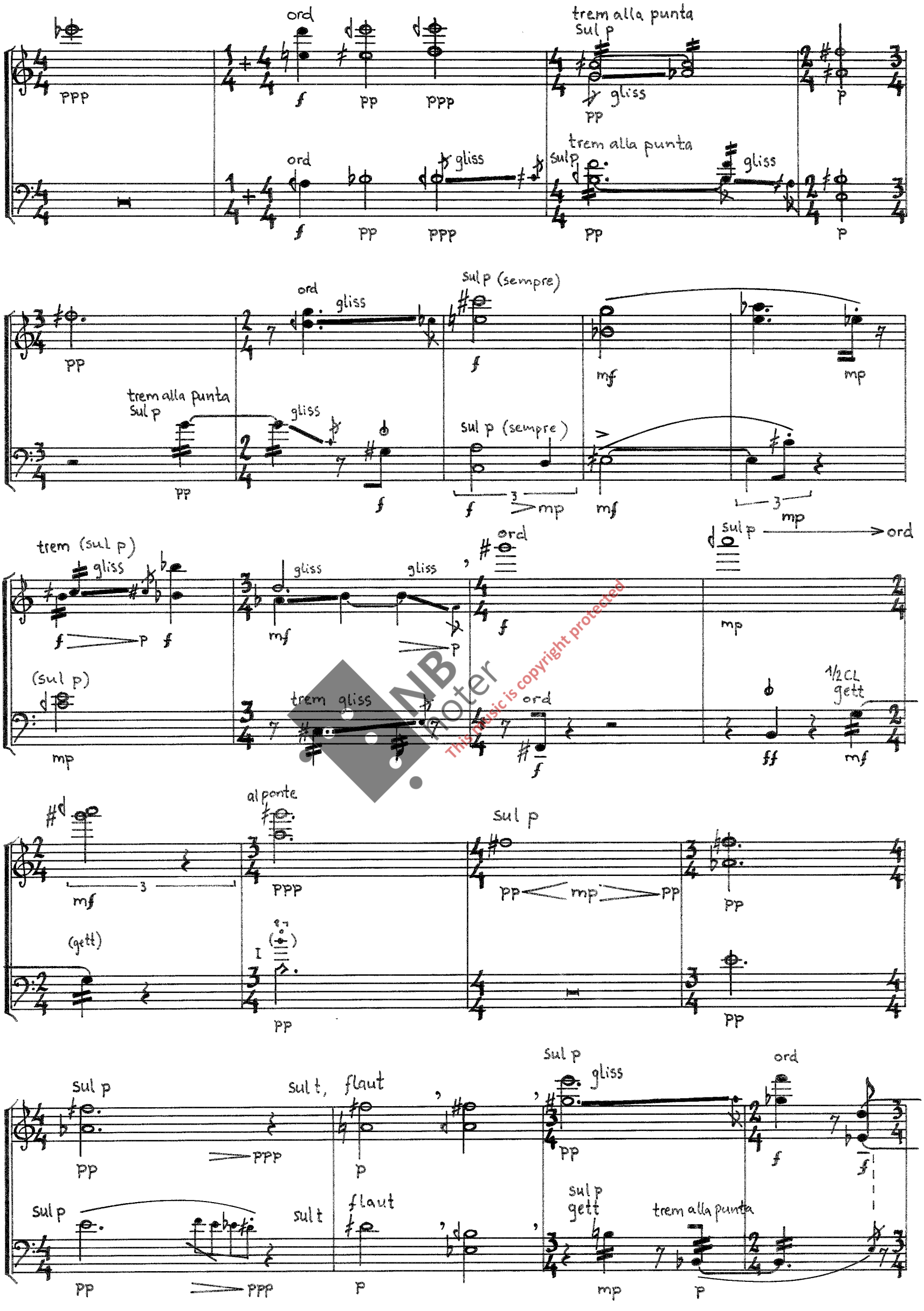

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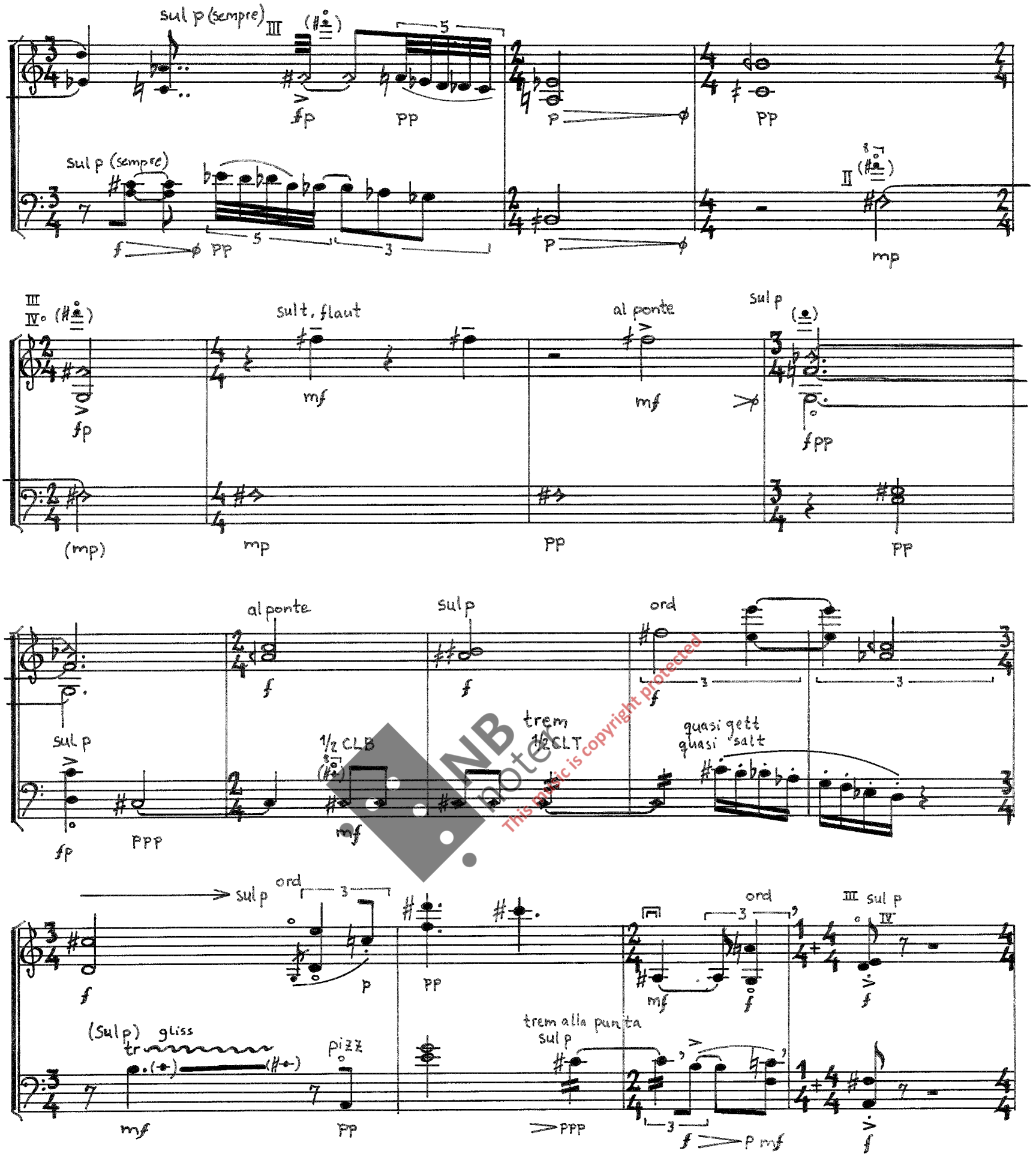

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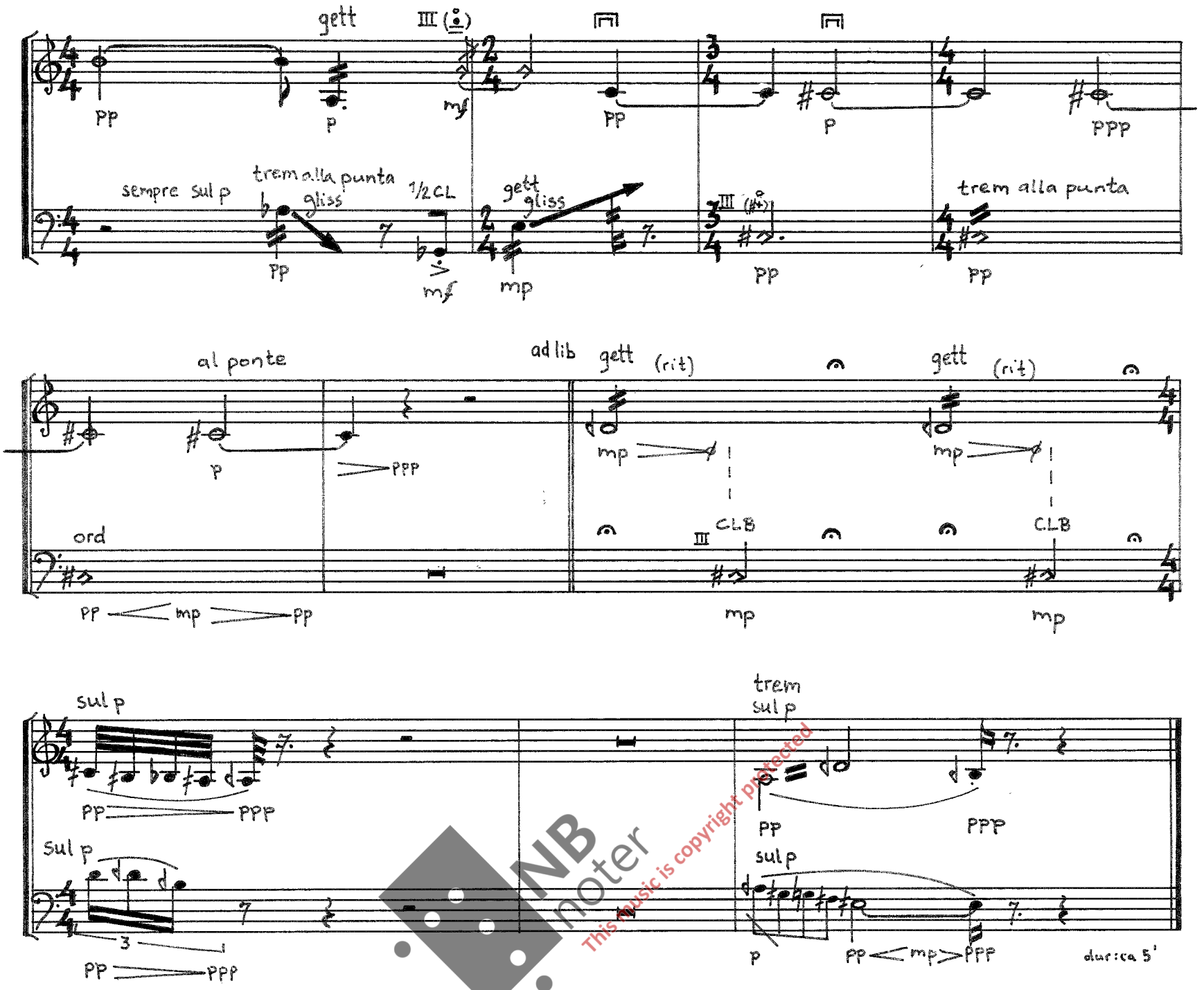

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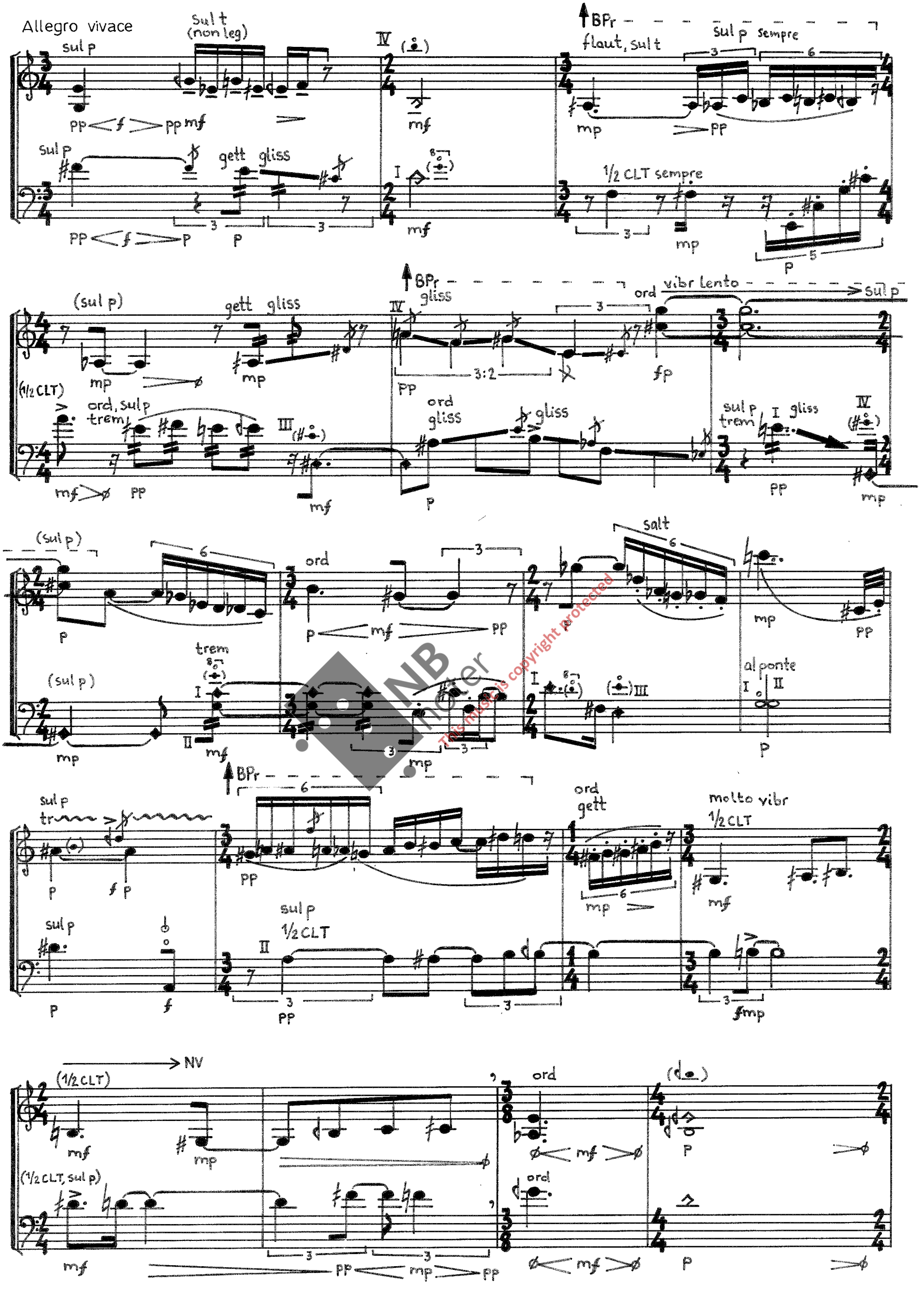
2. D'abbracciar l'ombre



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sul p
trem alla punta
gliss
ord
6
p
mf
3
f
ord
tr
sul p
p
1/2CLT
mp
mf
3
5
CLB
pizz
mp
sul p
ord
trem
gliss
mf
3
f
3
arco
sul p
left hand
pizz
arco
p
mf
p
3
mf
mp
f
3
mf
al ponte
ord
sfz
f
pizz
IV
mf
ff
gett
gett
trem
mf
mp
CLB
CLB
CLB
pizz
mf
ff
3
mf
mp
f
BPr
sul p, non leg
mf
6
9:8
7
7
pizz
arco
tr
sul p
III
IV
3
mp
p
mf
p
mf
mp
mf
ord
sul p
tr
tr
mp
mf
p
f
mf
mp
(sul p)
I
7
7
15
IV
mf
f
mf
f

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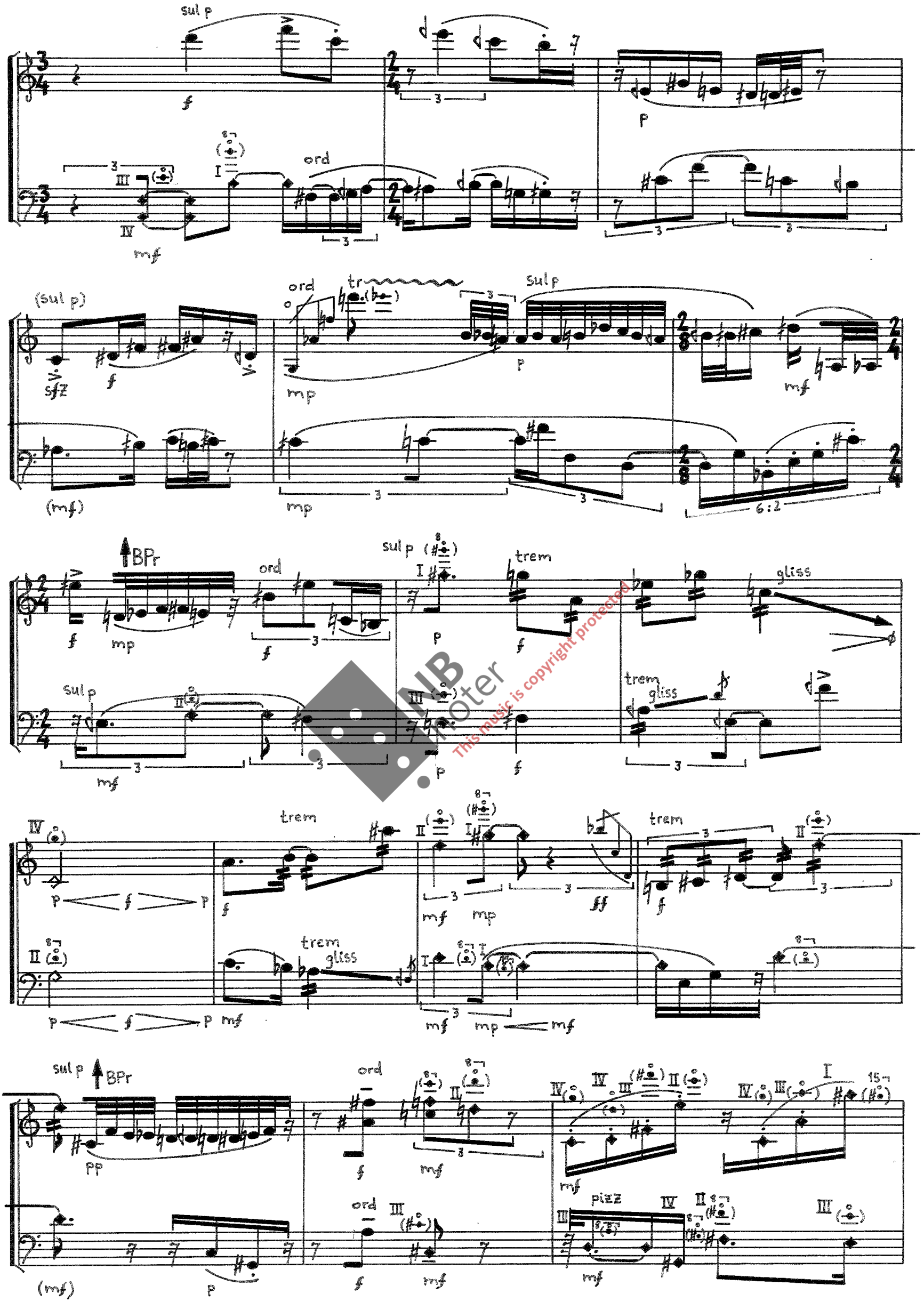

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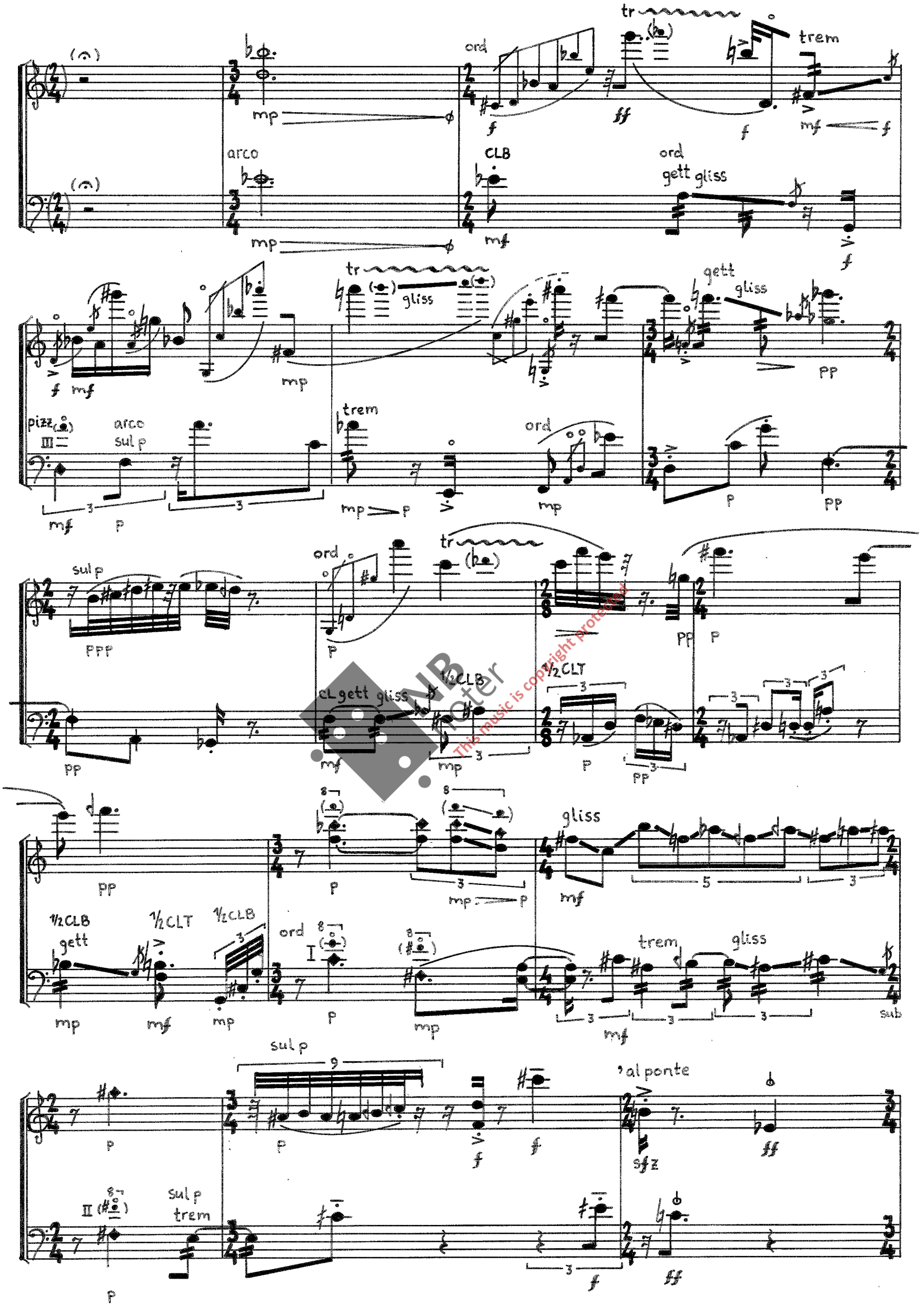

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sulp
trem
gliss
gliss
pizz
arco
ord
I
gett
gliss
mp
(sul p)
trem alla punta
trem alla punta
6
sul p
trem alla punta
trem
gliss
(sul p)
3
ord
trem
(sul p)
gliss
ord
salt
pizz
CLB
tr
trem
gliss
gett
sul p
ord
gett
gliss
gett
tr
tr
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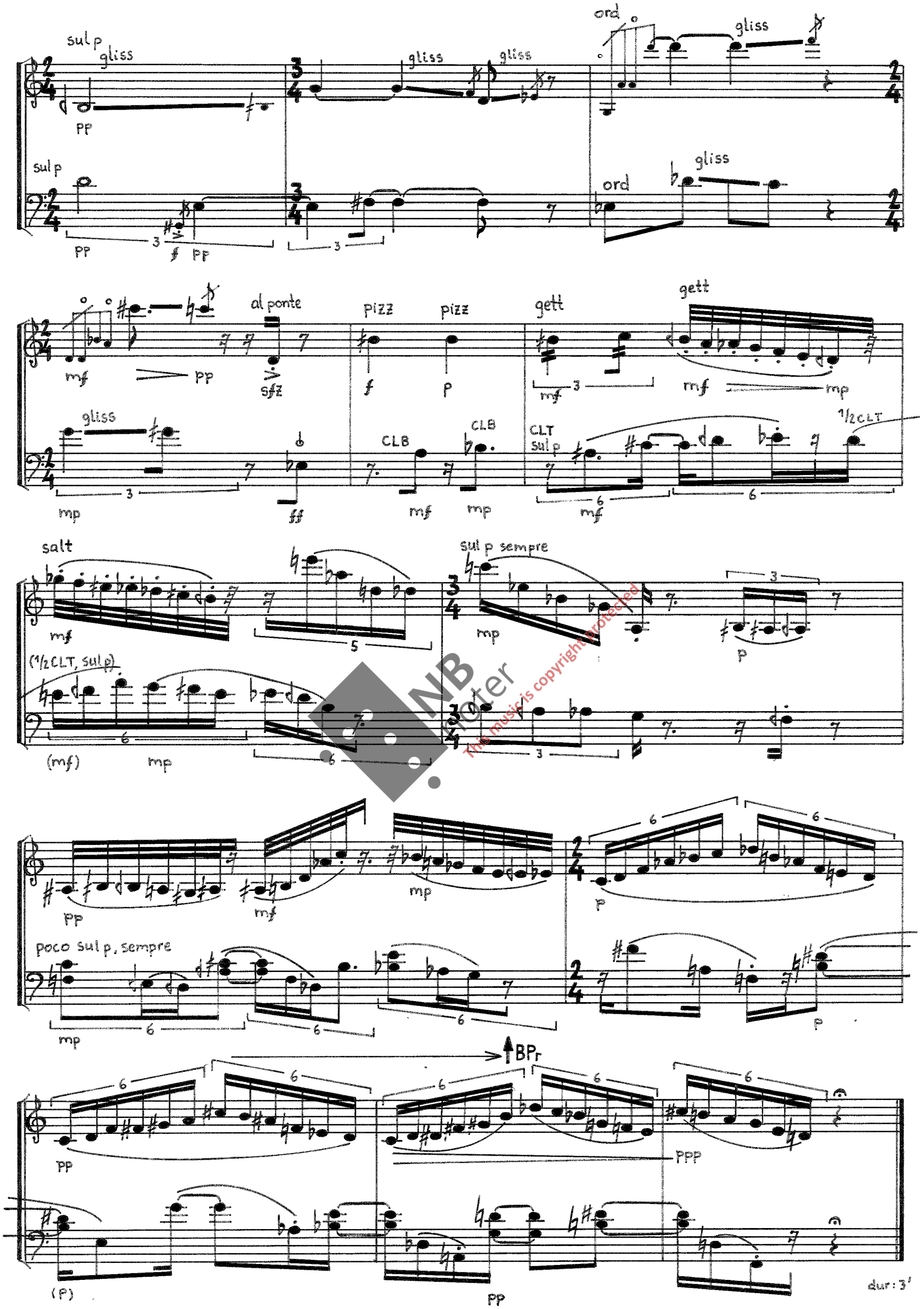

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3. L'orme che vanno al nulla eterno

each section is either succeeded by the next or, if playing the framed trigger notes, by the section indicated by arrow and number. The piece may thus go on without limit. Ends when not continued.

*) continious beating

**) signalling indicated: cb to give signal if #c

only for 4

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7

♩=84 al ponte salt 5 3 al ponte gett

sfz f ff sfz 3 mf

CLB 3 1/2 CL gett gliss al ponte

mf f mf ff f

CLB → 2 ♩=54

8

♩=72 sul p tr (+♪) arp al ponte gliss

mp ff ff sfz p ppp

al ponte (+♪) al ponte sul p gett pizz → 12 ♩=60

Sfz sub ff Sfz mf mp

9

Sul p sempre trem alla punta ♩=54 sim gliss finger trem

pp pp ppp

Sul p sempre trem alla punta bow trem

p mf p pp → 4 ♩=60

10

al ponte ♩=72 bad al ponte *) salt 5

sfz f sfz mp mp

al ponte 1/2CLB I 15 → 5 ♩=54

sfz mp

*) signalling indicated if playing framed notes

11

♩=84 Spicc ord trem sulp

f f sub

1/2CLB mp → 7 ♩=84

from section 1 only 1/2CLB

f f f mp sub

12

♩=60 arp

p f f sub ff

balz 9 ♩=54 *) al ponte → 7 ♩=84

mf mp sfz sfz sfz → 9

p f mf mp

dur: open (from ca 4' to ∞)

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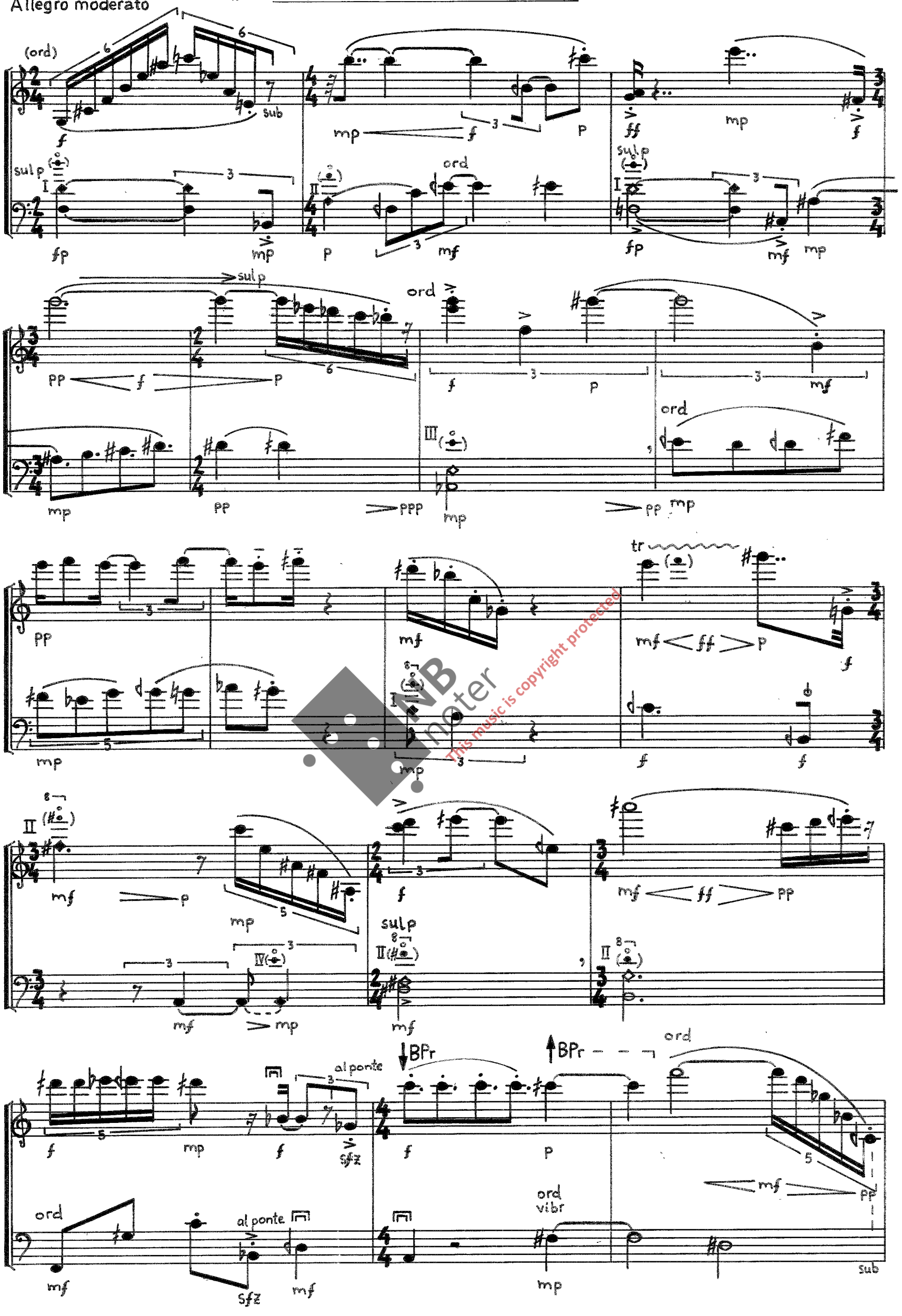
4. Ch'ogne lingua deven tremando muta



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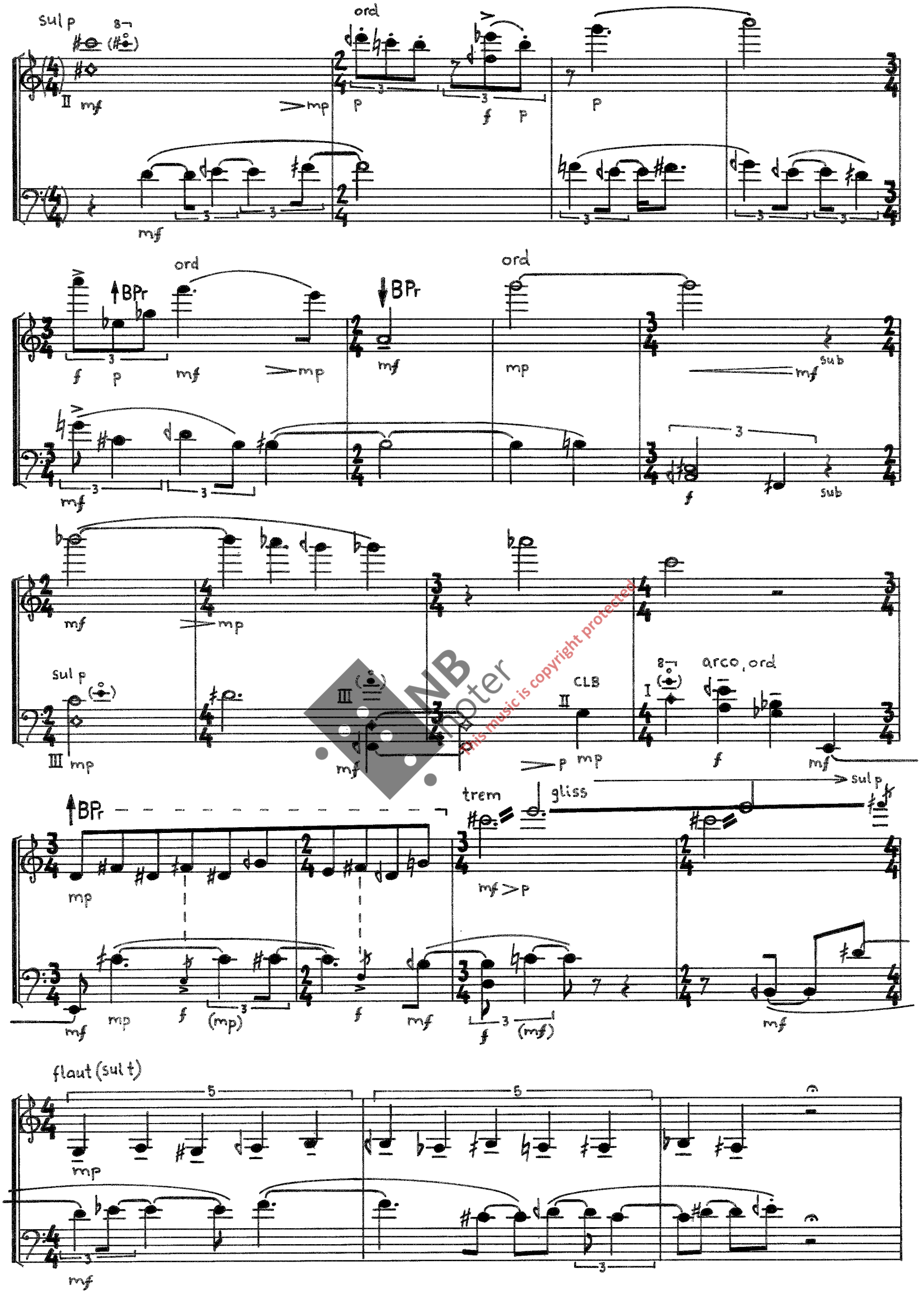

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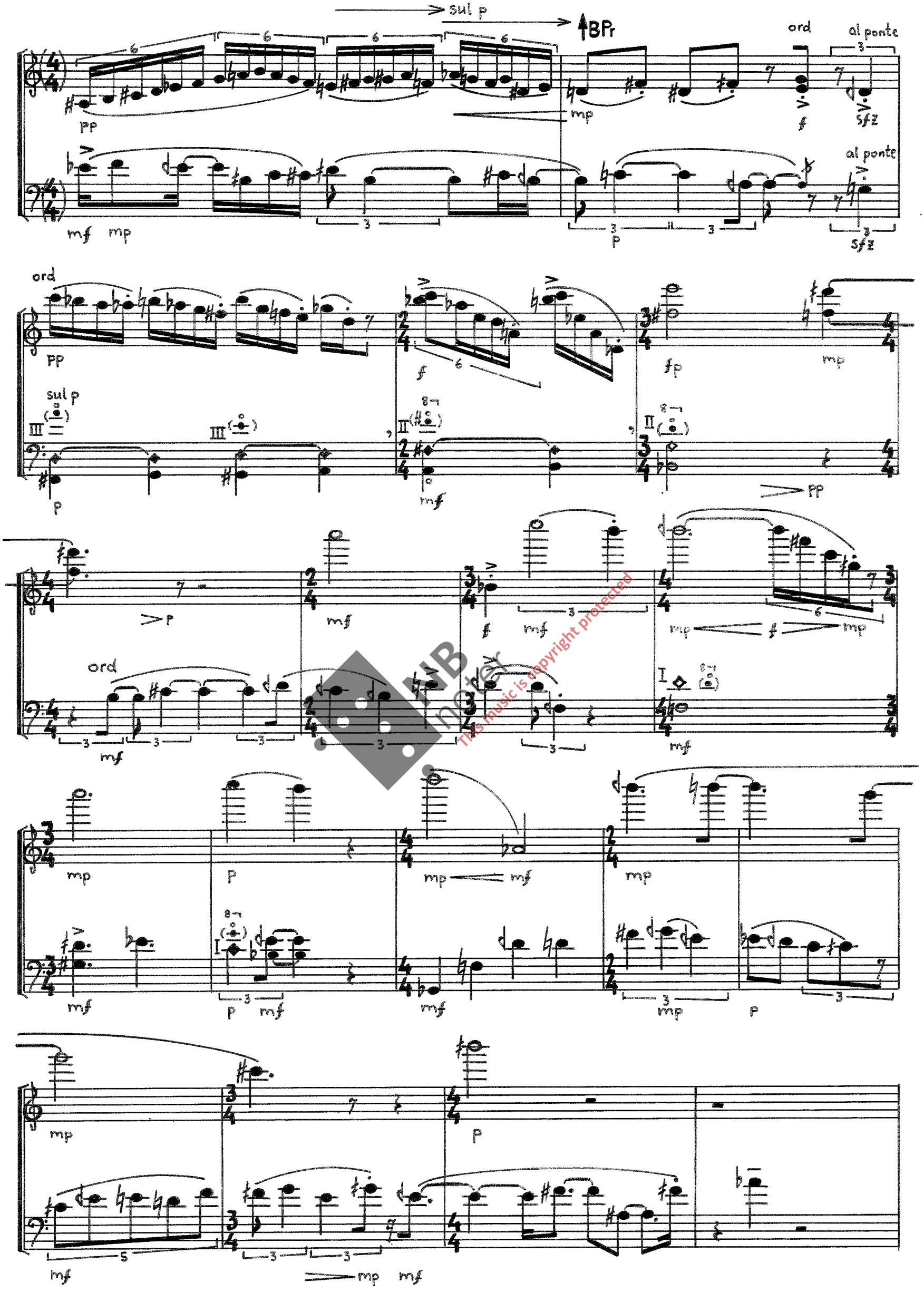

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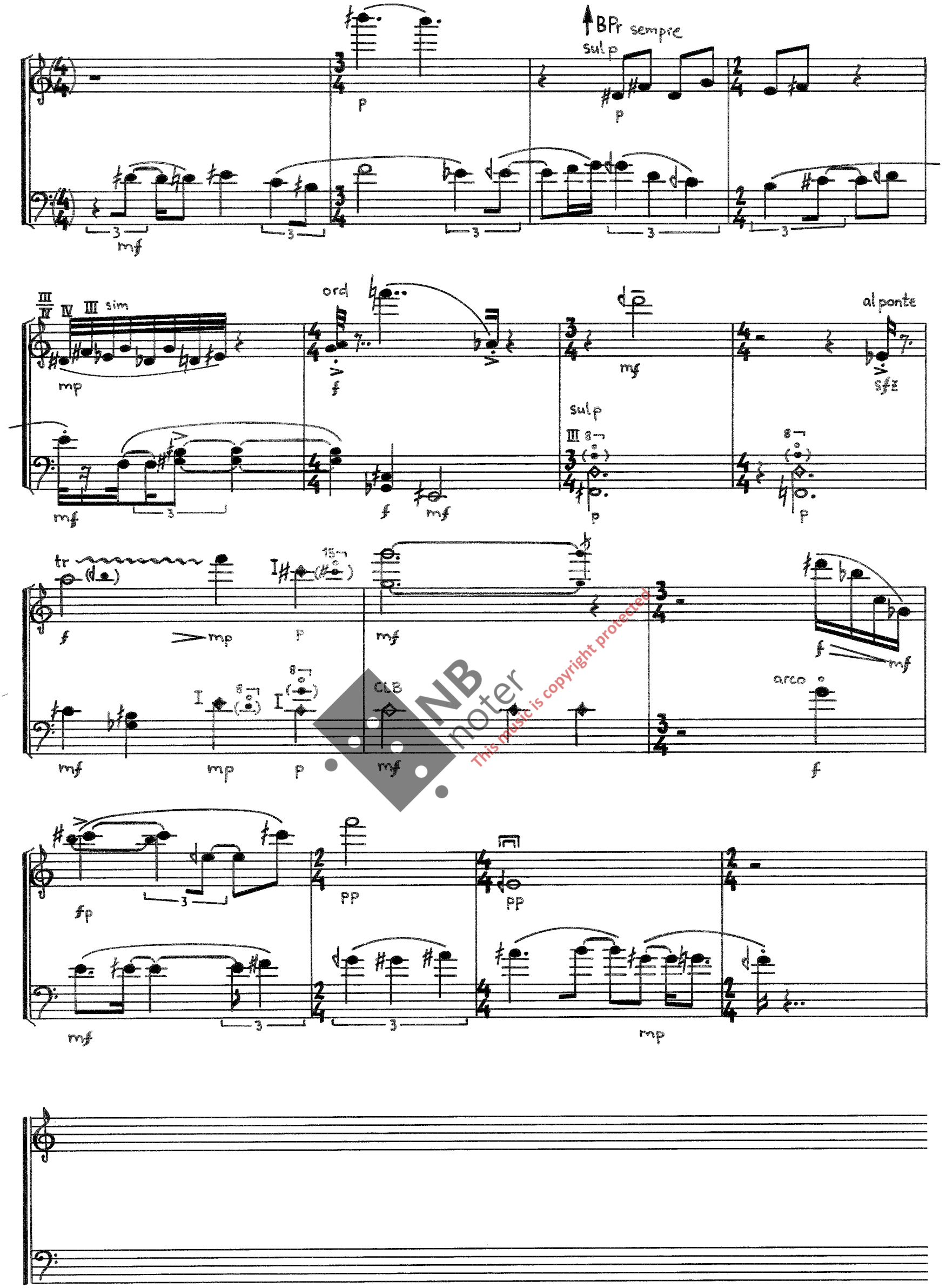

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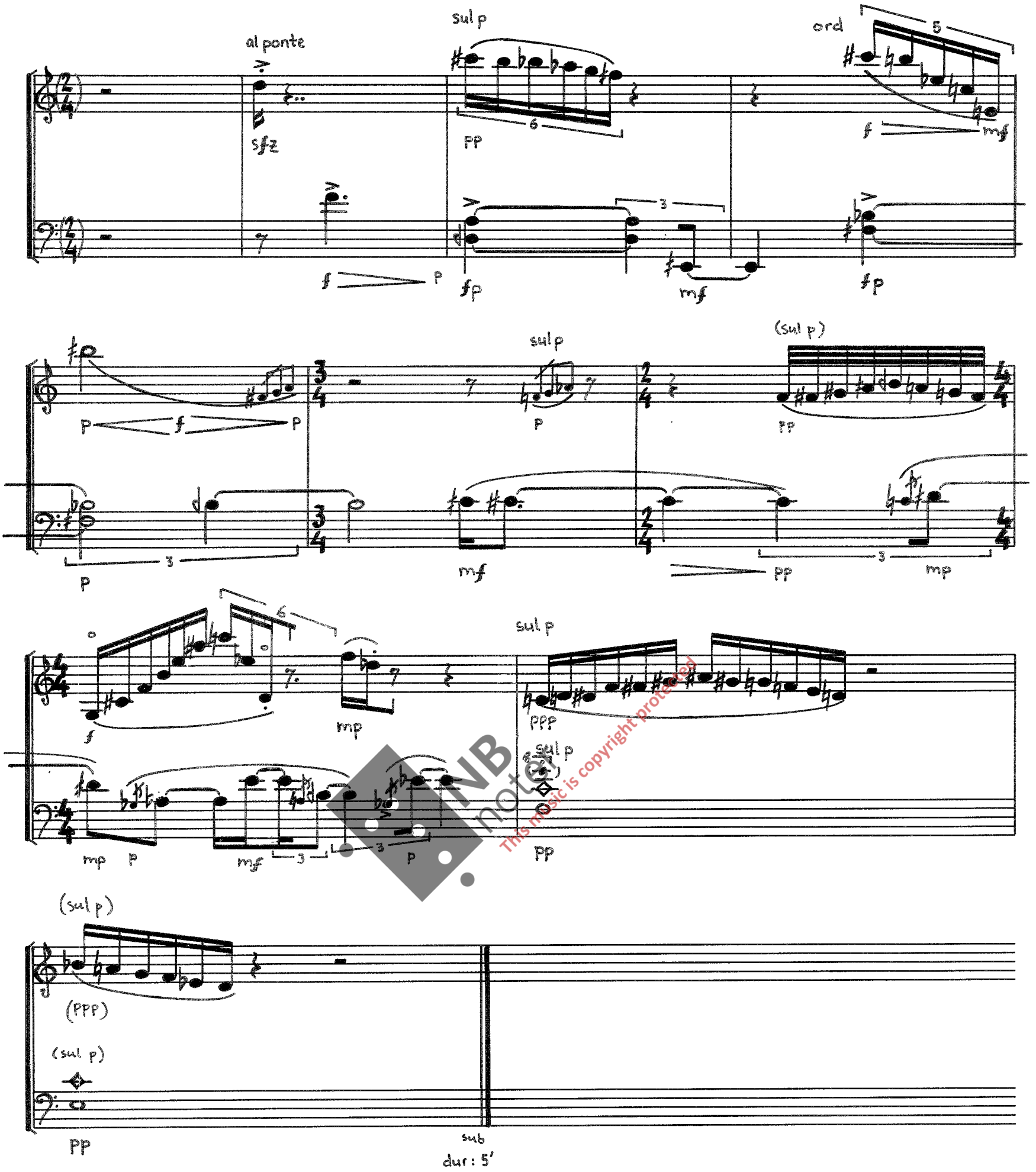

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5. Or che 'l ciel e la terra e 'l vento tace

Andante ma non troppo
con sord

pizz

1/2 CLT

con sord

pizz

CLB

sim

l.v.

arco

sul p (sempre)

(I) CLB

arco

sul p (sempre)

pizz

(pizz)

arco

CLB

1/2 CLB

1/2 CLT (sul p)

arco sul p
trem alla punta

sim

pizz

arco sul p

less bow pressure, fast bow

(I)

pizz

pizz

sim

arco, sul p

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sim

mp ppp

ord, sul p
gett (fast bow)

mf

ord, sul p

I II

CLB

I

mp ppp

1/2 CLT (normal bowing)
sul p

pp

ppp

sim

p

3 3 3

CLB f.v.

pizz

CLB

pizz

mp

mp

mp

1/2 CLB

mf

sim

mp

ord

p

Sul p (sempre)

pp

pizz

mf

arco

ord

pp

Sul p (sempre)

pp

(sul p)

f p

f pp

mf pp mf pp

trem alla punta

pp mp pp

(sul p)

f p

f pp

mf pp mf pp

I

p mf

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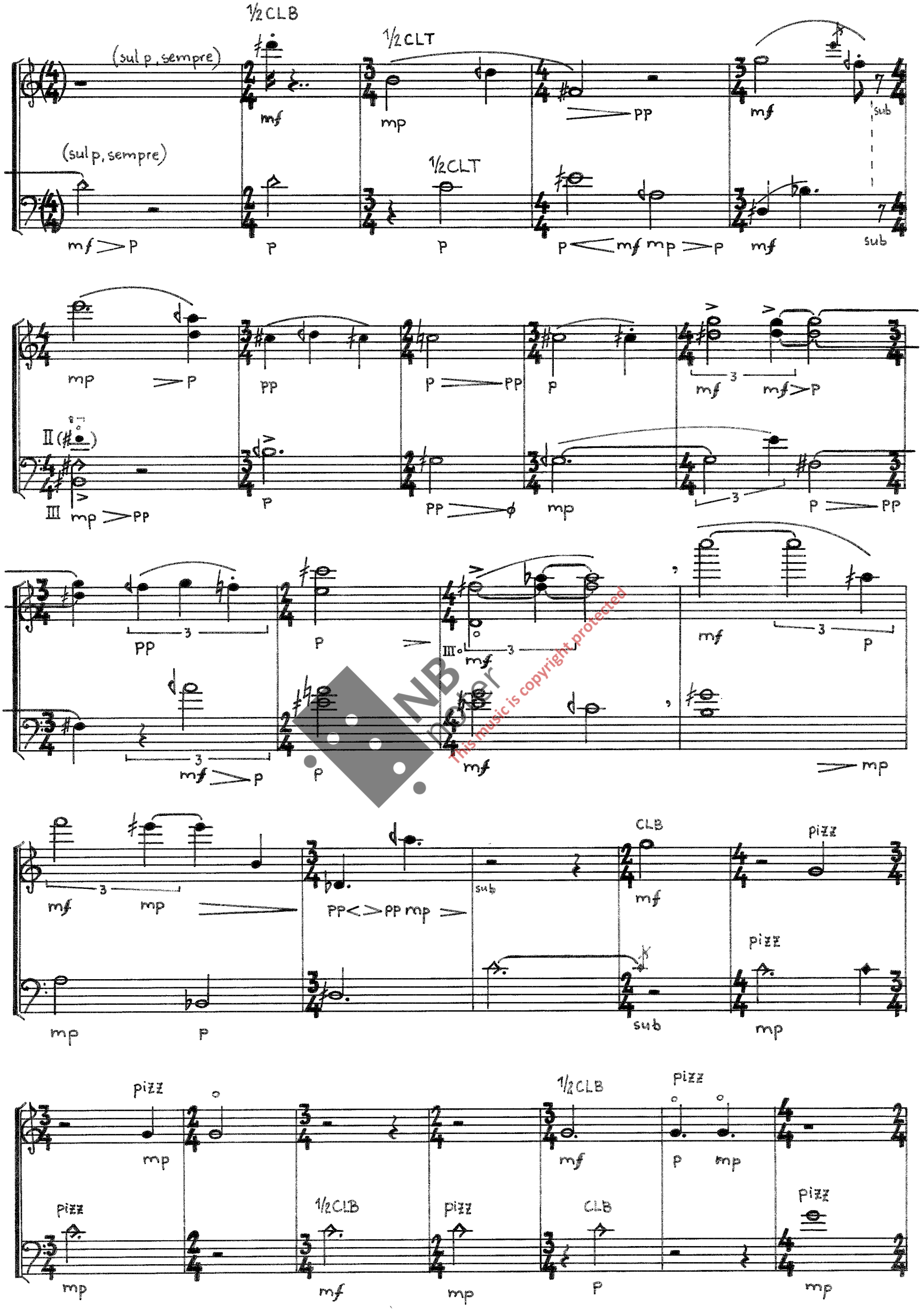

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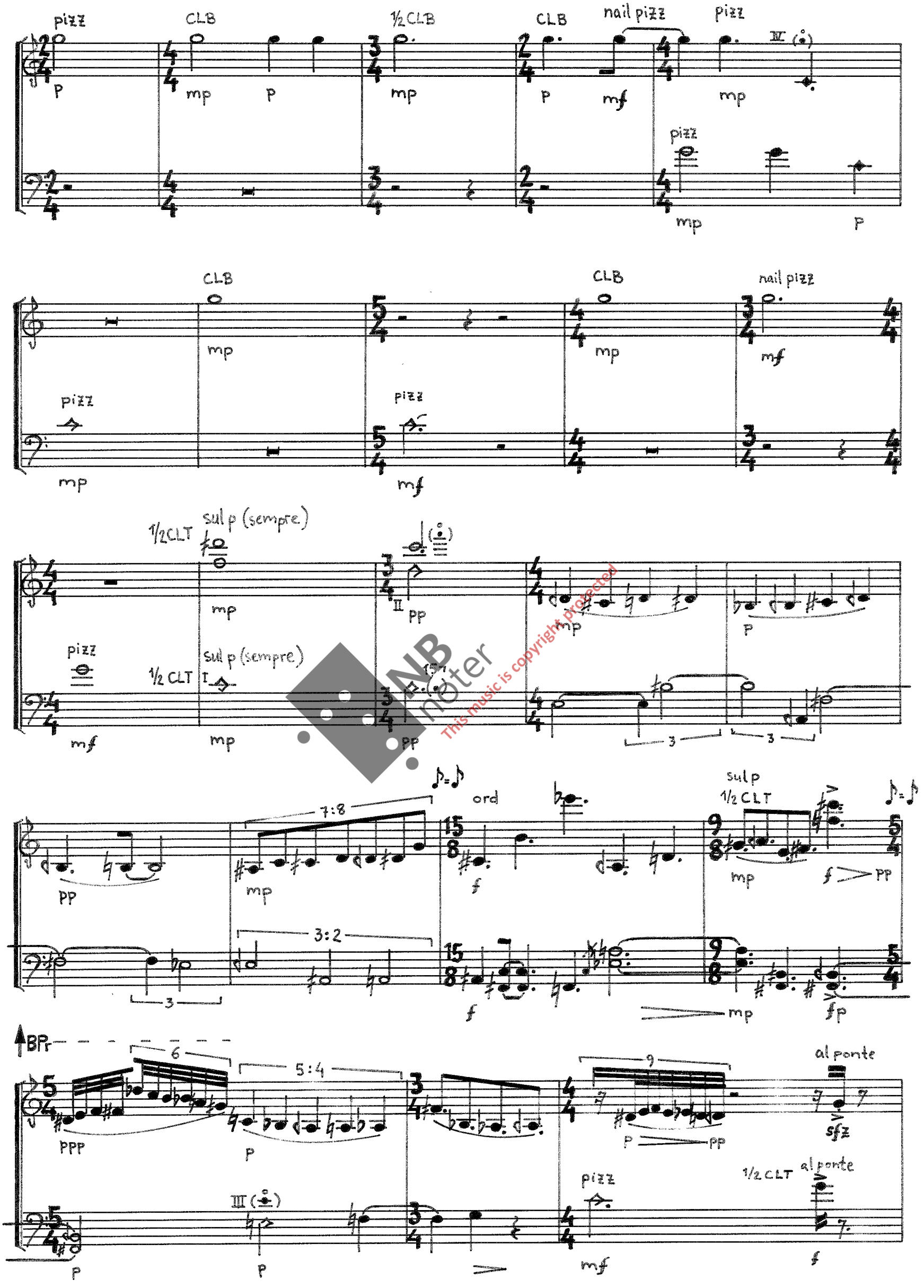

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ord al ponte

sfz

pizz CLB nail pizz pizz CLB pizz

mp mf p mf p

sul p

p mf pp mp f p

pizz arco sul p

mp pp

5 ord flaut (sul t) 7:6 trem gliss

mf f arco al ponte 7:6 f

sul p (sempre) tr

p pos mp f p mp

sul p (sempre)

p pos

pizz

p pp mp

CLB CLB

p mf mp

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pizz
mp
CLB
mf
pizz
pp
½ CLT
sul p
p
½ CLT
sul p
p
(II)
mf
mp
pp
p
pp mf pp
pp
II (8va)
p
II (8va)
pp
pp
pp
mp
pp
pp
ord (col crispi)
p pos
p
pp
mp
p
ord (col crispi)
p pos
ff
pp
p pos
pizz
pp
mf
p
arco
al ponte
CLB
mp
f
CLB
mp
p
pizz
mf
pizz
pizz
pizz
IV
pizz
pizz
p
p
mp
p
p
pizz
pizz
pizz
CLB
CLB
CLB
p
mp
mp
mp
p
p
dur: 8'

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