

SVEN LYDER KAHR S

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






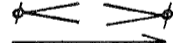
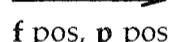


DEDICATED TO HELGE SLAATTO AND FRANK REINECKE

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, preferably 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 battuto. Whenever the same pitch is repeated, be careful to hit the string at the same position each time. Same for **1/2clb**.
 Batt combined with tremolo indication; as above, action continued.
- 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, occasional distortions accepted.
- Gett** Gettattos should be allowed to bounce a "natural" number of times, eventually including slight decresc.+ accelerando. For the double bass it may be necessary to force the bow slightly, thus coming closer to a battuti.
- 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. Battutte 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 specified 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 clarify 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 preferably 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 referred 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.

1. UMILE E TARDO

Sul t, flaut

lento

Sul p, sempre

PP < mp > PP

trem alla punta
gliss

CLB

pizz 8⁷ III (#)

CLB (gliss)

PP < mp > PP

P < mp > PP

pp mf mp

mf

Sul p

trem alla punta

(sul p)

mp > PP

PP < mp > PP

PPP

arco

sul p

(sul p)

mp

PP < mp > PP

PP

trem alla punta
sul p (sempre)

pp < mp > PP

mf > φ

pp

flaut, sul t

flaut, sul t

pp < mp > PP

mf > φ

PP

P < φ

PP

P < φ

ord

III (♭)

III (♭)

IV

IV

Sub

mp < f

mp < mf

< ff

mp

pp

f pos

quasi batt/quasi gett

1/2CL

ord III 8⁷ (#2)

batt (gliss)

mf

mf

mp

(sul p)

1/2CLB

1/2CLT (♭)

arco ord

sul p

f > p

f

mf mp

f

sub

PPP

CLB

arco

sul p

f

sub

PPP

f > p

f > p

P

mf

f

sub

PPP

Handwritten musical score for the first system, featuring treble and bass clefs. The music includes dynamic markings such as *PPP*, *f*, *pp*, and *ppp*. Performance instructions include *ord*, *trem alla punta sul p*, and *gliss*. The system concludes with a 3/4 time signature.

Handwritten musical score for the second system. It features treble and bass clefs with dynamic markings like *pp*, *f*, *mf*, and *mp*. Performance instructions include *ord*, *gliss*, *trem alla punta sul p*, and *sul p (sempre)*. The system concludes with a 3/4 time signature.

Handwritten musical score for the third system. It features treble and bass clefs with dynamic markings like *f*, *mf*, *f*, and *mp*. Performance instructions include *trem (sul p)*, *gliss*, *ord*, and *sul p*. The system concludes with a 2/4 time signature.

Handwritten musical score for the fourth system. It features treble and bass clefs with dynamic markings like *mf*, *PPP*, *pp*, *mp*, and *pp*. Performance instructions include *al ponte*, *sul p*, and *gett*. The system concludes with a 4/4 time signature.

Handwritten musical score for the fifth system. It features treble and bass clefs with dynamic markings like *pp*, *PPP*, *p*, *pp*, *f*, *mp*, and *p*. Performance instructions include *sul p*, *sult, flaut*, *gliss*, *ord*, *sul p*, *gett*, and *trem alla punta*. The system concludes with a 3/4 time signature.

Handwritten musical score for the first system, featuring treble and bass clefs. The treble staff includes markings: *sul p (sempre)*, *III (H₂)*, *fp*, *PP*, *p*, and *PP*. The bass staff includes: *sul p (sempre)*, *f*, *PP*, *5*, *3*, *p*, and *mp*. A *5* fingering bracket is present in the treble staff.

Handwritten musical score for the second system. The treble staff includes: *III IV_o (H₂)*, *fp*, *sult, flaut*, *mf*, *al ponte*, *mf*, *sul p (o)*, and *fpp*. The bass staff includes: *(mp)*, *mp*, *PP*, and *PP*.

Handwritten musical score for the third system. The treble staff includes: *al ponte*, *f*, *sul p*, *f*, *ord*, *f*, and *quasi gett quasi salt*. The bass staff includes: *sul p*, *fp*, *PPP*, *mf*, *1/2 CLB*, *trem 1/2 CLT*, and *quasi salt*. A large watermark "NB notes" is overlaid on this system.

Handwritten musical score for the fourth system. The treble staff includes: *f*, *sul p*, *ord*, *3*, *PP*, *ord*, *3*, *III sul p*, and *IV*. The bass staff includes: *(Sul p) gliss*, *trem*, *pizz*, *PP*, *trem alla punta sul p*, *PPP*, *f*, *P*, *mf*, and *f*.

Two sets of empty musical staves at the bottom of the page, consisting of five lines each.

gett III (♯) \square \square

pp p mf pp p PPP

sempre sul p trem alla punta gliss 1/2 CL gett gliss trem alla punta

pp mf mp pp pp

al ponte ad lib gett (rit) gett (rit)

p > PPP mp > mp

ord III CLB CLB

pp mp mp

sul p trem sul p

pp > PPP pp > PPP

sul p

3 1

pp > PPP p pp < mp > PPP dur: ca 5'

2. D'abbracciar l'ombra

Allegro vivace

System 1: Flute: *sul p*, *sult (non leg)*, *flaut, sult*, *sul p sempre*. Dynamics: *pp*, *f*, *pp*, *mf*, *mf*, *mp*, *pp*. String: *sul p*, *gett gliss*, *1/2 CLT sempre*. Dynamics: *pp*, *f*, *P*, *P*, *mf*, *mp*, *P*.

System 2: Flute: *(sul p)*, *gett gliss*, *ord vibr lento*, *sul p*. Dynamics: *mp*, *mp*, *fp*, *pp*. String: *(1/2 CLT)*, *ord, sulp trem*, *ord gliss*, *gliss*, *sul p I gliss*, *IV*. Dynamics: *mf*, *pp*, *mf*, *P*, *pp*, *mp*.

System 3: Flute: *(sul p)*, *ord*, *salt*. Dynamics: *P*, *P*, *mf*, *pp*, *mp*, *pp*. String: *(sul p)*, *trem*, *I*, *II*, *I*, *III*, *al ponte*, *I*, *II*. Dynamics: *mp*, *mf*, *mf*, *mp*, *P*.

System 4: Flute: *sul p trem*, *ord gett*, *molto vibr*, *1/2 CLT*. Dynamics: *P*, *f*, *P*, *pp*, *mp*, *mf*. String: *sul p*, *1/2 CLT*, *II*. Dynamics: *P*, *f*, *pp*, *mf*, *fmp*.

System 5: Flute: *(1/2 CLT)*, *ord*, *(do)*. Dynamics: *mf*, *mp*, *mf*, *P*. String: *(1/2 CLT, sul p)*, *ord*. Dynamics: *mf*, *pp*, *mp*, *pp*, *mf*, *P*.

System 6: Flute: *NV*. Dynamics: *mf*, *mp*, *P*. String: *(1/2 CLT, sul p)*. Dynamics: *mf*, *pp*, *mp*, *pp*, *mf*, *P*.

sul p trem alla punta ord
 gliss 6
 P mf f 3 4
 ord tr sul p
 1/2CLT
 mp mf 5
 CLB pizz mp
 sul p
 mf arco sul p
 P mf P
 ord trem gliss
 f 3
 left hand pizz
 arco
 mp f 3 mf
 al ponte ord
 sfz f
 pizz IV
 mf ff
 gett gett trem
 mf mp
 CLB
 mf ff
 CLB
 mp f
 pizz
 mp
 arco
 P mf P
 III
 mf mp mf
 ord sul p tr
 mp mf P f mf
 (sul p) I 7 7 15 7 b IV
 mf f mf f

The musical score is divided into six systems, each consisting of two staves. The notation includes various musical symbols and performance instructions:

- Staff 1 (Treble Clef):**
 - System 1: *sul p*, *f*, *3*, *7*, *P*
 - System 2: *(sul p)*, *sfz*, *f*, *ord*, *trem*, *sul p*, *P*, *mf*
 - System 3: *BP_r*, *f*, *mp*, *ord*, *f*, *3*, *P*, *trem*, *f*, *gliss*
 - System 4: *trem*, *P*, *f*, *mf*, *mp*, *ff*, *trem*, *f*, *3*
 - System 5: *sul p*, *BP_r*, *pp*, *ord*, *f*, *mf*, *3*, *IV*, *IV*, *III*, *(#)*, *II*, *(#)*, *IV*, *III*, *(-)*, *I*, *15-7*
- Staff 2 (Bass Clef):**
 - System 1: *mf*, *3*, *IV*, *(#)*, *I*, *3*, *2*, *4*, *7*, *3*, *3*
 - System 2: *(mf)*, *mp*, *3*, *3*, *6:2*
 - System 3: *mf*, *3*, *P*, *f*, *3*
 - System 4: *P*, *f*, *mf*, *mp*, *mf*, *3*, *3*, *3*, *3*
 - System 5: *(mf)*, *P*, *f*, *mf*, *mf*, *mf*, *III*, *(#)*, *IV*, *II*, *(#)*, *III*, *(-)*

This page contains six systems of musical notation for a string instrument. The notation includes various dynamics (mp, mf, f, ff, p, pp, ppp), articulations (tr, trem, gliss, ord, arco, pizz, sul p), and technical markings (CLB, CLT, 1/2 CLB, 1/2 CLT, 8, 9, 3, 5, 7). The music is written in treble and bass clefs with changing time signatures (2/4, 3/4, 4/4, 7/4, 2/4, 3/4). Performance instructions such as 'arco', 'pizz', 'sul p', 'ord', 'CLB', 'CLT', '1/2 CLB', '1/2 CLT', 'tr', 'trem', 'gliss', 'ord', 'gett gliss', 'pizz', 'sul p', '8', '9', '3', '5', '7', and 'sub' are used throughout. A large watermark 'NMI 10-linjer' is visible across the middle of the page.

Sulp trem | gliss

gliss

P < f > p

mf pp

mp

pizz

arco ord

I (157)

2

3

mp

gett

gliss

(sul p)

trem alla punta

trem alla punta

P < mf > p

mf > PP

PP

6

PP

P

sulp

pizz

mp

PP

trem alla punta

P

trem gliss

(sul p)

P

3

ord

mf

mp

mp

trem

gliss

(sul p)

P

3

mf

III trem

ord salt

mp

pizz

CLB

7

4

mf

trem

(mp)

mf

mf

f

P

mf

mp

mf

mp

sulp

III 8-7

mf

III (••)

I II (••)

ord

gett

gliss

mf

P

gett

mp

f

mp

mf

P

f

ff

tr

h (••)

mf

3

f

ff

3

4

2

4

mp

f

mf

3

f

ff

Musical score for a string instrument, featuring multiple systems of staves with various musical notations, dynamics, and performance instructions.

System 1: Treble and Bass staves. Treble staff: *sul p*, *gliss*, *ord*, *gliss*. Bass staff: *sul p*, *gliss*, *gliss*, *ord*, *gliss*. Dynamics: *pp*, *f*, *pp*.

System 2: Treble and Bass staves. Treble staff: *mf*, *pp*, *sfz*, *al ponte*, *pizz*, *pizz*, *gett*, *gett*. Bass staff: *gliss*, *CLB*, *CLB*, *CLT sul p*, *1/2CLT*. Dynamics: *mf*, *f*, *p*, *mf*, *mp*, *mf*, *mp*.

System 3: Treble and Bass staves. Treble staff: *salt*, *sul p sempre*. Bass staff: *(1/2CLT, sul p)*. Dynamics: *mf*, *mp*, *mp*, *p*.

System 4: Treble and Bass staves. Treble staff: *pp*, *mf*, *mp*. Bass staff: *poco sul p, sempre*. Dynamics: *pp*, *mf*, *mp*, *p*.

System 5: Treble and Bass staves. Treble staff: *pp*, *ppp*. Bass staff: *(p)*, *pp*. Dynamics: *pp*, *ppp*, *(p)*, *pp*.

Additional markings include *BP_r* and *dur: 3'*.

3. L'orme che vanno al nulla eterno

1 $\text{♩} = 60$

gett *mf* al ponte *sfz* (IV) *ff* al ponte *sfz* *f pos* **11** $\text{♩} = 84$

1/2 CLB *gliss* *ord* *1/2 CLB ** *(+♩)*

**) continuous beating*

2 $\text{♩} = 54$

arp *sub* *f pos* *f* *arp* **** **6** $\text{♩} = 48$

1/2 CLB *al ponte* *pizz* *III* *(⁸⁷♯)* *mp*

3 $\text{♩} = 48$

pizz *arco* *al ponte* **8** $\text{♩} = 72$

mp *sfz* *ff* *only for 4*

mp *pp* *ff* *pp*

4 $\text{♩} = 60$

sul p *tr* *no bow pressure* *bow trem* *ppos* **1** $\text{♩} = 60$

sul p *trem alla punta* *pp* *pp* *ppp*

5 $\text{♩} = 54$

sul p *finger trem* *al ponte* *Sul p* *al ponte* *al ponte* *al fine* **1** $\text{♩} = 60$

P *sfz* *ppp* *sfz* *sfz* *mf* *mf*

sul p *sempre* *bow trem* *gett* *I* *sul t. flaut*

P *ff* *f* *mf* *mp*

6 $\text{♩} = 48$

sul p *(⁸⁷♯)* *batt al ponte* *al ponte* **10** $\text{♩} = 72$

pp *f* *p* *ff* *ff > p* *pp*

sul p *II* *(⁸⁷♯)* *III* *f*

III *(⁸⁷♯)*

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

7 $\text{♩} = 84$ al ponte salt 5 3 3 al ponte gett sfz f ff sfz mf

CLB mf f mf ff f ff CLB f $\text{♩} = 54$

8 $\text{♩} = 72$ sul p tr mp (+♭) arp ff al ponte gliss (♭) sfz P PPP

al ponte (+♭) al ponte sul p gett sfz ff sfz mf pizz mp $\text{♩} = 60$

9 $\text{♩} = 54$ sul p sempre trem alla punta sim gliss finger trem pp pp ppp

sul p sempre trem alla punta bow trem pp $\text{♩} = 60$

10 $\text{♩} = 72$ al ponte sfz f sfz mp salt 5 mp

al ponte sfz mp $\text{♩} = 54$

11 $\text{♩} = 84$ spicc f ord f trem sul p f sub mp $\text{♩} = 84$

from section 1 only $\text{♩} = 84$ sfz f mp sub mp $\text{♩} = 54$

12 $\text{♩} = 60$ P f f ff sub ff arp mf balz mf $\text{♩} = 84$

al ponte sfz sfz sfz $\text{♩} = 54$

al ponte sfz sfz $\text{♩} = 84$

dur: open (from ca 4' to ∞)

Allegro moderato 4. Ch'ogne lingua deven tremando muta

The musical score is written for violin and cello. It consists of four systems of two staves each. The first system includes a 'sub' (suboctave) instruction for the violin. The second system includes 'sul p' (sul ponticello) and 'ord' (ordine) instructions. The third system includes 'tr' (trill) and 'ord' instructions. The fourth system includes 'al ponte' (at the bridge) and 'BPr' (Bartolotti's Process) instructions. The score is marked with various dynamics such as *pp*, *f*, *mp*, *mf*, *ff*, and *p*. It also features numerous slurs, accents, and fingering numbers (e.g., 6, 7, 3, 5, 8). The tempo is marked 'Allegro moderato'.

sul p \sharp (8-1) (\sharp)

ord

mf

\gt mp

P

P

P

ord

ord

f

p

mf

\gt mp

mf

mp

mf

sub

mf

f

sub

mf

mp

sul p

III mp

mf

p

mp

f

mf

arco, ord

I

II

III

CLB

8-1

mf

mf

\uparrow BPr

trem

gliss

mf

\gt p

mf

f

(mp)

f

mf

f

(mf)

mf

mf

flaut (sult)

5

5

mf

mf

Musical score for guitar, consisting of multiple systems of staves. The score includes treble and bass clefs, dynamic markings (pp, mf, mp, p, f, sfz, >p), and performance instructions such as "sul p", "ord", and "al ponte". The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings (e.g., 6, 7, 3, 2, 1). A large watermark "NMI 10-linjer" is visible across the center of the page.

↑ BPr sempre
sul p

P
mf

III IV III sim
ord
al ponte

mp
f
mf
sul p
sfz

tr
f
mp
P
mf
arco

f
mp
P
mf
arco

fp
pp
pp
mf
mp

fp
pp
pp
mf
mp

al ponte
sfz

sul p

ord

6

5

f

pp

mf

fp

f

p

mf

pp

mp

(sul p)

sul p

(sul p)

sul p

ppp

sul p

pp

ppp

(sul p)

pp

sub
dur: 5'

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

Andante ma non troppo
con sord

The musical score consists of five systems of notation, each with a treble and bass clef staff. The first system is in 4/4 time and includes instructions like 'pizz', 'CLB', and 'sim'. The second system is in 3/4 time and features 'arco' and 'sul p' markings. The third system is in 4/4 time and includes 'pizz' and 'arco' instructions. The fourth system is in 3/4 time and includes 'arco sul p' and 'less bow pressure, fast bow' instructions. The fifth system is in 3/4 time and includes 'sim' and 'arco, sul p' instructions. A large watermark 'NMB' is visible across the middle of the page, and a red diagonal watermark 'This music is copyright protected' is also present.

sim

ord, sul p

mp \rightarrow ppp

CLB

ord, sul p

mp \rightarrow ppp

ord, sul p
gett (fast bow)

mf

1/2 CLT (normal bowing)

sul p

pp

ppp

sim

CLB r.v.

pizz

CLB

pizz

p

mp

mp

mp

1/2 CLB

sim

ord

sul p (sempre)

mf

mp

p

pp

pp

pp

pizz

arco

ord

sul p (sempre)

mf

pp

pp

(sul p)

trem alla punta

f > p

f > pp

mf > pp

mf > pp

pp < mp > pp

(sul p)

f > p

f > pp

mf > pp

mf > pp

p < mp

Handwritten musical score for guitar, consisting of six systems of two staves each (treble and bass clef). The score includes various musical notations such as dynamics (mf, mp, pp, p, sub), articulation (accents, slurs), and performance instructions (sul p. sempre, pizz, CLB, 1/2 CLB, 1/2 CLT). The piece features complex rhythmic patterns, including triplets and changing time signatures (2/4, 3/4, 4/4, 7/4).

System 1: Treble clef starts with a whole note chord marked $\frac{1}{2}$ CLB and *sul p. sempre*. Bass clef starts with a half note marked *mf* and $\frac{1}{2}$ CLT. Dynamics include *mf*, *mp*, *pp*, *mf*, and *sub*.

System 2: Treble clef continues with *mp* and *p*. Bass clef includes *mf > p*, *p*, and *p < mf mp > p*. A triplet of eighth notes is marked *mf*.

System 3: Treble clef features a triplet of eighth notes marked *pp*. Bass clef includes *mp > pp*, *p*, *pp > p*, and *mp*. A triplet of eighth notes is marked *mf*.

System 4: Treble clef includes *mf*, *mp*, *pp < pp mp >*, *sub*, and *mf*. Bass clef includes *mp*, *p*, *sub*, and *mp*. Performance instructions include *pizz* and *CLB*.

System 5: Treble clef includes *pizz*, *mp*, *mf*, *p*, and *mp*. Bass clef includes *pizz*, $\frac{1}{2}$ CLB, *pizz*, *CLB*, and *pizz*.

System 6: Treble clef includes *mp*, *mf*, *mp*, and *mp*. Bass clef includes *mp*, *mf*, *mp*, *p*, and *mp*.

pizz P
 CLB mp P
 $\frac{1}{2}$ CLB mp
 CLB P mf
 nail pizz mp
 pizz mp P

CLB mp
 pizz mp
 $\frac{1}{2}$ CLB mf
 CLB mp
 nail pizz mf

$\frac{1}{2}$ CLT sul p (sempre) mp
 pizz mf
 $\frac{1}{2}$ CLT I mp
 II PP
 P

ord
 sul p
 $\frac{1}{2}$ CLT
 PP
 mp
 f
 PP

↑BP
 PPP
 P
 III (♯) P
 6
 5:4
 3
 9
 P
 PP
 pizz mf
 $\frac{1}{2}$ CLT al ponte f
 al ponte sfz

ord al ponte

mp mf p mf p

sul p

mp pp mp f

ord flaut (sul t)

mf f

sul p (sempre)

p pos mp f p mp

pizz

p pp mp mf mp

PIZZ mp
 3/4
 PIZZ PP
 1/2 CLT sul p
 P
 mf mp
 1/2 CLT sul p
 P
 PP
 P
 PP
 PP mf PP
 PP
 P
 PP
 ord (col crisp) P pos
 ord (col crisp) P pos
 P PP mp
 arco al ponte
 CLB f
 CLB mp
 P
 PIZZ mf
 PIZZ P
 PIZZ mp
 PIZZ P
 P
 P
 PIZZ P
 PIZZ mp
 PIZZ mp
 PIZZ mp
 CLB mp
 CLB P
 CLB P
 dur: 8'