

MENNESKET

KNUT OLAF SUNDE

1996

FAGOTT

BRATSJ

KONTRABASS

DURATA: 7 min.

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KORRIGERT 26/2 - 1997

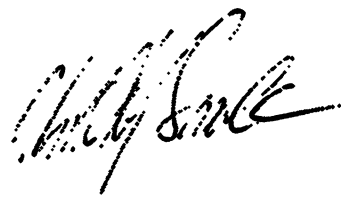
REVIDERT 17/7 - 1997

MENNESKET

Mennesket er skrevet november - desember 1996, for fagott, bratsj og kontrabass. Utgangspunktet er J-kurven til en arts utbredelse: Den tid dyrene trenger på å formere seg til det dobbelte blir stadig kortere. Tilveksten blir kolossal, og på et eller annet tidspunkt er utbredelsesområdet ribbet for mat, og langt de fleste individene vil dø.

(MANKIND)

Mennesket is written November/December 1996, for bassoon, viola and contrabass. The basis is the J-curve of the growth of a species: The time needed for doubling the number of animals is rapidly shortening. At some time the spreading area will not carry out enough food. The little food that is left that year will keep some individuals alive, but the most will die.



30. desember 1996

MENNESKET

Contrabass should be solo pitched, i.e. one step higher than normal.

The Cb is notated in C, as it sounds, in the score.

Sul Tasto - play over the fingerboard.


Sul Ponticello - play near the bridge.

Col Legno - Bowing with the wooden part of the bow.

Scratch tone - Play with the bow hairs flat against the string, and draw with a continuing downward pressure.

ORD. (ordinario) - Play as normal, without any effects.

Port. (Portamento) - Slide up to the given pitch.

Gliss. (Glissando)  - Play the gliss. relative to pitch and time.

[u] [a] [i] [ə] - Adjust position of mouth just as though to produce the given vowels, but without voicing them.

[u] - look


[a] - palm


[i] - speed

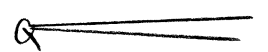
[ə] - lamb

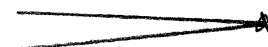
Flz. - Flutter tonguing.

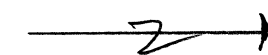
Z - Unmeasured tremolo.

 - Choose pitches within the framed ambitus, and play with given rhythm.


 - Snap pizzicato. Pull the string hard enough to let it snap back against the fingerboard.


 dal niente - crescendo from no sound.

 al niente - diminuendo to no sound.

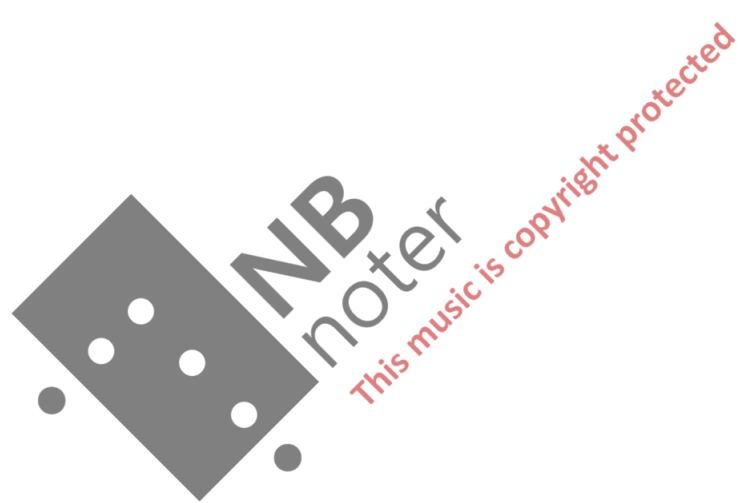
 Gradual transformation to...

♯ - 1/4 tone sharp. / ## - 3/4 tone sharp. / ♭ - 1/4 tone flat.

 - Oscillation. Increase and release lip pressure.

 - Multiphonics. Choose positions that will enable you to produce a multiphonic sound approximately within the framed pitches. The numbers ③ through ⑤ indicates the variations respectively between a soft and a sharp sound.

♯ = i / ♭ = b / ♯ = p



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ENERGETICALLY $\text{♩} = 70$

1

Handwritten musical score for measures 1-3. The score is for three staves: Flute (Fg), Viola (Vla), and Cello (Cb). The time signature is 7/8. The key signature has one flat (B-flat). Measure 1 starts with a first ending bracket. Dynamics include *mf* and *Pizz.* (pizzicato). There are accents (^) over notes in measures 1 and 2.

4

Handwritten musical score for measures 4-6. The score is for three staves: Flute (Fg), Viola (Vla), and Cello (Cb). The time signature is 7/8. The key signature has one flat (B-flat). Measure 4 starts with a first ending bracket. Dynamics include *f*, *mp*, and *f*. There are accents (^) over notes in measure 4. Measure 6 has a *legato* marking and a fermata. A *7* chord symbol is present in measure 6.

ca. 3" 6

RESTLESS, UNEASY $\text{♩} = 60$

Handwritten musical score for measures 6-8. The score is for three staves: Flute (Fg), Viola (Vla), and Cello (Cb). The time signature is 7/8. The key signature has one flat (B-flat). Measure 6 starts with a first ending bracket. Dynamics include *pp* and *mp*. There are accents (^) over notes in measures 6 and 7. Measure 8 has an *arco* marking and a *pp* dynamic. A *b7* chord symbol is present in measure 8.

9

Handwritten musical score for measures 9-11. The score is for three staves: Flute (Fg), Viola (Vla), and Cello (Cb). The time signature is 7/8. The key signature has one flat (B-flat). Measure 9 starts with a first ending bracket. Dynamics include *mp* and *p*. There are accents (^) over notes in measure 9. Measure 11 has a *b* chord symbol.

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13

Fg

Vla

Cb

mf p mp

gliss.

mp

sub.p

p

16

Fg

Vla

Cb

mp pp

Sul Tasto

pp

Sul Ponticello

sf

arco

p

mf

p

mf

5

10
9
4

20

Fg

Vla

Cb

mf p

mf p mf p

p

mf

5

5

3

23

Fg

Vla

Cb

p

mp

mf sf3 p

p

mp

sub.p

mp

3

3

26

Fg

Vla

Cb

f *sub.p* *mp* *p* *pp* *mp* *p* *Sul Tasto*

30

Fg

Vla

Cb

mf *mp* *legato* *mf*

33

Fg

Vla

Cb

mf *mp* *fz.* *sub.f* *mf* *mp* *ORD.*

36

Fg

Vla

Cb

fp *f* *mp* *p* *mf* *fz.* *f* *arco* *scratch tone* *ORD.*

39

Fg

Vla

Cb

p [u] *mf* *sub-p* [a] *mf* [i]

sub-p *mf* *sub-p* *mf*

43

Fg

Vla

Cb

pp *p* *pp* [a] *mf*

pp *mf*

47

Fg

Vla

Cb

mp

legato

FASTER $\text{♩} = 72$

Sul Ponticello

pp *Sul Ponticello*

50

Fg

Vla

Cb

mp

mf *mp*

54

Fg

Vla

Cb

Handwritten musical score for measures 54-57. The score is for three instruments: Flute (Fg), Viola (Vla), and Cello (Cb). Measure 54 starts with a dynamic marking of *f*. The Flute part has a slur over measures 54-55. The Viola part has a slur over measures 54-55 and a dynamic marking of *f* at measure 56. The Cello part has a slur over measures 54-55 and a dynamic marking of *f* at measure 56. There are also dynamic markings of *f* at the beginning of measures 56 and 57. The word "ORD." is written above the Viola staff at measure 56 and above the Cello staff at measure 57.

58

Fg

Vla

Cb

Handwritten musical score for measures 58-61. The score is for three instruments: Flute (Fg), Viola (Vla), and Cello (Cb). Measure 58 starts with a dynamic marking of *mf*. The Flute part has a slur over measures 58-61 and a dynamic marking of *f* at measure 60. The Viola part has a slur over measures 58-61 and a dynamic marking of *mp* at measure 60. The Cello part has a slur over measures 58-61 and a dynamic marking of *mp* at measure 60. There are also dynamic markings of *f* at the beginning of measures 60 and 61. The word "ORD." is written above the Viola staff at measure 58 and above the Cello staff at measure 59.

62

Fg

Vla

Cb

Handwritten musical score for measures 62-65. The score is for three instruments: Flute (Fg), Viola (Vla), and Cello (Cb). Measure 62 starts with a dynamic marking of *mf*. The Flute part has a slur over measures 62-65 and a dynamic marking of *mp* at measure 64. The Viola part has a slur over measures 62-65 and a dynamic marking of *p* at measure 64. The Cello part has a slur over measures 62-65 and a dynamic marking of *mf* at measure 64. There are also dynamic markings of *f* at the beginning of measures 64 and 65. The word "ORD." is written above the Viola staff at measure 62 and above the Cello staff at measure 63.

66

Fg

Vla

Cb

Handwritten musical score for measures 66-69. The score is for three instruments: Flute (Fg), Viola (Vla), and Cello (Cb). Measure 66 starts with a dynamic marking of *f*. The Flute part has a slur over measures 66-69 and a dynamic marking of *mp* at measure 68. The Viola part has a slur over measures 66-69 and a dynamic marking of *mp* at measure 68. The Cello part has a slur over measures 66-69 and a dynamic marking of *mf* at measure 68. There are also dynamic markings of *f* at the beginning of measures 68 and 69. The word "ORD." is written above the Viola staff at measure 66 and above the Cello staff at measure 67.

69

Fg

Vla

Cb

mf

gliss.

73

Fg

Vla

Cb

mp

76

Fg

Vla

Cb

mp

gradually into tremolo

from (fast) tremolo to scratch tone

arco

gliss.

80

Fg

Vla

Cb

Pizz.

arco

ORD.

84

Fg

Vla

Cb

vibr.

dim.

mp

mf

f

5

87

Fg

Vla

Cb

Pizz.

arco

Sul Ponticello

Sub. mp

mp

mf

f

5

90

Fg

Vla

Cb

mf

f

mf

f

3

6

93

Fg

Vla

Cb

pp

mp

mf

f

6

3

5

mp

f

mp

ORD.

Pizz.

3

non marcato

96

Fg

Vla

Cb

arco

mf

f

mf

mf

98 angrily

Fg

Vla

Cb

angrily

f angrily

ca. 5" Nervously 3

ca. 5" mp

Nervously Sul Tasto

mp

mf col legno

101

Fg

Vla

Cb

sub. scratch tone

Sul Ponticello

mp

ORD.

arco

arco

Pizz.

mp

104

Fg

Vla

Cb

scratch tone

ORD.

ca. 3"

ca. 3"

ca. 3"

pp

mf

107

Fg

Vla

Cb

pp

pp

mp

p

st3

st3

Pizz.

arco

f

5

6

7

mf

f

4

110

Fg

Vla

Cb

mf

arco

mp

f

5

3

5

3

2

5

112

Fg

Vla

Cb

mp

Pizz.

arco

f

st3

furiously

sub. scratch tone

ORD.

5

3

5

3

114

Fg

Vla

Cb

scratch tone ORD.

mf

mp

p

st3

sub. f

mf

p

mf

5

3

5

3

5

3