

# NESTEN RONDO (LIKE A RONDO)

HARALD SÆVERUD IN MEMORIAM

KNUT VAAGE

FIRST PERFORMED BY EINAR HENNING SMEBYE AT THE BERGEN  
INTERNATIONAL FESTIVAL.

COMMISSIONED BY BERGEN INTERNATIONAL FESTIVAL WITH FINANCIAL  
SUPPORT FROM BKK (BERGENSHALVØENS KOMMUNALE KRAFTSELSKAP DA)

THE PIECE WAS COMPOSED DURING SPRINGTIME 1995.

THE ACCIDENTALS ARE NOTATED IN THE TRADITIONAL WAY, BUT THEY  
APPLY ONLY TO EACH STAFF SEPARATLY.

DURATION: APPROXIMATE 6'

# NESTEN RONDO (LIKE A RONDO)

KNUT VAAGE

$\text{♩} = 96 \pm$  *Agitato*

1) con ped. ad lib.

sfz mf p fsub. pap. cresc.

5) lasciare vibrare (l.v.)  
al fff tutta la forza ped. sempre

dim. in c en do al ppp

very slowly gradually to senza ped.

## Marcato

ffsub. loco Bva basso sempre  
2) con poco ped.

4) (p ma marcato) poco cresc. al ff  
2) con poco ped.

15) sfz pp misterioso Un poco marc.  
2) con poco ped.

- 1) The aim of the pedal is to get max. force out of the instrument.  
(But it must not be to much of a mess.)
- 2) There should not be so much pedal that it compromises the strong percussive rythm.
- 3) The low A is the fundamental tone in the following cord.
- 4) The marcato only on g#.
- 5) Lift ped. very slowly to gradually show the clarity of the D in oktave.

Poco espressivo

(20) *mp* *pp* *p pap* *cresc.* *al* *mf* *sfz*  
 (8va b.) *l.v.* (loco) *ped.* *lasciare vibrare* *ped.* *u.c.* *ped.* *tre corde* *ped.* *u.c.*

(25) *mp* *ppp* *p poss.* *ppp* *cresc.* *ppp*  
*ped.* *tre corde* *u.c.* *ped.* *svab. sempre* *ped.* *loco* *ped.*

1) *mp* *mf* *sfz*  
 (loco) *Murmurando (only left hand)* *ped.* *svab. sempre dal niente* *poco* *a poco* *cresc.* *ped.* *mf sempre* *ped.* *poco a poco meno* *ped.* *al*  
*tre corde*

**Molto legato**  
*mf* *espr.* *f* *pp sub.* *f* *lasciare vibrare*  
 (8va b.) *(mf) murmurando sempre* *senza ped.*  
 -- con poco ped.

(30) *mf* *mf sempre* *con poco ped.*

*mf* *f* *sfz* *mf* *f* *mp* *f*

Ritmico

(35) *mf sempre*  
 (8va b.) *l.v.* (loco) *sfz* *f sempre* *sfz*  
 (con poco ped. sempre)

1) Right hand continue try keeping the same feeling as both hands in the part before.

(loco)  
8va.1

(40) **Calmando** **Grave**  $\text{♩} = 60 \pm$   
(un poco rubato)

*mp* *pap. dim.* *al niente*  
ri... tar... dan... do

8va. sempre  
ped.

(45)

1) 8va. *ppp lontano*  
*pp lasciare vibrare* l.v.  
ped. u.c.

(8va) *al niente 8va. mp*  
*ppp lontano* 1) 8va. *ppp lontano*  
*ppp l.v.* *sfz*  
ped. tre corde

(50) **Cantabile**  $\text{♩} = 96 \pm$

(8va) *loco p* *pap. cresc. al mp* (loco) *pp*  
*pp dolciss.* (loco) *mp*  
ped. 2)

(55) **Leggiero**

*pp dolciss.* *ppp* *mp* *mf* 8va. *ppsub*  
8va.1 *ped.* 8va. sempre *ped.* *ped. ad lib.*

(*ppp sempre*)  
loco  
8va.1

1) Right hand almost not audible (some notes may disappear.)

2) Ped. ad lib. when it is not marked.

60

(ppp sempre) senza ped. l.v. ad lib. ped. ad lib. senza ped. l.v. ad lib. ped. ad lib. senza ped.

ped. ad lib. senza ped. ped. ad lib.

65

Poco sostenuto

senza ped. ped. ad lib. p legato molto (non dim.) rall. al niente 2) A tempo

(Poco sostenuto sempre)

70

p.a.p. poco

senza ped. ped. ad lib. p p.p.p. p

stretto

piu sost. sub

mf p p.p.p. p quasi senza ped. ped.

75

3)

Senza misura ma  $\downarrow = \text{ca. } 96$

ppp leggero

(ped.) ped. p.p.p. leggero (Bra) l.v. (loc) l.v. (loc)

ppp legg.

molto rit.

(ped.) ped. p.p.p. legg. l.v. p.p.p. l.v. molto rit. p.p.p.

- 1) The bassline is the melody.
- 2) The deepest note in each cord is the melody
- 3) In senza misura the accidentals apply to each note separately.

A tempo Piu lento Grave

pp l.v. (Bvab.) (loco) (Bvab.) (loco) l.v. loco l.v. poss.

ped. 8vab. ped. 8vab. ped. lift ped. very slowly ped.

♩ = ca. 60 pap. accel al ♩ = ca. 96

76) 2) Semplice ma poco rubato (poco)

pp poco espr. ed molto leg. 3)

1) l.v. poss. --- ma pap. quasi senza ped.

poco piu mosso

(loco) pap. poco cresc. al

8vab....

85) A tempo

poco meno mosso

mp (loco) 3

8vab. ppp

Calmando Like distance bells

pp dokias.

ped. sempre (u.c. optional) approx. 7sec.

90)

(ped. sempre)

u.c. lift ped. slowly

- 1) The low B<sup>b</sup> should sound as long as possible into the first bar of Semplice.
- 2) The accidentals notated in the trad. way (as in the first part of the piece).
- 3) Notes in brackets - almost not audible.