

SVEN LYDER KAHRS

" TWO POEMS "

for mezzosoprano and violin



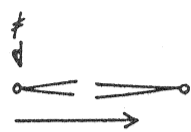
Poems by

ELISABET NORSENG

English translation by
Henning Hagerup

PERFORMANCE NOTES

Accidentals are not repeated within the bar.



- quartertone higher
- quartertone lower
- dal/al niente
- gradually transition from one state to another

Trills and tremolos always as fast as possible if not otherwise indicated.

Violin:



- maximum bow pressure making a rude, scratching sound. In piano similar effect is obtained by using a wrong contact point between bow and string. Pitch should be heard.

$\frac{1}{2}$ col leg
sul p

- string set in motion by equal parts of wood and hair.
- Sul Ponticello should always be played very close to the bridge and occasionally distortion should be allowed.

al ponte

- almost at the bridge and with a great deal of distortion. Sensation of pitch should be kept intact.

batt al ponte

- a hit very close to the bridge, very short and heavily attacked with a great deal of distortion. The pitch should although be audible

vibr

- when required it should be played molto vibrato. When not indicated the vibrato should be rather moderate.



- harmonics are written on position to be played and with string indicated, as a square headed note. Real sound given in brackets to avoid misunderstandings f.ex. in double stops including harmonics. In such a case both strings concerned will have string indication as well.

Voice:



- sprechgesang starts sung in pitch and then takes speech timbre. May include the natural intonation of speech.

DURATION : 4-5'

Both poems has identical song parts. Both versions includes the poems in a textual sense. The pieces are also double in the meaning that the violin simultaneously interprets the poem, the text. The poetic unification of violin and song "poetry" creates two separate and quite different pieces: "Two poems". They may also be performed separately.



NIGHT

*Travelling
through darkness,
softest*

*shades,
seemingly
rippled*

pools.

NATT

*Å reisa
i mørkeret,
dei mjuke*

*skuggane,
dei skinleg
krusne*

vasspyttane.

A QUIVER

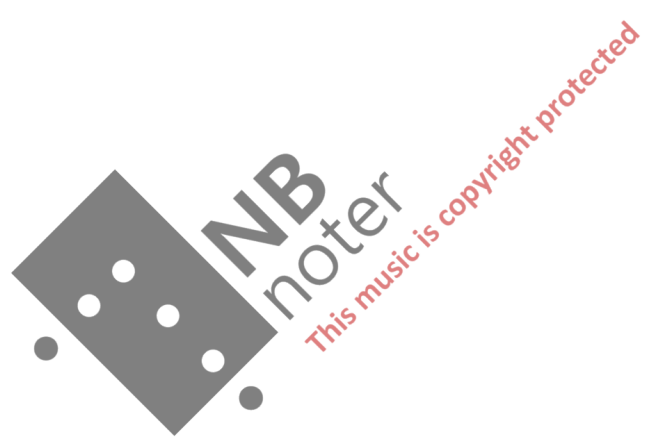
*A smell
of softness,
arduous
swaths.*

*A quiver
where your heart
suddenly
its own.*

EIT BIV

*Ei lukt
i det mjuke,
skår
i ofse.*

*Eit biv,
der hjartet
hendeleg
sitt eige.*



mm: ♩ = 88-96

senza vibr - - - 1 sul p sempre trem

senza vibr - - - 1 (♯) sul p → ord

batt al ponte

mf > p pp fPPP mf PP ff

mp pp mp pp mp PP

Tra - vel - ling th - through (air mixed)

batt al ponte normale II III senza vibr - - - batt al ponte sul p (♯) 1/2 col leg

ff ff > mf fPPP P < mp f mf > P mf > P P mf > P

dar - kness

col crisperi sul p al tall normale e dolce

Sul p tr

pp pp mf fast mf P PP > mp > p

Vibr slow

sof - test shades

sul tasto normale trem alla punta

ord → sul p

gett

III° IV°

ff pp mp P

mf tr sub mp P

see - ming - ly rip peld (rippled)

sul p
al tall

tr

fff *mf* *p*

sprech- gesang

fff *pp*

port

sul p *sul p*

p *ff*

mp *p*

sul p *sul p*

mp *pp* *p*

20

pools

ord

pp *f*

sffz *)

ord

poco al ponte

f *p*

ord

1/2 col leg sempre

pp *f* *ppp* *mf* *ff*

smell

0- 0- f- f

soft -

A

(air mixed v)

25

col crisperi

pp *ffpp* *fp* *mfpp*

p possibile

port *f* *p*

senza vibr *sul p* *Sul p*

ness

ar-

duous

swa- th-s

**) *(o)*

senza vibr *sul p* *normale*

ppp *pp* *ff* *p* *ff*

dolce *mf* *p* *mf* *p*

qui- ver

where *your*

30

A

*) as if a blow from the diaphragm
 **) grace note longest "possible"

90

balz --- 1

balz --- 1

95

