SVEN LYDER KAHRS

"TWO POEMS"

for mezzosoprano and violin

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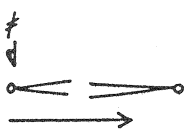
Poems by

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.

½ col leg - string set in motion by equal parts of wood and hair.

sul p - 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 allthough 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 simultanously 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.

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NIGHT

Travelling
through darkness,
softest

shades,
seemingly
rippled

pools.

NATT

Å reisa
i mørkeret,
deî 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.

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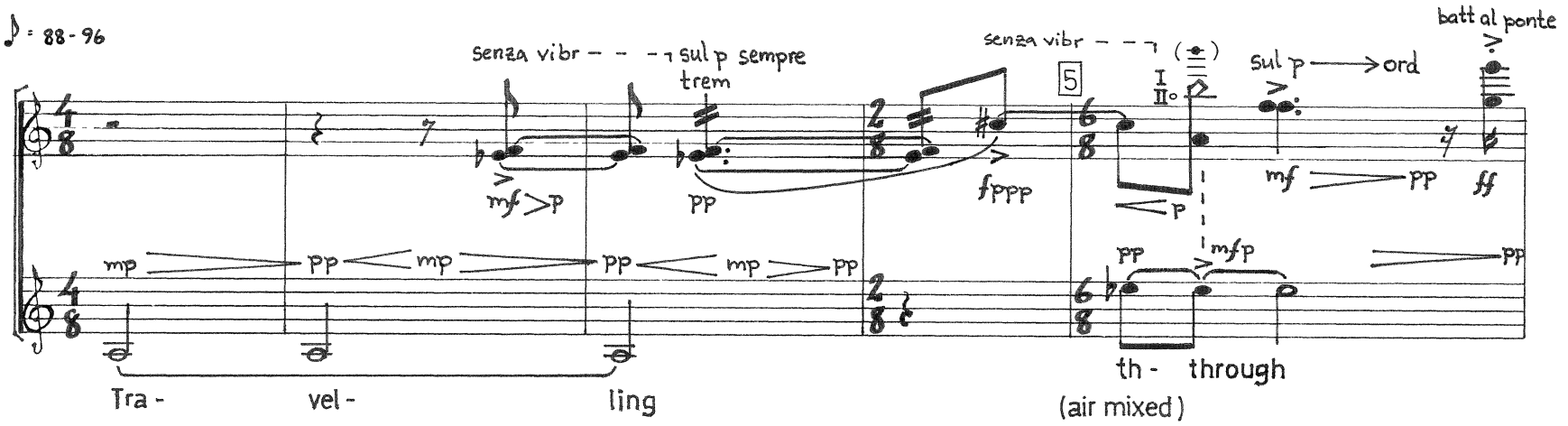
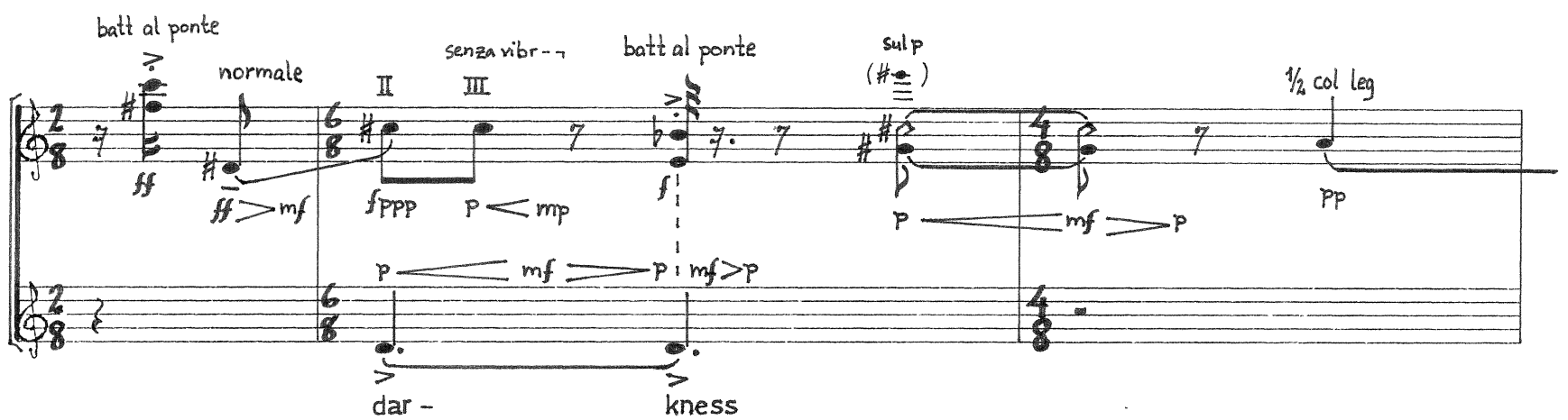
"Two Poems"

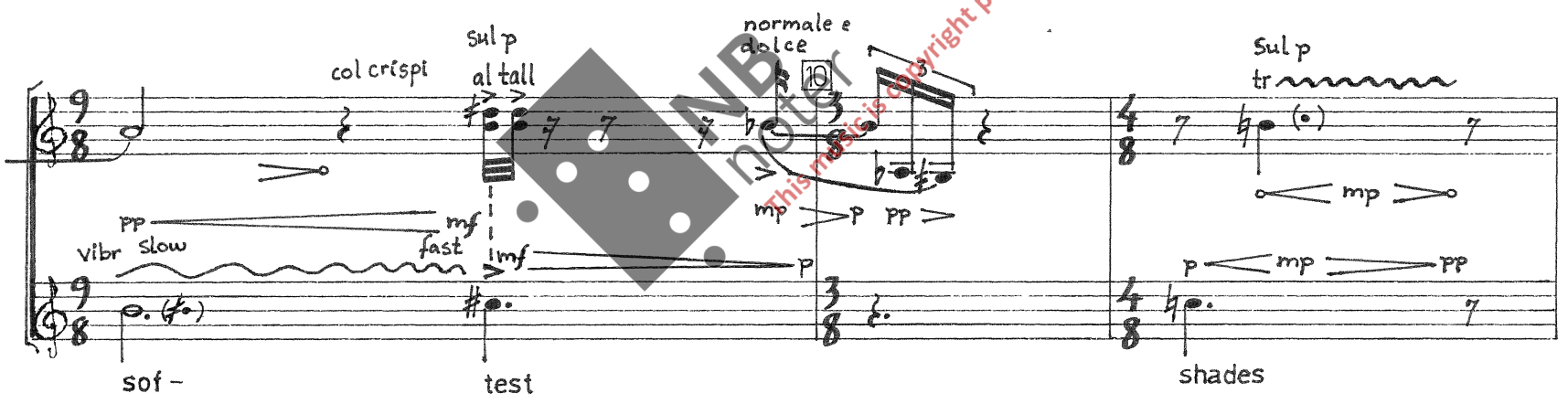
for mezzosoprano & violin

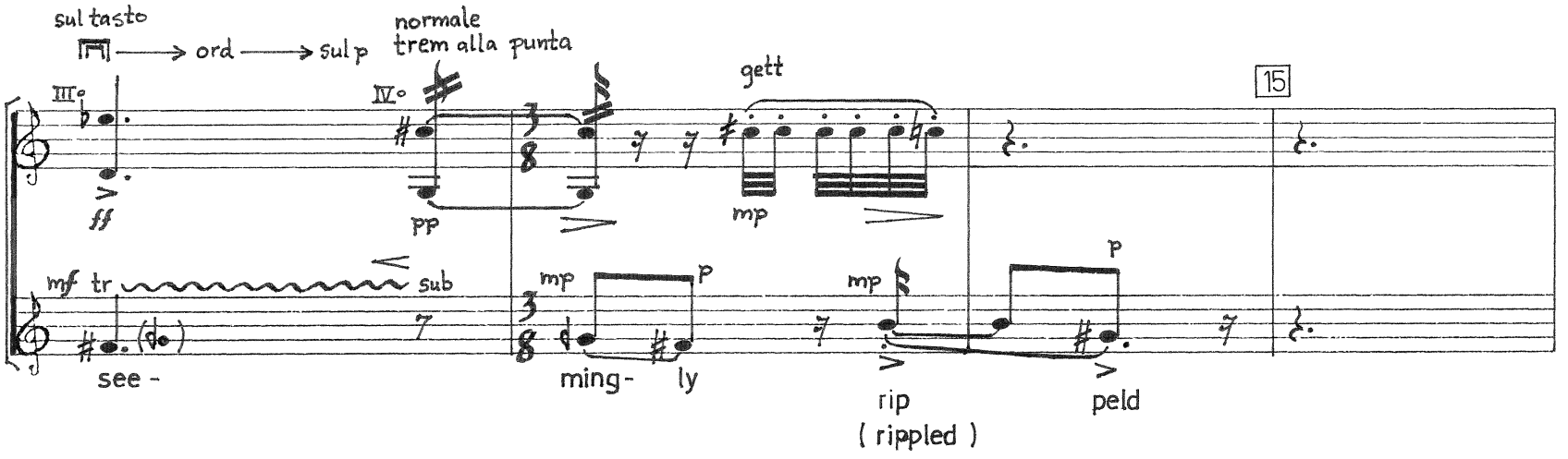
Sven Lyder Kahrs

mm: ♪ = 88-96









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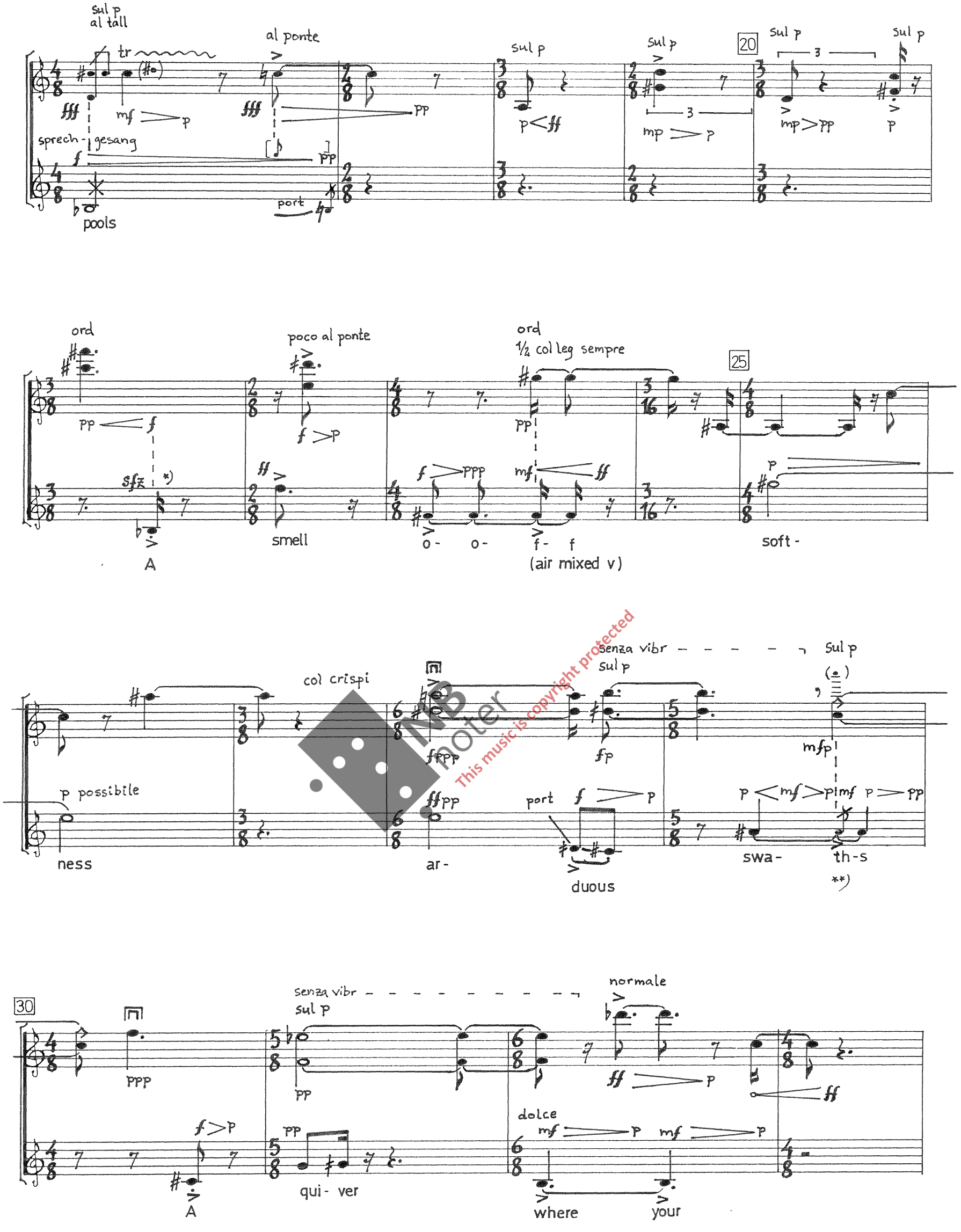

*) as if a blow from the diaphragma

**) grace note longest "possible"

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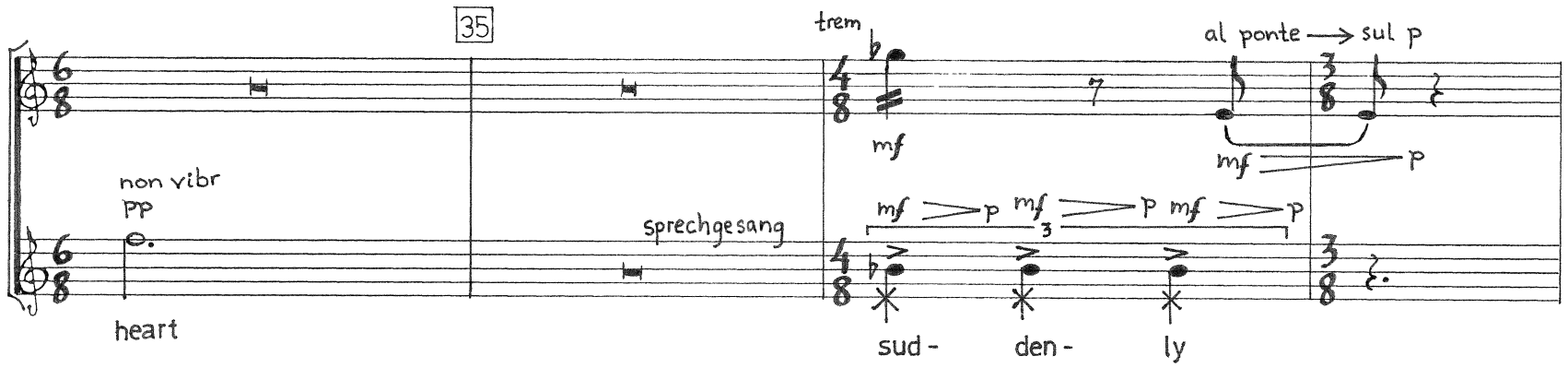

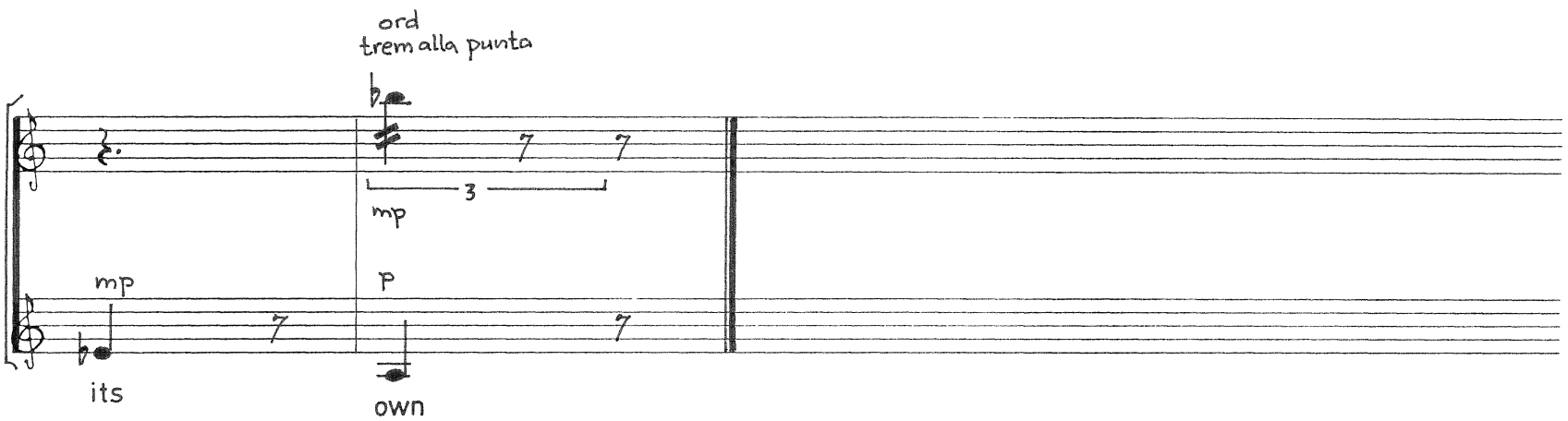

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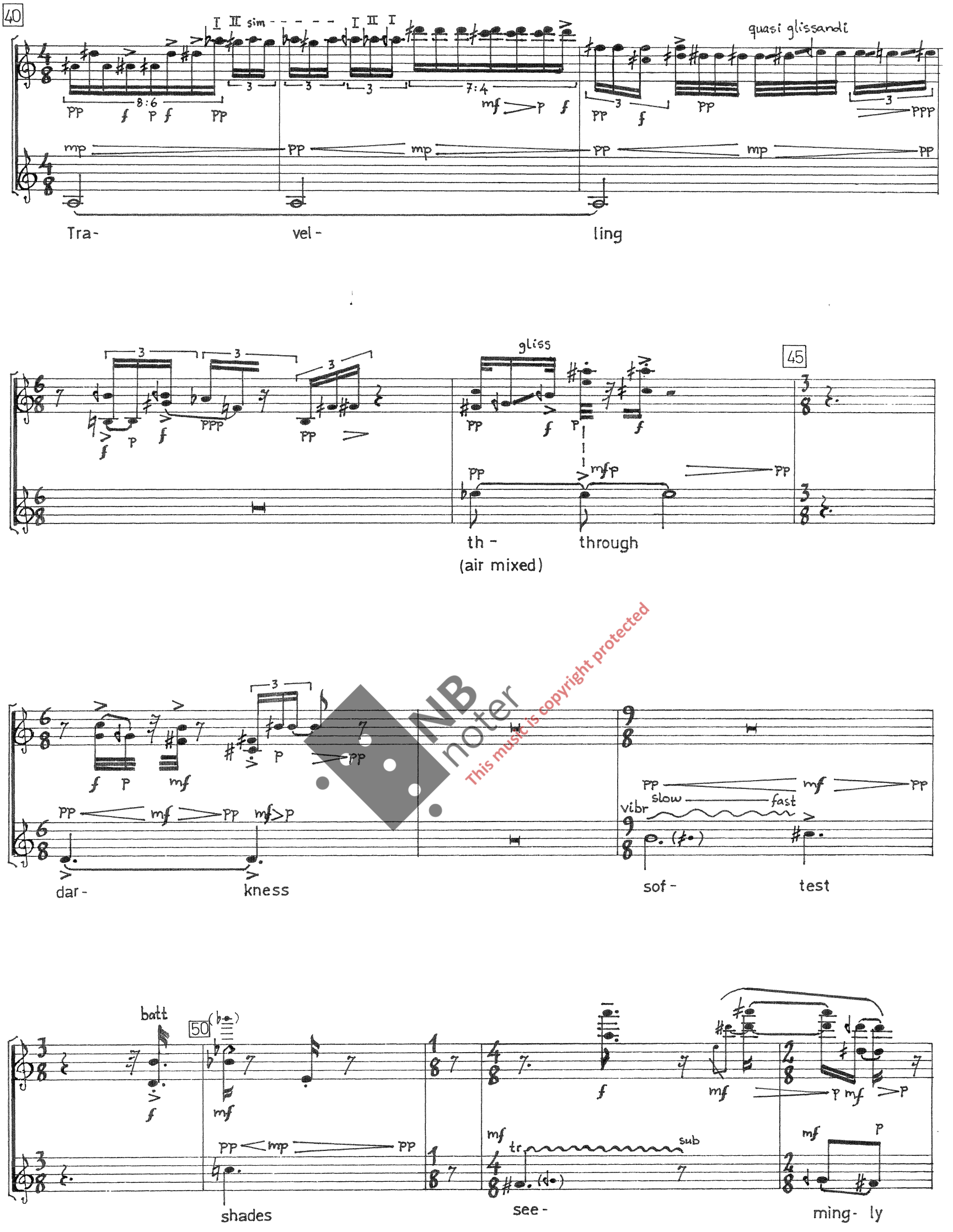

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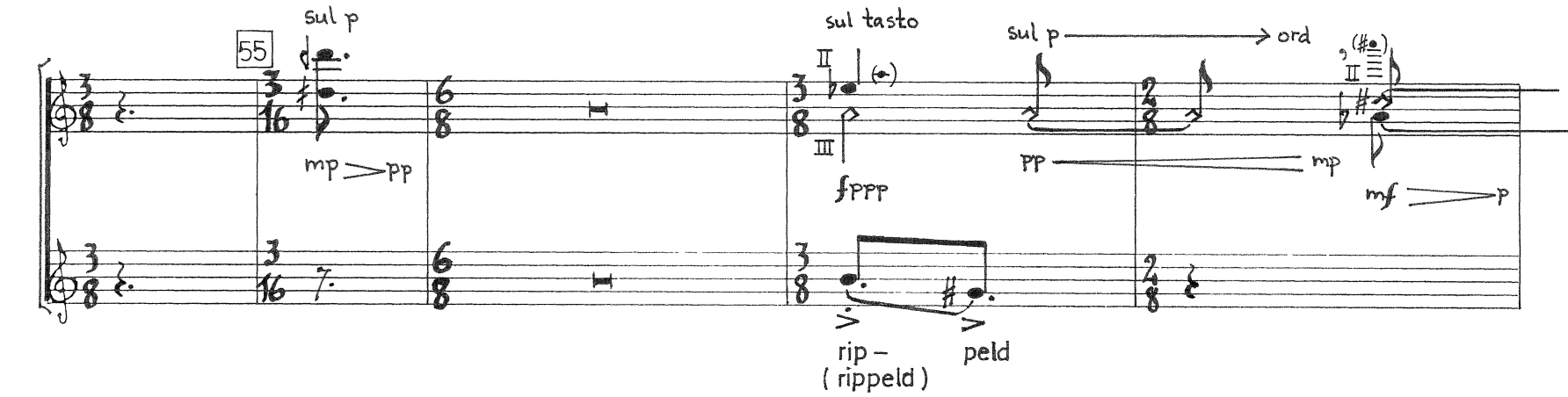

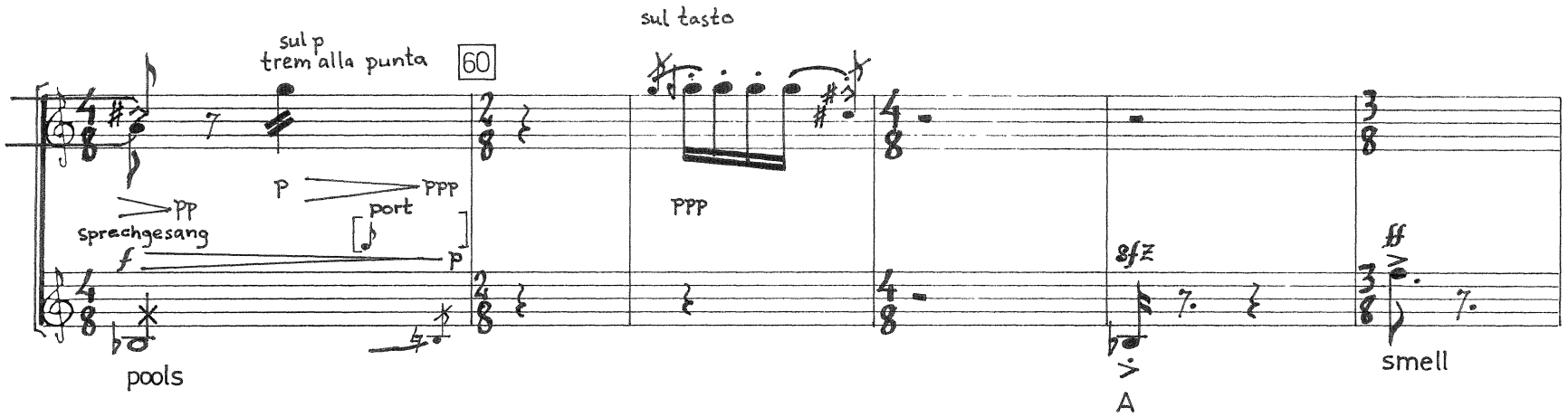

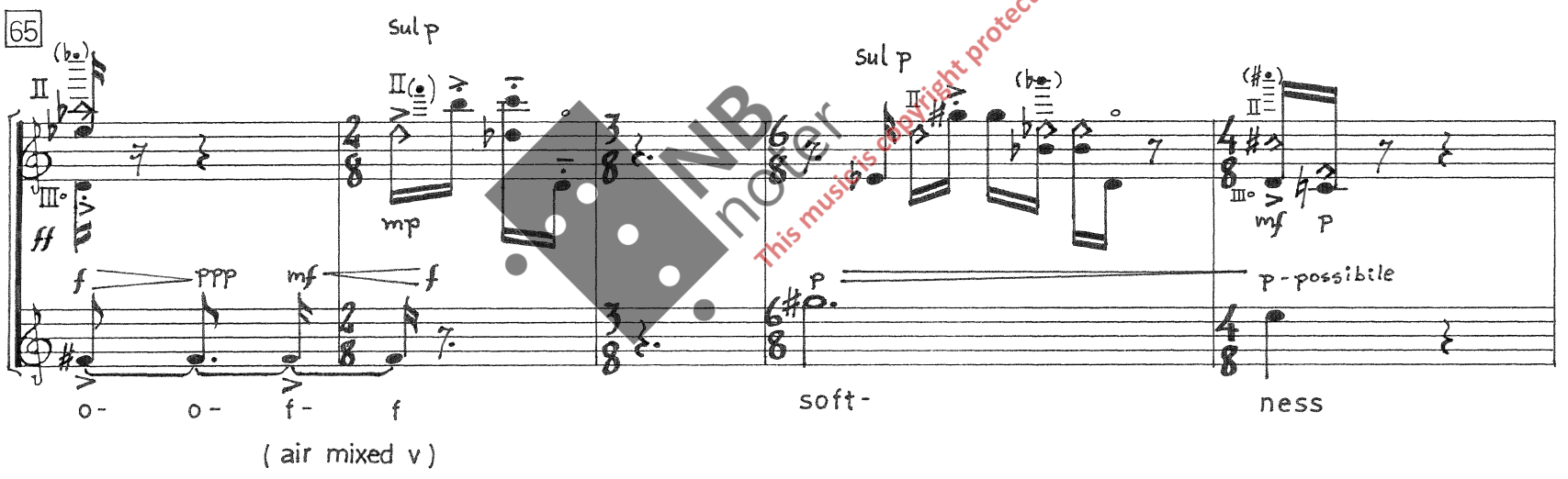

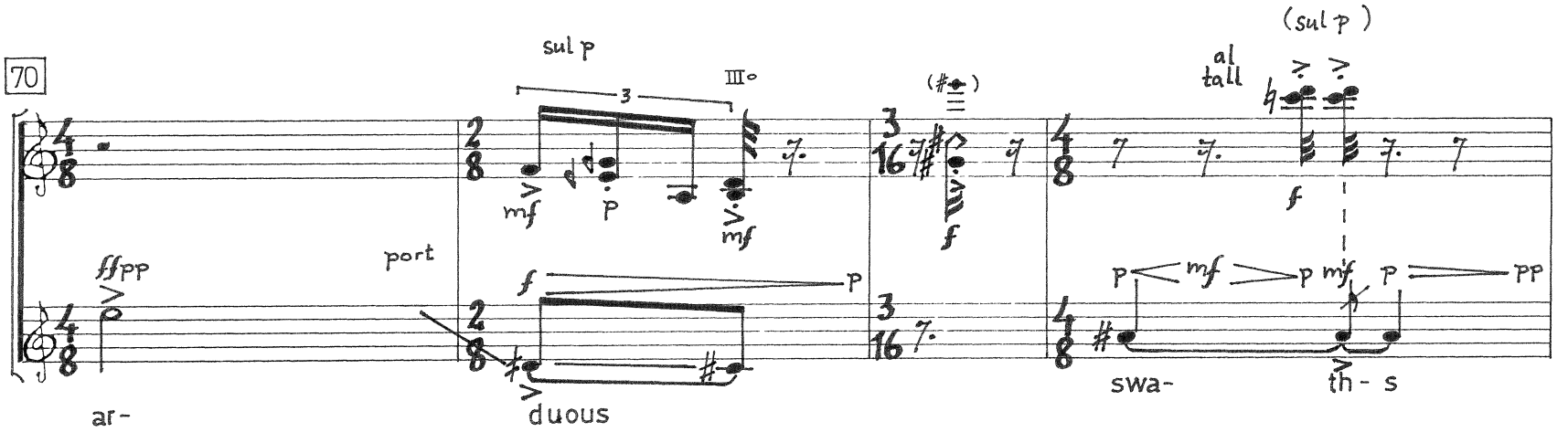

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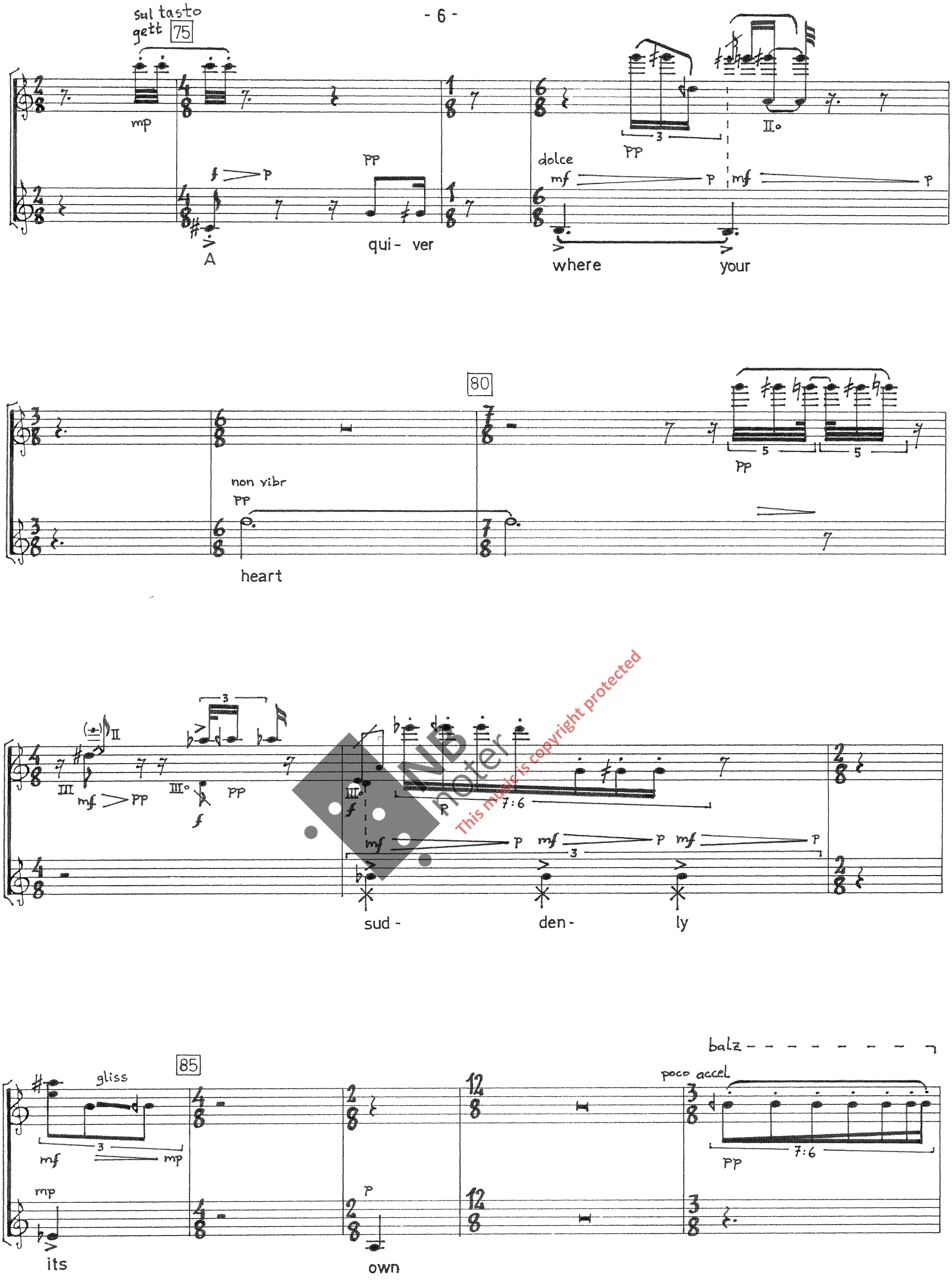

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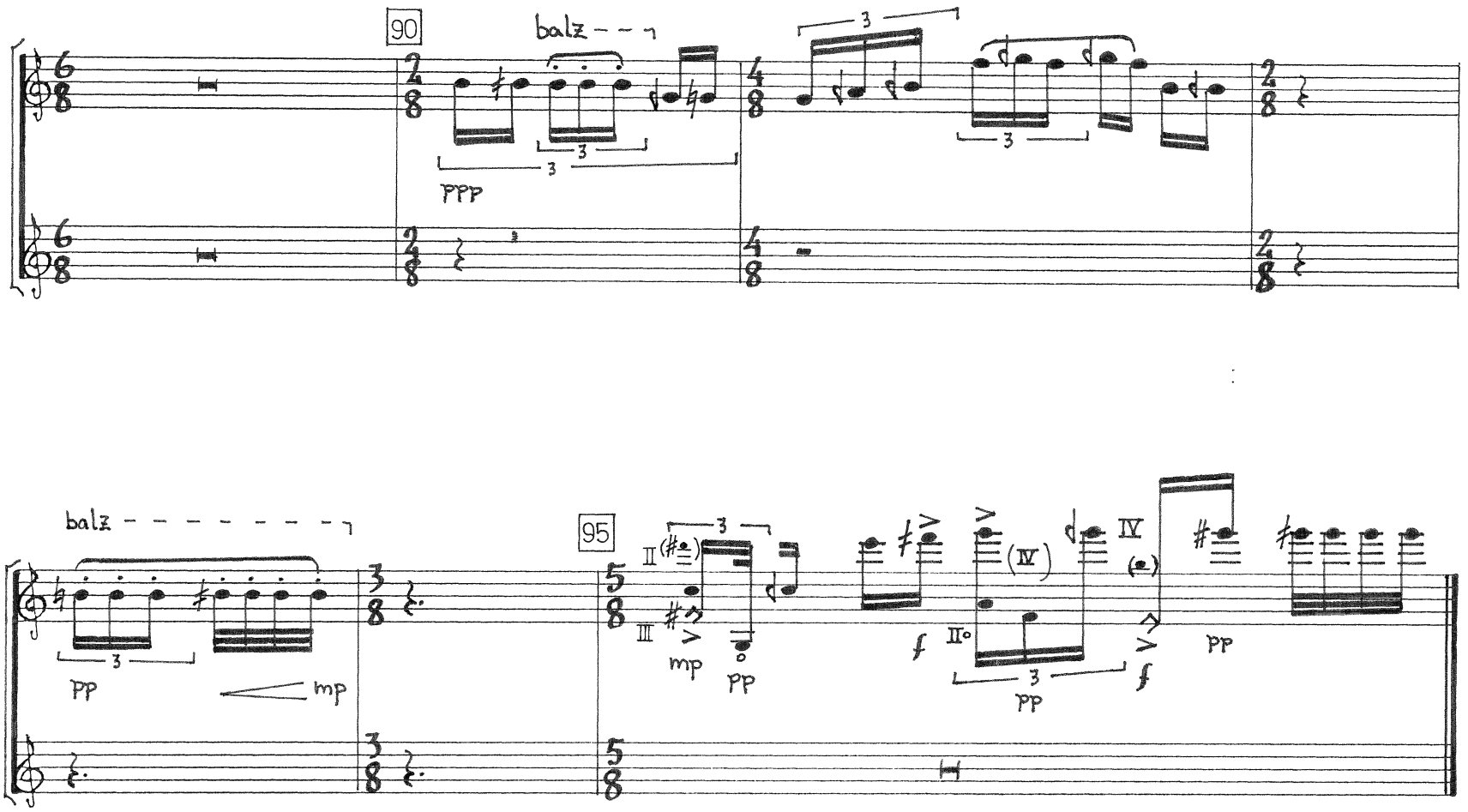

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