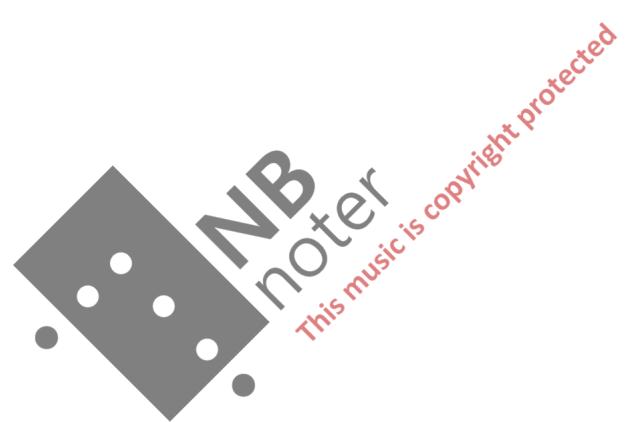


sven lyder kahrs

wie eine Blume, von der ich den Namen nicht weiß,

Rainer Maria Rilke
Die Sonette an Orpheus I : 25

für cello solo



dur. 8' oder mehr

INSTRUCTIONS

Metric notation:

A barline with an arrow and a number above indicates a **one beat bar**, the duration of the metronomic value indicated by the number.

In bars consisting of several beats, bar lenght and MM are given traditionally.

The frequent metric changes are ment to create a fluid speed flow, and are not to be understood as absolutes values, but as approximates.

Fermatas should be given rather long duration, but should preferably be of varied lenghts. Notes of **no spesified duration** should be interpreted in the same way.

Areas of open duration are indicated by a **double bar line** initially. Valid until new metric indication.

~~te pes~~ → This is an indication where a sound producing action is to be physically continued in the most optimal way until attaining a preferable position for making the following sound. It may modify the indicated durations, which in these cases will be of less importance.

tremolos, trills and gracenotes always as fast as possible.

Sounds:

- ↓↓ No bow pressure, fast/long bowing, wrong contact point, producing a barely audible whisper with a distortion sound of a fair tone quality .
- ↓ Almost no bow pressure, barely audible. Some distortion, but the sound of hair dominating. Pitch audible,
- ¶ Heavy bow pressure sul tasto, producing a heavily distorted scratch sound. Or in pp areas a similar sound produced rather by slow, than heavy bowing, sul tasto, making a sort of damped, dead, preferably fair coloured distortion sound.
- ⌚ Snap pizzicato. Valid for the note below only.

1/2cl Equal amounts of wood and hair

Al Ponte/Batt/Batt al ponte: The accented staccato al ponte should be played like a bowed attack, sounding heavily distorted, preferably of a fair sounding tone quality. The battutto should be played more from above and shorter, less violent, but still distorted. The battutto al ponte likewise, but producing far more distortion being closer to the bridge. In all 3 cases the sensation of pitch should be kept.

sul p: sul ponticello always very much so, allowing occational distortion.

Gett: gettatos should be allowed to bounce a "natural" number of times, which may include a slight decrescendo / accelerando.

Harmonics are written as open diamond shaped note head at actual position, string indicated in roman numbers. Small note in brackets indicates actual sound.

Small circle above if natural harmonic.

gliss: the form of curve to be followed as an approximate gesture.

→ gradually transition from one state to another (f.ex from sul p to sul t)

col crine with the hair of the bow, (ordinario) used for annulment of col legno etc.
accidentals valid for the rest of the bar.

wie eine Blume, von der ich den Namen nicht weiß,

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The musical score consists of ten staves of handwritten musical notation for strings. The notation includes various bowing techniques like sul ponte, tremolo alla punta, and col crine, as well as pizzicato and glissando. Dynamics range from pp to ff. Performance instructions such as 'decrease bow pressure' and 'increase bow pressure' are also present. The score is divided into measures by vertical bar lines and includes tempo markings like 56, 72, 48, 60, 63, 66, 74, 80, 108, and 120.

* If necessary damp with fingers and/or stop bow

**) techniques producing short lasting sounds (as pizz, CLB, & etc.) will frequently be notated with a duration longer than suono reale, to simplify notation

(sul p)
($\frac{1}{2}$ CLT)

$\text{J} = 42$

pp mfpp mp p mf

$\text{J} = 63$

col crine

$\text{J} = 63$ sul p

sfz mp

$\text{J} = 42$ trem alla punta (sul p)

p p p PPP

$\text{J} = 48$ trem alla punta (sempre)

$\text{J} = 42$ gliss

p pp fpp ffpp mp

at ponte sul p → ord as fast as possible, violent arpeggio bowing without bow movement, barely audible. Regular: unit to unit

sfz pp p pos

batt

mf

p pos

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batt

mf

p

batt

mf

ord sub

sub

gliss

nobowpressure

$\text{J} = 66$ sul p

gett

$\text{J} = 72$

p

ord sub

sub

gliss

$\text{J} = 84$

gett gliss

$\text{J} = 56$

al ponte

$\text{pizz } *$

$\text{J} = 48$ arco

pp

$\text{J} = 56$

PPP f

sfz

ff

p f p f

ff

pp

$\text{J} = 60$ al ponte

ff

$\text{J} = 48$ 1/2 CLB

$\text{J} = 84$ col crine

ff

ff

f

pp

ff

ff

ff

ff

ff

* two fingers alternating, more like drumming

cl gett
e.v. until end of sound

96 col crine salt
al ponte
sulp gliss

56 84 48 72
accel - - al - - - d : 96
72

72 1/2 CL trem sulp
d : 56
col crine sulp tr.
d : 48
trem (finger)
d : 60
p pos
pp
topos nail pizz
arco al ponte
d : 69 CLB
flaut to pos
sult
(69)

trem alla punta
gliss
52 heavy bow trem estr
d : 60 sulp (sempre)
gliss
d : 42
gliss
d : 80
d : 63
f p
pp
f
p
d : 76
60 (sulp)
96
d : 48 trem sulp → sult
d : 84
con met sord (wolff)
d : 78 sulp
d : 84

d : 84
1/2 CL (sempre)
(sulp)
d : 56
mp
mf > pp
f mp
3
6

40 half pressure
d : 69 col crine
as long as possible without bow change
gett
d : 56

d : 56 hair sound *)
*) see instructions
d : 72
d : 42 damped with fingers
d : 108 (—)
d : 63

PPP
PPPP
PP
P — P

*) see instructions

J:63 sulp

batt al ponte

J:48 I()

J:63

56 batt J:72 ()

half pressure

pizz arp lento

arco 1/2 CL gett ppos pizz ()

mp pp

1/2 CLT sulp 48

63(sulp) gliss

J:84 as long as possible

CLB CLB

al ponte

al ponte 54 al ponte CLB J:72 pizz

60 ()

NB Noter
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This page contains five staves of handwritten musical notation. The first staff starts at tempo J:63 with dynamics ffpp and sulp. It includes instructions for batt and al ponte. The second staff begins at J:63 with dynamics ff and f, followed by a dynamic mp and pp. Articulations like half pressure and pizz are present. The third staff starts at J:84 with dynamics as long as possible and includes arco and 1/2 CLT sulp. The fourth staff starts at J:48 with dynamics f and includes CLB and al ponte. The fifth staff starts at J:63 with dynamics mf and f. Various dynamics such as ff, f, mp, pp, and ff are used throughout the piece.