

svn 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 length and MM are given traditionally.

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

Fermatas should be given rather long duration, but should preferably be of varied lengths. Notes of **no specified 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.

to pos → 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.

1/2c1 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 occasional distortion.

Gett: gettattos 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.

(sul p)
(1/2 CLT)

pp mfpp mp p mf

col crine
sul p

sfz mp p PPP

trem alla punta (sul p)

(sul p)
trem alla punta (sempre)

P PP fpp fpp fpp mp

gliss

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

sfz PP p pos

sfz P pos mf P pos

batt

p pos mf p

1/2 CL gett (quasi batt)

batt mf

sul p

mf p mp

gett

ord sub (no bow pressure)

gliss

sub

gett gliss

al ponte

sfz ff pp f f

pizz *

arco

al ponte

PPP f ff P f ff ff ff

1/2 CLB

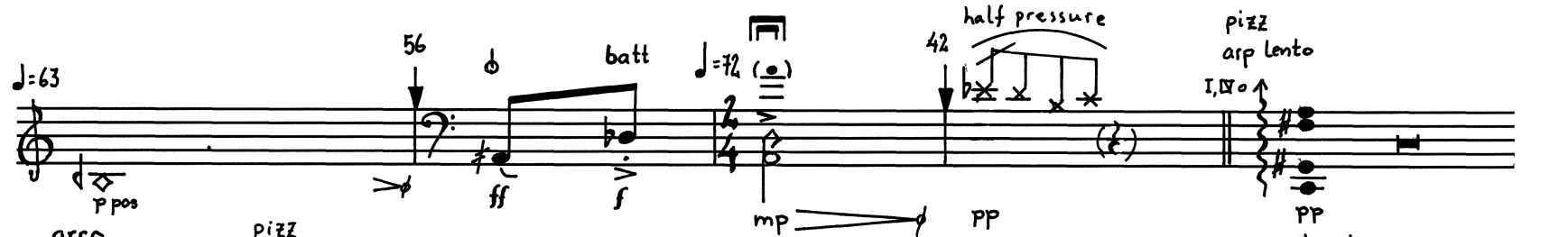
col crine

* two fingers alternating, more like drumming

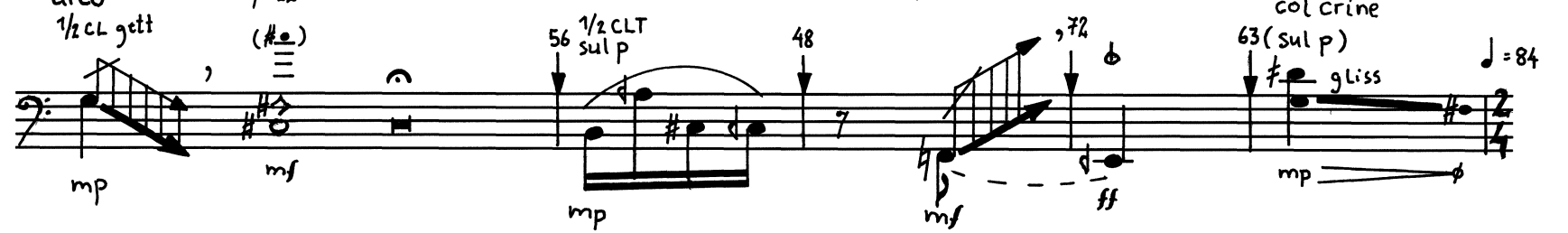
♩ = 63 sul p batt al ponte ♩ = 48 I () P P P



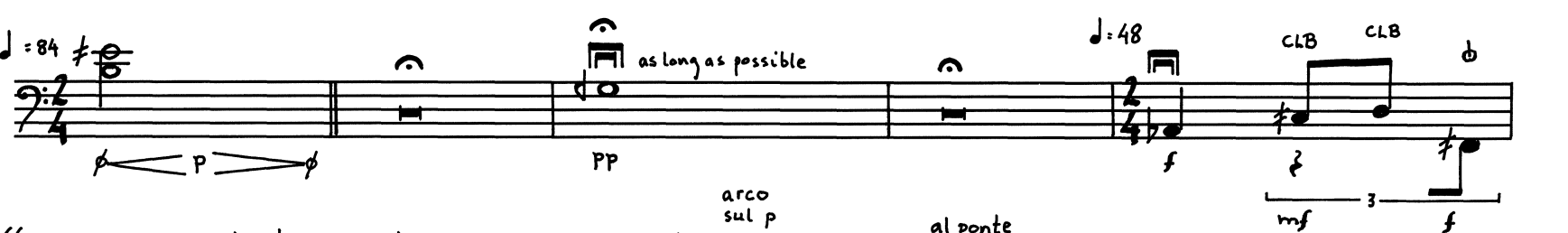
♩ = 63 56 batt ♩ = 72 half pressure pizz arp lento I, IV, V



arco 1/2 CL gett pizz (#) 56 1/2 CLT sul p 48 72 63 (sul p) gliss 84



♩ = 84 as long as possible ♩ = 48 CLB CLB



66 al ponte 54 al ponte CLB ♩ = 72 pizz 60 arco sul p al ponte

