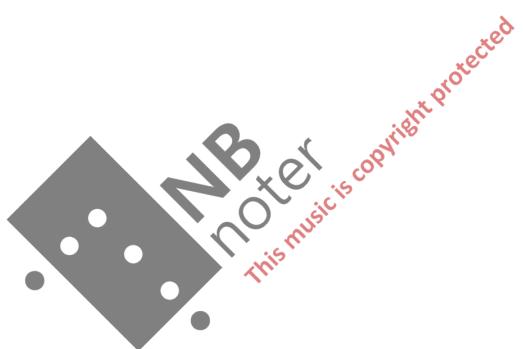


Øyvind Mæland

KOMMEN du vid meg?

for solo cello



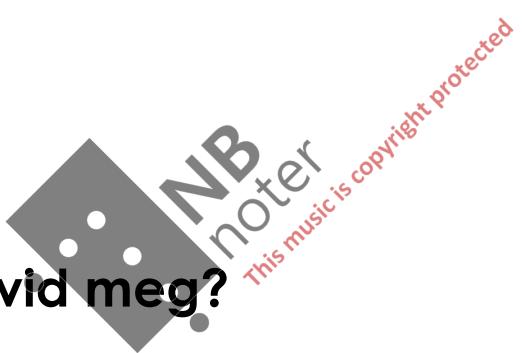


KOMMEN du vid meg?

for solo cello

(2012)

Øyvind Mæland





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NOTES (I) :

n.v. = non vib. *m.v.* = molto vib. *vvvvvib.* = a rather fast increase of vib. *x.s.p.* = extreme sul pont. The "soft crush" should be a sustained sound played sul tasto, with a pitch sounding slightly distorted. The arrows indicate where the transformations (f.ex. from "x.s.p." to "ord") start. Up-bow and down-bow signs are merely suggestions, and may be changed. The ricochets might be slightly "stretched", but they generally just last until they naturally become sustained tones.

(I) $\text{♩} = \text{c. } 60$

Cello Bass clef $4/4$

sul D
n.v.
(x.s.p.)

$\rightarrow (\text{ord.})$

n poco e poco cresc. $\begin{smallmatrix} + \\ 3 \\ + \end{smallmatrix}$ $+++$ $+++$ 3 (pp)

6 *ord.* $\begin{smallmatrix} + \\ 3 \\ + \end{smallmatrix}$ $+++$ *poco v.* \dots *vvvvvib.* $\begin{smallmatrix} n.v. \\ x.s.p. \end{smallmatrix}$ $\rightarrow (\text{ord.})$ *continue arco!* $\begin{smallmatrix} + \\ 3 \\ + \end{smallmatrix}$ *sul G*

11 *ord.* *(stop bow!)* *sul D* *soft crush* $\begin{smallmatrix} + \\ 3 \\ + \end{smallmatrix}$ *ord.* *ricochet* $\rightarrow (\text{x.s.p.})$ *ff* *sffz.*

16 *sul D* *x.s.p.* $\rightarrow (\text{ord.})$ *ppp* *poco e poco cresc.* $\begin{smallmatrix} + \\ 3 \\ + \end{smallmatrix}$ $+++$ $+++$ 3 (pp)

22 *ord.* $\begin{smallmatrix} + \\ 3 \\ + \end{smallmatrix}$ *poco v.* \dots *vvvvvib.* $\begin{smallmatrix} n.v. \\ \text{ricochet} \end{smallmatrix}$ $\rightarrow (\text{x.s.p.})$ *sffz.*

26 *soft crush* *(keep the bow on the string!)* $\begin{smallmatrix} + \\ 3 \\ + \end{smallmatrix}$ *sul G* $\begin{smallmatrix} + \\ 3 \\ + \end{smallmatrix}$ $+++$ $+++$ 3

30 *ord.* → (ord.)

32 *ord.* *m.v.* *n.v.* *m.v.* *n.v.* *poco v.* — *sul D*
ff *p* *ff* *p* *ff* *pp* *ppp*

37 (gliss. only on A-string) *n.v.* *vvvvib.* *n.v.*
p *n* *n* *ff* >*pp* *sul G*

43 *m.v.* *n.v.* *m.v.* *n.v.* *m.v.* *n.v.* *m.v.* *n.v.* *Damp C-string*
ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

47 → *soft crush* → *ord.* *poco v.* — *sul D*
ff >*pp* *mp* *ppp*

52 *n.v.* *n* *n*

57 *p* *subito p* *f* (attacca) (not too dramatic)
let ring

A red watermark is present in the center of the page, reading "AIB noter" and "This music is copyright protected".

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NOTES (II) :

The small hollow noteheads show where the 4 strings are stopped - always approx. a perfect 5th + a quartetone between each string/finger. Often only the movement of the C-string is notated, though all the fingers follow on the other strings ("all gliss.").

The noteheads shaped as commas (indicating pizzicato in the area between the left hand and the nut) and black diamonds (regular pizzicato, "ord."), show which of the strings to be plucked.

Here, the nail sign indicates a quick arpeggio with the "nail side" of the finger tip, and it is recommended to use several fingers.

When the triangle-headed note appears in this piece, one should make a quick arpeggio behind (above) the nut.

(II) *pizz. between left hand and the nut!*
 $\text{♩} = 76-90$ (ad lib.) *all gliss.*

61

64

(stop gl.) *(cont. gl.)* *pizz. ord.!*

$\text{♩} = 5:4$ $\text{♩} = 5:4$ $\text{♩} = 5:4$

f *p* *ff*

68

ff

all gliss.

$\text{♩} = 4+3$ $\text{♩} = 4+16$

70

(stop gl.)

73

(cont. gl.) *5:4* *pizz. between left hand and the nut!*

p *f*

76

(attacca!)

NOTES (III) :

s.t. = sul tasto

In the "Tranquillo" part, almost all the notes are natural harmonics. The Roman numerals show which strings to use, and the diamond-shaped noteheads show where on the strings the harmonics should be found. In addition to this, the little "fan"-shaped sign indicates that the note first should be completely stopped by the finger (ord.) - almost staccato - before releasing the pressure (resulting in a harmonic).

(III)

m.v. *n.v.* *m.v.*

n.v. *stop bow!* *crush*

ord.

m.v. *n.v.* *m.v.*

n.v.

m.v. *n.v.*

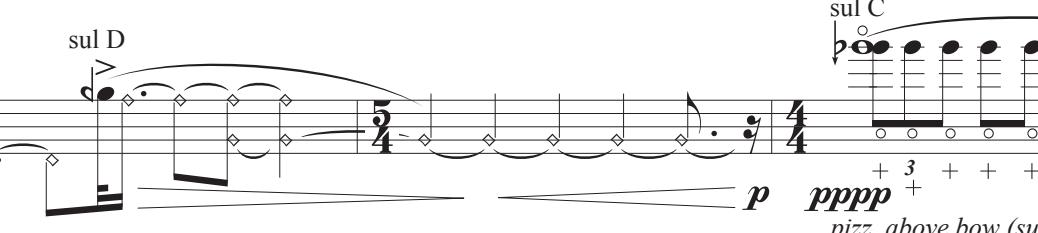
p *ff* *p* *ff* *p* *sfz* *ff* *p* *ff* *p* *ff* *ppp*

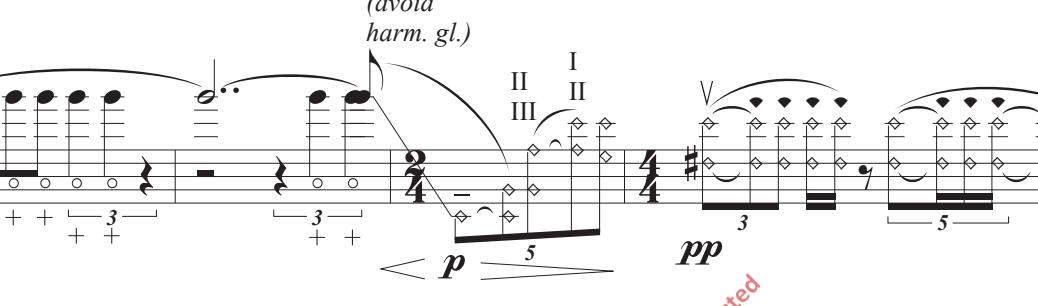
I *II* *n.v.*

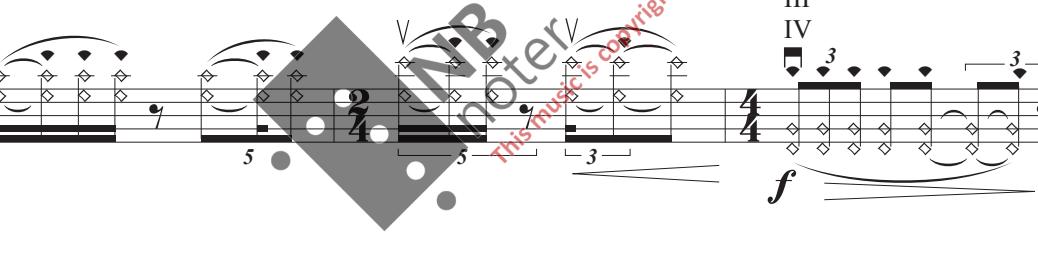
Musical score for bassoon part, page 10, system 1. The score shows two measures of music. Measure 1 starts with a bassoon note tied to a note on the next measure. Measure 2 begins with a bassoon note followed by a series of eighth-note patterns: a diamond-shaped grace note, a sixteenth-note cluster, a sixteenth note, a sixteenth-note cluster, and a sixteenth note. Measure 3 begins with a bassoon note followed by a series of eighth-note patterns: a diamond-shaped grace note, a sixteenth-note cluster, a sixteenth note, a sixteenth-note cluster, and a sixteenth note. The bassoon part concludes with a single eighth-note followed by a fermata. The page number '10' is written in red ink at the bottom center.

III
IV

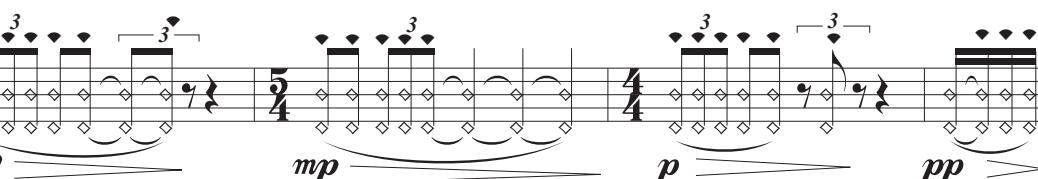
100 

104 

107 

111 

114 

118 





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