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sounds for mortal ear

for three voices (S, MS, T) and glass harp

edvin østergaard

2022

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Tekster

H. von Helmholtz: „Über die physiologischen Ursachen der musikalischen Harmonie“ (1857)

“Zuerst, was ist ein Ton? Schon die gemeine Erfahrung lehrt uns, dass alle tönenden Körper in Zitterungen begriffen sind. Wir sehen und fühlen dies Zittern, und bei starken Tönen fühlen wir, selbst ohne den tönenden Körper zu berühren, das Schwirren **der** uns umgebenden Luft. Specieller zeigt die Physik, dass jede Reihe von hinreichend schnell sich wiederholenden Stössen, welche die Luft in Schwingung versetzt, in dieser einen Ton erzeugt. Musikalisch wird der Ton, wenn die schnellen Stösse in ganz regelmässiger Weise und in genau gleichen Zeiten sich wiederholen, während unregelmässige Erschütterungen der Luft nur Geräusche geben.” (S. 58/59) “Die musikalische Höhe des Tons hängt nur von der Zahl der Luftschwingungen in der Secunde ab, nicht von der Art, wie sie hervorgebracht werden.” (S. 60)

“Wenn Sie Paradoxen lieben, können Sie sagen, die Luftzitterung wird zum Schalle, erst wenn sie das hörende Ohr trifft.” (S. 64)

F. Petrarca. SONETTE nr. 123 (1327-1368) (gjendiktet av THOMAS WENTWORTH HIGGINSON 1903)

I’ VIDI in terra angelici costumi
E celesti bellezze al mondo sole;
Tal che di rimembrar mi giova e dole;
Ché quant’io miro par sogni, ombre e fumi.
E vidi lagrimar que’ duo bei lumi,
C’han fatto mille volle invidia al Sole;
Ed udii sospirando dir parole
Che farian gir i monti e stare i fiumi.
Amor, senno, valor, pietate e doglia
Facean piangendo un più dolce concento
D’ogni altro che nel mondo udir si soglia:
Ed era ’l cielo all’armonia sì ’ntento,
Che non si vedea ’n ramo mover foglia;
Tanta dolcezza avea pien l’aere e ’l vento.

I ONCE beheld on earth celestial graces
And heavenly beauties scarce to mortals known,
Whose memory yields nor joy nor grief alone,
But all things else in cloud and dreams effaces.
I saw how tears had left their weary traces
Within those eyes that once the sun outshone,
I heard those lips, in low and plaintive moan,
Breathe words to stir the mountains from their places.
Love, wisdom, courage, tenderness, and truth
Made in their mourning strains more high and dear
Than ever wove soft sounds for mortal ear;
And heaven seemed listening in such saddest ruth
The very leaves upon the bough to soothe,
Such sweetness filled the blissful atmosphere.

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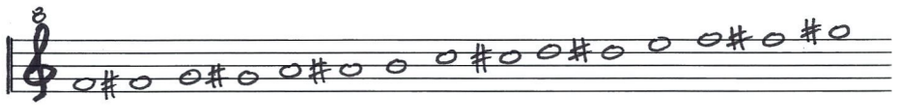
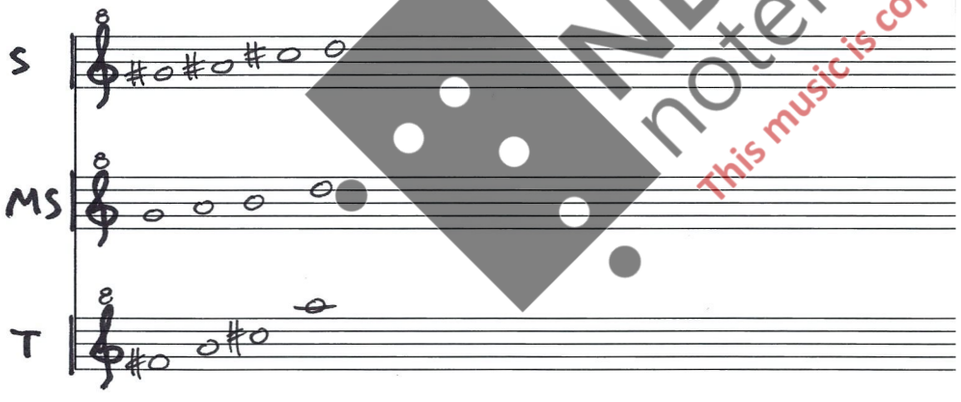
Instrumenter – krystallglass

Glassharpespiller



Sangerne



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1. ...heavenly beauties I

A ♩ = 92ca.

mf

And,

and

hea-

-venly

P

heavenly

beautie-

-s

P

heavenly

beautie-

-s

s

s

s

mf

heavenly

beau-

-ties

etc.

P

heavenly

beautie-

-s, hea-

-venly

mf

and,

and

hea-

-venly

beau-tie-

P

s, beau-

-tie-

P

heavenly

beautie-

-s, hea-

-venly

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PROLOGUE

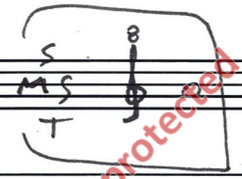
En improvisert utforsking av tonedannelse
i spennet mellom støy, subtoner og rene toner

Glassharpe

Strøk
- eee+/eee l.v.
- e e e e
- med to hender?

Klang
- støy/"distortion"
- subtoner ?
- rene toner
-

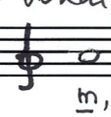
A Dialog



Vokal m/glass

- Responderen på og overlapper med glassharpen

ad lib.:
- vokaltone: kun S og MS



m, n, nj : alltid innenfra glassklangen

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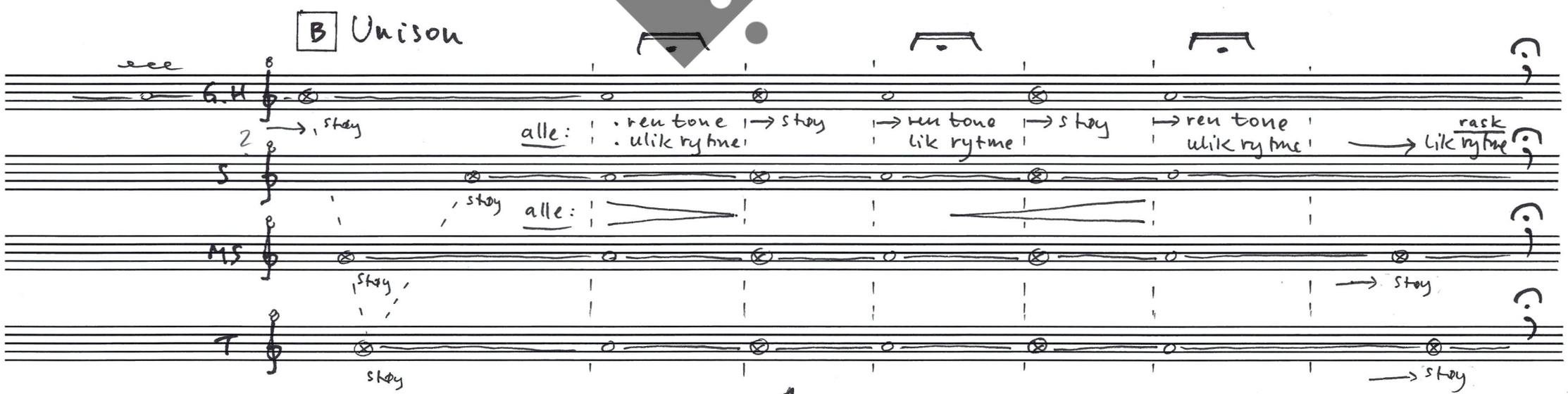
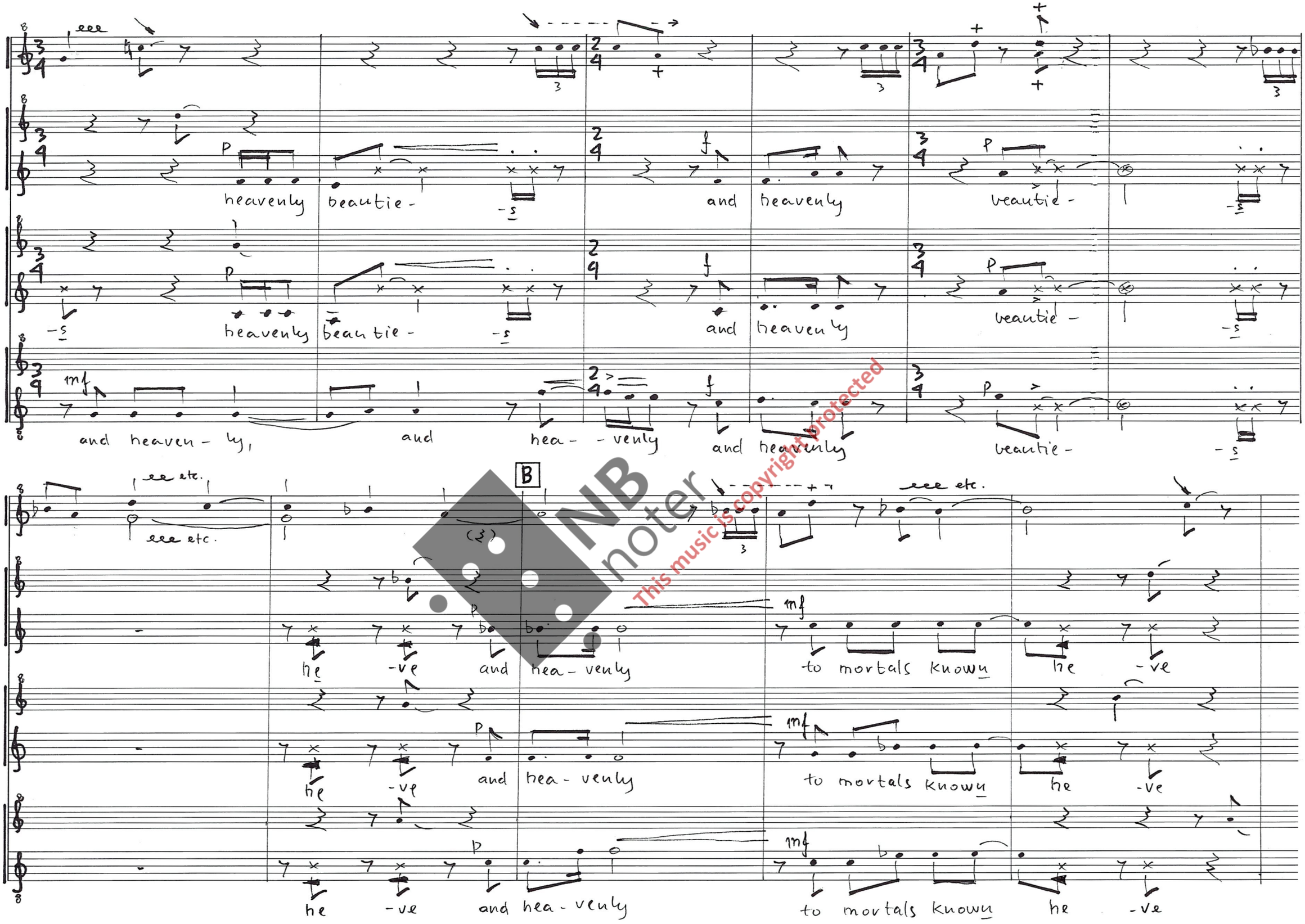
B Unison





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p ho whose memory mp yield- s nor joy nor grie- f molto whose

p ho whose memory mp yield- s nor joy nor grie- f molto whose

p ho whose memory mp yield- s nor joy nor grief molto whose

PP sub memory PP nor joy nor grie- f p memory mp nor joy nor grief

PP sub memory PP nor joy nor grie- f p memory mp nor joy nor grief

PP sub memory PP nor joy nor grie- f p memory mp nor joy nor grief

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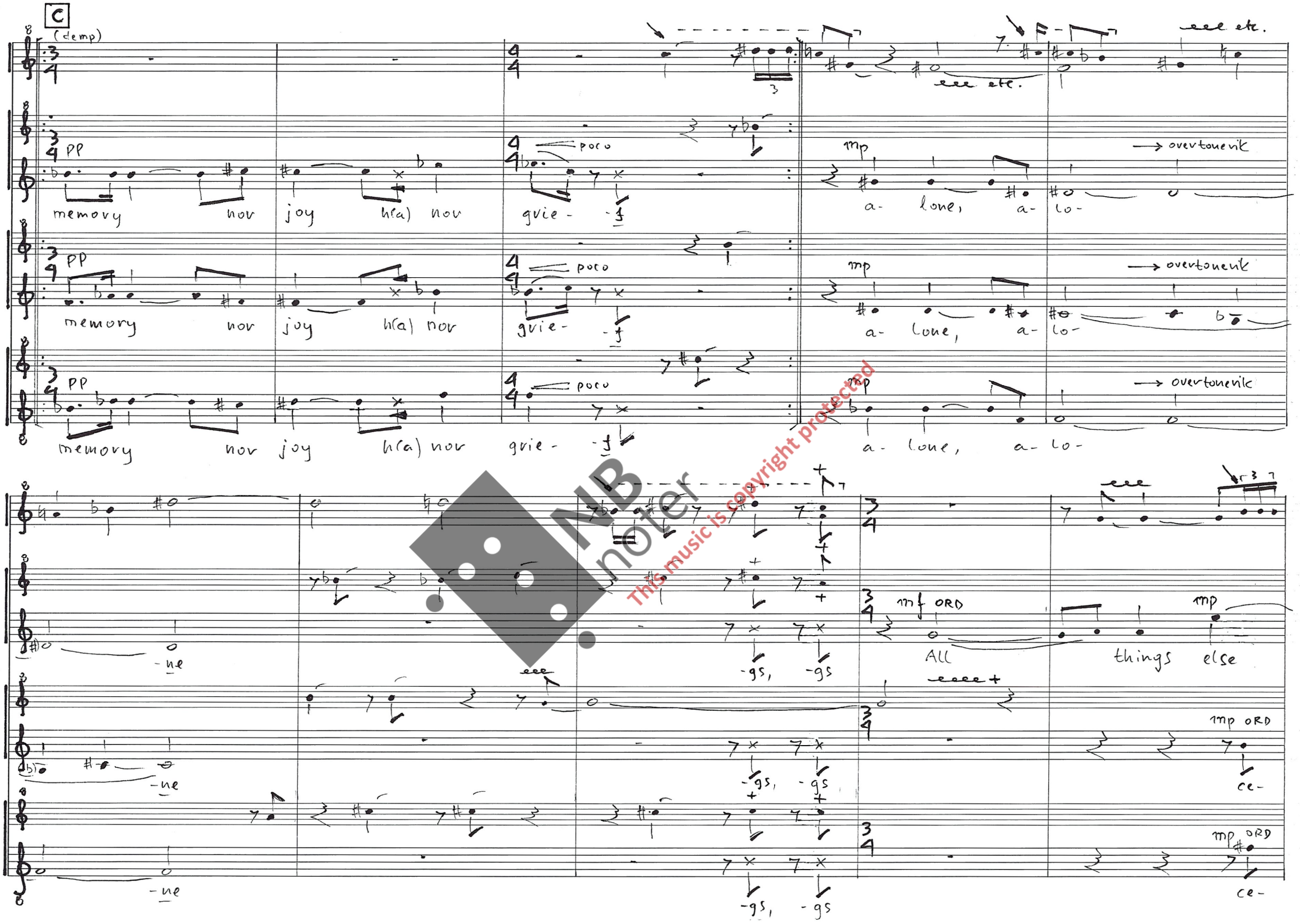

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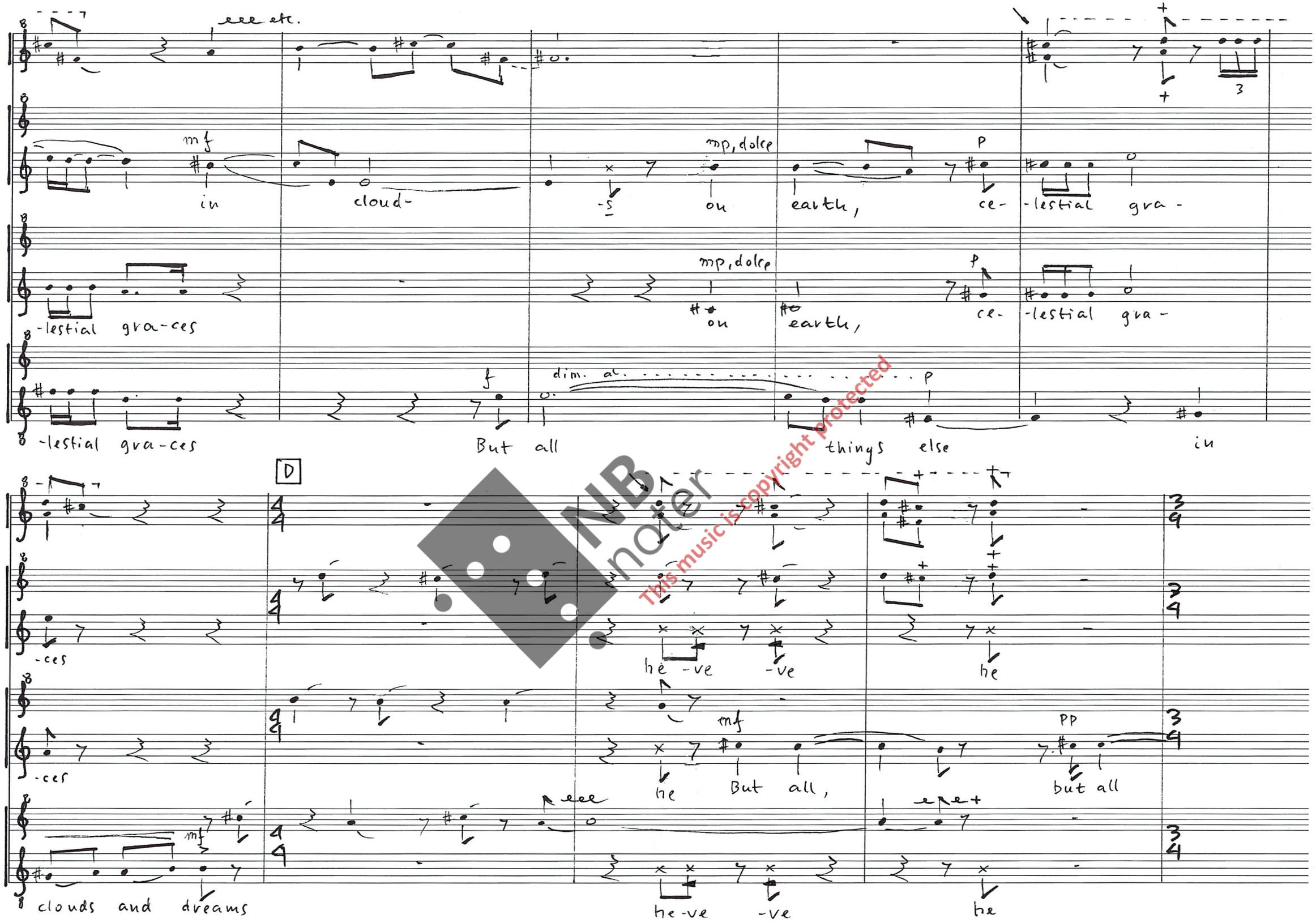

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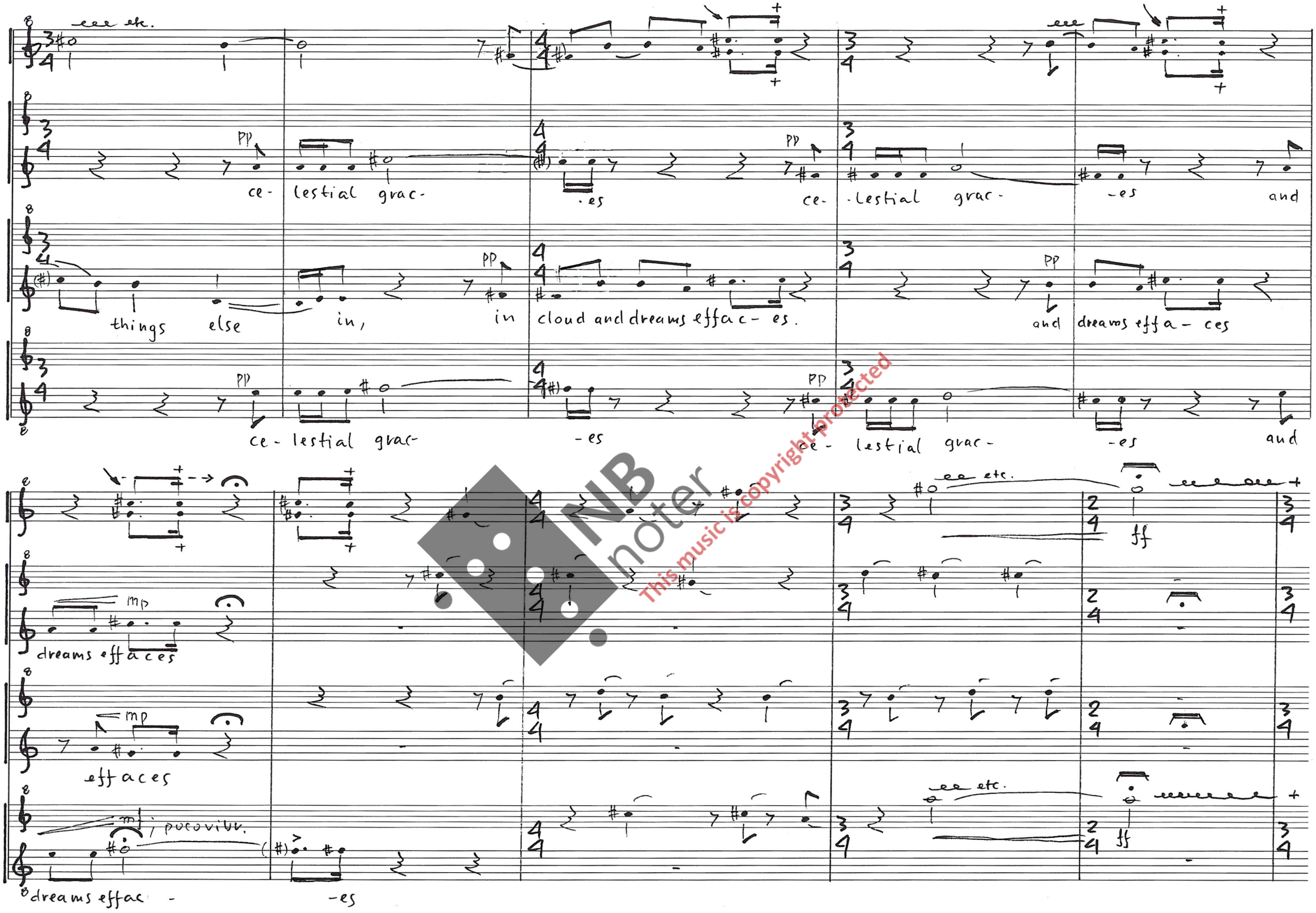

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poco ritardando . . . . . .

rit. acc.

overgang
til neste sats . . . .

overlapping

ee etc.

eeee+

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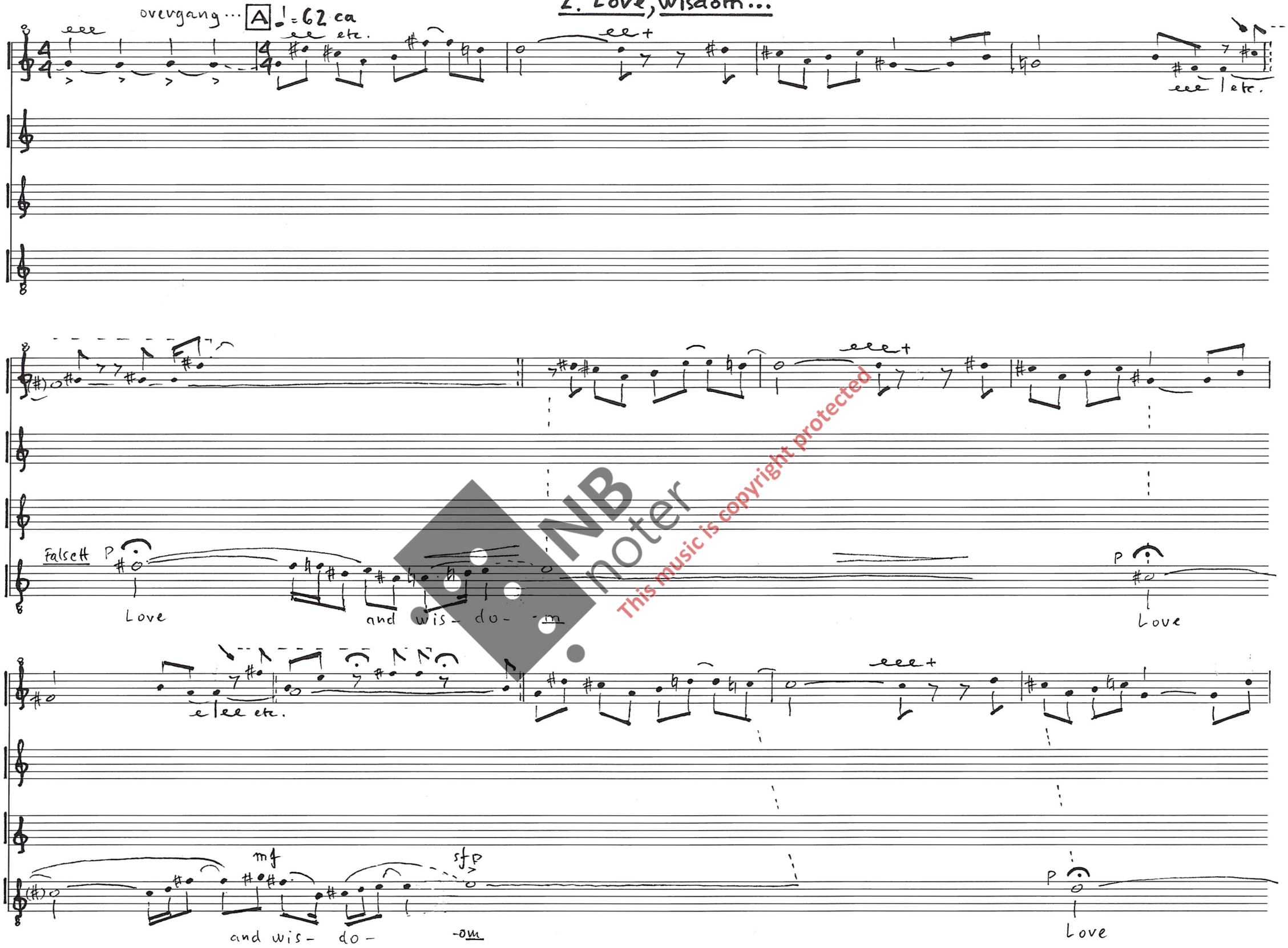
2. Love, wisdom...



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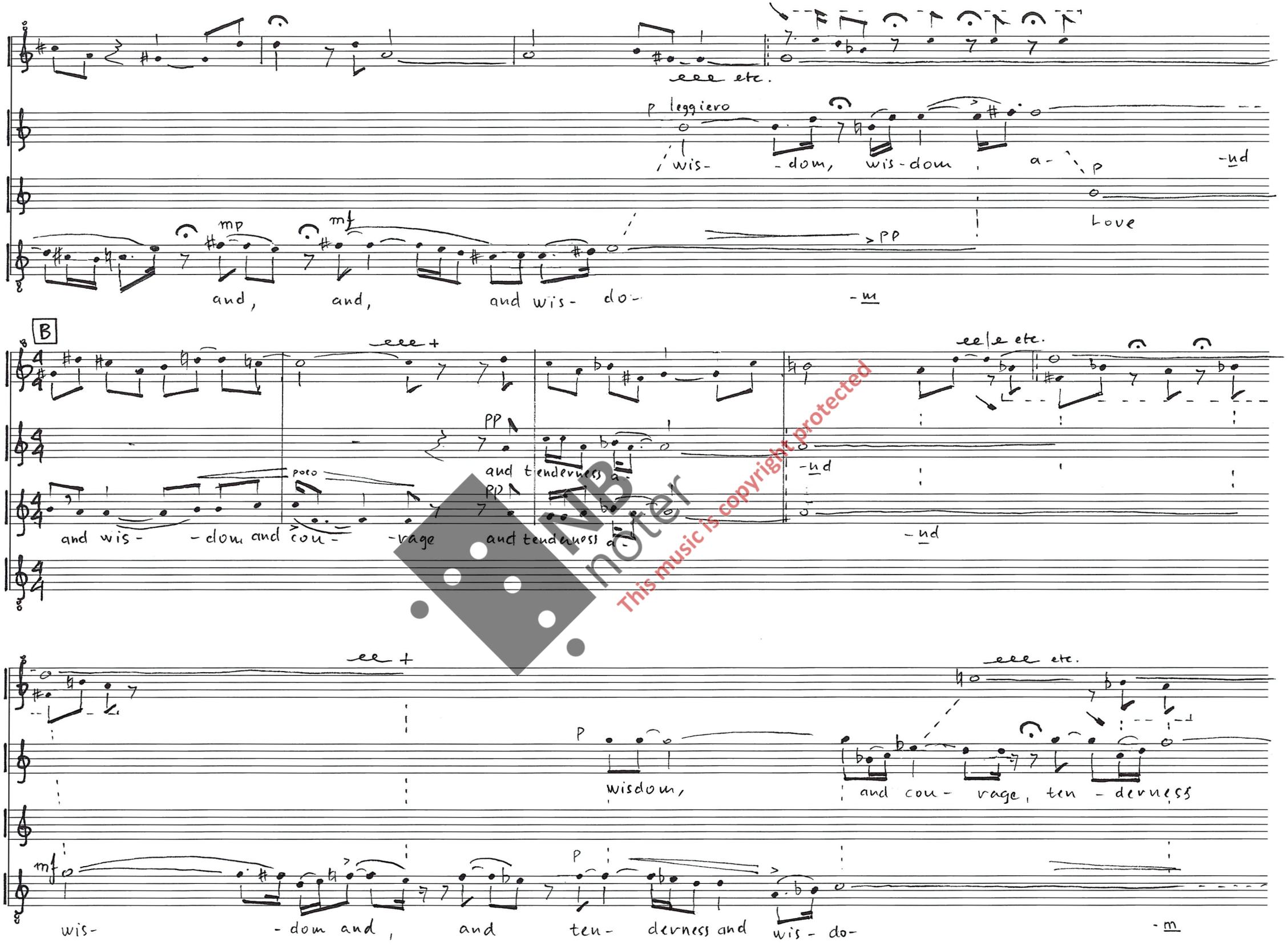

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C

and

wis- dom

courage and tender-

ness, and

and tenderness and truth.

and tenderness and truth.

eee etc.

mf

Cour- age and tenderness,

P sub.

tenderne-

and ten- derness

courage, wis- dom and

-ss

tender-, tenderness and

and tenderness and,

and truth,

and truth

and tenderness and,

and truth,

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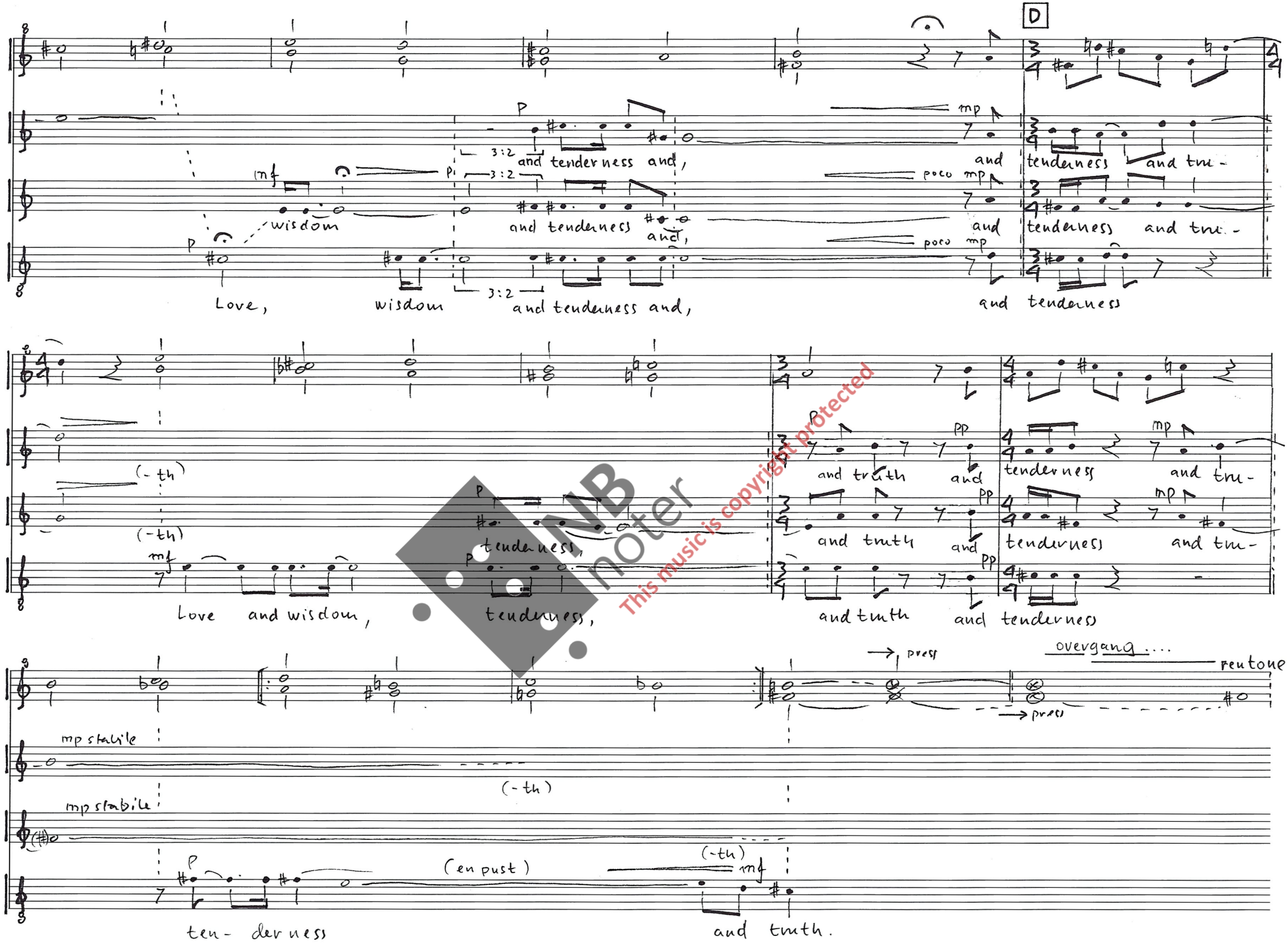

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3. I'vidi in terra

♩=90 A

I'- -vi di in tev- -ra ange- -lici vi- di in te- an-

I'- -vi- di in tev- -ra ange- -lici

[I'- -vidi] [in tev- -ra]

B

ange- -lici cos- tu- -mi, cos- tumi [E

-ge- lici [cos- tu- -mi,

-ge- lici, ange- li -ci] cos- tu- mi E ce- lesti ve-

ce- les- ti] vel- le- -33e ange- -lici [al mon- -do,] al

E ce- lesti ve- le- -33e mon- -do,

-le- 33e ange- lici ve- le- -33e al mon- do,

1) I renessansestil

2) Stemmen til G.H kan enten dobles eller erstatte delene merket [...]

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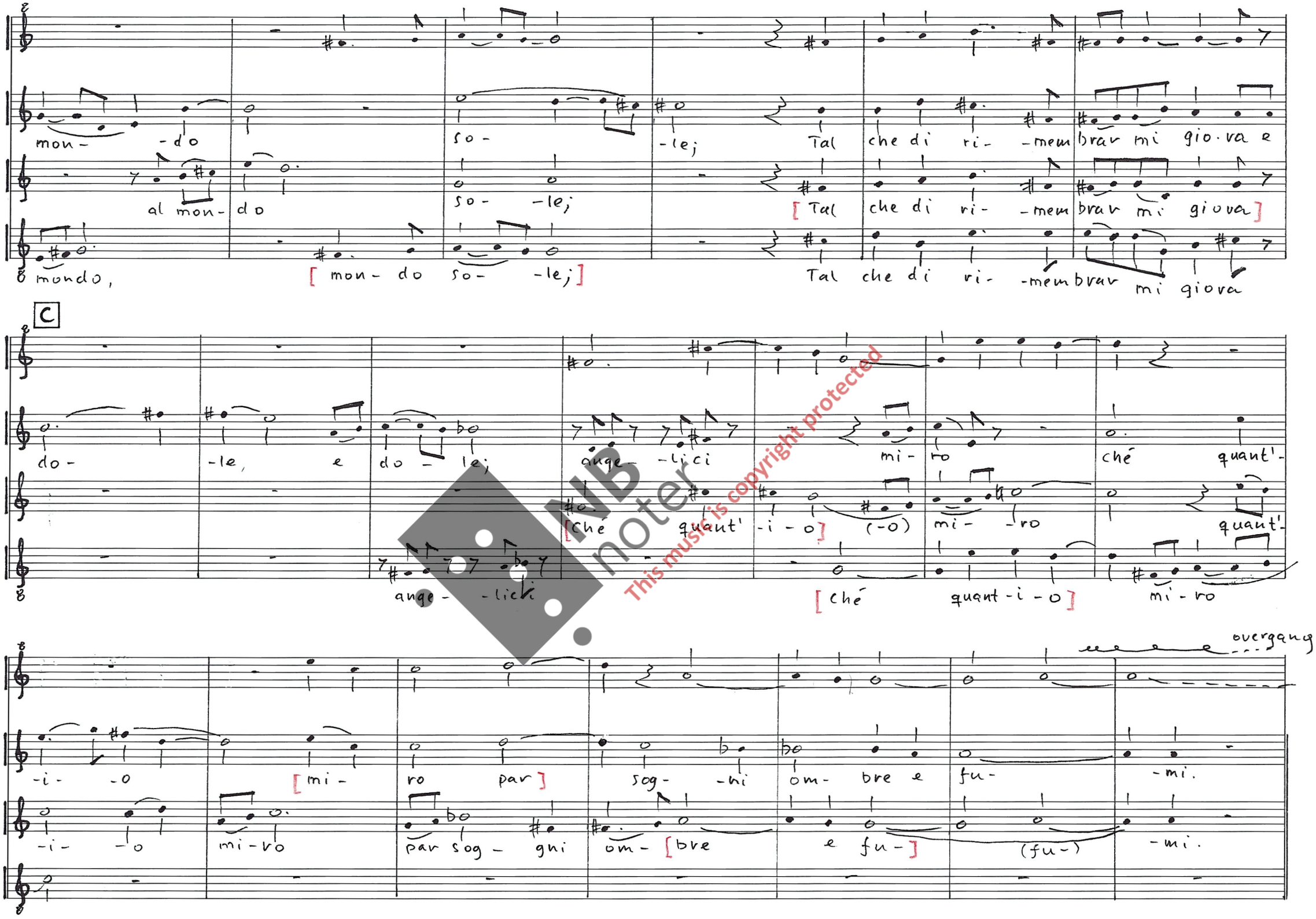

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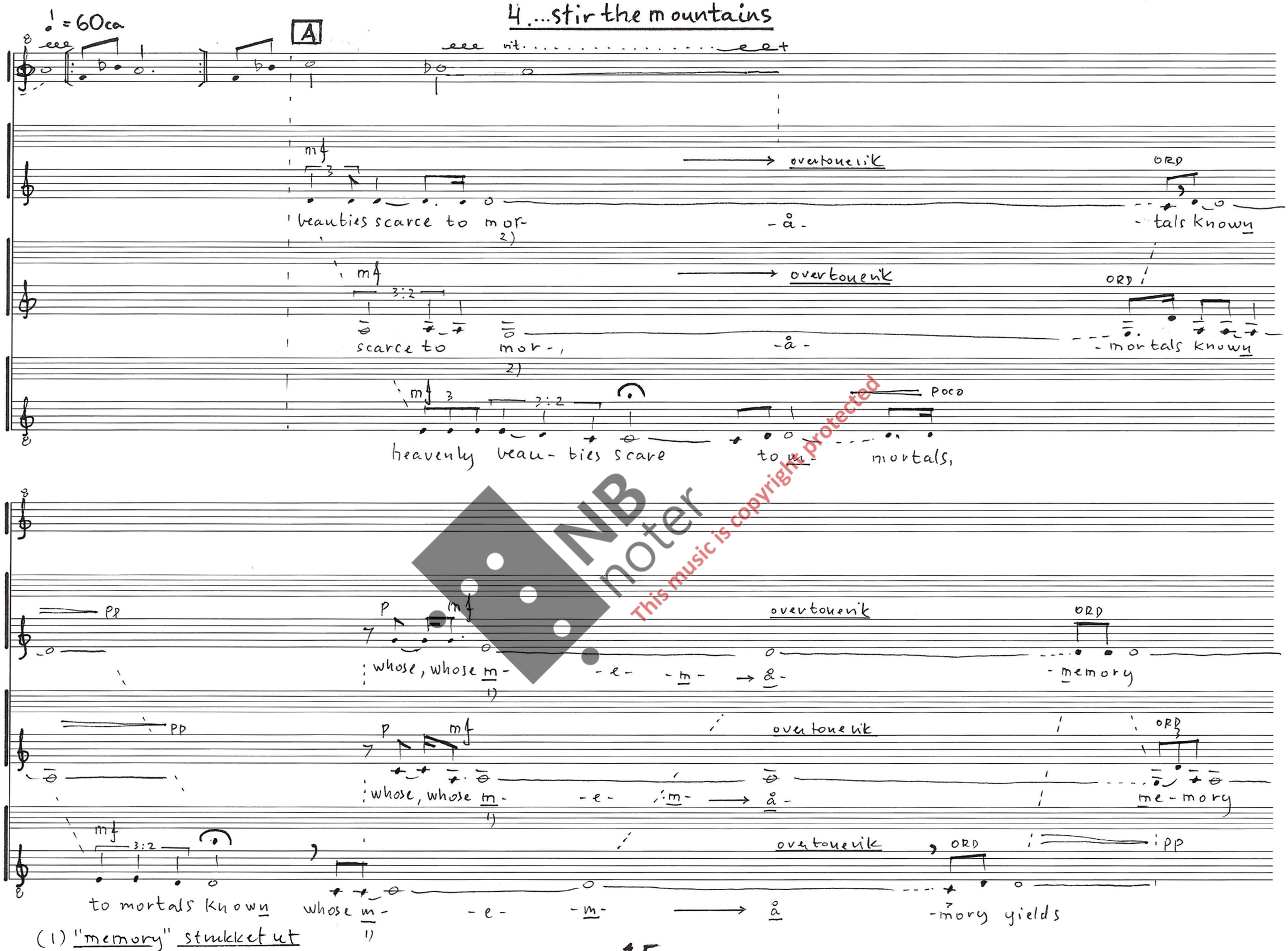
4. ...stir the mountains



(1) "memory" strukket ut
(2) "mortals" strukket ut etc.

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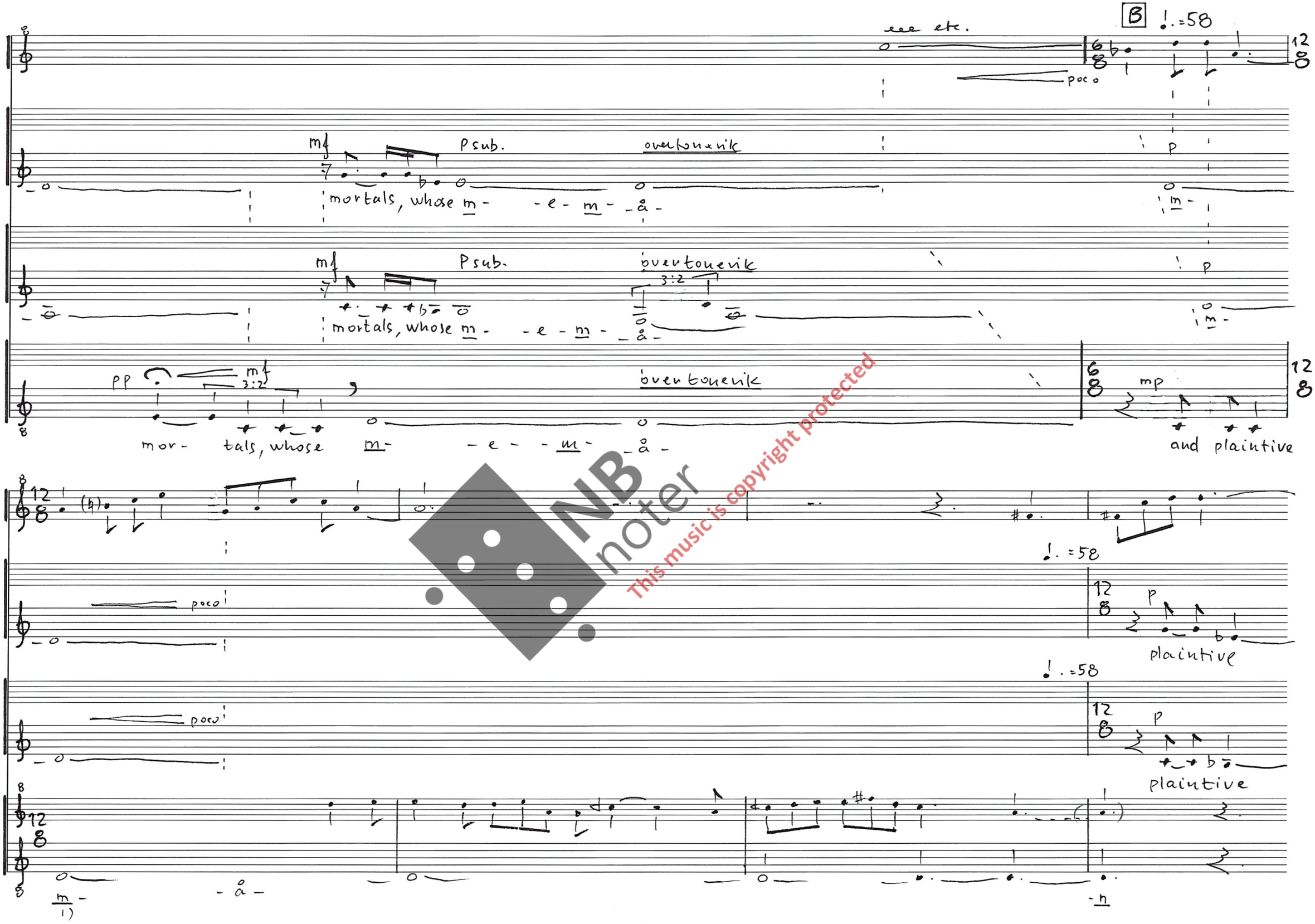

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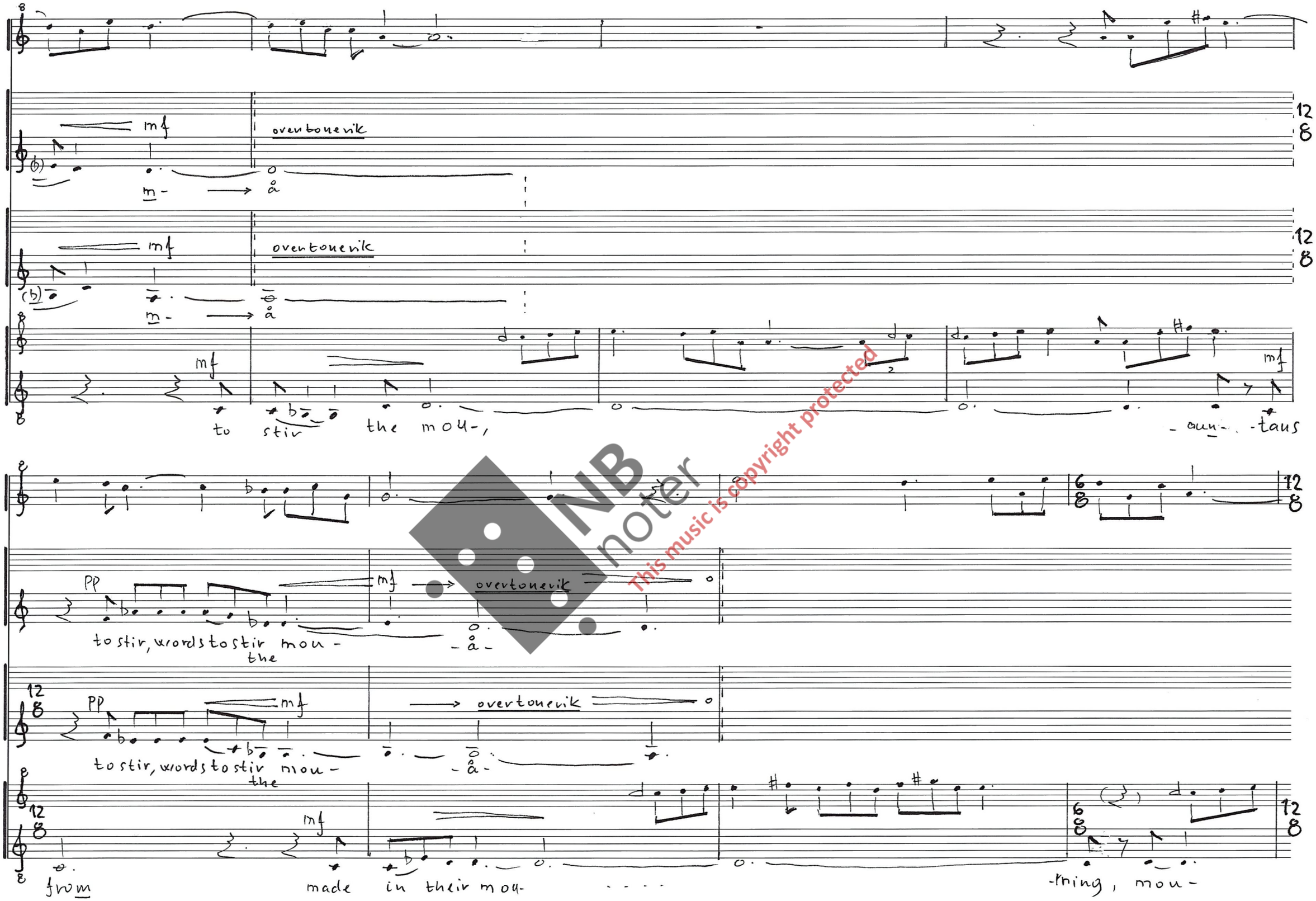

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C

-rning, mou-

-rning,

made, made in their mou-

made, made in their mou-

mou-

-tning strains

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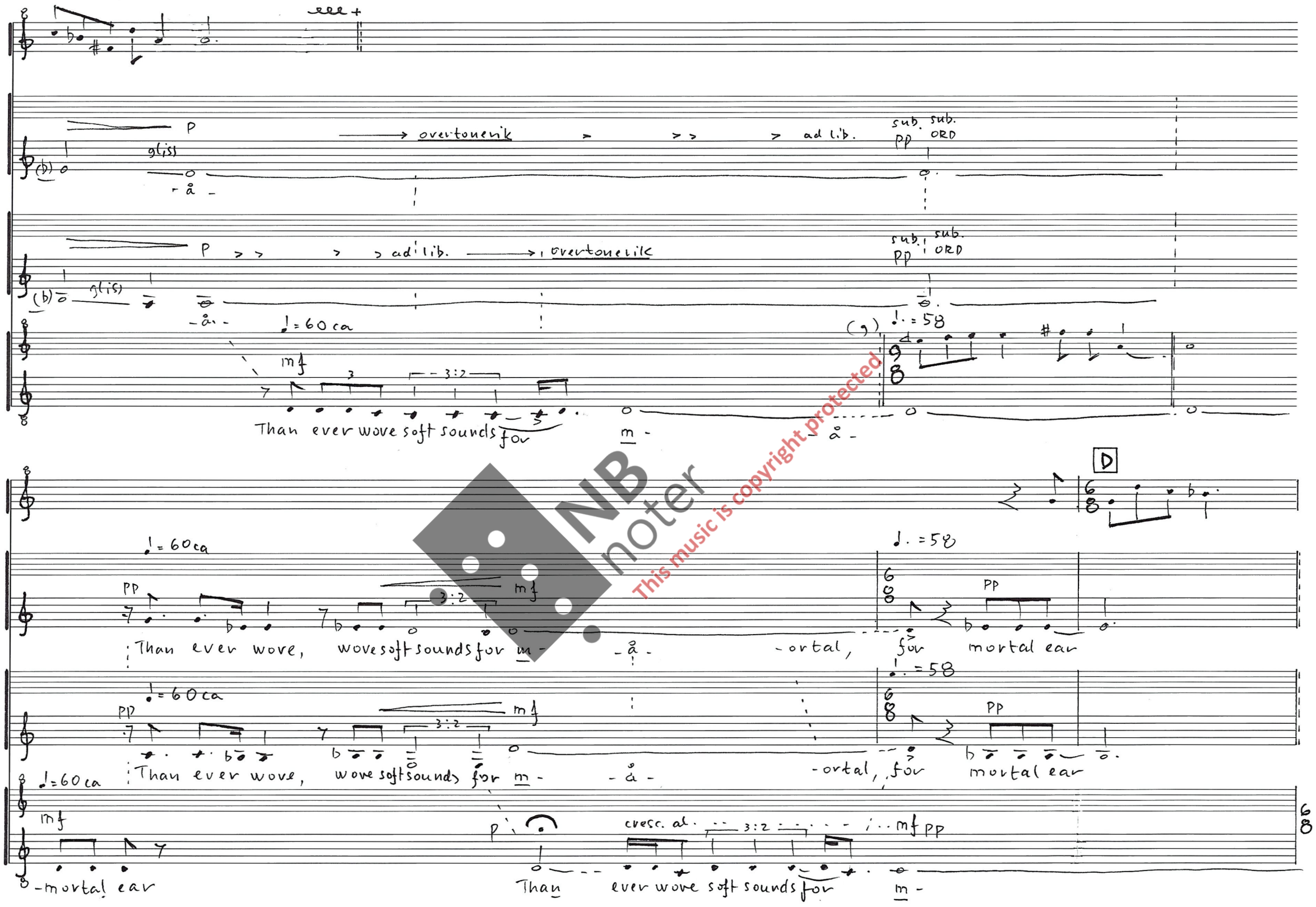

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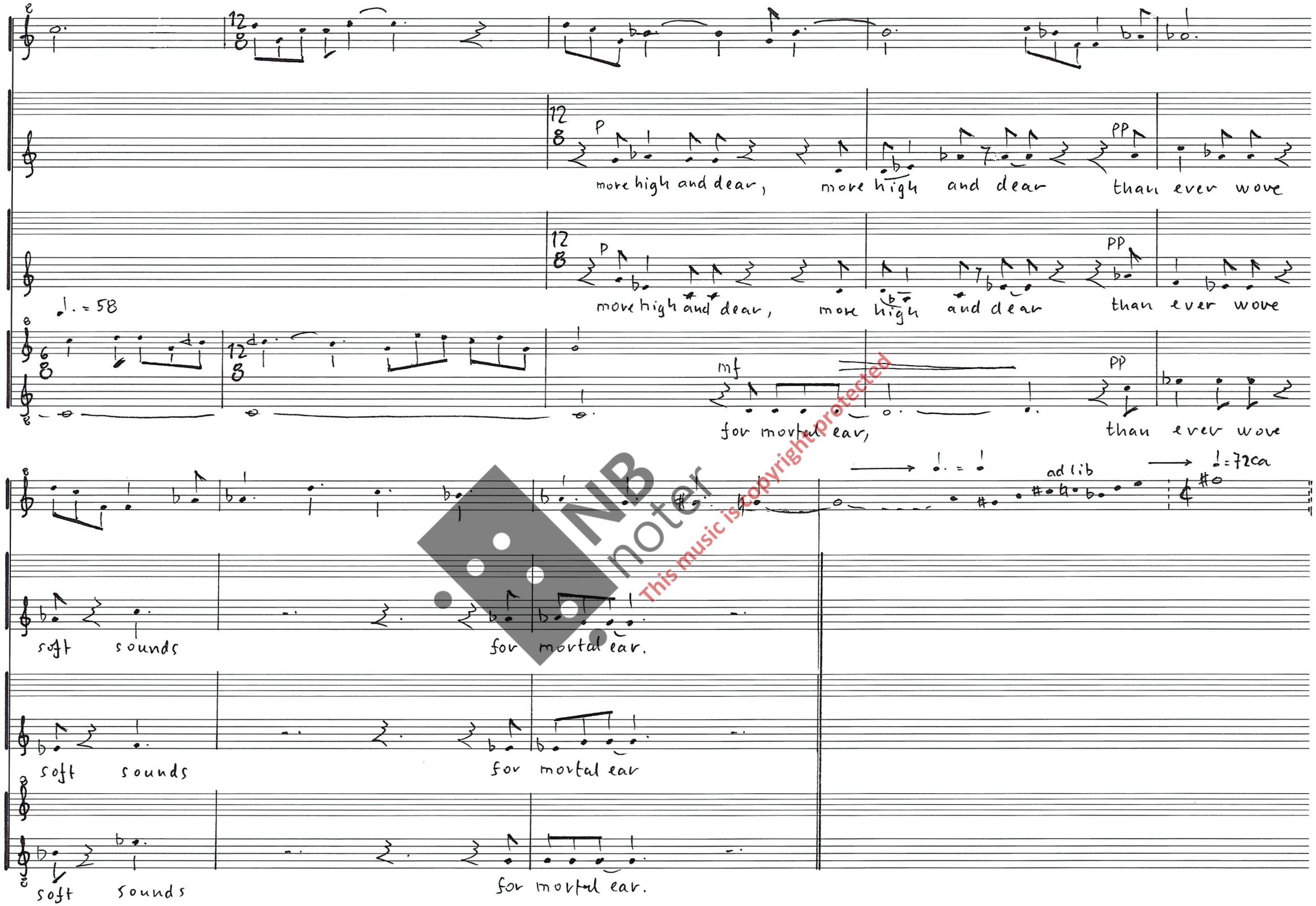

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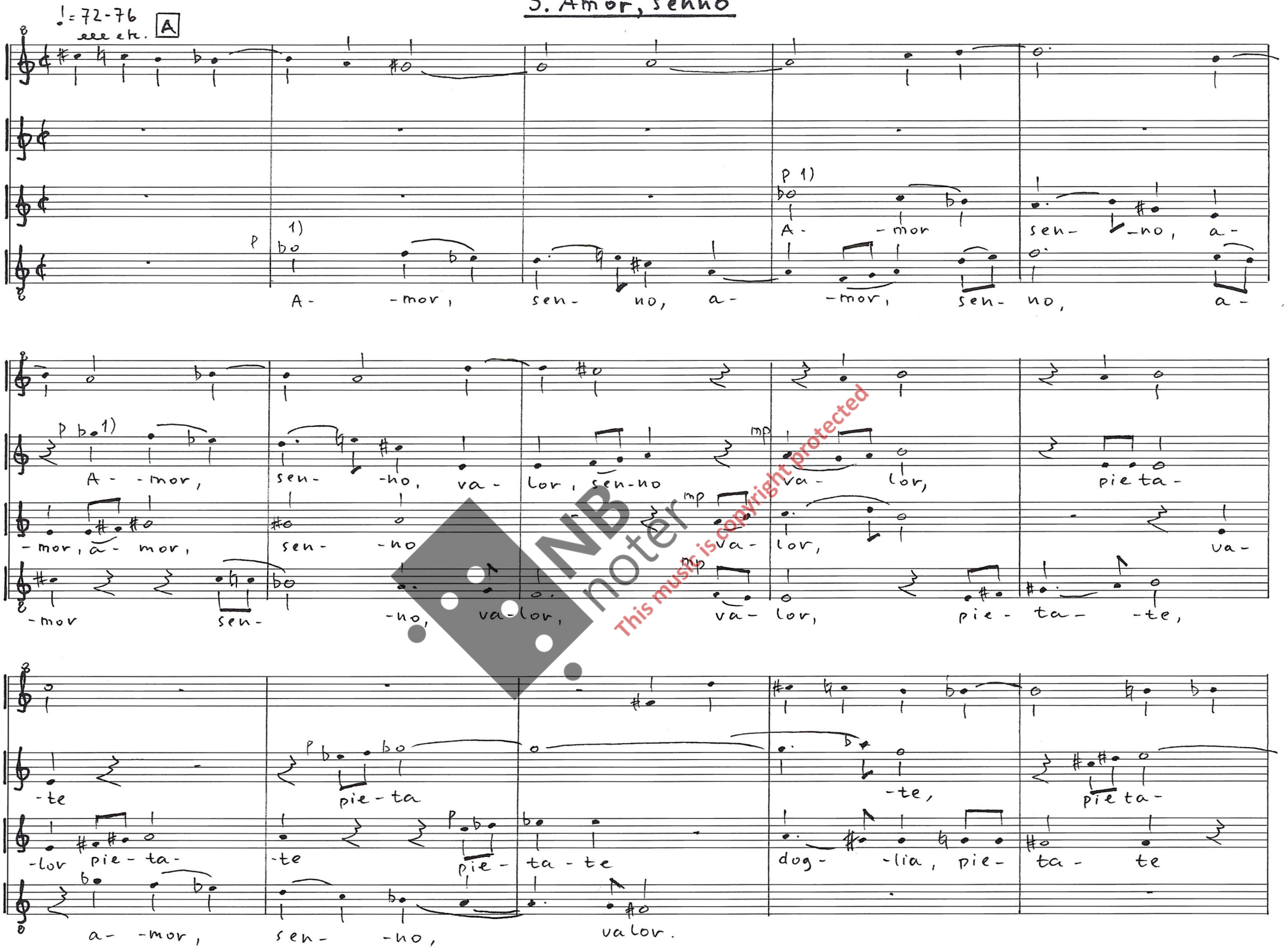
5. Amor, senno



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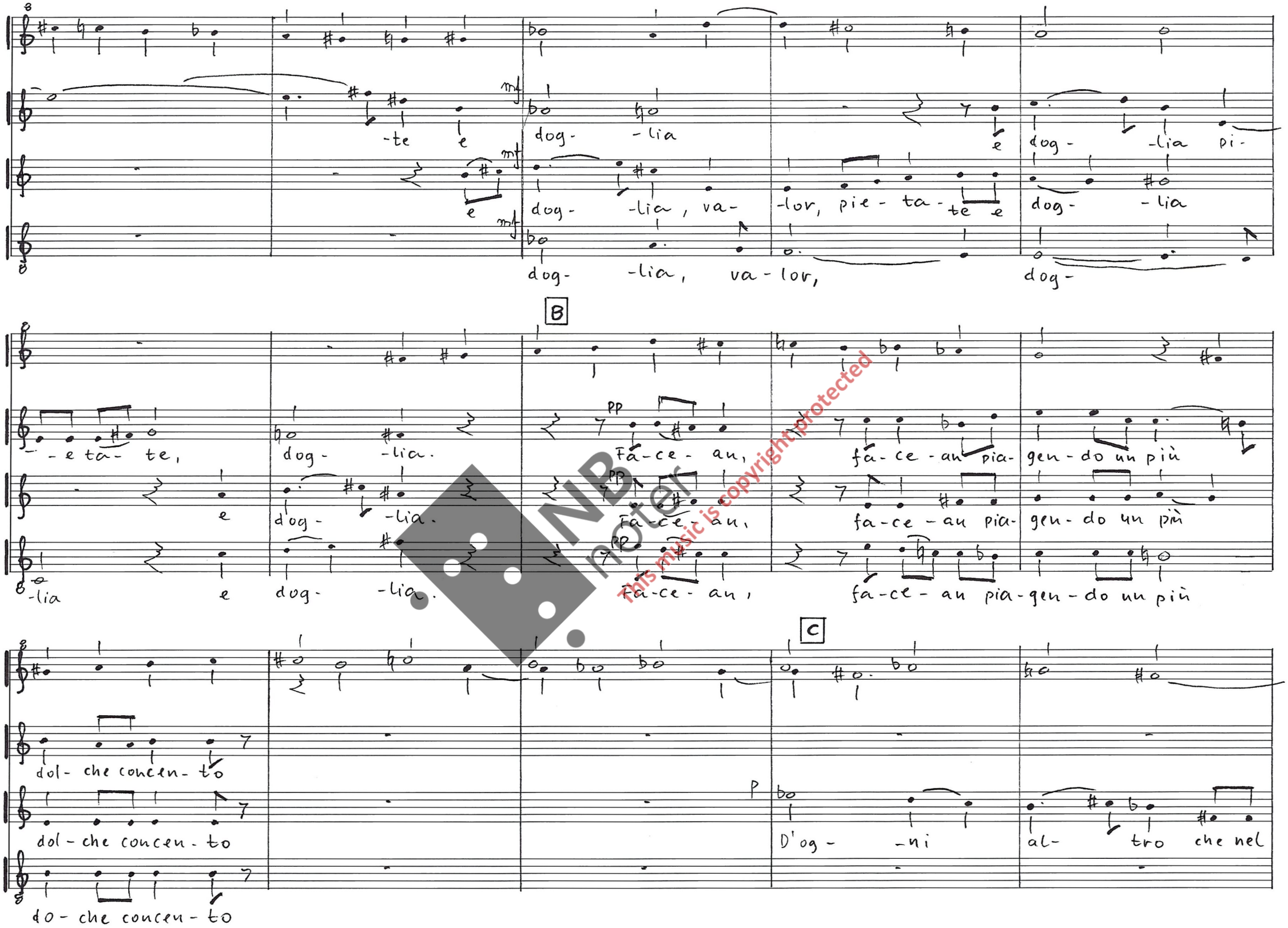
1) I renessansestil


-te e dog- -lia e dog- -lia pi-
e dog- -lia, va- -lor, pie- ta- te e dog- -lia
dog- -lia, va- lor, dog-

-e ta- te, dog- -lia. Fa- ce- an, fa- ce- an pia- gen- do un più
e dog- -lia. Fa- ce- an, fa- ce- an pia- gen- do un più
-lia e dog- -lia. Fa- ce- an, fa- ce- an pia- gen- do un più

dol- che concen- to
dol- che concen- to D'og- -ni al- tro che nel
do- che concen- to

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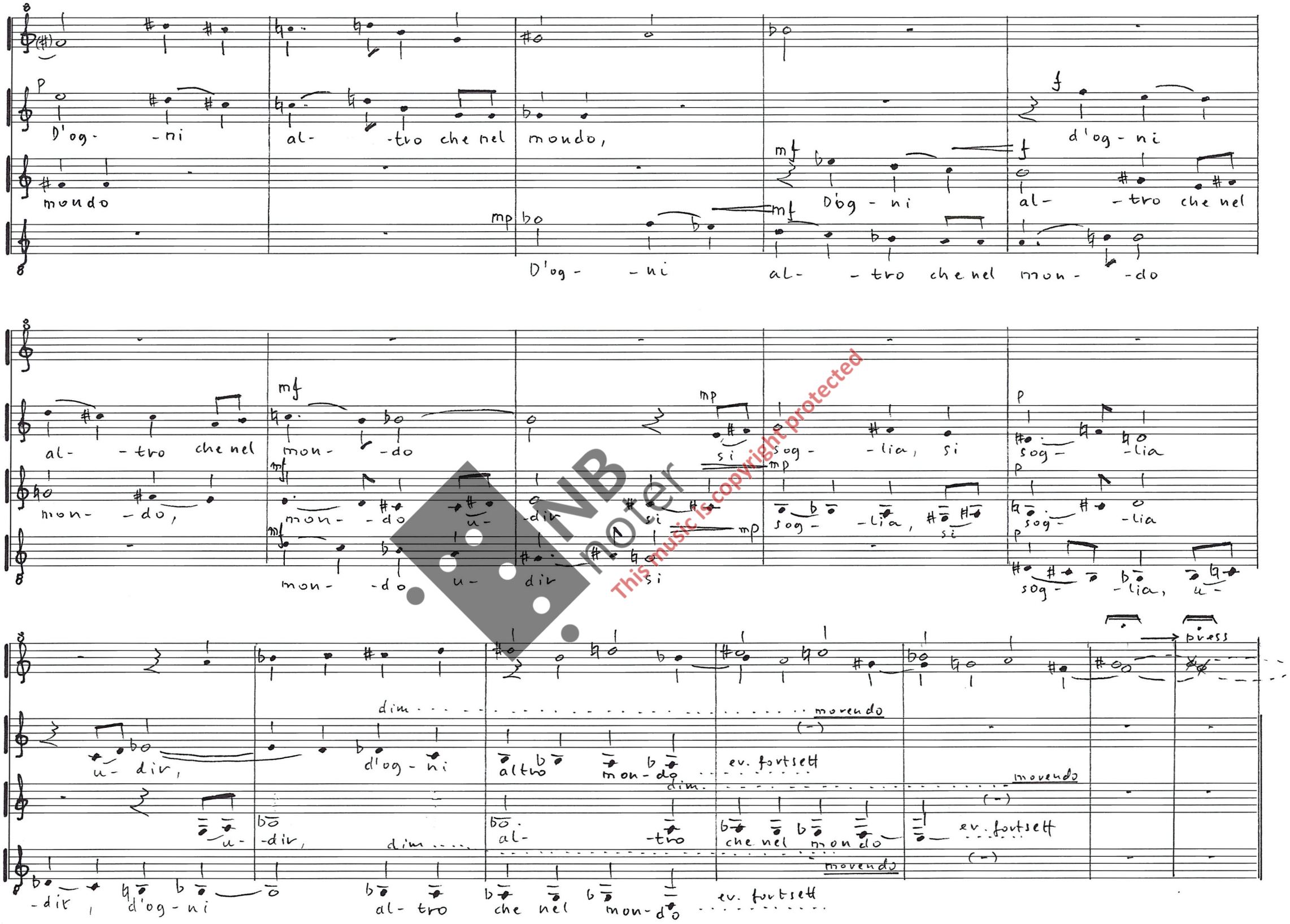

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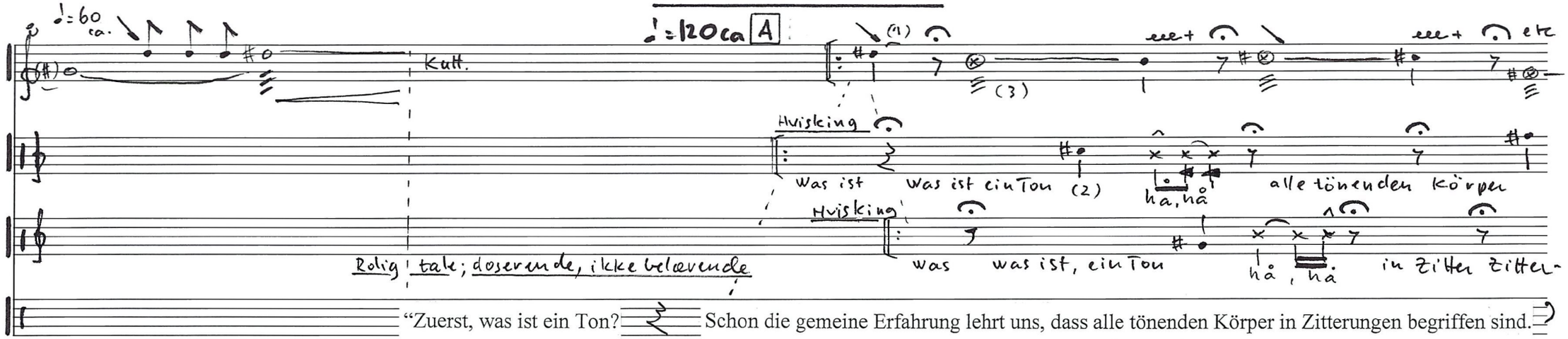
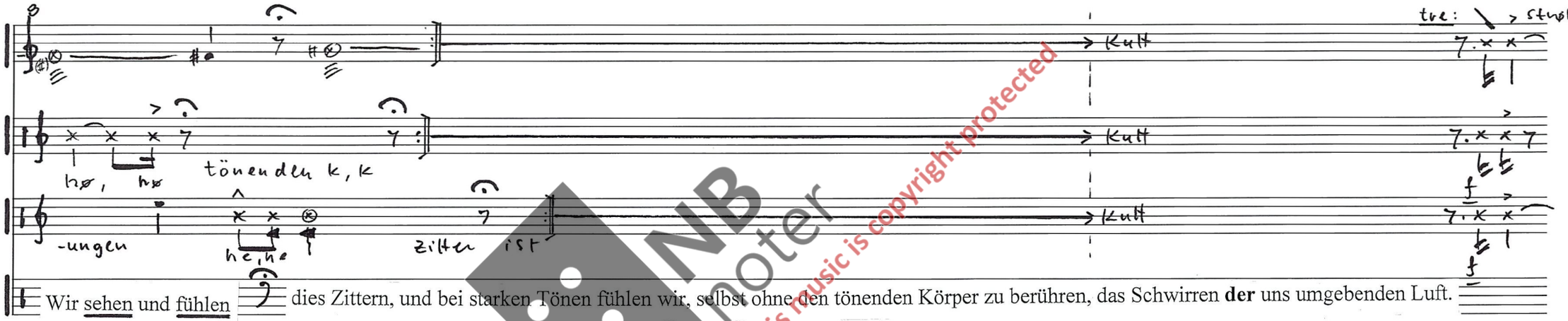
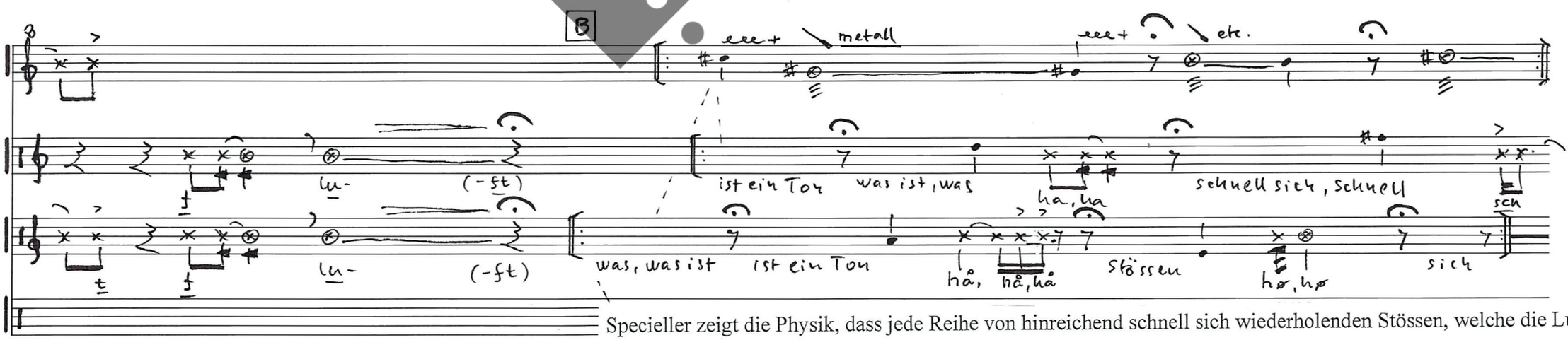
6. Was ist ein Ton?



"Zuerst, was ist ein Ton? Schon die gemeine Erfahrung lehrt uns, dass alle tönenden Körper in Zitterungen begriffen sind.



Wir sehen und fühlen dies Zittern, und bei starken Tönen fühlen wir, selbst ohne den tönenden Körper zu berühren, das Schwirren **der** uns umgebenden Luft.



Specieller zeigt die Physik, dass jede Reihe von hinreichend schnell sich wiederholenden Stössen, welche die Luft

(1) Metallkølle, strikkepinne...
(2) Klang mest lik G.Hs
(3) lite tone, mest glassklang

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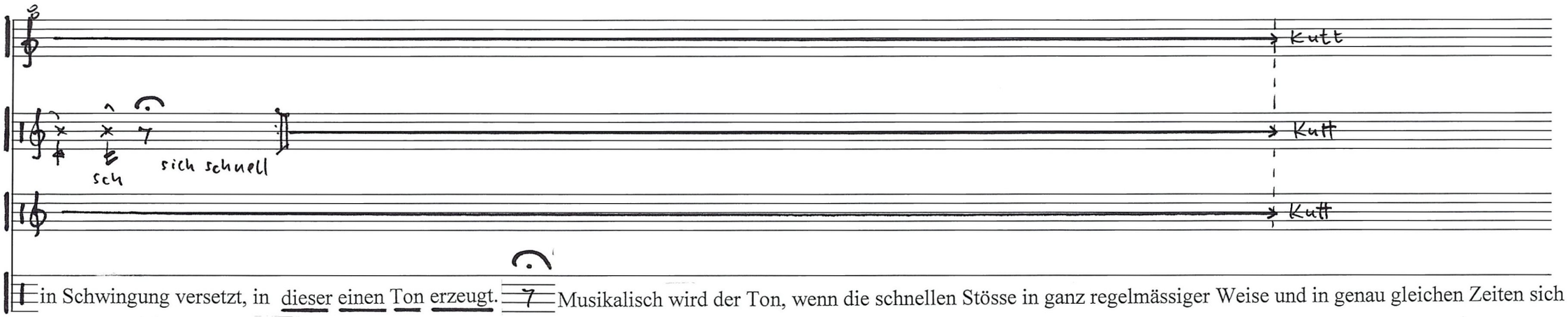
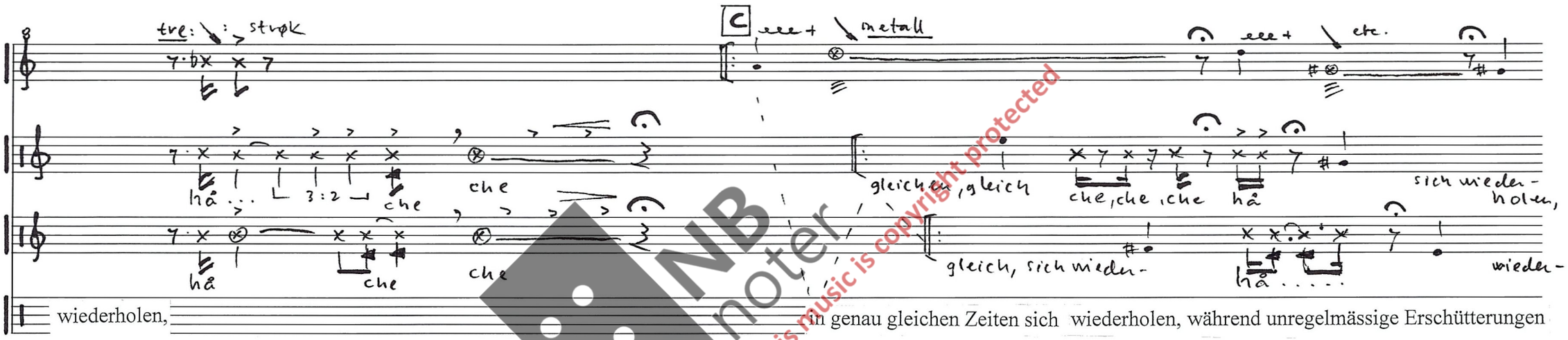
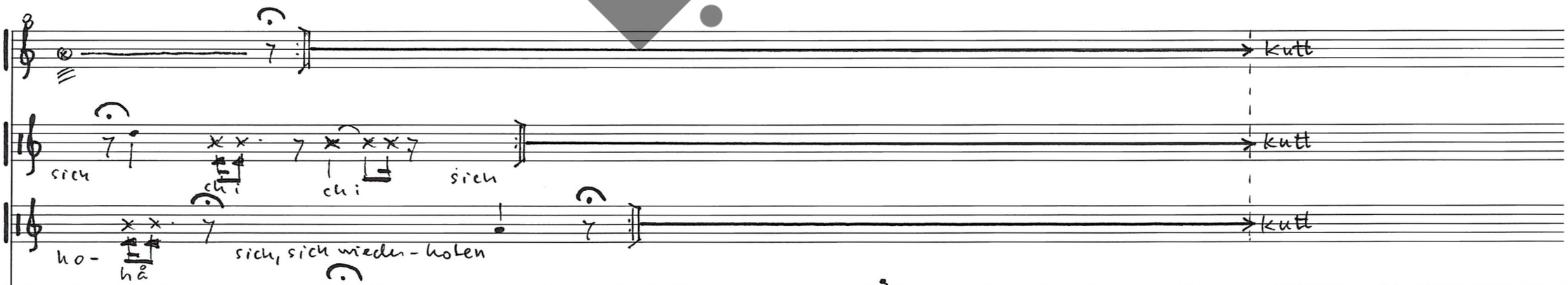


in Schwingung versetzt, in dieser einen Ton erzeugt. Musikalisch wird der Ton, wenn die schnellen Stösse in ganz regelmässiger Weise und in genau gleichen Zeiten sich



wiederholen, in genau gleichen Zeiten sich wiederholen, während unregelmässige Erschütterungen



der Luft nur Geräusche geben." "Die musikalische Höhe des Tons hängt nur von der Zahl der Luftschwingungen in der Secunde ab, nicht von der Art, wie sie hervorgebracht

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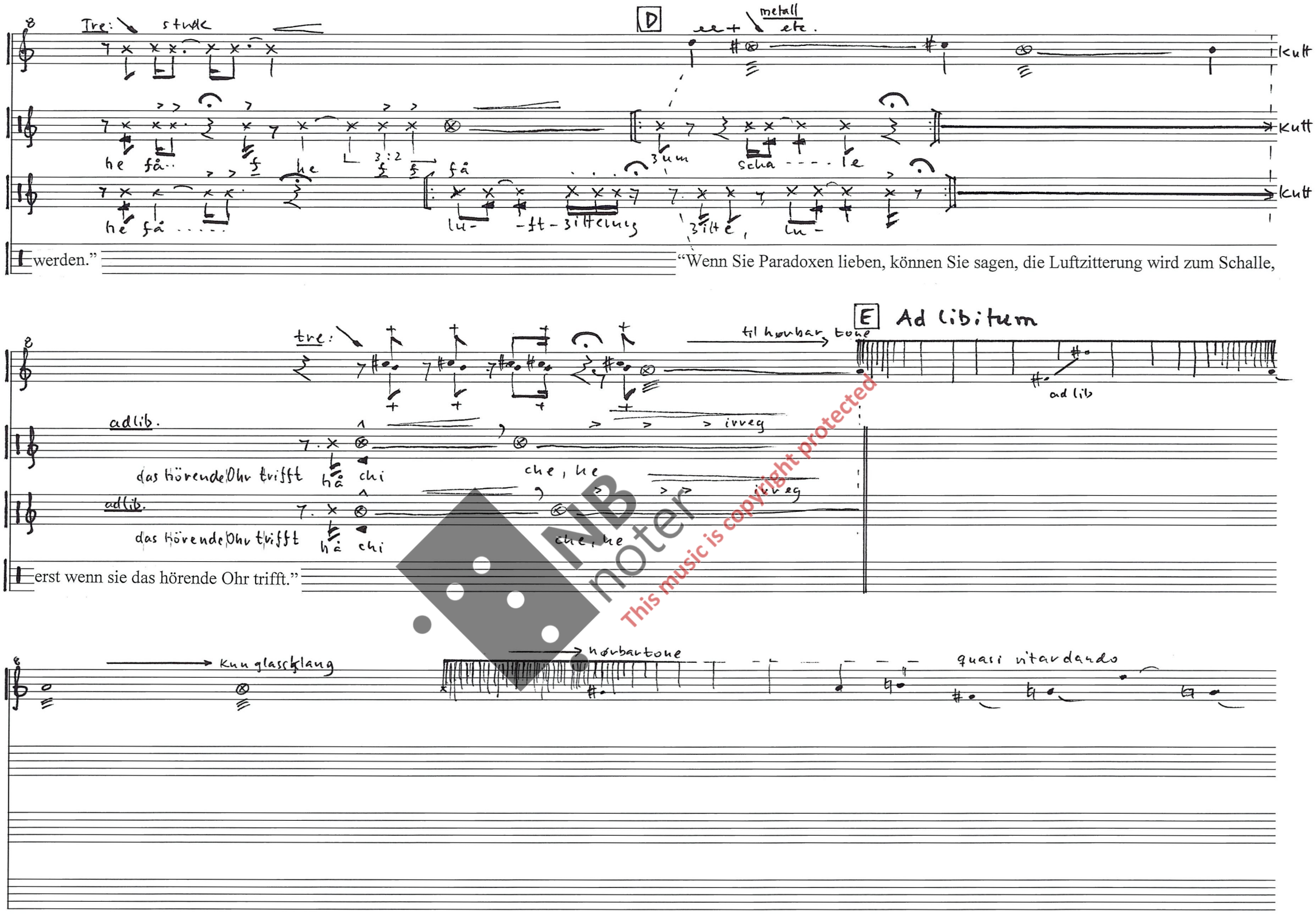

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utik varighet

overgang til neste satz

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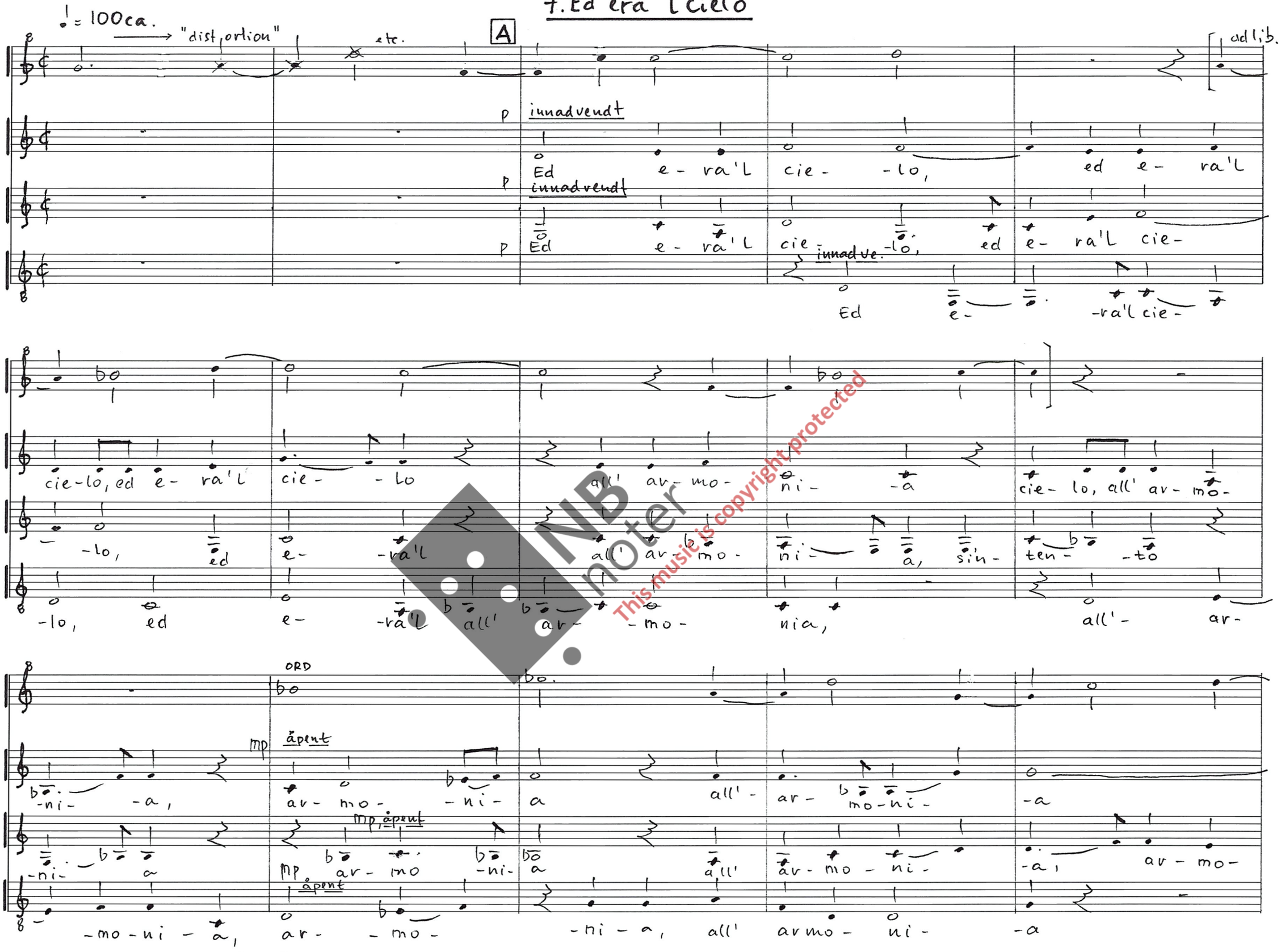
7. Ed era 'l cielo



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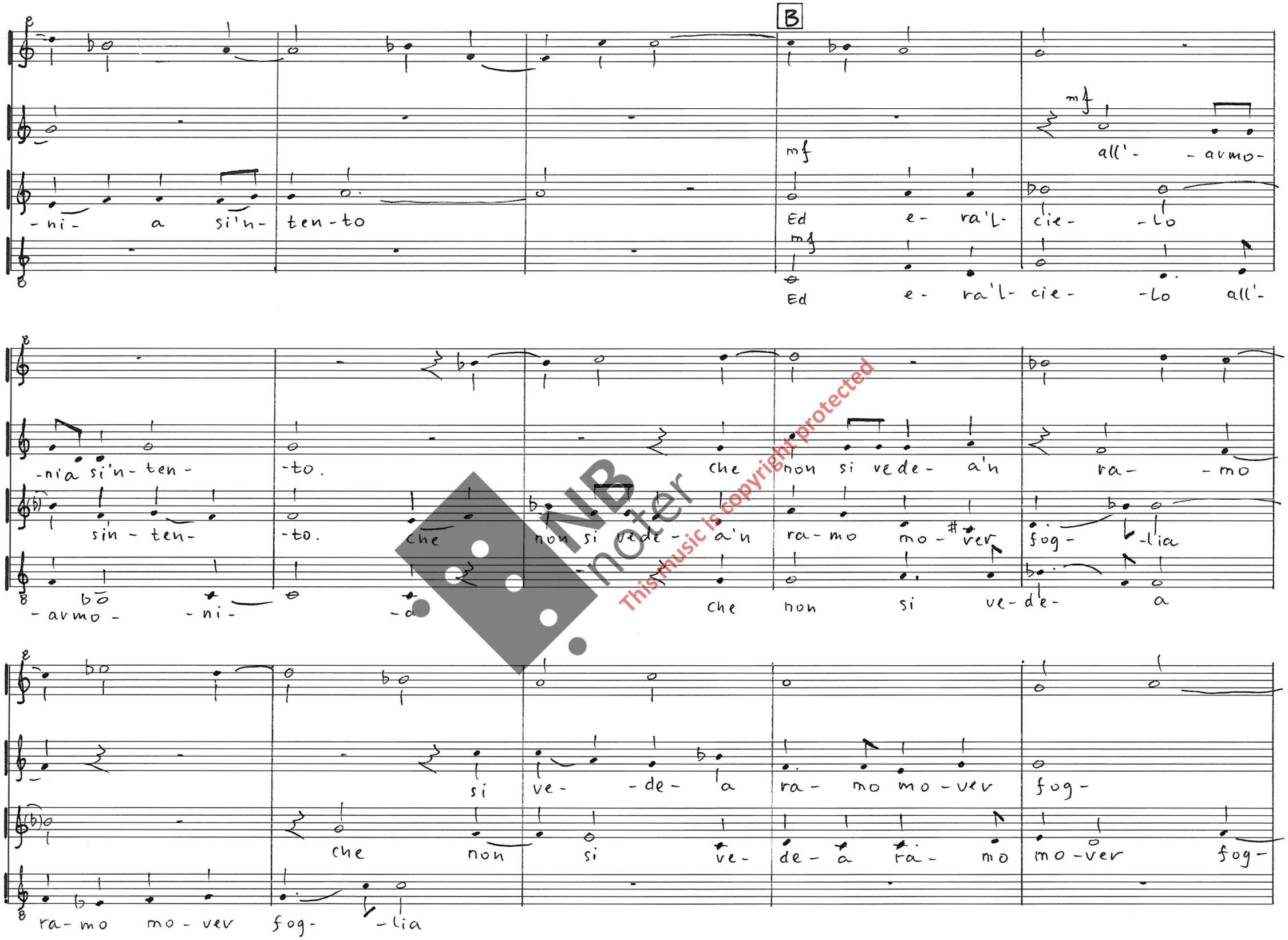

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C

-lia. Tan- -ta dol- cez- -za, tan -ta dol- cez- -za

-lia. Tan- -ta dol cez- -za a- -ve- -a pien l'a- e- re, l'a-

Tan- ta dol- -cez- -za a- -ve- a pien l'a- e- re, l'a-

"distortion"

etc.

l'a- e- re e'l ven- -to, p innadvendt tanta dolcez- -za, dolcez- -za, dol-

-e- -re e'l ven- -to, innadvindt tan- -ta dol- cez- -za a- ve-

-e- -re e'l ven- -to, tan- -ta dol- -cez- -za l'a e-

rit. gradvis mindre "distortion"

overgang

-cez- -za a- ve- a pien l'a- e- re e'l ven- -to.

-a pien l'a- e- -re e'l vento.

-re pien l'a- e- -re e'l vento.

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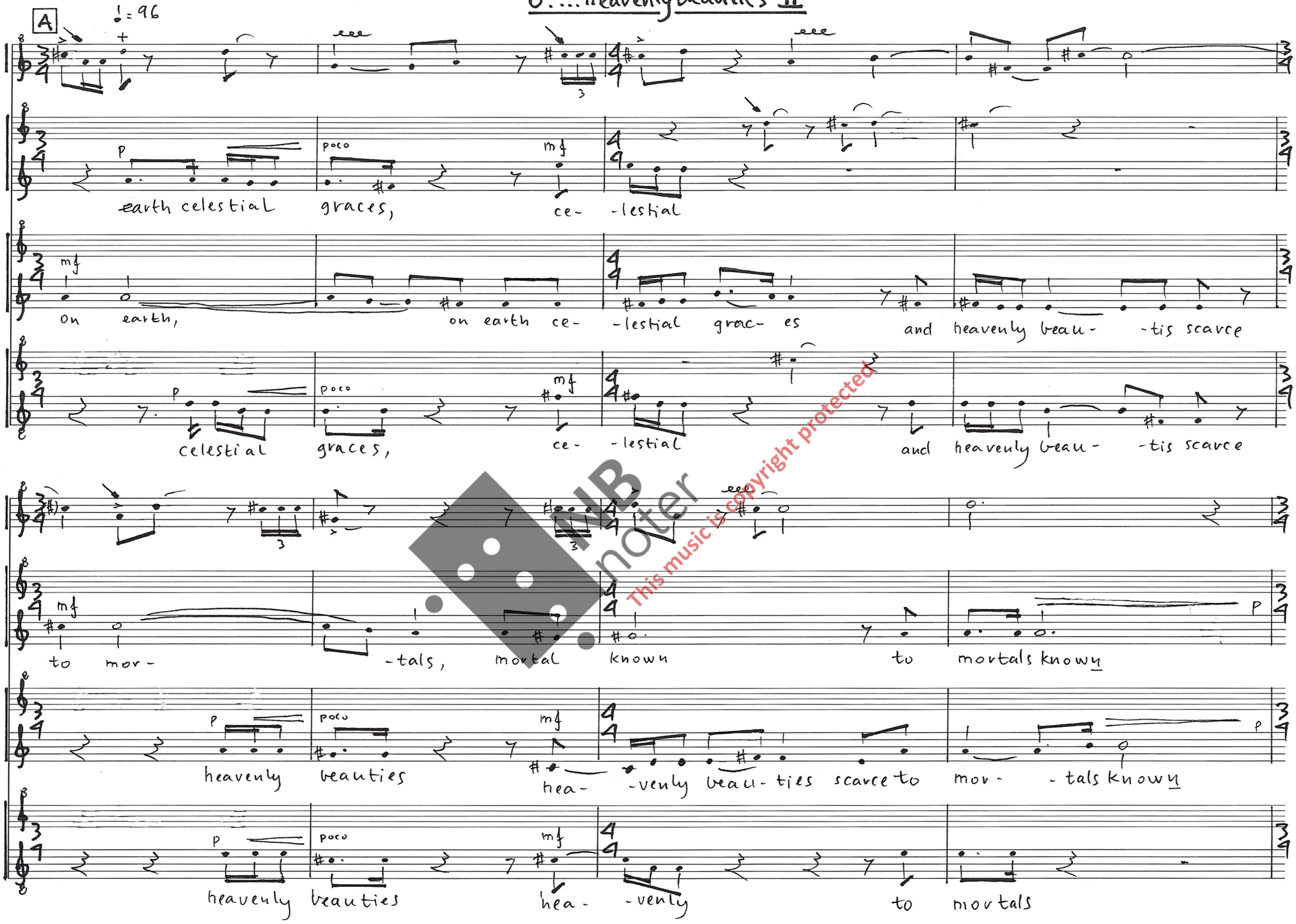
8....heavenly beauties II



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dreams ef - faces, dreams e -, effacer e - f - faces,

dreams ef - faces, dreams e -, effaces e - f - faces

But all things else in dreams ef - faces e - f - faces

B

had Left their weary, had left weary traces

had left their weary, had left weary traces

I saw how tears had Left their tra - -ces

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p weary traces p the mountains from mf dreams

p wea- -ry tra- -ces. p the mountains from mf dreams

p wea- -ry tra- -ces. mf Breathe words to stir the moun- -tains from, mountains from their

f effaces p e-f- faces. PP And heaven seemed, and

f effaces p e-f- faces. PP And heaven seemed, and

f places p e-f- faces from (p) their places

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C (kun første gang)

1. pp
2. mf

heaven seemed, seemed listening saddest ru- -th, and heaven seemed, seemed listening

heaven seemed listening in such saddest ru- -th, and heaven seemed, seemed listening

listening in such saddest ru- -th seemed listening such

saddest ruth, saddest ruth.

saddest ruth, saddest ruth.

saddest, in such saddest ruth, list- -ening in such saddest ruth.

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D

Improvisasjon ad lib.

f.eks. x 4

kun siste rep. (demp)

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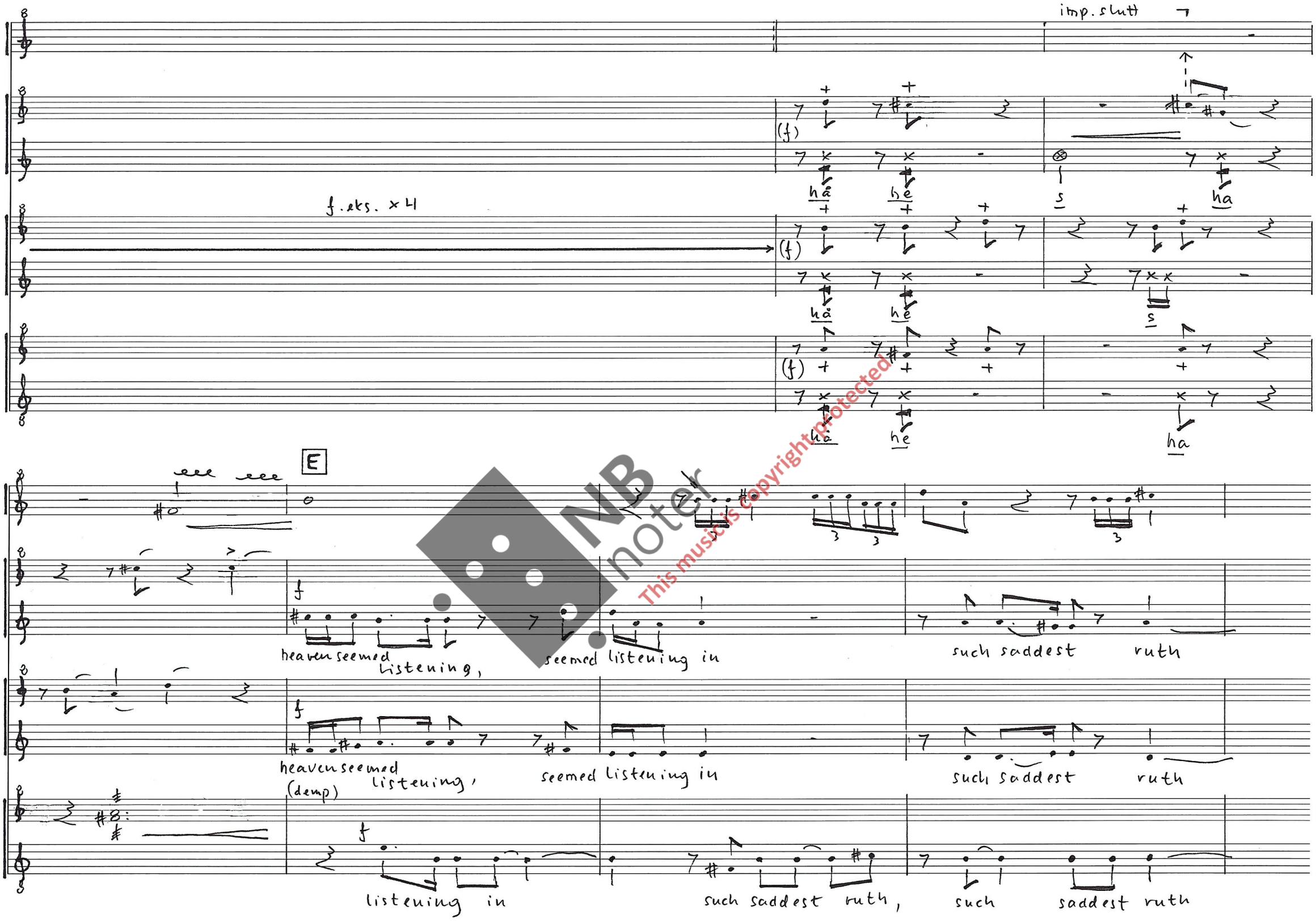

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the bough to sooth

seemed listening in

the bough to sooth

seemed listening in

The very leaves upon the bough to sooth.

Such sweet- -ness,

soft sounds for mortal ear,

filled the blissfull atmosphere.

soft sounds for mortal ear,

filled theblissfull atmosphere.

such sweetness filled, such sweet- -ness filled the blissfull,

the blissfull atmosphere.

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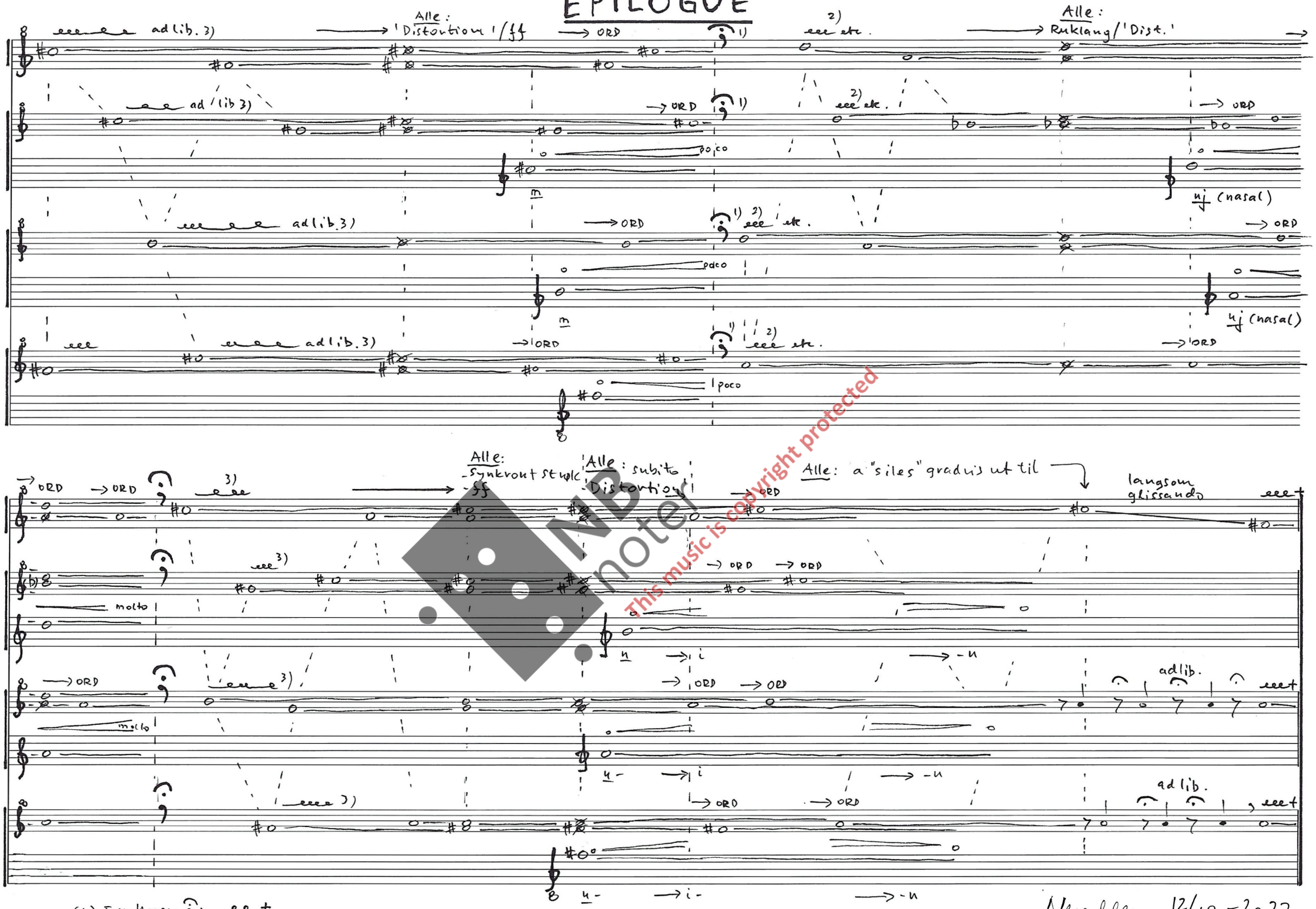
EPILOGUE



(1) Før hver ; eet
(2) Helt synkron eee
(3) Individuelle eee

Nerodden, 12/10-2022
Edvin Østugard
rev. 11/1-2023

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