

*S*vev

for piano trio (violin, cello, piano)

Knut Vaage

2017

(version 15.03.2018)

to
Valen Trio

Commisioned by Einar Røttingen/Valen Trio

Supported by Komponistenes vederlagsfond

ABOUT THE SCORE:

Accidentals apply through the whole bar within the same octave

Trills are chromatic if not marked. Tremoloes are unmeasured if not marked

The score gives the performers freedom to improvise, and decide the length of each Senza misura bar

(When seconds are indicated, they are suggestions rather than instructions)

The piece can be performed from the score.

(There are no parts, so the trio needs three scores for performance - page turns have been taken into consideration for all musicians - last page to be folded out for violin and cello)

ACKNOWLEDGMENT:

Svev was premiered at the Borealis festival in Bergen 2018 by Valen Trio. The piece is included in our research project at the Grieg Academy; (un)settling Sites and Styles. It has been partly developed with John Ehde (my partner in this project), and further developed in workshops with Valen Trio. The piece include quotes from some of my own pieces. Special effects are developed and combined in new ways as a part of the research project

Many thanks to John Ehde, Ricardo Odriozola and Einar Røttingen,
and to Peter Meanwell and Tine Rude from Borealis Festival

DURATION: c. 30 min.

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Scores available from NB noter, Nasjonalbiblioteket/National Library of Norway

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Svev

Knut Vaage

I

Senza misura (strings: $\text{♩} = \text{c. } 120$)

Violin: sul pont. ppp

Cello: sul pont. ppp

Piano: pitch ad lib.

Violin: (2) free amount of rep. pattern, very slow gliss.
Cello: free amount of rep. pattern, very slow gliss.

c. 20 sec.

Violin: (3) sul pont. molto behind bridge mf

Cello: sul pont. molto behind bridge mf

Piano: rapid scratch w. nail away from performer lengthwise on winding of one bass string - lowest octave
 sffz
 8vb X X X
 Xed.

*
 *) mute 2nd lowest octave w. left hand palm near pins
 keep R.H. nails on string, and move abruptly along winding of strings - within ca 1 cm
 secco scratches lengthwise on string, improvise unpredictable rhythms

A *Row and shadows 1*
Misurata (♩ = c. 100)
 precisely

(4) ord. Vln.

(5) 8^{va} precisely
pp *mf* *ppp sub.*

ord. Vlc.

precisely > 8^{va} ff *ppp*

as in first bar Pno.
 rapid scratch w. nail away from performer
 lengthwise on windings of a couple of bass strings
sffz
 (loco) (Loco) 8^{va} ff
p ff
 ff (senza ped.)

Svev

Snev

C Senza misura IV

Vln. *ppp*

Vlc.

Pno. *ff*

(IV continue, allow distortion)

8va (IV continue, allow distortion)

rapid gliss. across strings w. nails

l.v. all

mf secco scratches lengthwise on string, improvise unpredictable rhythms (footnote bar 2)

8vb (20)

D

Vln. *fp* *ppp*

Vlc. *fp* *ppp*

Pno. rapid gliss. across strings w. nails
middle range of piano (pitch ad lib.)

ff *l.v. all*

R.H. mute strings heavily w. palm near pins
L.H. on keys

p improvise random notes within lowest octave

(20) *8vb senza ped.*

E sul pont., punta d'arco

Vln.

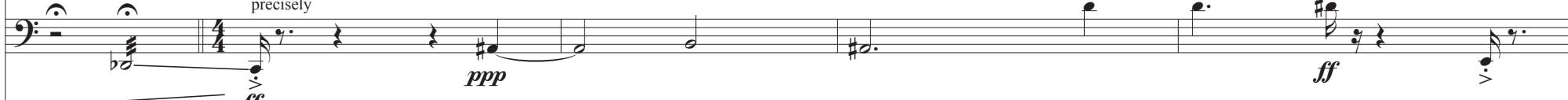
Vlc. *) col legno, jeté ad lib.
sul tasto → sul pont. TACET
mf

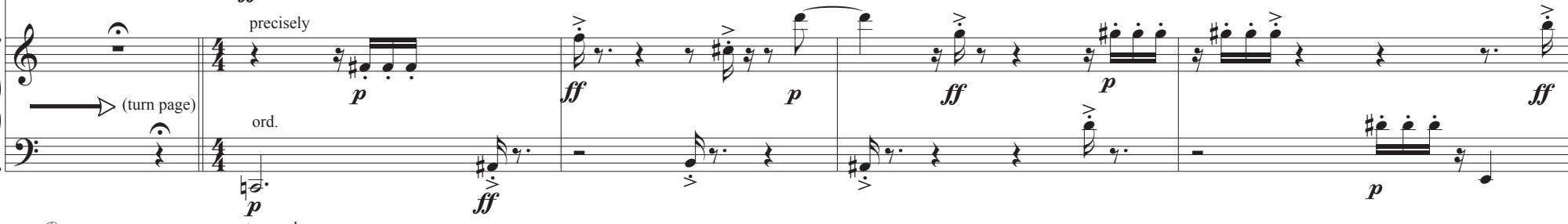
Pno. regular rhythms ad lib.
(vary for each rep.)
ppp
U.C.

(2) **F** Row and shadows 2

Misurata ($\text{♩} = \text{c. } 100$)

Vln. (turn page) precisely 

Vlc. (turn page) precisely 

Pno. precisely (turn page) ord. 

(R&d.) 

Snev

G

Vln. 

Vlc. 

Pno. 

Svev

**) metal part of bow by frog, rhythmic strokes along the string

**) even gliss. on metal part of bow

H Senza misura

Vln. L.H. mute strings
use strings I - IV ad lib.
**) sul t. sul p.

Vlc. (mf) (approx. 8 notes up, 8 notes down)

I **) L.H. pizz ord.

(sul t <-> sul p. sim.)

Pno. near damper near peg

(mp) Tap rhythmically on string w. e.g. edge of a spoon.
Move hand slowly lengthwise from damper towards pin (away from player) and back to damper.
The amount of pitches going up and down, should be co-ordinated between the players

repeat pattern

L.H. pizz (w. nail)

NOT in SYNC

senza ped.

(in SYNC)

Vln. as before, but w. glass (repeat pattern) I L.H. pizz. (w. nail)

Vlc. as before, but w. glass (repeat pattern) L.H. pizz vary with I/II

Pno. as before (damper <-> peg sim.) (repeat pattern)

2 as before, but col legno batt.

3 L.H. pizz. (w. nail) (turn page)

Snev

(4) as before, col legno batt.

(5) L.H. pizz. (w. nail)

J (quasi $\text{♩} = \text{c. } 60$) cue (turn page) 2 ord.

3 jeté, col legno (ord.) 4 (jeté, col legno)

Vln. Vlc. Pno.

ord. jeté, col legno (ord.) (jeté, col legno) (from highest possible string) (from highest possible string)

Rotate metal bowl (or spoon) on strings ad lib., turning the hand back and forth.
Move arm gradually lower, to make unstable gliss.

Pianississimo

(senza misura) c. 30 sec.

K impro on given material, pitch ad lib 2 gradually longer rests

3 in SYNC behind bridge (b.b.) bow w. windings by frog lunga

c. 45 sec.

gradually shorter rests/out of sync.

c. 20 sec.

4 (b.b.) transform to - - - - - col l. tratto

Vln. Vlc. Pno.

impro on given material, pitch ad lib 2 gradually longer rests

3 behind bridge (b.b.) bow w. windings by frog lunga

gradually shorter rests/out of sync.

(b.b.) transform to - - - - - col l. tratto

Scrape gently and very slowly with edge of metal bowl
 p (or spoon) along winding of random bass strings

Pianississimo

Pianississimo

Row and shadows 3

Misurata (♩ = c. 100)

Svev

(5) (b.b.) Misurata (c. 100)

L ord. $\#$

Vln. ff ppp ff ppp ff ppp ff ppp ff

Vlc. mf ff ppp ff ppp ff ppp ff ppp

Pno. p ff p ff p ff p ff p ff p ff

p (Rd) ff p ff p ff p ff p ff

M $8va$

N Senza misura

Vln. ppp ff ppp ff ppp p ppp $sul t.$ mf $crush$ $non sul t.$

Vlc. ff ppp ff ff ff ppp ff p ff

Pno. ff ff p ff p ff p ff p ff

(2) TACET (turn page)

Vln. (I (L.H. mute open string))

(3) *) *15mb* *8va* (poco ad lib. approx. 16 notes, m.m = c. 80)

Vlc. (crush) TACET (turn page) (I (L.H. mute open string)) *8va* (poco ad lib. approx. 16 notes, m.m = c. 80)

Pno. (listen to reverberation from low strings) (loco) depress silently *pp secco* (keep cluster pressed down) *8vb sempre* U.C.

palm cluster black and white keys 1) All R.H. attacks starting with palm close to keys. Make abrupt movement up from keys to produce very soft staccato secco effect

as above (metal effect)

Vln. as above (metal effect)

Vlc. as above (metal effect)

Pno. (pp sempre) (keep cluster pressed down) (4) behind neck (pizz. ad lib) w. nails or plectrum (5) TACET c. 20 sec. behind neck (pizz. ad lib) w. nails or plectrum in sync with pno low secco cluster ord. sul t. crush *15ma-* *8va* *8vb-* (***) Gliss./tremolo across strings w. nails in treble register between sound bridge and pegs (imitate string players) ord. tre corde

Svev
Misurata ($\text{♩} = \text{c. } 100$)

Vln. in sync with pno low secco cluster
ord. sul t.

Vlc. (crush)
ord. (non sul t.)
sul t.

(crush)
(ord.)
lunga
TACET

Pno. f secco
pp
pp
ff secco
lunga
TACET
mfz
keep cluster pressed down
8va sempre senza ped. sempre

(turn page)
hold bow horizontally with both hands, move slowly along the strings
crush, rhythms appear/disappear unevenly

Vln. Senza misura
c. 15 sec.
sul t. - - - - - sul p.
(p) - - - - - (mf)

Vlc. hold bow horizontally with both hands, move slowly along the strings
crush, rhythms appear/disappear unevenly
sul t. - - - - - sul p.
(p) - - - - - (mf)

Pno. (sffz sempre) 8va - - - - - 15ma - - - - - cluster OFF

(keep cluster pressed down) —

Svev

NO SYNC!

c. 60 sec.

(2) impro, use strings I - IV ad lib.
as before, but transform by grad. including normal crush (keep extreme bow pressure)

Vln.

Vlc.

Pno.

IN SYNC! (follow cello)

c. 45 sec.

(3) hold bow horizontally with both hands
fast sul t. sul p. very slow

Vln.

Vlc.

Pno.

cue

c. 40 sec.

(4) crush, slow bow, over-pressure (search for 8va bassa)

Vln.

Vlc.

Pno.

Place e.g. a spoon firmly on a low bass string.
Scratch very slowly along the string to create a clicking sound from each winding.
Improvise random rhythms, starting very slowly,
ending with fast scratches on several windings

c. 20 sec.

(5) **Misurata** ($\text{♩} = \text{c. } 100$)

sul p. - - - - - sul t. ord. (and normal position) (crush)

Vln.

Vlc.

Pno.

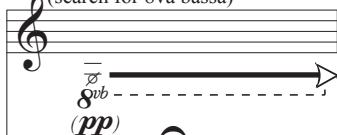
15^{ma}

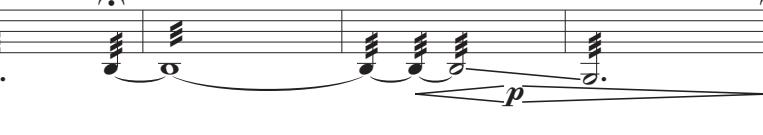
keep cluster pressed down
(8vb sempre)

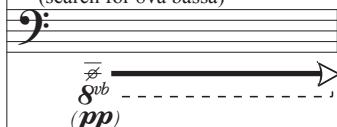
R **Senza misura**
crush, slow bow, over-pressure
(search for 8va bassa)

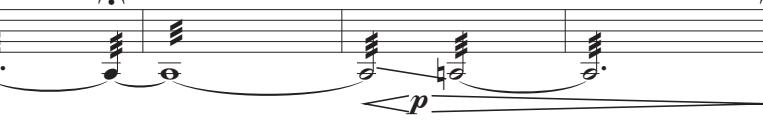
Misurata ($\text{♩} = \text{c. } 100$)
ord.

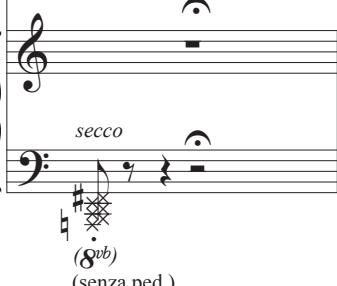
S **Svev**
(poco ad lib.) pizz.
 \sharp

Vln. 

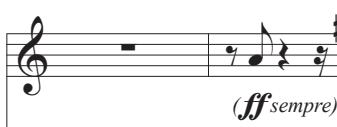


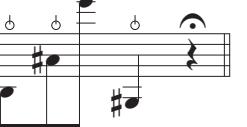

Vlc. 

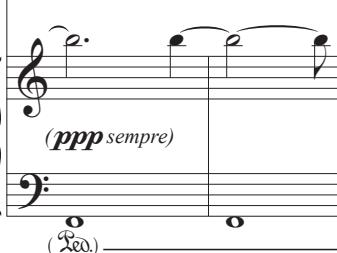
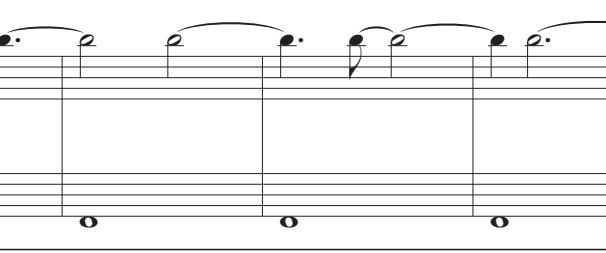
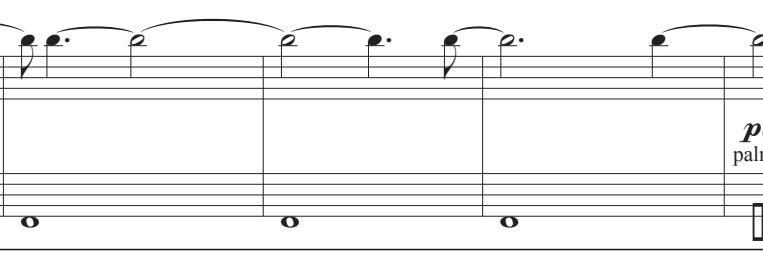
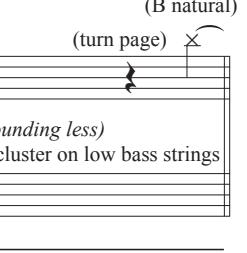



Pno. 



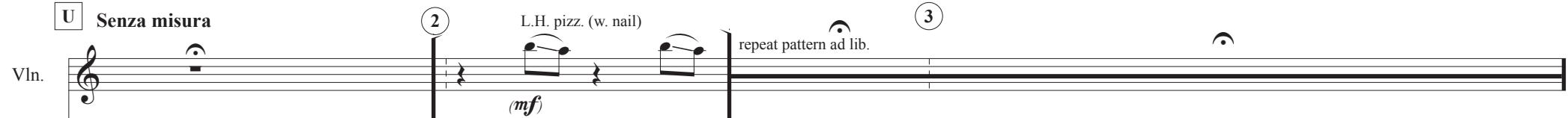

T **(tempo poco ad lib.)**


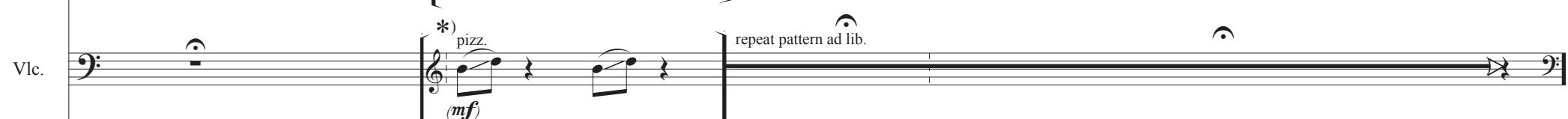



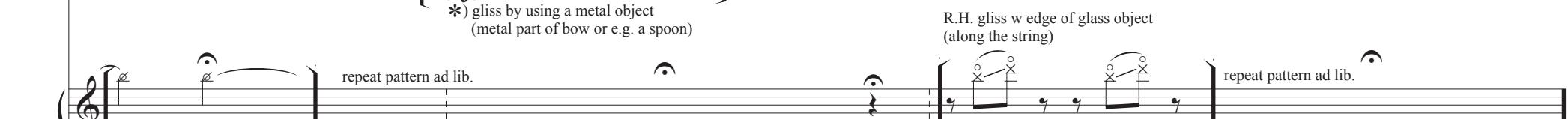
Pno. **pizz. on string (B natural)**
(turn page) 




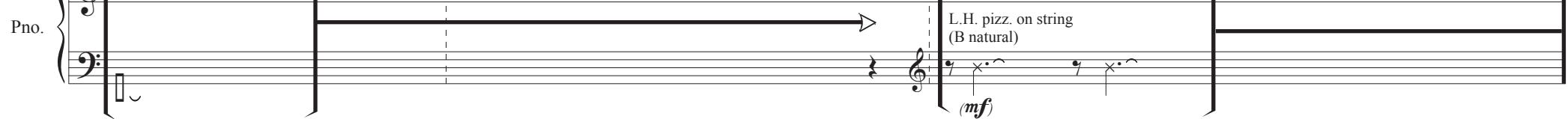
Svev

U Senza misura

Vln. 

Vlc. 

Vln. 

Pno. 

(R&d.)

L.H. pizz. (w. nail) (mf) **repeat pattern ad lib.**

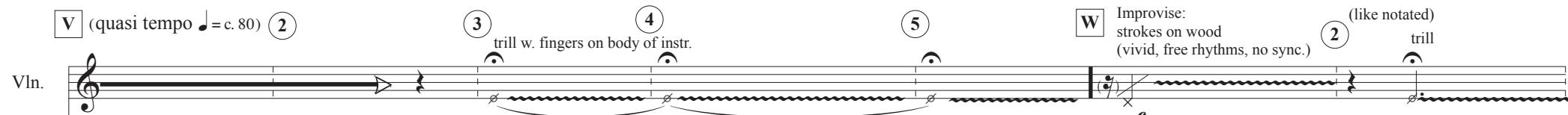
pizz. (*) **repeat pattern ad lib.**

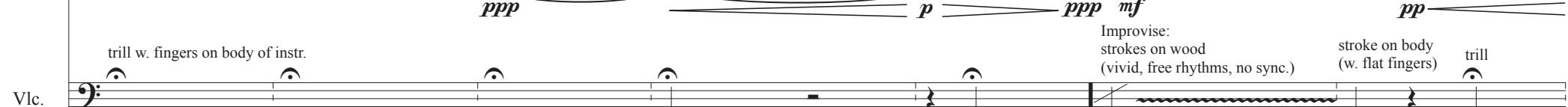
(*) gliss by using a metal object (metal part of bow or e.g. a spoon)

R.H. gliss w edge of glass object (along the string)

L.H. pizz. on string (B natural) (mf) **repeat pattern ad lib.**

V (quasi tempo $\text{♩} = \text{c. 80}$) (2)

Vln. 

Vlc. 

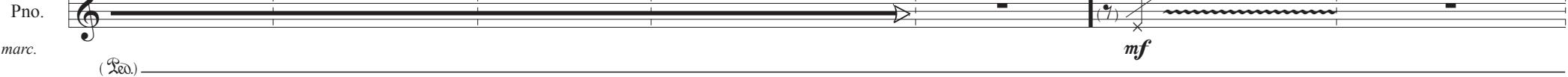
Pno. 

trill w. fingers on body of instr. (3) (4)

trill w. fingers on body of instr.

5

W Improvise: strokes on wood (vivid, free rhythms, no sync.) (2) (like notated) trill

Vln. 

Vlc. 

Pno. 

marc. (R&d.)

Improvise: strokes on wood (vivid, free rhythms, no sync.)

stroke on body (w. flat fingers) trill

Improvise: strokes on wood (vivid, free rhythms, no sync.)

Improvise: strokes on wood (vivid, free rhythms, no sync.)

(3) stroke on body
(w. flat fingers)

(4) trill

(5)

(6) stroke

X (senza misura)

Vln.

Vlc.

Pno.

trill w. fingers on soundboard (or wooden frame)

(turn page)

measured tremolo on soundboard 1)
tap w. both hands/fingertips
(quasi 16 notes, M.M. ca. 132)

(turn page)

(p) dynamic ad lib, (but will not be loud)

1) if soundboard is hard to reach;
tremolo on metal frame instead

Svev

Vln.

(turn page) mute string, hoarse overtone ad lib. (3)
free bowing, very light pressure
o transform into - - -

as above but L.H. rapidly ad lib.
searching for overtones (sul p. ad lib.) (4)

as above but change strings ad lib. (5)

brush strings lengthwise firmly up an down (M.M. c. 132)
IV - - - III/IV (add string)

Vlc.

mute string, hoarse overtone ad lib.
free bowing, very light pressure
o transform into - - -

as above but L.H. rapidly ad lib.
searching for overtones (sul p. ad lib.)

as above but change strings ad lib.

brush strings lengthwise firmly up an down (M.M. c. 132)
I - - - I/II (add string)

Pno.

R.H. sidewise intense trem. on sound board
L.H. add trem. across medium strings
(16-note rhythm continues)

(Rex.)

Vln.

Y secco, sul t. (short brush, crush) ② behind bridge punta d.a. - - - - ord. (still b.b.) ③ vary by adding II then change between I/II
Vlc. secco, sul t. (short brush, crush) I behind bridge punta d.a. - - - - ord. (still b.b.) ④ transform to bowing on body firmly up/down ⑤ bow on body firmly up/down
Pno. R.H. tremolo across the strings (as L.H. above - quasi 16 notes sim.) ⑥ gradually downwards both hands keep steady effects/rhythm R.H. medium low trem. on strings L.H: lowest palm cluster (like tam-tam)
(R.H.)
L.H. pizz. on medium low string ad lib. (bell like; big space between each pizz.)

Svev

*) trem. w. extremely small span of bow (unmeasured)

Z Misurata (J = c. 80)

*) col legno arco, trem

Vln.

A musical score for strings and piano. The strings play a rhythmic pattern of eighth and sixteenth notes. The piano part consists of sustained notes. The dynamic is marked as *col legno arco, trem.* and *ppp sempre*. The piano dynamic changes to *ff*.

Vlc.

*) col legno arco, trem

Low unmeasured trem. across the strings, alternating L.H and R.H.
Move gradually upwards onto highest possible position

Pno.

B1

Vln.

A horizontal musical staff with five measures. Measure 1: dynamic ***ppp***. Measure 2: dynamic ***ff***. Measure 3: dynamic ***ppp***. Measure 4: dynamic ***ff***. Measure 5: dynamic ***ppp***.

Vlc.

Pno

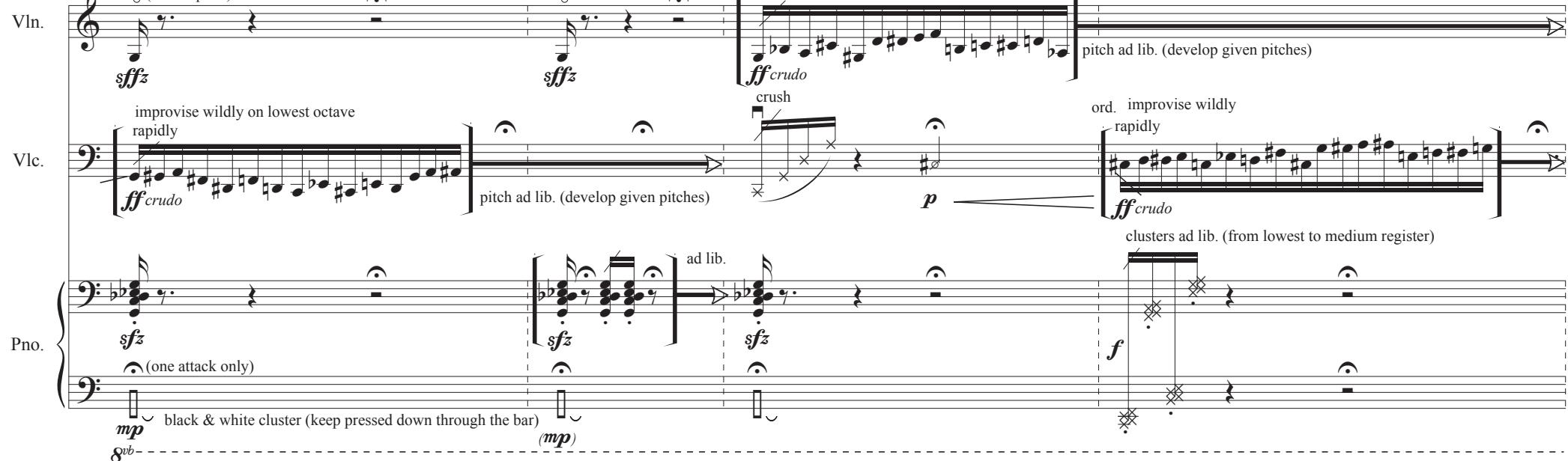
Musical score for measures 11-12. The score consists of two staves. The top staff features a bassoon and a cello. The bassoon starts with a dynamic of ***ff***, followed by a rest, then a dynamic of ***p***, and finally a dynamic of ***ff***. The cello has a dynamic of ***p*** at the beginning, followed by a dynamic of ***ff***. The bottom staff features a double bass. It has a dynamic of ***p*** at the beginning, followed by a dynamic of ***ff***, and ends with a dynamic of ***p***. The score concludes with a measure of ***ff*** followed by a repeat sign and a dynamic of ***p***. A bracket covers the first two measures of the double bass part. The score ends with a dynamic of ***ff*** and a measure of ***p***. The text "(turn page)" is written above the final measure.

II

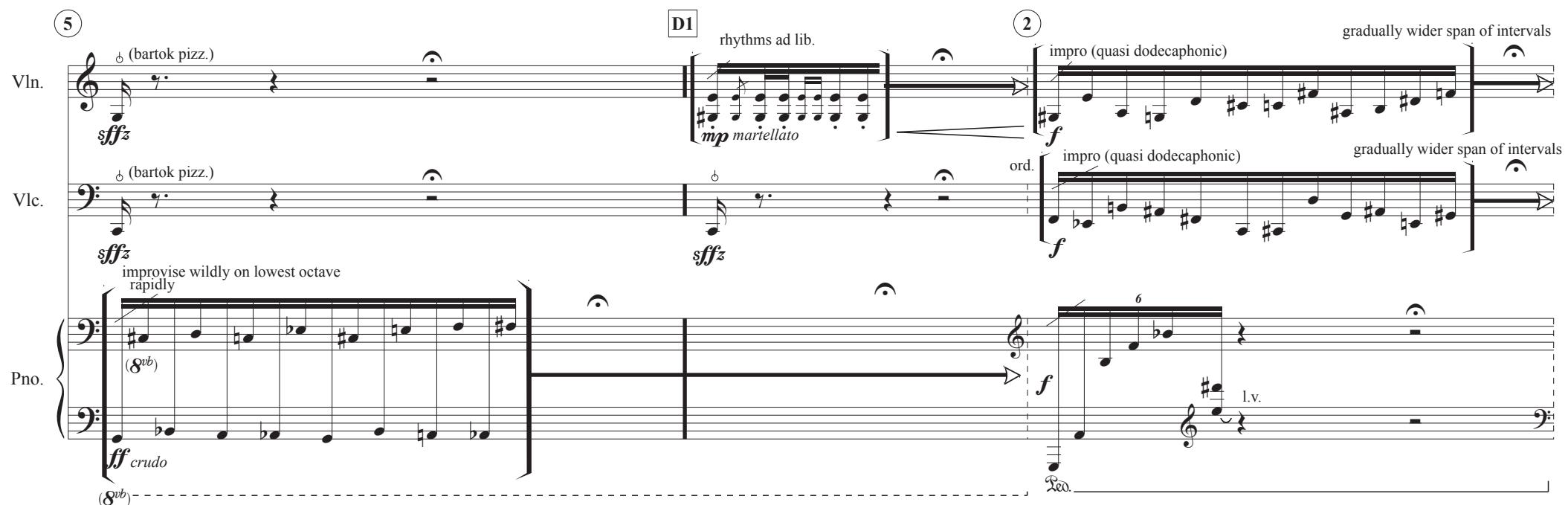
Svev

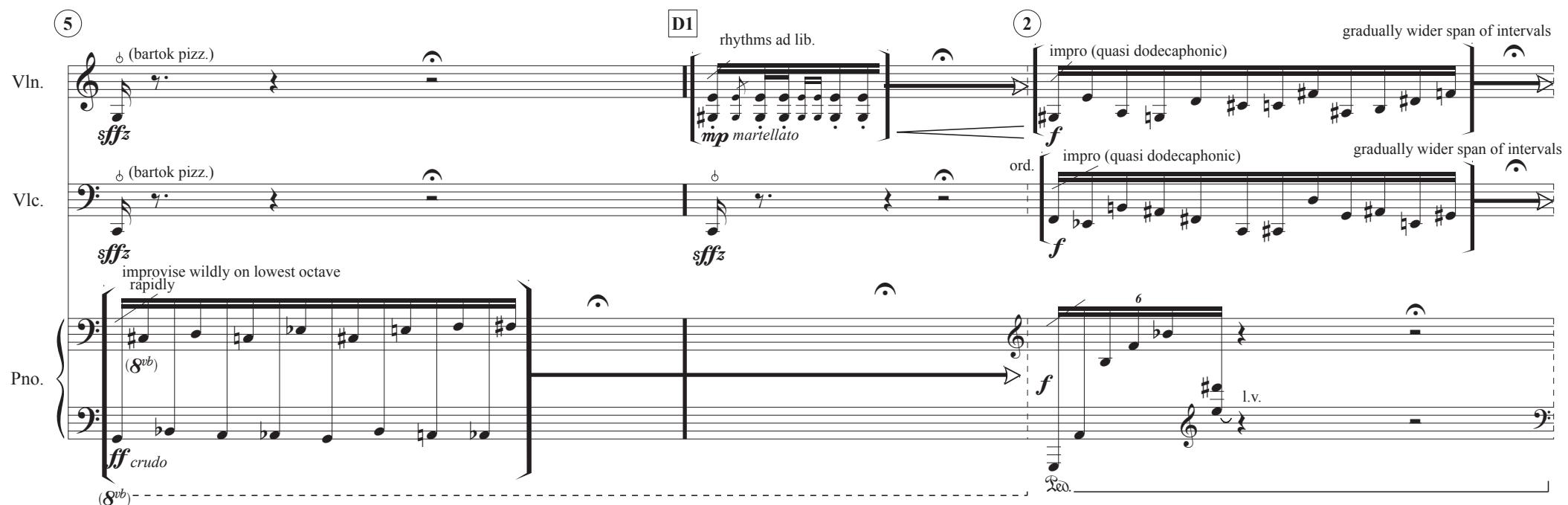
C1 **Senza misura**
 ♂ (bartok pizz.) (turn page)

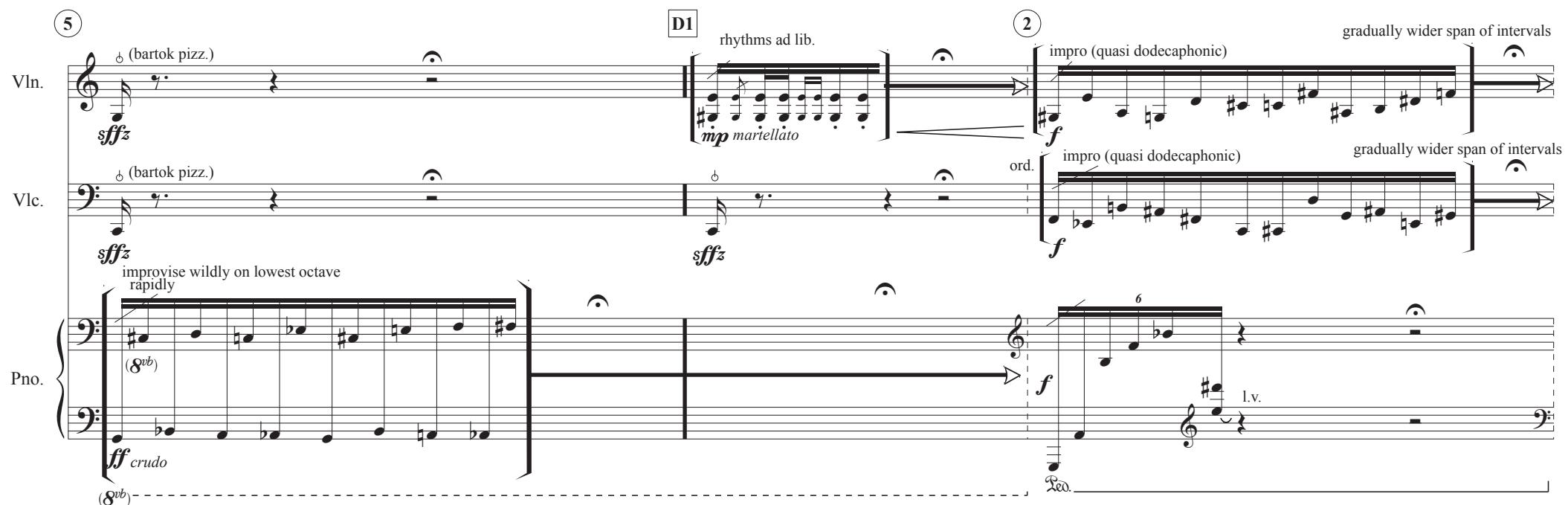
Vln. 

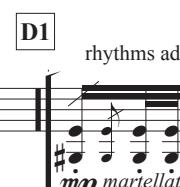
Vlc. 

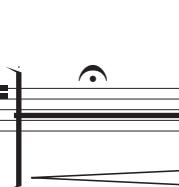
Pno. 

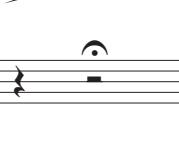
Vln. 

Vlc. 

Pno. 

D1 

2 

2 

2 

2 

2 

2 

Snev

(3) Vln. ord. *f secco*
Vlc. rapidly ad lib. impro (quasi dodecaphonic)
mp secco, no sync.

(4) rapidly ad lib. impro (quasi dodecaphonic)
mp secco, no sync.

(5) crush
mf

Pno. (f) l.v.
Pno. 6 l.v.
Pno. *mp* secco, no sync.

E1

Vln. crush *p*

Vlc. *sfp*

Pno. *sfp*

(2) ord. *mp*

Pno. *f* scrape slowly along on winding of bass string ad lib.
mp

Svev

(3) Vln. crush *p* (4) ord. improvise random notes within lowest octave rapidly *pp* (5) Vlc. pitch ad lib. (develop given pitches) *ff crudo*

crush (8vb) crush (not 8vb) ord. improvise random notes within lowest octave rapidly low clusters ad lib. pitch ad lib. (develop given pitches) *ff crudo*

Vln. Vlc. Pno.

vary rhythm *pp* *8vb*

F1 c. 15 sec. **G1** Misurata ($\text{♩} = \text{c. } 132$) (come out of piano sound)

Vln. *ppp* cresc. poco a poco -

Vlc. (come out of piano sound) *ppp* cresc. poco a poco -

Pno. *sffz* elbow cluster (reverberation from elbow cluster) (loco) *ppp* cresc. poco a poco -

8vb *Reed*

H1

Vln. (cresc.) *al p* *mf*

Vlc. (cresc.) *al p* *mf*

Pno. (cresc.) *al p* *mf*

Vln. *ff* *fff* (turn page)

Vlc. (gliss. up) *ff* *fff* (turn page)

Pno. *ff* *fff* (turn page)

Svev

II

Senza misura **Misurata** ($\text{♩} = \text{c. } 60$)

Vln. Vlc. Pno.

**)* (gloss. sim.) jeté ad lib. sul tasto (gloss. sim.) → sul t. ord. → sul t. ord.

**)* microtonal gloss. continue slowly around main pitch (gloss. sim.) jeté ad lib. sul pont. ord. (gloss. sim.) → sul p. ord. → sul p. ord.

**)* (p) Strike string with e.g. a spoon on string and slide it lengthwise away from player to make gloss. (slide guitar effect)

III

J1 **Senza misura** (strings: $\text{♩} = \text{c. } 120$)

Vln. Vlc. Pno.

sul pont. ② free amount of rep. pattern, very slow gloss. sul pont. molto

→ sul p. sul pont. free amount of rep. pattern, very slow gloss. sul pont. molto

pitch ad lib. rapid scratch w. nail away from performer lengthwise on winding of one bass string - lowest octave sffz

8^{vb}

($\text{R}\ddot{\text{o}}$)

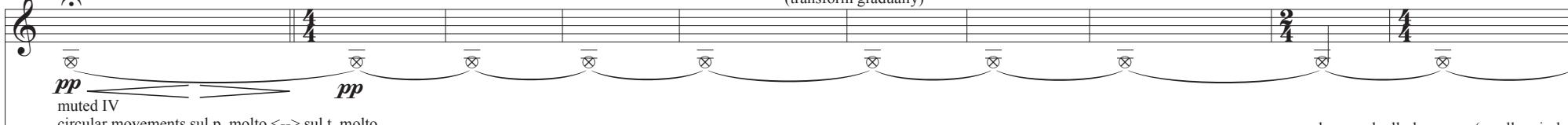
Svev

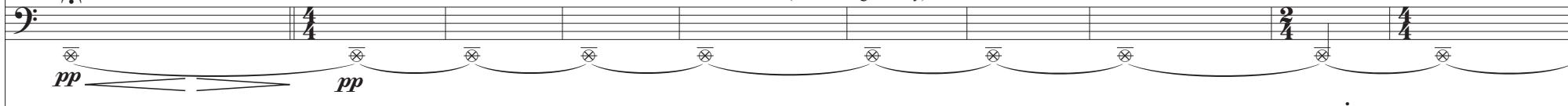
(3) muted IV circular movements sul p. molto <--> sul t. molto

K1 Misurata ($\text{♩} = \text{c. } 100$)

L1 (transform gradually)

M1 → sul p., gradually less span (smaller circles)

Vln. 

Vlc. 

Pno. 

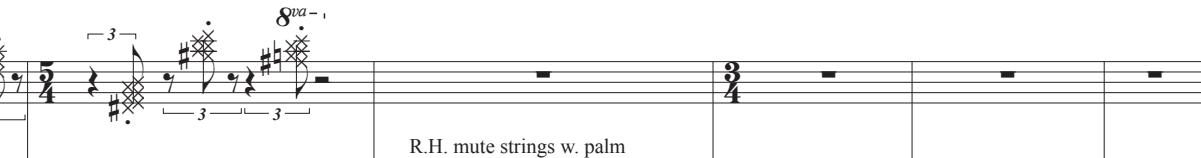
(small circles, sul p.) gradually slower speed → slow circling, sul t.

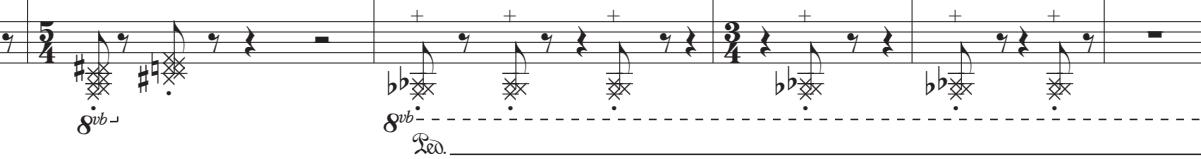
N1

O1 pizz. 

(small circles, sul p.) gradually slower speed → slow circling, sul t.

Vln. 

Vlc. 

Pno. 

Svev

Row and shadows 5

P1 precisely

Vln.

Vlc

Pno.

Q1

8va - 1

ff

ff

1

Vln.

Vlc.

Pno

1

1

T1

Musical score for Violin (Vln.), Cello (Vlc.), and Piano (Pno.) featuring three staves. The Violin and Cello staves begin with dynamic *ppp*, followed by *ff*, *ppp*, *ff*, *ppp*, *ff*, *ppp*, and *ff*. The Cello staff includes a dynamic instruction "(turn page)" at the end of the eighth measure. The Piano staff begins with *ff*, followed by *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, and *ff*. The score concludes with a dynamic instruction "(turn page)" at the end of the eighth measure.

Svev

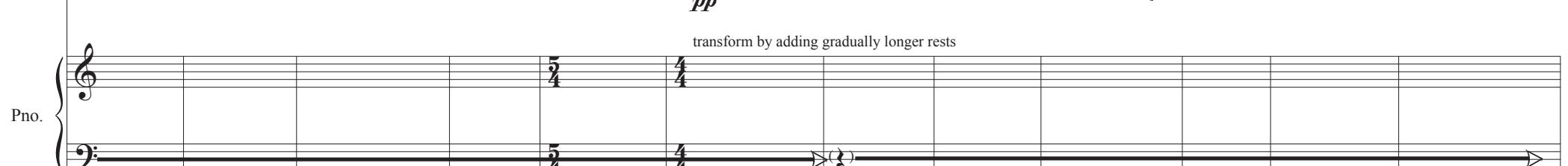
Musical score for orchestra and piano. The score consists of three staves: Violin (Vln.), Cello (Vlc.), and Piano (Pno.). The piano staff includes both treble and bass clefs. Measure 11 starts with Vln. and Vlc. playing eighth-note patterns at *ppp*, followed by a dynamic change to *ff*. The piano provides harmonic support with eighth-note chords. Measure 12 begins with a dynamic of *ff* for all three instruments. The piano's rhythmic pattern changes to sixteenth-note chords. Measure 13 continues with the same dynamic levels and instrumentations. Measure 14 concludes with a dynamic of *ff* for all instruments.

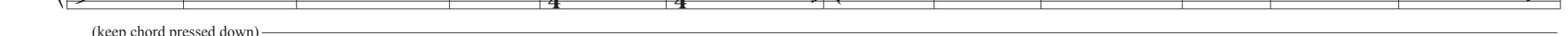
Make harp effect by gently moving R.H. fingertips with rapid gliss. across the strings, letting silently pressed chord ring

Svev

C2

Vln. 

Vlc. 

Pno. 

(keep chord pressed down) →

D2

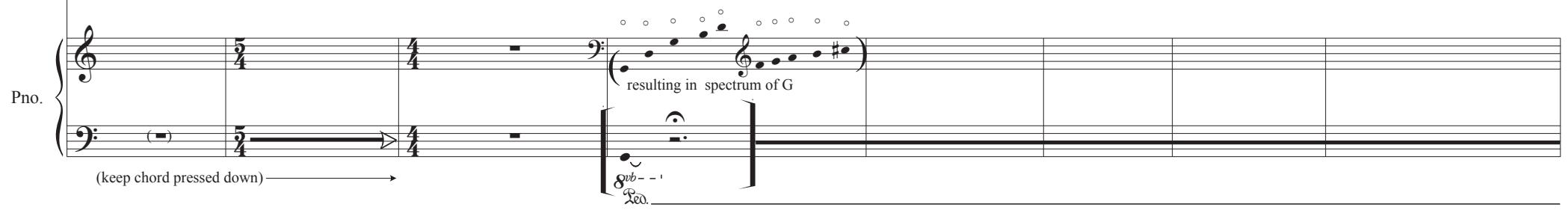
Vln. 

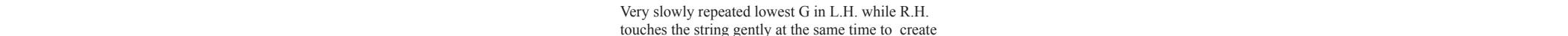
Vlc. 

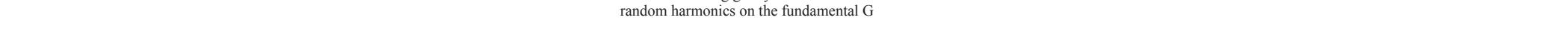
Pno. 

(keep chord pressed down) →

E2

Vln. 

Vlc. 

Pno. 

F2

G2

Vln. 

Vlc.

Pno.

(keep chord pressed down) →

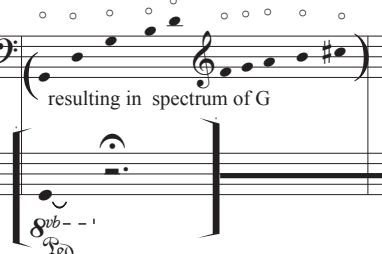
H2

Vln.

Vlc.

Pno.

resulting in spectrum of G



Very slowly repeated lowest G in L.H. while R.H.
touches the string gently at the same time to create
random harmonics on the fundamental G

Svev

(fold out last page)

Vln. 12 8^{va} —————— **n pp**

(fold out last page) gradually into flautando molto

Vlc. **pp**

Pno.

(R&D) ——————

J2 Morendo gradually into flautando molto

Vln. 8^{va} —————— **n** **pp**

air sound (extreme flautando) **Senza misura**

Vlc. air sound (extreme flautando)

Pno.

ord. improvise, slow change between random natural harmonics

III **p molto lento**

2 (3) (4) (5)

ord. improvise, slow change between random natural harmonics

III **p molto lento**

bow on right side of bridge cello only

slower and softer overtones

(R&D) —————— **l.v. all**