

Svev

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 includes 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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Svev

Knut Vaage

I

Senza misura (strings: ♩ = c. 120)

Violin *ppp* sul pont. **2** free amount of rep. pattern, very slow gliss. *mf* sul pont. molto **3** behind bridge

Cello *ppp* sul pont. free amount of rep. pattern, very slow gliss. *mf* sul pont. molto behind bridge

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

mf (down down/up)

*) 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)

④

ord.

8^{va} - - - - -

precisely

mp *pp* *mf* *ppp sub.* *ff* *ppp*

Vln.

ord.

precisely

mp *pp* *p* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vlc.

as in first bar

ord.

8^{va} - - - - -

precisely

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

Pno.

rapid scratch w. nail away from performer
lengthwise on windings of a couple of bass strings

(loco) *ffz*

(senza ped.) *ff* *p* *ff* *ff*

Vln. *ff* **B** *ppp* *ff* *ppp* *ff* *8^{va}* (turn page)

Vlc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* (turn page) **IV**

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

The score is for three instruments: Violin (Vln.), Viola (Vlc.), and Piano (Pno.). It consists of three systems of music. The first system has four measures. The second system has four measures. The third system has four measures. The key signature is one sharp (F#) and the time signature is 3/4. Dynamic markings include *ff*, *ppp*, *p*, and *8^{va}*. Performance instructions include "B" in a box, "IV", and "(turn page)".

Svev

c. 20 sec.

C Senza misura

IV

8^{va}

2 3 4 5

Vln. *ppp* *fp* *ppp*

(IV continue, allow distortion)

Vlc. *fp* *ppp*

(IV continue, allow distortion)

Pno. *ff* *ff* *mf* secco scratches lengthwise on string, improvise unpredictable rhythms (footnote bar 2)

rapid gliss. across strings w. nails

l.v. all

8^{vb} *ped.*

D

c. 20 sec.

2 3

Vln. *fp* *ppp*

Vlc. *fp* *ppp*

Pno. *ff* *l.v. all*

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

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

p improvise random notes within lowest octave

8^{vb} *senza ped.*

E

Vln. sul pont., punta d'arco

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

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

U.C. Peda.

mf *ppp* *ppp* *8va* *8vb* *8va* *8vb*

rep. ad lib. rep. ad lib. rep. ad lib.

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

****) even gliss. on metal part of bow

in SYNC approx. 8 notes up, 8 notes down

L.H. mute strings
use strings I - IV ad lib.

NOT in SYNC

H Senza misura

2

3

4

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

Vlc. (mf) (approx. 8 notes up, 8 notes down) I ****) L.H. pizz ord. (sul t <--> sul p. sim.) repeat pattern L.H. pizz (mf)

Pno. near damper near peg repeat pattern (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 senza ped.

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

(in SYNC)

(NOT in SYNC)

5

1

2

3

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

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

Pno. as before (damper <--> peg sim.) (repeat pattern) L.H. pizz senza ped.

② TACET (turn page)

I (L.H. mute open string) Svev * Use metal object (or metal part of bow) on open string at ca. indicated pitches

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

as above (metal effect)

as above (metal effect)

(crush) TACET (turn page)
 ff secco

I (L.H. mute open string) *
 8^{va} —————
 *
 pp (poco ad lib. approx. 16 notes, m.m = c. 80)

(listen to reverberation from low strings)
 1)
 (loco) depress silently pp sempre

keep cluster pressed down —
 (8^{vb} 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

c. 20 sec.

as above (metal effect)

④ behind neck (pizz. ad lib) w. nails or plectrum
 ⑤ TACET

as above (metal effect)

behind neck (pizz. ad lib) w. nails or plectrum
 in sync with pno low secco cluster

15^{ma} ————— ***)
 p
 ***) Gliss./tremolo across strings w. nails in treble register between sound bridge and pegs (imitate string players)
 ord.
 8^{va} —————

(keep cluster pressed down) —

tre corde

8^{vb} - 1

Svev

Misurata (♩ = c. 100)

in sync with pno low secco cluster

ord. sul t.

(crush) ord. (non sul t.)

lunga

pp

TACET

(crush) ord. (non sul t.)

sul t.

(ord.) (crush)

lunga

ff secco

TACET

lunga

mfz

sffz secco

(sffz sempre)

keep cluster pressed down

8^{va} -

8^{va} sempre senza ped. sempre

(turn page)

turn Vln into Cello position

hold bow horizontally with both hands, move slowly along the strings

crush, rhythms appear/disappear unevenly

P

Senza misura

c. 15 sec.

sul t. ----- sul p.

(p) ----- (mf)

(turn page)

hold bow horizontally with both hands, move slowly along the strings

crush, rhythms appear/disappear unevenly

sul t. ----- sul p.

(p) ----- (mf)

15^{ma} -

(keep cluster pressed down) ----- cluster OFF

Svev

2 NO SYNC! c. 60 sec.
impro, use strings I - IV ad lib.
as before, but transform by grad. including normal crush (keep extreme bow pressure)

3 IN SYNC! (follow cello) c. 45 sec.
hold bow horizontally with both hands
fast sul t. sul p. very slow

4 cue c. 40 sec.
crush, slow bow, over-pressure (search for 8va bassa)

Vln. *(p)* *espr. ad lib, cresc. p.a p.* *sim. (espress ad lib.)* *f* *8vb (mp)*

Vlc. *(p)* *espr. ad lib, cresc. p.a p.* *sim. (espress ad lib.)* *f* *8vb (mp)*

Pno. *(p)* *senza ped.* *f* fast very slow TACET

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

Fast lengthwise scratches (on windings).
Move up and down in sync w. Vln/Cello

5 c. 20 sec. **Q Misurata** (♩ = c. 100)

Vln. sul p. sul t. ord. (and normal position) (crush) *f* *secco* *n*

Vlc. sul p. sul t. ord. (crush) *f* *secco* *n*

Pno. *(sfz sempre)* depress silently *15^{ma}* keep cluster pressed down (*8vb sempre*)

Svev

U Senza misura

Vln. **2** L.H. pizz. (w. nail) *(mf)* repeat pattern ad lib. **3**

Vlc. **2** pizz. *(mf)* repeat pattern ad lib. **3**

* 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)

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

(*And.*)

V (quasi tempo ♩ = c. 80) **2**

Vln. **3** trill w. fingers on body of instr. *ppp* **4** *p* **5** *ppp* *mf* **2** (like notated) trill *pp*

Vlc. trill w. fingers on body of instr. *ppp* *p* *ppp* *mf* stroke on body (w. flat fingers) *(mf)* trill *ppp*

Pno. *marc.* *(And.)* *mf*

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

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) trill 4 5 6 stroke trill X (senza misura)

Vln. *mf* *ppp* *mp* *pp* *mf* *ppp* *mp*

Vlc. stroke trill (turn page) *mp* *pp* *mf* *ppp* *mp* *ppp*

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) *n* *mp* *(pp)* (*p*) dynamic ad lib, (but will not be loud)

Detailed description of the musical score: The score consists of three staves. The Violin (Vln.) staff is in treble clef and contains six measures of music. Above the staff are circled numbers 3, 4, 5, and 6, and a boxed 'X'. The dynamics are *mf*, *ppp*, *mp*, *pp*, *mf*, and *ppp*. The Viola (Vlc.) staff is in bass clef and contains six measures. Above the staff are the words 'stroke', 'trill', and '(turn page)'. The dynamics are *mp*, *pp*, *mf*, *ppp*, *mp*, and *ppp*. The Piano (Pno.) staff is in treble clef and contains six measures. Above the staff are the words 'trill w. fingers on soundboard (or wooden frame)', '(turn page)', and 'measured tremolo on soundboard 1) tap w. both hands/fingertips (quasi 16 notes, M.M. ca. 132)'. The dynamics are *n*, *mp*, and *(pp)*. A final instruction '(p) dynamic ad lib, (but will not be loud)' is placed below the piano staff.

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

Svev

(turn page) **2** mute string, hoarse overtone ad lib. free bowing, very light pressure
○ transform into

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

4 as above but change strings ad lib.

5 (measured trem. 16 notes in sync) brush strings lengthwise firmly up an down (M.M. c. 132)

Vln. *ppp* (add string) (crush) *f*

Vlc. *ppp* (add string) (crush) *f*

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

(Ped.)

Y secco, sul t. (short brush, crush) **2** behind bridge punta d.a. - - - - - **3** ord. (still b.b.) vary by adding II then change between I/II

4 transform to bowing on body by changing grad. into IV **5** bow on body firmly up/down

Vln. *pp* *f* (*p*)

Vlc. *pp* *f* (*p*)

Pno. R.H. tremolo across the strings (as L.H. above - quasi 16 notes sim.) gradually downwards both hands keep steady effects/rhythm R.H. medium low trem. on strings L.H. lowest palm cluster (like tam-tam)

(Ped.)

L.H. pizz. on medium low string ad lib. (bell like; big space between each pizz.)

Row and shadows 4

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

Z Misurata (♩ = c. 80)

* col legno arco, trem.

A1 arco, ord.

8^{va} (♩ = c. 100)

Vln. *ppp sempre* *ff*

Vlc. *ppp sempre* *ff* *ppp* *ff*

Pno. *ppp* *p* *ff* *p*

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

(Ped.)

B1

Vln. *ppp* *ff* *ppp* *ff* *ppp*

Vlc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

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

(turn page)

(turn page)

(Ped.)

Svev

II

C1 Senza misura

Vln.

♩ (bartok pizz.) (turn page) ②

sffz *sffz*

ff *crudo* ③ ord. improvise wildly on lowest octave rapidly

pitch ad lib. (develop given pitches) ④

Vlc.

improvise wildly on lowest octave rapidly ②

ff *crudo* pitch ad lib. (develop given pitches)

p ord. improvise wildly rapidly

ff *crudo*

Pno.

sfz ad lib.

(one attack only) *f*

mp black & white cluster (keep pressed down through the bar) clusters ad lib. (from lowest to medium register)

mp

⑤

Vln.

♩ (bartok pizz.) D1

sffz rhythms ad lib.

mp *marcellato* ② impro (quasi dodecaphonic) gradually wider span of intervals

Vlc.

♩ (bartok pizz.) ord. impro (quasi dodecaphonic) gradually wider span of intervals

sffz *f*

Pno.

improvise wildly on lowest octave rapidly ②

ff *crudo* 6

f 1.v.

ff *crudo* Leo.

3

ord.
f *secco*

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

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

5 crush
mf

6
f l.v.

6
mp rapidly ad lib. impro (quasi dodecaphonic)
secco, no sync.

Pno. *Reo.*

E1

crush
sfz *p*

2 ord.
mp

ord.
sfz

f

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

Vln. *sfz* *p*

Vlc. *sfz*

Pno. *f* *mp*

Svev

3 **crush** *p*

4 **ord. improvise random notes within lowest octave rapidly** *pp*

5 **pitch ad lib. (develop given pitches)** *ff* **crudo**

crush (8vb) *p* **crush (not 8vb)**

ord. improvise random notes within lowest octave rapidly *pp* **pitch ad lib. (develop given pitches)** *ff* **crudo**

low clusters ad lib. *pp* **vary rhythm**

8vb

F1 c. 15 sec. **G1 Misurata** (♩ = c. 132) (come out of piano sound)

ppp *cresc. poco a poco*

ppp *cresc. poco a poco*

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

8vb

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)

II Senza misura Misurata (♩ = c. 60)

Vln. *ppp* *) microtonal gliss. continue slowly around main pitch

Vlc. *ppp* *)

Pno. *(p)*

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

Annotations: (gliss. sim.), jeté ad lib., sul tasto, (gliss. sim.) ord., sul t. ord., sul p., ord., sul p.

Lead.

III Senza misura (strings: ♩ = c. 120)

Vln. **J1** sul pont. **2** free amount of rep. pattern, very slow gliss. sul pont. molto

Vlc. sul p. ord. sul pont. free amount of rep. pattern, very slow gliss. sul pont. molto

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

(Lead.)

3

K1 Misurata (♩ = c. 100)

L1

M1

Vln. muted IV circular movements sul p. molto <--> sul t. molto (transform gradually) sul p., gradually less span (smaller circles)

Vlc. muted IV circular movements sul p. molto <--> sul t. molto (transform gradually) sul p., gradually less span (smaller circles)

Pno. *pp* sempre R.H. mute strings w. palm
pp secco non cresc.
 senza ped. sempre
8^{va} sempre keep cluster pressed down *8^{vb}-1*

N1

O1

Vln. (small circles, sul p.) gradually slower speed slow circling, sul t. pizz. *p*

Vlc. (small circles, sul p.) gradually slower speed slow circling, sul t. pizz. *p*

Pno. *pp* sempre
15^{ma} *8^{va}*
 R.H. mute strings w. palm
8^{vb} *8^{va}*
Red.

Row and shadows 5

P1 precisely arco *8va-*

Q1

Vln. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vlc. *p* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

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

(*8va-*)
(*Scd.*)

R1 *8va-* **S1** **T1**

Vln. *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vlc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

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

Vln. *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ff*

Vlc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Pno. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

8va *8va*

U1 V1

Detailed description: This system contains the first three staves of the score. The Violin staff (Vln.) has a treble clef and a key signature of one sharp (F#). It features dynamic markings of *ff*, *ppp*, and *ff* in the first two measures, and *ppp*, *ff*, *ppp*, and *ff* in the last two measures. The Viola staff (Vlc.) has a bass clef and the same key signature. It has dynamic markings of *ppp*, *ff*, *ppp*, *ff*, *ppp*, *ff*, *ppp*, *ff*, and *ppp*. The Piano staff (Pno.) has a grand staff with treble and bass clefs. It includes dynamic markings of *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, and *ff*. There are two *8va* markings with dashed lines above the treble clef staff. Boxed labels 'U1' and 'V1' are placed above the Violin staff. The time signature changes from 2/4 to 4/4 at the end of the system.

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

Vlc. *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* (turn page)

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

8va

W1

Detailed description: This system contains the next three staves of the score. The Violin staff (Vln.) has a treble clef and a key signature of one sharp (F#). It features dynamic markings of *ppp*, *ff*, *ppp*, *ff*, *ppp*, *ff*, *ppp*, and *ff*. The Viola staff (Vlc.) has a bass clef and the same key signature. It has dynamic markings of *ff*, *ppp*, *ff*, *ppp*, *ff*, *ppp*, and *ff*. The Piano staff (Pno.) has a grand staff with treble and bass clefs. It includes dynamic markings of *ff*, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, *ff*, and *pp*. There is one *8va* marking with a dashed line above the treble clef staff. Boxed label 'W1' is placed above the Violin staff. The time signature changes from 2/4 to 4/4 at the end of the system. The text '(turn page)' appears at the end of each staff.

X1

Vln. *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vlc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

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

Y1 *8^{va}* *ff*

Z1

A2

Vln. *ppp* *ff* *ppp* *pp dolce e legato molto*

Vlc. *ff* *ppp* *ff* *ppp* *ff* *ppp* *pp dolce e legato molto*

Pno. *p* *ff* *ff* *p* *p* *ff* *pp*

B2 *pp*

(press silent) *senza ped. sempre*
keep chord pressed down

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

C2
D2
E2
F2

8va

Vln.

Vlc.

Ppp

(prepare last page)

practice mute

n

pp

transform by adding gradually longer rests

Pno.

(keep chord pressed down)

G2
H2

(prepare last page)

Vln.

Vlc.

n

pp

practice mute

8va

Pno.

resulting in spectrum of G

8^{sub}

8^{sub}

(keep chord pressed down)

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

(fold out last page)

Vln. I2 *8va* *pp* *n* gradually into flautando molto

Vlc. (fold out last page) *pp* *n* gradually into flautando molto

Pno.

(*Red.*)

Vln. K2 *8va* air sound (extreme flautando) **Senza misura** ord. improvise, slow change between random natural harmonics 2 *p molto lento* 3 4 5

Vlc. air sound (extreme flautando) ord. improvise, slow change between random natural harmonics *p molto lento* bow on right side of bridge *(p)* cello only

Pno. slower and softer overtones *l.v. all*

(*Red.*)