

Svend Hvidtfelt Nielsen

Alt imens

(sommeren uafvendeligt går på hæld)

Skrevet til Athelas

med støtte fra

Statens Kunstfond

2017

dur ca. 12 min.

Instrumentarium:

F1

Ob

Cl. in sib

Bsn

Hn

Pno

vl 1

vl2 vla

vcl

cb

Programnote:

"Alt imens" med den parentetiske følgetitel "(sommeren uafvendeligt går på hæld)" er skrevet på opfordring af Jesper Lützhøft i forbindelse med hans generøse tilbud om at lade Athelas afholde en portrætkoncert for mig i anledning af min 60-års dag.

Det er vel mest af alt en lille sang i tre fire vers. Eller også er det en lille lyrisk klaverkoncert. Udgangspunktet er klaverets lille sats, som jeg ikke har kunnet slippe igen, da jeg først havde fået den i fingrene. Titlen er resultatet af mit ønske om en titel, der afspejlede flimrende sommerlys og et stille vemod. På et tidspunkt associerede jeg til den stemning, C.V.Jørgensen fremmaner i sin legendariske "Sæsonen er slut".

Der er dog andre stemmer og ideer, der trænger sig på og filtrer sig ind i klaverudgangspunktet. Og så er der små indslag af pauser og ventetid.

Det er disse forsinkelser af forløbet, jeg har i tankerne i de to ord "Alt imens", som jeg altså er ende med at fastholde som hovedtitel.

Det er svært det med titler.....

Svend Hvidtfelt Nielsen, 2017.

***"Alt imens" er tilegnet
Jesper Lützhøft og Athelas Sinfonietta***

Mezzo Tempo

1 ♩ = ca 50

5

5/4 4/4

Fl.

Ob.

Cl. *ppp* *p*

Bsn.

Hn. *p* 3

Pno. *p* 3

Mezzo Tempo

1 ♩ = ca 50

5/4 4/4

Vln. I

Vln. II *pizz.* *p*

Vla. *p*

Vc. *pizz.* *p*

Db. *sul G* *pp*

Fl.

Ob.

Cl. *ppp* *mp*

Bsn. *p³* *pp³*

Hn.

Pno. *sempre legato*
p molto dolce, cantabile
pp

Vln. I *pizz.* *mp* *p*

Vln. II *pizz.* *mp* *p*

Vla. *pizz.* *mp* *p*

Vc. *pizz.* *mp* arco *Sul D* *pp*

Db.

4 $\frac{4}{4}$ 4

Fl. *pp*

Ob. *pp*

Cl. *pp* *ppp* *p*

Bsn.

Hn.

Pno.

Vln. I $\frac{4}{4}$ pizz. *pp* 7 8

Vln. II pizz. *pp*

Vla. con sord. arco *ppp* *pp* *p*

Vc. Sul G pizz. *pp*

Db.

2
4/4

Fl. *pp*

Ob. *p*

Cl. *p* *ppp* *mp* *pp*

Bsn. *p* 3

Hn. *p* 3

Pno. 3

2
4/4

Vln. I

Vln. II

Vla. *pp*

Vc. arco *pp*

Db. *pp*

12

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

p

ppp

f

f

ppp

f

ppp

f

pp

arco

p

p poco espr.

arco

p

ppp

p poco espr.

senza sord.

ppp

f

f

6/4

4/4

3

6/4

4/4

3

Fl. *pp* *p* *mp*

Ob. *mp*

Cl. *p* *3*

Bsn. *p* *3* *mp*

Hn. *p* *6*

Pno. *mp molto dolce, cantabile* *p* *3*

Vln. I *mf* *pizz.* *mf* *p*

Vln. II *mf* *pizz.* *mf* *p*

Vla. *pizz.* *mf* *p*

Vc. *pizz.* *mf* *p*

Db.

Fl. *p*

Ob. *fp* *p* *p*

Cl. *fp* *pp* *p*

Bsn. *fp* *p*

Hn. *mf* *p* *mf* *mp*

Pno. *mf cantabile, hörbart uden at dominere* *f*

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *p* *mf*

Vc. *arco* *p* *mf*

Db.

Detailed description of the musical score: This page contains measures 23 through 26 of a symphonic work. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello) play a rhythmic pattern of eighth notes. The Horns play a melodic line with dynamic markings of *mf*, *p*, *mf*, and *mp*. The Piano part features a complex texture with a *mf cantabile* melody and a *f* accompaniment. The Violins I and II, Viola, and Violoncello are marked *arco* and play a melodic line that starts at *p* and crescendos to *mf*. The Flute and Clarinet have *p* dynamics, while the Bassoon has *pp* and *p*. The Oboe has *fp* and *p*. The Horns have *mf*, *p*, *mf*, and *mp*. The Piano has *mf cantabile, hörbart uden at dominere* and *f*. The Violins I and II, Viola, and Violoncello have *arco* and *mf*. The Bassoon has *pp* and *p*. The Flute has *p*. The Bassoon has *pp* and *p*. The Horns have *mf*, *p*, *mf*, and *mp*. The Piano has *mf cantabile, hörbart uden at dominere* and *f*. The Violins I and II, Viola, and Violoncello have *arco* and *mf*. The Bassoon has *pp* and *p*. The Flute has *p*. The Bassoon has *pp* and *p*. The Horns have *mf*, *p*, *mf*, and *mp*. The Piano has *mf cantabile, hörbart uden at dominere* and *f*. The Violins I and II, Viola, and Violoncello have *arco* and *mf*.

Fl. *pp*

Ob. *pp* I forgrunden

Cl. *pp* I forgrunden

Bsn. *pp*

Hn.

Pno. *p* *pp*

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp*

Vc.

Db.

Doppio Tempo

♩ = ca. 100

13

31

Fl. *pp* ³

Ob.

Cl. *pp* ³

Bsn.

Hn. *pp*

Pno.

Vln. I

Vln. II

Vla. *p cant.*

Vc. *p cant.*

Db.

Doppio Tempo

♩ = ca. 100

6 a tempo
♩ = ca. 50

Fl. *p* *mp*

Ob. *mp*

Cl. *mp* *pp*

Bsn. *mf* *mp*

Hn. *mf* *mp*

quasi en lille klaversolo
Spilles frit henover taktslagene uden at følge disses betoning

Pno. *poco mf*

6 a tempo
♩ = ca. 50

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Db. *mf* *mp*

41

Fl. *pp* *mf* 9 5 *p* 15

Ob. *p* 3

Cl. *pp* *mf* 5

Bsn. *p*

Hn. *p*

Pno. 5 7 6 3 3 3 3 7

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Fl. *mf*

Ob. *mf*

Cl. *p* *mf* *f* *mf*

Bsn. *mf*

Hn. *mf*

Melodien, forgrundsselement.....

Pno.

Vln. I *pizz*

Vln. II *pizz*

Vla. *pizz*

Vc. *3*

Db. *3*

47 ud af hornet.... $\frac{4}{4}$ 150

Fl. *p* *f* *mf*

Ob. *f* *mf*

Cl. ud af hornet.... 5 *p* *f* *mf*

Bsn. *mp* 3 7

Hn. 3 3

Pno. 3

Vln. I $\frac{4}{4}$ 150

Vln. II

Vla.

Vc. 3 3

Db. 3 5

18

49

Fl.

f

mf 5 5 7

Ob.

f

p 3

Cl.

5 6 6

mf 3

Bsn.

ff

mf

Hn.

Pno.

ff subito

8^{va}.....

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

gliss.

mf

Db.

ff

f

p

4/8

4/4

4/8

4/4

Poco piu mosso

♩ = ca. 63

8

51 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Fl. *p* *p*³

Ob.

Cl. *p* *p*³ *pp* *ppp* *p* *pp*

Bsn. *p* *p*³

Hn. *mp*

Pno. *p molto dolce, cantabile* *mp*

Vln. I $\frac{4}{4}$ pizz *p* $\frac{5}{4}$ $\frac{4}{4}$ arco *p espr.* 3

Vln. II pizz *p* *pp*

Vla. pizz *p* *pp* 3 3 3 3

Vc. *p* *pp* 3 3

Db. *pp*

Fl. *pp*

Ob.

Cl. *Tematisk ! Skal høres!*

Bsn. *p*

Hn. *p*

Pno. *p*

Vln. I

Vln. II

Vla. *f* 3 6

Vc. 3

Db.

Detailed description: This page of a musical score contains measures 55, 56, and 57. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part begins in measure 55 with a *pp* dynamic and a melodic line. The Clarinet part enters in measure 56 with a *Tematisk ! Skal høres!* instruction. The Bassoon part has a *p* dynamic in measure 56. The Horn part has a *p* dynamic in measure 55. The Piano part has a *p* dynamic in measure 55. The Violin I part has triplet markings in measures 55-57. The Violin II part has a melodic line with slurs. The Viola part has triplet markings and a *f* dynamic in measure 57. The Violoncello part has triplet markings. The Double Bass part has a melodic line with slurs.

58

Fl. *mf* *pp*

Ob.

Cl. *mf* *pp*

Bsn.

Hn.

Pno.

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mp* *p* *pp*

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score, numbered 58, features eleven staves for various instruments. The Flute (Fl.) and Clarinet (Cl.) parts are in treble clef, while the Bassoon (Bsn.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) are in bass clef. The Oboe (Ob.) and Horn (Hn.) staves are empty. The Piano (Pno.) part consists of two staves. The Violin I (Vln. I) and Violin II (Vln. II) parts are in treble clef. The score includes dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). It also features various musical notations including slurs, triplets, and accents. The page number 21 is located in the top right corner.

This musical score page features ten staves for various instruments. The Flute (Fl.) staff begins with a measure number 61 and contains a rapid sixteenth-note passage. The Oboe (Ob.) staff has a similar passage starting in the second measure. The Clarinet (Cl.) staff has a few notes in the third measure. The Bassoon (Bsn.) staff plays a sustained, low-register line. The Horn (Hn.) staff has a melodic line with a dynamic marking of *p*. The Piano (Pno.) staff features a complex accompaniment with triplets and chords. The Violin I (Vln. I) staff has a melodic line with triplets. The Violin II (Vln. II) staff has a sustained note. The Viola (Vla.) staff has a melodic line with triplets and a dynamic marking of *pp*. The Violoncello (Vc.) and Double Bass (Db.) staves play a similar line with dynamics of *p*, *mf*, and *p*, and include the instruction "sul pont." in the third measure. A section marker "9" is placed above the Violin I staff in the third measure.

poco piu mosso

♩ = ca 72

10

65

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(sætter an kraftigere end hornet)

mf

p

ff

ff con tutta forza

poco piu mosso

♩ = ca 72

10

f

ff

p

p 3

mf < *f*

ord.

pp

mf

f

ord.

pp

mf

f

Fl. *p* *f* (trill)

Ob.

Cl. *ff* (5ths), *p* *ff* (trill)

Bsn. *ff* (trill)

Hn. (trill)

Pno. (pedals)

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

Db. *ff*

3/4

74 $\frac{3}{4}$ 11 $\frac{4}{4}$

Fl. *p* *f* *f*

Ob. *f*

Cl. *p* *f*

Bsn. *f*

Hn.

Pno. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *f*

Db. *f*

Fl. *mf*

Ob. *mf*

Cl. *mp*

Bsn.

Hn. *f* 3 3 6 6

Pno. *ff* *con tutta forza*

Vln. I *f* *p* *f* *mf sub.*

Vln. II *f* *p* *f* *mf sub.*

Vla.

Vc.

Db.

82

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

13

88 $\frac{5}{4}$ $\frac{4}{4}$

Fl. *ff* 3

Ob. *ff* 3

Cl. *ff* 3

Bsn. *ff* *p*

Hn. *ff* 3 *pp*

Pno.

Vln. I $\frac{5}{4}$ $\frac{4}{4}$ *ff* *p* *ff*

Vln. II *ff* *p* *ff*

Vla. *ff* *p* *ff*

Vc. *ff* *pp* *ff*

Db. *ff*

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff* *p*

Bsn. *ff* *p* *ff*

Hn.

Pno. *v* 3 *v* 3 *v* 3 *v* 3 *v* 3 *v* 3 *v* 3 *v* 3 *v* 3 *v* 3

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 30 and 92, features ten staves. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.) parts are active, with dynamic markings of *p* (piano) and *ff* (fortissimo) and various phrasing slurs. The Horn (Hn.) part is silent. The Piano (Pno.) part is characterized by a series of triplets in the right hand, each marked with an accent (*v*). The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts are mostly silent, with some initial notes and slurs in the first measure.

95

Fl.

Ob.

Cl. *ff* *p*

Bsn.

Hn. *p* *f*

Pno. *p*

Vln. I *f* *mp* *p*

Vln. II *f* *mf* *p*

Vla. *f* *p*

Vc. *pp* *mp*

Db.

15 Quasi mezzo tempo

♩ = ca. 40

99

Fl. *pp* *p* *pp*

Ob. *pp* *p*

Cl.

Bsn.

Hn.

Pno. *molto dolce, cantabile*

15 Quasi mezzo tempo

♩ = ca. 40

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pizz.* *p* *pp*

Db. *pizz.* *p* *pp*

Fl. *5 5 3 5 5*

Ob. *3 3 3 3 3 3*

Cl. *pp*

Bsn.

Hn.

Pno. *3*

Vln. I *pp*

Vln. II *3*

Vla. *p* *3*

Vc.

Db.

Detailed description of the musical score: This page contains measures 103, 104, and 105 of a symphony. The Flute part (Fl.) features a melodic line with five-measure phrases and triplets. The Oboe part (Ob.) has a similar melodic line with triplets. The Clarinet (Cl.) and Bassoon (Bsn.) parts are mostly silent, with a *pp* dynamic marking at the end of measure 105. The Horns (Hn.) are also silent. The Piano (Pno.) accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a triplet in measure 104. The Violin I (Vln. I) part has a long note in measure 103 with a *pp* dynamic. The Violin II (Vln. II) part has a triplet in measure 103. The Viola (Vla.) part has a triplet in measure 104 with a *p* dynamic. The Violoncello (Vc.) and Double Bass (Db.) parts have a rhythmic pattern of eighth notes.

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Pno.

Vln. I *p*

Vln. II *p*

Vla. *mf* *p epsr.*

Vc. *3*

Db. *3*

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score consists of ten staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are active throughout. The piano part features a complex rhythmic pattern in the right hand and a more active bass line. Dynamics include *pizz.* (pizzicato), *p* (piano), and *sfz* (sforzando). Fingerings and articulation marks are present throughout the score.

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

arco

pizz.

3

Detailed description: This is a page of a musical score for a symphony orchestra. The page number is 36, and the rehearsal mark is 113. The score is arranged in a standard orchestral layout with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part has a long melodic line with a slur. The Oboe, Clarinet, and Bassoon parts have rhythmic patterns. The Horn part is mostly silent with a few notes at the end marked *pp*. The Piano part has a complex rhythmic accompaniment. The Violin and Viola parts have similar rhythmic patterns. The Violoncello part has a triplet marked *arco* and a *pizz.* instruction. The Double Bass part has a simple rhythmic pattern.

17

116

Fl. *p sempre*

Ob. *p sempre*

Cl. *p sempre* arco *ff*

Bsn. *p sempre* *ff*

Hn. *ff*

Pno. *ff*

17

Vln. I *p sempre*

Vln. II *p sempre*

Vla. *p sempre* arco *ff*

Vc. *sfz* arco *ff*

Db. arco *p sempre* *ff*

Meno mosso
En smule rubato ved flageoletindsatser:
Giv dem tid til at virke!
♩ = ca. 60

119

Fl. *p* 3

Ob. *pp* 3

Cl. *p* 3 *pp*

Bsn. *p*

Hn.

Pno. *pp*

Ingen pedal!
venstre hånd holder tangenterne nede stykket ud

Meno mosso
En smule rubato ved flageoletindsatser:
Giv dem tid til at virke!
♩ = ca. 60

Vln. I arco *pp* 3 *gliss.*

Vln. II arco *p* 5

Vla. *p*

Vc. *p* 3

Db. *pp*

Sul A

127

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

pp

*Nederste løse streng er tilføjet toklangene
for at tydeliggøre rytmen*

Vln. I

Vln. II

Vla.

Vc.

Db.

Sul G e D (♯)

III
IV

pp

*Nederste løse streng er tilføjet toklangene
for at tydeliggøre rytmen*

Sul G e D (♯)

III
IV

pp

134 19

Pno.

Vln. I

Vln. II

Vc.

*tonen H burde kunne nås
både fra tertsen og seksten
over G. Prøv selv alternativet*

19

pp *pp*



142 20

Pno.

Vln. I

Vln. II

Vc.

20

pp

151

Pno.

Vln. I

Vln. II

Vla.

Vc.

Nederste løse streng er tilføjet toklangene for at tydeliggøre rytmen

pp hørbart, foran de øvrige



156

Pno.

Vln. I

Vln. II

Vla.

Db.

hold tonen så længe som muligt.
forsøg ikke at dække over de
problemer, der er i at holde den.
Tonens afsluttende krampetrækninger
markerer musikens ophør. Næsten da...

2/4

2/4