

Svend Hvidtfelt Nielsen

2009

"Komposition i rødt"

Om "Komposition i rødt"

"Komposition i rødt" er skrevet til Storstrøms Kammerensemble som del af deres serie af nye "Udstillingsbilleder". Det er skrevet på baggrund af Ejler Billes billede af samme navn, som hænger på Museet ved Fuglsang. At gengive billeder i musik er selvfølgelig en speget affære. Særligt når billedet er et abstrakt maleri. Hvordan lyder en grøn streg? Hvordan lyder en firkant? Og så er der helt grundlæggende farven. Man har hørt om "blå" toner. Men hvordan lyder en rød?

Alle disse spørgsmål har jeg tilladt mig at se stort på. Min tilgang til værket har været i tråd med den tilgang til at skrive musik, som jeg finder mest tilfredsstillende: At se værket som et sammensurium af små enkeltelementer.

Jeg havde dertil en idé om et formløst forløb, hvor alt hele tiden slet og ret var nutid. - Det er ikke lykkedes.

Musikken består af et temmelig begrænset antal enkeltelementer, der optræder sammen eller hver for sig og deres vekslen har ikke kunnet undgå at danne et tidsligt forløb, oplevet som form. Denne vekslen afspejler for mig en måde at betragte Ejler Billes billede på. Også her veksler jeg mellem at betragte billedet i sin helhed og at fokusere på forskellige detaljer. Og detaljerne får ny valeur når de efter nærstudium igen opleves som del af helheden. Man kan sige, at jeg har transformeret hans små forskellige figurer om til forskellige musikalske gestalter.

Udover alt dette er "Komposition i rødt" også et lille jubilæumshyldestværk. Det er mit 10. stykke musikalsk arbejde til Storstrøms Kammerensemble, som jeg første gang skrev for i 1993. Åbningen af "komposition i rødt" sender da også en hilsen til åbningen af det første værk jeg skrev til ensemblet: "Flowerfall". Jeg kan roligt sige at intet andet ensemble har betydet så meget for mit komponistvirke som Storstrøms. En stor tak for det.

De ni tidligere arbejder:

Flowerfall (1993)

Tre Hallsange (2006 arrangementer af tre Martin Hall sange: Circuits of loss ("other Rooms") Contemporary Ideals ("a.s.a.p.") og Pantheon ("neglect"))

Nielsenpræludier (2006 - arrangement af et uddrag af Carl Niensens præludier op. 51)

4 Remix for Ensemble (2007 - omkompositioner af Buxtehude, Schumann, Bentzon og Mozart)

Musik for Ensemble (2007)

Sang for Klaver og Ensemble (2007)

Storstrømssalmer (2007 arrangement af - og forspil til tre salmer: Den signede dag, O Gud du ved og kender, Kommer sjæle dyrekøbte, Din Himmelkrone ser vi)

På Fuglsang (2007)

Musik for To Ensembler (2008 skrevet for Storstrøms Kammerensemble og The Orchestra)

(NB: Musik for Ensemble, 4 Remix og Sang for Klaver og Ensemble danner så ydermere suiten "Das Verlassne Mägdelein")

SHN 2009

"Composition in red"

"Composition in red" is based on a painting by Ejler Bille. The small figures of the painting are transformed into a limited amount of musical gestures, that intervenes with each other. Some times one at a time, sometimes all of them together. Like the impression you get from switching between viewing the entire painting and focusing on small details.

SHN 2009

Besætning:
Flute/Altoflute
Cl. in Sib/ Bass-Cl.
Basoon
Harp
Pno.
Vl.
Vla.
Vlc.

Dur. ca. 10 min.

*Skrevet til Storstrøms Kammerensemble
med støtte fra Statens Kunstfond*

Ejler Bille's "Komposition i rødt":



Komposition i rødt

Calme con fantasia

♩ = ca. 120/♩ = ca. 60

Svend Hvidtfelt Nielsen
(19/8/9) september 09

The musical score is arranged in two systems. The first system includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Piano (Pno.). The second system includes Harp (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Flute (Fl.): 4/4 time signature. Starts with a rest, then plays a melodic line with slurs and accents. Dynamics range from *f* to *p*.

Clarinet (Cl.): 4/4 time signature. Mirrors the flute's melodic line with slurs and accents. Dynamics range from *f* to *p*.

Bassoon (Bsn.): 4/4 time signature. Plays a low, sustained line with slurs and accents. Dynamics range from *mf* to *p*.

Piano (Pno.): 4/4 time signature. Features a complex texture with triplets and slurs. Dynamics range from *f* to *p*. Includes a "(left hand)" marking.

Harp (Hp.): 4/4 time signature. Features a complex texture with triplets and slurs. Dynamics range from *f* to *p*. Includes a "l.v." marking.

Violin (Vln.): 4/4 time signature. Plays a sustained, low line with slurs and accents. Dynamics range from *p* to *f*.

Viola (Vla.): 4/4 time signature. Plays a sustained, low line with slurs and accents. Dynamics range from *p* to *f*.

Violoncello (Vc.): 4/4 time signature. Plays a sustained, low line with slurs and accents. Dynamics range from *f* to *espressivo*. Includes triplet markings.

Komposition i rødt

6

This musical score is for a piece titled "Komposition i rødt". It features a woodwind section consisting of Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.), a piano (Pno.), harp (Hp.), and string section (Violin (Vln.), Viola (Vla.), and Violoncello (Vc.)). The score is divided into two systems, each containing six measures. The first system includes dynamics such as *f*, *p*, *mp*, *mf*, and *p*. The second system includes dynamics such as *mf* and *f*. A section marked "A" is indicated by a box above the first measure of the second system. The Flute and Clarinet parts feature complex rhythmic patterns with slurs and accents. The Bassoon part has dynamic markings *f*, *p*, *mp*, and *f*. The Harp part includes a triplet and a *mf* dynamic. The Violin and Viola parts feature sustained chords and melodic lines with slurs. The Violoncello part includes triplets and a *mf* dynamic.

This musical score page, titled "Komposition i rødt" and numbered 7, features a multi-staff arrangement for woodwinds, piano, harp, and strings. The score is divided into two systems, each marked with a boxed letter "B".

System 1 (Measures 12-19):

- Flute (Fl.):** Measures 12-13 feature a rapid sixteenth-note passage starting on G4, marked with a forte (*f*) dynamic. Measures 14-19 are mostly rests.
- Clarinet (Cl.):** Measures 12-13 feature a rapid sixteenth-note passage starting on E4, marked with a forte (*f*) dynamic. Measures 14-19 are mostly rests.
- Bassoon (Bsn.):** Measures 12-13 are rests. Measures 14-15 feature a half-note chord (Bb3, D3, F3) marked *f*. Measures 16-17 feature a triplet of eighth notes (Bb3, D3, F3) marked *pp*. Measures 18-19 are rests.
- Piano (Pno.):** Rests throughout the system.
- Harp (Hp.):** Measures 12-13 feature a sixteenth-note arpeggiated figure starting on G4, marked *f*. Measures 14-19 feature sustained chords, with a dynamic change to *mp* in measure 18.
- Violin (Vln.):** Measures 12-19 feature a melodic line with long slurs, starting on G4 and moving stepwise down to Bb3.
- Viola (Vla.):** Measures 12-19 feature a melodic line with long slurs, starting on E4 and moving stepwise down to Bb3.
- Violoncello (Vc.):** Measures 12-13 are rests. Measures 14-15 feature a triplet of eighth notes (Bb3, D3, F3) marked *mp*. Measures 16-17 feature a triplet of eighth notes (Bb3, D3, F3) marked *mp*. Measures 18-19 feature a triplet of eighth notes (Bb3, D3, F3) marked *p*.

System 2 (Measures 20-27):

- Flute (Fl.):** Measures 20-27 are mostly rests.
- Clarinet (Cl.):** Measures 20-27 are mostly rests.
- Bassoon (Bsn.):** Measures 20-27 are mostly rests.
- Piano (Pno.):** Rests throughout the system.
- Harp (Hp.):** Measures 20-27 feature sustained chords, with a dynamic change to *mp* in measure 20.
- Violin (Vln.):** Measures 20-27 feature a melodic line with long slurs, continuing from the previous system.
- Viola (Vla.):** Measures 20-27 feature a melodic line with long slurs, continuing from the previous system.
- Violoncello (Vc.):** Measures 20-27 are mostly rests.

Komposition i rødt

8

21

C

Fl. *pp* *mf* *mp* balance cl./bsn balance harp.

Cl. *mp* somewhat softer than flute

Bsn. *mp* somewhat softer than flute balance flute.

Pno.

Hp.

C

Vln.

Vla.

Vc. 3 3

26

Fl. *mf* *f* *p* *f* **D**

Cl. *pp* *f* *p* *f*

Bsn. *f* *p*

Pno. *f* *Ped.* *(h)* *Ped.*

Hp.

Vln. **D**

Vla. *p*

Vc. *f* *espressivo* 3 3 3

Detailed description: This page of a musical score, numbered 26, is for the piece 'Komposition i rødt'. It features eight staves: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Piano (Pno.), Harp (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins with a melodic line marked *mf*, *f*, *p*, and *f*, with a dynamic change to **D** in the fourth measure. The Clarinet part starts with a *pp* texture, then moves to *f*, *p*, and *f*. The Bassoon part has *f* and *p* dynamics. The Piano part has a *f* dynamic and includes *Ped.* and *(h)* markings. The Harp part provides harmonic accompaniment. The Violin part has a **D** dynamic change. The Viola part has a *p* dynamic. The Violoncello part starts with *f* *espressivo* and features triplet markings (3).

38

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

F

f

mf

p

mf

p

f

mf

p

f

mf

pp

p

ppp

ppp

con sord.

con sord.

con sord.

p molto espressivo

l.v.

simile

3

3

3

45

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

G

pp

mf

p

f

p molto espressivo (to vln.)

(from vln)

(to vln.)

pp

from vla to vla.

(from vla)

52

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

H

pp

p

p

p espressivo

p

60

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

mf

pp

f

f

p

mp espressivo

senza sord.

I

I

65

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

senza sord.

mp espressivo

f

Detailed description of the musical score: The score is for measures 65 to 70. The woodwinds (Flute, Clarinet, Bassoon) have rests in measures 65-67, with a short melodic phrase in measure 68. The piano accompaniment consists of chords and moving lines in both hands. The harp part has a rhythmic pattern in measures 65-67 and a more complex, melodic line in measure 68. The string section (Violin, Viola, Cello) enters in measure 69 with a melodic line featuring triplets and a forte dynamic. The strings continue this line through measure 70.

J

Musical score for measures 70-75, featuring woodwinds, piano, harp, and strings. The score includes dynamic markings such as *f*, *p*, and *p dolce*, and articulation like accents and slurs. A section marker 'J' is present in measures 71 and 74.

Fl. (Flute): Measures 70-71 have a triplet of eighth notes with an accent. Measures 72-75 are rests.

Cl. (Clarinet): Measures 70-71 have a triplet of eighth notes with an accent. Measures 72-75 are rests.

Bsn. (Bassoon): Measures 70-71 are rests. Measure 72 has a half note with an accent. Measures 73-75 have a half note with an accent, a slur, and a triplet of eighth notes.

Pno. (Piano): Measures 70-71 are rests. Measure 72 has a half note with an accent and *f*. Measures 73-75 have a half note with an accent and *p*.

Hp. (Harp): Measures 70-71 have a triplet of eighth notes with an accent. Measures 72-75 are rests.

Vln. (Violin): Measures 70-71 have a half note with an accent. Measures 72-75 have a half note with an accent, a slur, and a triplet of eighth notes.

Vla. (Viola): Measures 70-71 have a half note with an accent. Measures 72-75 have a half note with an accent, a slur, and a triplet of eighth notes.

Vc. (Violoncello): Measures 70-71 have a half note with an accent. Measures 72-75 have a half note with an accent, a slur, and a triplet of eighth notes.

K

77

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

pp

pp (echo)

pp

p

p

pp

K

Detailed description: This page of a musical score contains measures 77 through 86. The score is for an orchestral ensemble. The Flute (Fl.) part is mostly silent, with rests. The Clarinet (Cl.) part begins in measure 77 with a half note G4 (marked with a sharp sign), followed by a melodic line in measures 78-80, and a series of eighth notes in measures 81-86. The Bassoon (Bsn.) part has a long, low melodic line starting in measure 77 and ending in measure 80, followed by a series of eighth notes in measures 81-86. The Piano (Pno.) part features a rhythmic accompaniment of eighth notes in the right hand and rests in the left hand. The Harp (Hp.) part has a series of chords in measures 77-80 and a long, low melodic line in measures 81-86. The Violin (Vln.) part has a melodic line with triplets in measures 77-80 and a series of eighth notes in measures 81-86. The Viola (Vla.) part has a melodic line with triplets in measures 77-80 and a series of eighth notes in measures 81-86. The Violoncello (Vc.) part has a melodic line with triplets in measures 77-80 and a series of eighth notes in measures 81-86. Dynamics include *pp*, *pp (echo)*, *pp*, *p*, and *p*. A rehearsal mark **K** is placed above the Clarinet staff in measure 77 and above the Violin staff in measure 81.

93

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

Fab

f

(h)

(h)

98

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

M

p

pp

p

mf

pp

p

pp

p

pp

p espr.

111

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

N

f

p

f

mp

mf cantabile

p

3

3

3

Detailed description: This page of a musical score, numbered 22, is titled 'Komposition i rødt'. It features eight staves for different instruments: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Piano (Pno.), Harp (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins at measure 111 with a melodic line marked *f*. The Clarinet and Bassoon parts have dynamic markings of *p*, *f*, and *mp*. The Piano part provides harmonic support with chords. The Harp part features a *mf cantabile* section with triplets. The Violin and Viola parts have a *p* dynamic marking. A large 'N' in a box is placed above the Flute and Violin staves. The score is written in a key signature of one sharp (F#) and a common time signature (C).

116

Fl. *p* (*p* - louder than cl., softer than bsn.)

Cl. *pp*

Bsn. (*mp* - louder than fl., softer than strings)

Pno. (*p*)

Hp. *f* *ff brutale*

Vln. *f* *ff*

Vla. *f* *ff*

Vc.

0

0

123

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

pp

f

mp - louder than fl.)

mf

pp

ff subito

ff molto brutale

ff molto brutale

sul pont. estremo

ff molto brutale

Detailed description: This page of a musical score, numbered 24, is titled 'Komposition i rødt'. It features eight staves for different instruments: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Piano (Pno.), Harp (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins at measure 123 with a melodic line, marked *pp* and *f*. The Clarinet and Bassoon parts provide harmonic support, with the Clarinet marked *pp* and *f*, and the Bassoon marked *mp* (louder than fl.) and *mf*. The Piano part features a *pp* section followed by a *ff subito* section. The Violin and Viola parts play a *ff molto brutale* section. The Violoncello part has a *ff molto brutale* section with the instruction 'sul pont. estremo'. The Harp part is silent throughout this section.

131

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

pp

p

pp

p

pp

pp

pp

pp

ord.

pp

Komposition i rødt

26

Fl. **P** 132 *pp*

Cl. *pp*

Bsn. *pp*

Pno.

Hp. *p* *pp* Fab *pp*

Vln. **P** con sord. *pp dolce cant.* (to vcl)

Vla. con sord. *pp (from vcl)*

Vc. con sord. *pp (from vl, to vla)*

Detailed description: This page of a musical score, numbered 26, is titled 'Komposition i rødt'. It features seven staves for different instruments: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Piano (Pno.), Harp (Hp.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins with a dynamic marking of *pp* and a **P** in a box, with a measure number of 132. The Clarinet and Bassoon parts also have *pp* markings. The Harp part includes a *p* marking and a *pp* marking, with a 'Fab' annotation above a triplet. The Violin part starts with a **P** in a box, 'con sord.', and '*pp dolce cant.*', and includes a '(to vcl)' instruction. The Viola part has 'con sord.' and '*pp (from vcl)*'. The Violoncello part has 'con sord.' and '*pp (from vl, to vla)*'. The Piano and Harp parts have various musical notations including triplets and dynamic markings.

143 **Q**

Fl. *p*

Cl. *pp* To B. Cl.

Bsn.

Pno. *p dolce intimo*

Hp. *mf* *f* *mf* *Solo* *mf* *8va*

Vln. *pp*

Vla. *(pp)*

Vc. *(pp)*

Komposition i rødt

28

150

Fl.

Cl.
Bass Clarinet
in B \flat

Bsn.

Pno.

Hp.
Solb

Vln.

Vla.

Vc.

R

p

mp

p *mf* *f* *ff* l.v.

8^{va} 8^{va}

senza sord.

sul pont. estr.

ff molto brutale

short =

S

156

Fl.

B. Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

p

p

short = ♩

short = ♩

short = ♩

(Fab)

T To A. Fl.

163

Fl.

B. Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

(p)

pp

mf

mp

pp dolce, slow relaxed gliss.

f

f

f

f

pp

f

(b)

Starting notes without accent is not to be noticed, and could ad lib. be replaced with other notes in the same area

8^{vb}

8^{vb}

ord.

ord.

U V

Fl. Alto Flute

B. Cl.

Bsn. *p* *pp* *pp*

Pno.

Hp. *fp* *fp* *fp* *fp*

Vln. con sord. ord. legato possibile *pp* (always softer than woodwind) *espressivo*

Vla. *p espressivo* *pp* (always softer than woodwind) *espressivo*

Vc. *p* *pp* (always softer than woodwind) legato possibile *espressivo*

201

A. Fl.

B. Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

X

X

ad gliss. ad lib. to create continuous motion

hit the low strings with the palm of your hand!

pp

211

A. Fl.

B. Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

Y

p

f

pp molto dolce

(gliss.)

pp

p

pp

poco p

Detailed description: This page of a musical score, numbered 34, is titled 'Komposition i rødt'. It features a score for measures 211 through 218. The instruments are arranged in a standard orchestral layout: A. Fl., B. Cl., Bsn., Pno., Hp., Vln., Vla., and Vc. The woodwinds (Flute, Clarinet, Bassoon) play melodic lines with dynamic markings of *p* and *f*. The Piano part includes triplets and a section marked *pp molto dolce*. The Harp part features glissandi and chords, with dynamic markings of *p* and *pp*. The string section (Violins, Violas, Cellos) provides harmonic support with triplets and sustained notes, marked with *poco p*. A rehearsal mark 'Y' is placed above the Flute, Clarinet, and Cello staves at measure 215. The score includes various musical notations such as slurs, ties, and dynamic markings.

Z

221

A. Fl.

B. Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

pp

p

mp espressivo

AA

A. Fl. *mf*

B. Cl. *pp* *mf* *p*

Bsn.

Pno.

Hp. *poco f* *espressivo* *p*

AA

Vln.

Vla.

Vc.

240

A. Fl.

B. Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

mp

p

mp

pp

p

(calm gliss.)

BB

A. Fl.

B. Cl.

Bsn.

Musical staves for A. Fl., B. Cl., and Bsn. Each staff contains a whole rest in every measure. A dynamic marking of **BB** is present at the top of the first measure.

Pno.

Musical staves for Pno. Each staff contains a whole rest in every measure. A dynamic marking of **BB** is present at the top of the first measure.

Hp.

(glissandi waves.....
quasi cadenza)

p sub.

f

(length of fermata
ad lib., but minimum
6 seconds)

Musical staves for Hp. The score includes complex notation with glissandi waves, fermatas, and triplets. Dynamic markings include *p sub.* and *f*. A note specifies: (length of fermata ad lib., but minimum 6 seconds).

BB

Vln.

Vla.

Vc.

Musical staves for Vln., Vla., and Vc. Each staff contains a whole rest in every measure. A dynamic marking of **BB** is present at the top of the first measure.

CC

255

A. Fl.

B. Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

f

mf

f

ff

p

p

3

3

CC

DD

260

A. Fl. To Fl.

B. Cl. To Cl.

Bsn. *ff* *mf* *ff*

Pno. *ff*

Hp.

DD

Vln. (tremolo) sul pont. estr. *ff* molto brutale

Vla. (tremolo) sul pont. estr. *ff* molto brutale

Vc. (tremolo) *p* sul pont. estr. *ff* molto brutale

265

Flute

A. Fl.

Clarinet in B \flat

B. Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

f

f

f

balance pno and wood

balance pno and wood

balance pno and wood

(h)

(h)

(h)

270

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

EE

(Lh.)

3

3

ord.

furoso, ma non brutale

ord.

furoso, ma non brutale

275

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

molto espr.

play very emotionally, even though you're probably inaudible ord.

3 3 3

Komposition i rødt

44

279

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

brutale

brutale

284

Fl.

Cl.

Bsn.

Pno.

Hp.

Vln.

Vla.

Vc.

FF

FF

con sord.

flautando

pp

con sord.

flautando

pp

pp sempre espr.

46

GG

293

Fl.

Cl.

Bsn.

Pno.

Hp.

GG

Vln.

Vla.

Vc.

gocososo

poco

pp

ppp

con sord.

ppp flautando

ppp

Fine