

Per Dybro Sørensen

Selv på de smukkeste dage en vis usikkerhed

for violin og klaver

Even on the most beautiful of days
a bit of uncertainty

for violin and piano

2016

Dur. 14'

Selv på de smukkeste dage

en vis usikkerhed:

*Er skønheden for stor
til at vi kan forstå den?*

*Virker solen for stærkt
også på dette sydsjællandske landskab?*

*Men jeg tager alligevel billedet med mig, når jeg går
videre*

– som en slags modgift

Even on the most beautiful of days

a bit of uncertainty:

*Is beauty too large for us
to be able to understand it?*

*Does the sun shine too strongly
also at this South Zealand landscape?*

*But I take the picture along with me,
anyway, when I move on*

– as a kind of antidote

Selv på de smukkeste dage en vis usikkerhed

Even on the most beautiful of days a bit of uncertainty

I

Per Dybro Sørensen
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Andante
♩ = 60

Violin: *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*

Piano: *p*, *pp*, *p*, *p*

8^{vb}

Vln. *ppp*, *pp*, *ppp*, *p*

Pno. *p*, *pp*, *mp*

8

Vln. *mf*

Pno. *mp*, *pp*

8

Vln. *pp*, *pp*, *ppp*

Pno. *pp*, *pp*, *p*

8

21 arco ord. III

Vln. *mp* *mf* *mf* *p*

Pno. *mf* *mp* 3 *mf* 5 5 7

(8).....

25 pizz arco I II

Vln. *pp* *p* *mf* *mf*

Pno. *mp* *pp* *p* *p* *mf* 5

loco

Red.

30 III I

Vln. *f* *mf* *pp*

Pno. *f* *mf* *p* *pp*

loco

8^{sub} Red.

36 3 7 II

Vln. *sempre pp*

Pno. *pp* *ppp*

Red.

43

Vln. *pizz.* *p* *arco* *mp* *pizz.* *pp* *arco* *mp* *pizz.* *p* *pp* *f* *ff*

Pno. *p* *mp* *mf* *(loco)* *sf* *pp* *mf*

8^{vb}

48

Vln. *arco* *(pizz) II* *pp* *arco* *mp* *pizz.* *mf* *arco* *mp* *f* *pizz.* *f* *arco* *p*

Pno. *sf* *sf* *sf* *mf* *mp* *f*

8

54

Vln. *pizz.* *f* *arco* *f* *p* *mf*

Pno. *f* *f* *f*

8

58 *pizz.* *arco* *pizz.* *arco*

Vln. *f mp pp ppp*

Pno. *mp* 3 *mp f* 3 *pp* *mf* *p*

(8)----- loco *p mp*

62

Vln. *p mp* II

Pno. *mf* *p* *mf* *f*

65

Vln. *mf* I *mf* 7

Pno. *mf* *f* 7 *f*

68 -----> sul pont.

Vln. 3 *f* II

Pno. 3 7 *f* *ff*

8vb-----

73 ord.

Vln. *mp* *pp* *pp* *p*

Pno. *pp* *p* *p*

(8).....

79 pizz. arco

Vln. *p* *pp* *ppp* *pppp*

Pno. *pp* *p*

(8).....

Red.

84

Vln. *pp* *ppp*

Pno. *pp*

(8).....

91

Vln.

Pno.

pp

8

Red.

97

Vln.

Pno.

pp

ppp

8

loco

p

Red.

102

Vln.

Pno.

ppp

8^{vb}

Red.

109 8

Vln.

Pno.

Vln.

Pno.

poco meno mosso

$\text{♩} = \text{♩} (\text{♩} = 52.5)$

115

Vln.

Pno.

116

Vln.

Pno.

117

Vln.

Pno.

Selv på de smukkeste dage en vis usikkerhed

a tempo, ♩ = 60

9 119

Vln. *mp* 7 *mp* 5 **tenuto**

Pno. *mp* 5 *mf* 7 *p* 3 *p* Ped.

122

Vln. *mf* 5 *mp* 7 3 *p* *pp* 5 5

Pno. *p* 6/4 *pp* 5/4 7/8

125

Vln. *pp* 5 *sim.* 5 5 5

Pno. 5/4 7/8

128

Vln. *mp* 5 5 5 *pp* 5 *pp* 5

Pno. *p* 7 *pp* *pp* *ppp*

133

Vln. 5 *ppp*

Pno. *pppp*

♩ = 56

sul pont.
unmeasured tremolo

II

Violin *ppp* *pp* *pp*

Piano *ppp*

Vln. *pp* *pp* *pp*

Pno.

Vln. *pp* *p* *pp*

Pno. *pp* *ppp*

ord. poco espressivo

sul pont.

Vln. *mf* *p* *mf*

Pno. *mf* *p* *mf*

espressivo

non arp.

Vln. *pp*

Pno. *pp*

sul pont.

Vln. *p* *mp*

Pno. *p*

saltando

ord. gliss. sul pont.

Selv på de smukkeste dage en vis usikkerhed

11
169 poco sul pont. 3 3 3 II IV

Vln. *p*

Pno.

170 ord.

Vln. 3 3 3 3 *mp*

Pno. *mp* *p*

171 3 3 3 3

Vln. 3 3 3 3

Pno. *p* 3 *mf*

172 f II I 7 gliss. *mp*

Vln. *f* *mp* *gliss.*

Pno. *f* *pp*

174 sul pont. ord. *ppp*

Vln. *p* *pp* *ppp*

Pno. *pp* *pp* 3

Selv på de smukkeste dage en vis usikkerhed

179

Vln. *pizz.* 3 *p* *ord.* II *pp* I *ppp* 3 *pizz.* 3 *ord.*

Pno. *leggiero* *pp* 3

182

Vln. *pp* *pizz.* *p* 3 *arco* III *pp* IV (♯) II *r.h. pizz.* *mp* 3

Pno. 3 3 3

185

Vln. 3 *arco* III II *pp* *pizz.*

Pno. 3 3

187

Vln. *arco* *pizz.* *arco, poco sul pont.* 3

Pno. 3

188

Vln. 3 3 3 3

Pno. *mp*

Selv på de smukkeste dage en vis usikkerhed

13 189 ord.

The score consists of five systems, each with a Violin (Vln.) and Piano (Pno.) part. Measure numbers 189, 190, 191, 192, and 194 are indicated at the start of their respective systems. The key signature is one sharp (F#) and the time signature is 3/4. The Violin part features a melodic line with frequent triplets and slurs. The Piano part provides harmonic support with chords and moving lines. Dynamics include *mf*, *mp*, *f*, *pp*, and *ppp*. Performance instructions such as *leggiero*, *gliss.*, and *pizz.* are present. A first ending bracket labeled 'I.' and 'II.' is shown in measure 191. A dashed line with an arrow labeled 'ord.' spans measures 189 to 190.

Vln.

Pno.

Vln.

Pno.

Vln.

Pno.

Vln.

Pno.

Vln.

Pno.

197

Vln. arco *pp* *mp* pizz.

Pno. *mf*

199

Vln. *f* *mf* *p*

Pno. *mp* *f*

201

Vln. arco *mf*

Pno. *f* *mp* *f* *f*

203

Vln. *p* ord. *pp*

Pno. *mf* *p* *p*

205
Vln. *ppp* *p* 5
Pno. *ppp*

206
Vln. 3 *pp*
Pno.

207
Vln. 3
Pno.

208
Vln.
Pno. *p*

209
Vln. *pp* II I *(pp)*
Pno. *f* *mp* *ff* *mf* *ff*

Detailed description: This page contains five systems of musical notation for Violin (Vln.) and Piano (Pno.).
- System 205: Vln. starts with a *ppp* dynamic, followed by a *p* dynamic and a five-measure rest. Pno. starts with *ppp*.
- System 206: Vln. features a triplet and *pp* dynamic. Pno. continues with complex rhythmic patterns.
- System 207: Vln. has a triplet. Pno. continues with complex rhythmic patterns.
- System 208: Vln. has a five-measure rest. Pno. has a *p* dynamic.
- System 209: Vln. has *pp* dynamics and first/second endings. Pno. has dynamics *f*, *mp*, *ff*, *mf*, and *ff*.