

Kent Olofsson

*Chemin de silence*

for theorbo solo

(2009-10)

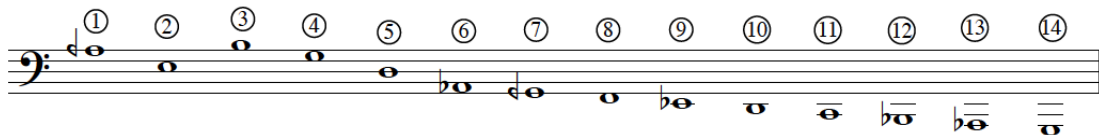
Kent Olofsson  
*Chemin de silence*  
(M / illuminationes V-VII)  
for theorbo solo (2009-10)

"Chemin de silence" was written for Peter Söderberg in 2009-10. The piece is in three parts and even if the piece is composed to be played as presented on the CD, each part can also be played as a separate piece. The three parts of "Chemin de silence" do also belong to a larger suite of pieces called "M / illuminationes" where all the parts can be combined and played in any order.

"M / illuminationes" is written for the Ensemble Lipparella and the first four parts of the project was composed in 2008-09, and first performed at Hägerstens Kyrka in Stockholm in February 2009. It is scored for voice (counter-tenor or mezzo-soprano), recorder, baroque violin, viola da gamba and theorbo. Some parts are for the full quintet, while others are for trio, quartet or solo. In fact, this work is an on-going work and there are no plan for the number of parts that will be composed. So far, there are five parts composed for the ensemble, and then the three parts for theorbo solo, "Chemin de silence".

The theme and ideas for "M / illuminationes" is the pilgrimage, both the literally travels to places like Santiago de Compostella and metaphorically the inner journeys that a human can undertake in contemplation and in searching for deeper understanding of the mysteries of life and God. The texts come from different sources, from Baudulaire's "Illuminationes", and R.M. Rilke's "The Book of Pilgrimage" and "Duino Elegies", as well as from fragments of descriptions of revelations and old hymns.

Tuning



An extra fret must be attached between the nut and the first fret on the first seven strings in order to play the quarter tones figures in the piece.

Duration: 10 minutes

*Chemin de silence* is recorded by Peter Söderberg on Phono Suecia (PSCD 186): Liuto con forza

# Chemin de silence

- for theorbo

## I

Kent Olofsson (2009-10)

Teorbo

$\text{♩} = 76$   $\text{♩} = 72$

Measures 1-25 include dynamics: *ff*, *p*, *f*, *mp*, *f*, *p*, *f*, *mp*, *pp*, *pppp*, *f*, *mf*, *f*, *pp*, *f*, *pp*, *f*, *mp*, *p*, *mf*, *f*, *pp*, *f*, *mp*, *p*, *mf*.

28 *meno mosso*

12 XII 14 XII 6 IX 7 VII 8 VII 9 VII 10 VII 11 VII 12 VII 14 VII 10 VII 8 VII 7 VII

*ppp* *niente* *p*

31

XII XII 1 2 3 4

*f* *ppp*

## II

33  $\text{♩} = 112$

12 IV 7 VII 13 IV 3 1 4 1 4 6 XII 7 12 VII 13 14 10 -1 6 5 7 5 6 7

*ff*

36

4 5 molto vibr. 3 1 2 4 5

*f* *p* *f*

39

4 5 2 4 5 2 0 5 1 2 2 5 2 4 5

*p* *f*

42

5 2 4 5 1 4 2 4 1 4 2 5

*p* *mf*

44

5 2 4 5 2 4 5 4 2 4 2 1 4 1 3

*p* *mf*

46

5 2 4 5 1 2 3 4 5 2 4 2 5 1 2 3 4 2 3

*subito p*

48

5 1 2 3 4 2 3 5 1 4 3 2 5 1 2 3 4 5 2 4 5 1 2 3 4

50

52

54

56

59

62

64

67

69

71 *rit.* *meno mosso*

*mf* *ff* VII

73 *a tempo*

*fff* *mf* *fff* *mf*

76

*fff* *mf* *fff* *mf* *fff* *mf* *fff*

78

*mf* *ff* *mf*

80

*mp* *pppp* *ff* *pp*

83

*mf* *fff*

85

*mp* *pp*

88

*mp* *pp*

92

*ppp*

# III

♩ = 72

95 *ff* *mf*

97 *f* *pp*

100 *mf* *p* *pp*

103 *mp* *f* *p*

105 *pp* *mf* *p*

108 *pp* *p* *mf*

111 *rit.* *p* *pp* *p*

114 *pp* *ppp* *pp*