

Dauids Nimm exists in two versions:

Solo version

for three female voices (soprano 1, soprano 2 and mezzosoprano)

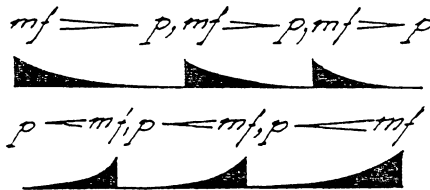
duration 5'30''

Range (soloists)



DAVIDS NIMM is based upon a Swedish folksong ("polska") transcribed from a tape played backwards. The articulation should as much as possible resemble the sound of song played in this manner. The consonants including m and n are more important than the vowels, in particular j, f and s should be emphasized, and d and t should as final consonants be pronounced with much breath sound (written t' d'). Of special importance are the small crescendoes on individual tones as notated. N.B. these crescendoes are specific to each note and do not lead to the next one. The succeeding tone always starts on the basic dynamic.

An original melody
every tone is phrased.



backwards

Only if the next tone has an accent (>) does the crescendo lead to it.

The mode of delivery should be plain and simple, preferably tying in with folk tradition. In other words, each sound should be allowed to come into its own, as opposed to equalising the texture. Just as in ordinary speech, the glottis follows the pitch and is higher for a high note than for a low one (see, for example, the 2nd soprano in bar 128 onwards; the low notes there can very well be "rough", with a mote nasal timbre for the high ones.).

The flow of air within a phrase is not to be constant but, just as in speech, variable. This is also necessary in order to produce all the small crescendi (see above).

The diction should always be well forward.

It is very important for each voice to be given a distinctly fashioned character which is maintained throughout the piece.

Solo version

The three soloists sing their respective melodies each at the prescribed tempo. The only coordination should be at points where the voices are linked by a dashed line. Otherwise the voices can proceed fairly independently of each other. The singers should be positioned some distance apart, preferably round the room if possible.

Notes:

accidentals apply to the individual note and its repetitions

n underlined consonant should be sung as soon as possible

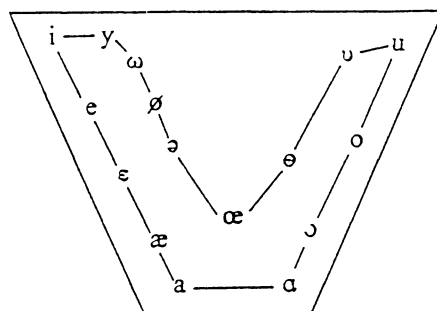
ε(k) - kt cut off the vowel ε with the consonant k without pronouncing it — then continue the word starting with the k.

♯ quartertone lower

It is essential that the performance retains a folkloristic expression!

Phonetic Symbols

Vowels:	Swedish	English	German
i	rik	feed	spielen
ɪ	in	in	in
e	vet		leben
ɛ	hem	men	fest
æ	här	man	
a	hall		Vater
ɑ	hal	father	
y	trygg		dünn
ʊ	bo	book	kurz
o	gå	lord	rot
ɔ	gätt	ostentations	völl
ω	hus	huge	
ø	hund		



Consonants:

Swedish: common spelling and pronunciation, r is spelt rr, j is voiced

rr	rolled r It. raro	j	Ger. ich voiced [ʒ]
l	Ger. Lied	m	Ger. Man, Eng. man
f	Ger. Vater, Eng. feed	n	Ger. Name, Eng. name
v	Ger. Wasser, Eng. vehicle	t	Ger. Tier, Eng. take
s	Ger. alles, Eng. send	d	Ger. dünn, Eng. desk
h	Ger. hier, Eng. hair	k	Ger. können, Eng. keep
t' d' k' —	with much breath sound		

The text:

hjem eknem
at' nejn nananej hærrω rru desn esm
at' nævelyk'ses tajeem est falωd
lvt fid' jemestvøl ω Davids ntm

Durata: ca 5,5 min

DAVIDS NIMM

[Davids nimm]

Karin Rehnqvist 1984

$\text{♩} = 108$
Naive, energetic, rhythmically
mp

SOPRAN I
hj - em $\epsilon(k)$ -k'tnem at' n - ejn na-na-nej hæ-rrø rru des - n es -

$\text{♩} = 108$
turned inwards, sad *ppp*
SOPRAN II
j -

5

S I
- m, at' n - ejn nan-nan - - ej hæ-rrø ru des - n es - m, at'

pp
S II
em $\epsilon(k)$ - - kt, $\epsilon(k)$ - kt, ϵ - kt - nem

9

S I
n - æ - ve - l - yk' - sēs ta - je - em ϵ - st' fa - lød', at'

sub. p
S II
des - n

12

S I
n - æ ve - l - yk' - sēs ta - je - em ϵ - st' fa - lød', ju - t' fid' jēst

ppp
S II
j - - em $\epsilon(k)$ - - kt, $\epsilon(k)$ - - kt,

16

S I
vøl ω Da - vids nēm, lu - t' - fid' jēst vøl ω Da -

S II
 ϵ - kt, ϵ - kt - nem des - n

19

S I *pp* *p* *pp*
vuds n̄m hj - - em ε(k)-k̄i-nem

S II *p*
lu - t̄ fid' fa - lō Da - vuds n - n̄m at'

25

S I *à niente* *pp* *ppp*
j - em ε(k)-k̄i-nem

S II
lu - t̄ fid' fa - lō Da - vid - s n - - n̄m at'

30

S I *à niente*

S II *mp*
hærrō es-m des-n rru - t̄ a - j je - eme-s - - t'nan-nan-nej

36

S I *mp*
hj - em ε(k)-k̄i-nem, at' n - ejn na-na-nej hærrō rru des- n es-m, at'

S II
hærrō es - m des - n rru - t̄ ta - j je - em-s-s

40

S I n - ejn nan - nan - - ej hærrw rru des - n es-m at' n - æ - ve - l - yk' - ses

S II *mf* t', nan - na - na - nej jem ε - k' t m - - ej

44

S I *sub. p* ta - je - em ε - st' *mp* fa - lwd', at' n - æ - ve - l - yk' - ses ta - je - em ε - st'

S II

♩ = 72
molto espressivo
mp

MEZZO - SOPRANO

h j - - - em ε(k) - kt - nem a - dn - ejn

48

S I fa - lω - d', lu - t fid' jemest vōl ω Da - vōds nem, lu - t fid'

S II *less in wardlv pp* j - - -

MS nan - nan - nej hærrw rru des - n es m, a - dn -

52

S I jemest vōl ω Da - vōds nem acc. . . . ♩ = 120

S II *p* - - em ε(k) - kt, ε(k) - kt, ε - kt - nem des -

MS acc. . . . ♩ = 80 ejn nan - nan - nej hæ - rrw rru des - n es - m

*) ♩ tempo 72 = 1. tempo 108 (S I & S II) **) | See preface "Solo version"!