

Silvia Rosani

DIE ELBE

for flute, voice and cello

(2014)

Die Elbe – Performance Notes

Die Elbe is a poem which belongs to the collection *All Machine* by Hungarian poetess Kinga Tóth. The piece I composed for voice, flute and cello was born during my collaboration with the writer at the Akademie Schloss Solitude in Stuttgart. Drawing from Kinga's poems, which confront us with the delicate role women play in Hungarian traditional families, the piece depicts the attempts of a female figure to find her voice. Pipes have been installed in her throat and, while trying to speak, air flows through the tubes, thus producing whistles. My work is based on the analysis of sounds produced by Kinga herself, which I recorded in Stuttgart. In particular, I retrieved pitch and rhythm data, while she was whistling and singing at the same time. The information provided by the analysis was afterwards employed via instrumental synthesis in order to orchestrate the composition.

ELBA

a nő csikóhal combján válla
hal sellőn hullám az Elba
a hangok a sípcső alapon
száján adja ki egyszerre
ereszti a levegőt

testét átfúrják az énekléshez
a sípcsőveket kihúzzák engedi
a levegőt száján és az új
helyeken felületéhez
rakják fújni a kis réseken
áténekelnek a mellkasán

Die Elbe

die Frau ein Seepferd der Schenkel über ihrer Schulter
ein Fisch eine Welle über eine Meerjungfrau ist die Elbe
Klänge aus dem Orgelpfeifengrund
durch ihren Mund gleichzeitig hinaus
Atmend die Luft

ihr Körper durchbohrt für den Gesang
Orgelpfeifen herausgezogen atmet sie
Luft durch den Mund aus und
an neuen Stellen auf ihrer Oberfläche
angebrachte Pfeifen durch enge Spalten
singen aus ihrer Brust



W: whistle (inhaling, 'V', or exhaling, 'II'). Example from bb. 25-26.

S1: pitched air-sound produced with the mouth open. By changing vowel, the resulting sound might be in a different octave compared to the indicated one. 'II' exhaling, 'V' inhaling.

S2: pitched air-sound produced as if pronouncing 'f', 's' or 'sch'. The resulting sound is much higher. 'II' exhaling, 'V' inhaling. The performer is free to choose the vowel with which to shape the resonance in his/her mouth.

FLUTE



Air-sounds: indicated by white diamond noteheads. The transition between ordinary emission and air-sounds should always be as gradual as possible. Example from b. 1.



Multiphonics fingerings

refer to the fingerings indicated in *The Techniques of Flute Playing* by C. Levine and C. Mitropoulos-Bott. Example from bb. 29-30.



WT: whistle tones to be produced by covering the entire embouchure plate with the lips and inserting the tongue into the hole, partially closing it. The resulting sound is a slight whisper pitched two octave above the fundamental (Levine, p.17). Example from b. 58.



Band of harmonics. Example from b. 29.

VOICE

Vibrato can be used but only sparingly.



Cross-headed notes stand for spoken on a more or less precise tone. Long-headed notes correspond to high unpitched sounds produced on consonants. Example from b. 4.



Inh: inhaled damping. Example from b.1.

CELLO

The first stave is for the cellist's voice, the second for the instrument.

Pont1: poco pont.

Pont3: extreme pont.

Pont2: pont.

Pont4: sul ponte – pitchless (damp the strings if necessary)

Sometimes the movement of the bow I suggested is not ideal for the production of the harmonics I indicated. In these cases, the performer should prioritise the bowing action and ignore that the resulting pitches are different from the ones indicated.



b.b.: the sound has to be produced by bowing behind the bridge, gently damping the indicated string with the left hand so that the result is a delicate airy unpitched sound. Example from bb.14-15.



To be produced by bowing with much pressure behind the bridge on the indicated string. No pitch should be produced, just a growling sound. Example from b. 46.

For Kinga and the Trio Vis-à-Vis

Die Elbe

for flute, voice and cello

Text by Kinga Toth

Music by Silvia Rosani

$\text{♩} = 40$

mf *mp* *sfmp subito p* *mp*

die frau ein seep - ferd de(r) de(r) die

mf *mp* *sfmp subito p* *mp*

frau ein seep - f(erd) der sch(en) - k(el) sch(enkel) ü - ber ih - rer sch(ul) t(er) der

mf *mp* *sfmp subito p* *mp* *p* *mp* *pp* *sfmp* *mp*

schen - kel ü - ber ih - rer schul - t(er) s(eep) f(erd)

12 *mf* *mp* *mf* *mf* *mp* *p* *pp* *p* *pp* *ord* *pp*

sfmf *mp*

ord *3* *inh.* *mf* *mp* *p* *p* *mp* *p* *ord*

ü - ber ih-rer schul - ter sch(en) k(el)

ord *pont2* *3* *b.b.* *7* *mf* *p*

sfmf *7* *mp* *mf* *mp* *p* *mp* *p* *mf* *p*

15 *mf* *p* *3* *5* *3* *3* *pp* *5* *mp*

sfmp *p* *mp*

7 *inh.* *ord* *5* *3* *inh.*

ein fisch ei - ne wel - le ein fisch ei - ne wel - le ü - be(r)

III *ord* *pont2* *III7* *ord* *III9* *III8* *III9* *III3* *III9*

mp *sfmp* *7* *p* *mp* *sfmf* *p* *pp* *p*

17 *sfp* *mp* *p* *ord* *3* *3* *3* *sfmp* *p* *mp*

sfp *mp* *p* *sfmp* *p* *mp*

sfp *mp* *p* *f* *p*

ü - ber ei - ne meer-jung - fra - u ist die el-b(e)

pont2 *III5* *ord* *pont1* *ord* *pont2* *II* *tr*

sfp *pp* *mp* *pp* *sfp* *pp* *sfmp* *p* *sfmp* *p*

[illegible]

32 *sfmf* *p* *mf* *mp*

sfmf *p* *inh.* *mp* *S2* *p* *ng* *mp* *p*

durch ih-ren mund gleich-zei-tig hin - a - u - s

pizz *arco* *ord* *pont1* *pont2* *pont3* *sul tasto*

mf *sfmf* *mp* *p* *mp* *p* *pp* *p* *pp*

35 *pp* *mp* *mp* *p* *pp* *p* *sfmp*

mp *pp* *S1* *mp* *p* *3* *p < mp* *pp* *S2* *mp* *p*

gle - i - zei - tig hin - a - u - s - tmend die lu - f - - t f

ord *pont2* *ord* *pont2* *sfmp > p* *arco b.b.*

pp *mp* *pp* *mp* *pp* *sfmp* *p*

39 *f* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

sfmf *mp* *ord* *5* *mp* *p* *S2V* *3* *mp* *p* *ord* *S2V* *mp* *p*

die luft (l)u - f - - t lu - f - - t

pizz *f* *mp* *p* *mp* *p* *p* *mp* *p*

arco b.b.

42

ord

mf 3

mf 3 *pp* 6

ihr kör - per durch-bohrt für den

den ge - sa - n - g

pont2

pp *mp* *p* *sfnf* *mp*

44

p *pp* *p* *pp* *sff* 3 *mp* *mf*

mp *mf* *p* *mp* *p* *mf* *p* 5

ihr kör - per für den ge-sang durch-bohrt r

pont2

pp *mp* *p* *sfnf* *mp* *sfnf* *p* *sfnf* *p* *mp* *f* *sfnf*

b.b. much pressure

pizz

47

ord

mp *p* *pp* 3 *ord* *mp* *pp*

ihr kör - per her aus - ge - zo - ge - n

arco ord

p *pp* *p* *pp*

57

mf mp p mp mp 7 p mf mp > p
 sfmf mp mf p p < mp > p mp pp
 w1 ord w1
 sfmf mp p p arco ord pont2 pizz
 sfmf mp 7 mp sfmf mp p sfmf

62

pp p pp pp p mp pp
 ng 3 7 5 3 ord ng ord ng 3
 si - - n - ge - n -
 p pp p > pp p mp p
 S2 s - - t s -
 arco ord pont2 7 b.b.
 mp p p < mp > p

65

p pp 7 pp pp
 S1 5 p mp p p 5 pp
 a - u - s r br - u - s - t
 pp < p > pp p w mp p p
 arco molto sul tasto b.b.
 pp pp p pp 7 p mf 7 p