

# **Musical Reading of Free-Verse Poetry:**

The Compositional Approach in *Songs after Love*

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## Declaration

I hereby declare that the work presented in this thesis has not been submitted for any other degree or professional qualification, and that it is the result of my own independent work.

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## Abstract

This thesis consists of the first part of my song cycle *Songs after Love*: a group of four songs for soprano and ensemble, plus an epilogue piece for solo violin. In these songs, I have explored different pieces of poetry, coming from the following 20<sup>th</sup> century poets: e.e. cummings (1894-1962), Giuseppe Ungaretti (1888-1970), Paul Celan (1920-1970) and Sidney Keyes (1922-1943). The songs set both extracts and complete poems in their original language. My central interest in this work has been the concentration on the texts and the development of an approach to non-tonal composition as a process which revolves around a close reading of the poetry. The aim of the commentary is then also, to manifest a territory of potential that a creative interaction between non-tonal composition and free-verse poetry has to offer. Moreover, while viewing the topic from a composer's perspective, I will explore the creative potential of such a musical reading approach, in the three main levels of a poem's anatomy: 1) the verse, 2) the strophe and 3) a complete poem. This method gives me the opportunity to discuss some important elements of the free-verse poetic style, which the specific poems exhibit, and contribute with examples on how these could potentially inspire and guide aspects of compositional technique. Thus, with my own songs as points of reference, a number of different themes arise, such as the experience of temporality in music and speech, line enjambement and musical form; and aspects of free-verse prosody and their musical exploration. Finally, in the conclusion, while drawing from Henri Bergson's (1859-1941) work, I discuss certain ontological traits that this approach effectuates in its creative process. These observations demonstrate a craft-oriented, non-tonal practice that is driven by a non-deterministic interaction of language and musical material.

## **Acknowledgements**

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## **Portfolio Contents**

### **List of musical scores**

*Songs after Love*, Part I. (approx. duration: 55 minutes)

1) *september '18*

for soprano, flute, clarinet in Bb, French horn, classical guitar, piano and projector. (approx. duration: 12 minutes)

2) *come un marmo*

for soprano, oboe, clarinet in Bb, Piano, two violins and two cellos. (approx. duration: 12 minutes)

3) *für wasser*

for soprano, clarinet in Bb, contrabassoon, trumpet in Bb, bass trombone, tuba, piano, violin, contrabass and projector. (approx. duration: 9 minutes)

4) *as iron*

for soprano, flute, oboe, clarinet in Bb, bassoon, French horn, trumpet in Bb, trombone, tuba, percussion, piano, two violins, viola, cello and contrabass. (approx. duration: 17 minutes)

5) *un fischio*

for solo violin and projector. (approx. duration: 5 minutes)

### **List of recordings**

1) *september '18*<sup>1</sup>

rehearsed by students of the Royal Danish Academy of Music, in Copenhagen, 2019.

2) *as iron*<sup>2</sup>

rehearsed by the Edinburgh Napier Contemporary Music Ensemble, in Edinburgh, 2020. Conductor: Kenneth Dempster.

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<sup>1</sup> The recording does not include the French horn part.

<sup>2</sup> The recording does not include the soprano, contrabass and French horn parts.

# Introduction

The objective of my research is the creative exploration of the interaction between free-verse poetry and composition in a non-tonal context. Through this exploration, I have begun to develop a method where music composition grows out of readings of poetry. In order to present some important aspects of this method concretely, I will discuss and reflect, in the following commentary, on Part 1 of my song cycle *Songs after Love*: a larger work-in-progress that I started composing during the programme<sup>3</sup>. Part 1 consists of five original compositions: four songs for soprano and ensemble and a single piece for solo violin. Each of the five compositions features a different free-verse poem from the 20th century. Specifically, the first song, titled *september '18*, features a poem by e. e. cummings (1894-1962), number *vii* in the collection *Etcetera* (1982), beginning with the verse-line, *as -*. Only a single line from this poem is used in the musical composition and the rest is featured as a projected text before and after the musical piece. The second song, *come un marmo*, sets the whole of the short poem *Mandolinata* (1968) by Giuseppe Ungaretti (1898-1970). Moreover, the third song, with the title *für wasser*, uses Paul Celan's (1920-1970) *Blume* (1959). Similarly to *september '18*, only one strophe of the poem is featured in the vocal part. The rest of this poem is projected for the audience to read, this time, though, during the musical piece. The fourth song, *as iron*, sets the whole of the poem *Lament for Adonis* (1945) by Sidney Keyes (1922-1943). Finally, *un fischio*, closes the series with an epilogue piece which involves the projection of Eugenio Montale's (1896-1981) short poem *Xenia IV*, first published in the collection *Satura* (1971). All the texts that are included are featured in their original language.

The four songs presented here demonstrate a growing involvement of the poetry that is used in the musical composition. As mentioned above, in *september '18*, a single line is compositionally explored, in *come un marmo* and *für wasser* a strophe and lastly

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<sup>3</sup> The whole cycle *Songs after Love* will be consisting of ten songs altogether. §

in *as iron*, a whole poem. This aspect is also reflected by the expanding instrumentation across the four songs. The ensemble gradually grows in the number of players; starting in the first song with an ensemble of five players, continuing with seven players, then with eight and climaxing, in *as iron*, with a much larger ensemble of fifteen players. This aspect of growing expansion in the interaction between poetry and music indicates not only a dramatic line which pervades the unfolding of the whole series of songs in Part 1, but also the method of my creative research in relation to this topic. The songs were in fact composed in the order that they are presented and they demonstrate a developing exploration of elements of poetics in the different levels of a poem's form.

This document reflects the structure of the song cycle, with each chapter successively describing each song<sup>4</sup>. Overall, the discussion of each of the songs begins with a short introduction to the poem that it sets. In this context, I will be employing analytical literature in order to give an overview of the relevant technical features. Furthermore, I proceed to examine the musical content and structure, as it unfolds, usually, line-by-line. Also, throughout the three chapters, the focus will progressively shift from the micro-level of a verse-line to the macro-level of a whole poem. Of course, while it is impossible to exhaust such a broad topic, I will be focusing on certain compositional aspects that are most explicitly developed in the specific works. In this way, in the first chapter, where I am concentrating on the level of the verse-line, I will be discussing the aspect of temporality of spoken language and how it is compositionally and formally explored in *september '18*. In the following chapter, which touches upon the level of the strophe, the element of verse-line structure is introduced; together with the prosodic traits that it effectuates. The next two songs of the series will be discussed herein by exploring the specific prosodic elements that rely on or are emphasised by a strophe's line-structure and how the latter have informed the compositional approach. Furthermore, the third chapter expands into the analysis of an overall rhythm, which can be observed if we take into consideration the whole of the poem: beyond the level of a single strophe. What is analytically explored in this context is the approach to the composition of the vocal part in *as iron*, in order to comment on the

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<sup>4</sup> Note that *come un marmo* and *für wasser*, as they both set a single strophe, are successively discussed in the two sections of Chapter 2.

method through which this overall rhythm is incorporated in the composition of the song. For this purpose, a detailed concentration on how the first strophe is compositionally approached will herein suffice. Finally, after adding a few observations in the Epilogue, in relation to the epilogic character of *un fischio*, I will conclude by further discussing some important philosophical and aesthetic implications of this compositional approach. This rather brief outline will be informed by a conceptual framework which draws significantly from the work of the French philosopher Henry Bergson (1859-1941).

Given the form of creative research that was followed throughout this project, it must be clear from the beginning that this writing comes after the process of artistic work. The priority of the artistic over the theoretical is a decisive aspect that, by itself, shapes and orientates the methodology and ethos of the research strategy. This simply means that any theoretical considerations and conclusions follow from an *a posteriori* reflection on specific compositions from a specific angle. On the other hand, the theoretical discussion of these works is crucial for a selective isolation of a number of elements that these works demonstrate in relation to the topic, and their promotion to a discussion that may benefit the academic community for any future explorations of related research. In this way, the reading of this commentary will be most effective if it follows a reading of the relevant scores, in order to bring forward certain aspects of their content and not monolithically explicate it.

For this reason, in a similar fashion, the discussion of the compositions is enriched and not determined by the academic literature that it involves. In each chapter of the commentary, the literature employed for the contextualisation and discussion of the work, will deliberately reflect the theme and aspects of literary and musical analysis that are explored each time. In the instance of the first chapter for example, focusing on the issue of temporality in speech, I will be introducing research in the field of psycholinguistics. Auer's concepts of projection and latency will function as a central point of reference (2009 and 2015). In addition to this, Fossa's discussion of certain dimensions in the experience of inner speech (2017), as well as some considerations coming from Hanninen's analysis of the interaction between space and time in musical experience will further inform my discussion of the piece (2004). In the second chapter, where the analysis expands on issues of free-verse prosody, a number of studies on

this topic by literary scholars are featured: to the extent that intonation is a core concept in this section, scholars such as Gerber (2015), Duffel (2014), Aslam and Kak (2007), and Levis (2012) provide the academic background that is necessary. In the case of the third chapter, the already established theoretical infrastructure is expanded into the discussion of poetic form and rhythm through the addition of Tartakovsky's (2015) and Cureton's (2019) studies on the topic. Finally, beyond this core literature, the commentary uses a number of other articles and academic discussions of literary interest, depending on the particularities of each of the discussed poems and their content. In this way, I will have the opportunity to incorporate literary scholars specialising in cummings' poetry, such as Cohen (1987) and Landles (2001); the significant study on Celan's *Blume* by Rassmussen (2015); or, in the third chapter, Dillon's (2003) and Neil's (2008) studies on the ceremony of Adonia in classical Greece.

This variable and interdisciplinary literature already displays the wide range of theoretical discussion that the topic enables. If I put it even more abstractly, the relationship between music and language has been a standard question for investigation in a number of academic fields in the humanities. One could even claim that the language-music problematic has set a theoretical basis for a several of the most crucial musicological theories of the 20th century in a variety of important fields. To name but a few of the most eminent of these theories, the popular theory on the rhythmic structure of western music by Cooper and Meyer (1960), the linguistic approach to western harmony proposed in the celebrated *A Generative Theory of Tonal Music* by Lerdahl and Jackendoff (1983); and Cooke's attempt to define a vocabulary of musical expression through an analysis of the western art music repertoire (1959), shall serve as important examples. Thrasyvoulos Georgiades has gone as far as to claim that the most crucial historical shift of western music was facilitated by the interaction of music and modern languages through the development of the religious mass (2009). Creative artistic research also demonstrates a distinctive interest in this domain. For example, the recent Volume of Contemporary Music Review, *Musik und Sprache: Music/Language/Speech*, which is wholly dedicated to this topic, displays that relevant creative perspectives are still flourishing nowadays (Redhead, 2020).

One cannot ignore Clarke's remark that "the relationship between music and language can be both attractive and potentially hazardous" (1989, p.20). It may be true that some of the enthusiasm around the commonalities of music and language sometimes tends to overlook the creative differences that the two spheres may encapsulate. In other words, a creative interaction between music and language which does not seek only to identify the two, but explore a relationship that includes their qualitative differences, may offer exciting directions in artistic expression and knowledge. In the context of my own project, the non-tonal form of the compositional techniques used in *Songs after Love* and their interaction with free-verse poetic styles already sets an infrastructure which promotes such an orientation. The emancipation of both these artistic idioms from certain norms that would traditionally facilitate their identification, purposefully attempts to bring forward a coexistence of autonomously musical and linguistic expressive means. Although, this does not mean that these means function in a disinterested parallelism to each other; the aim is still the interaction of the two though, in a context that lets them interact for what they both actually are, and what they both can achieve on their own, with each other and for each other. In this way, a new conception of the song form may begin to arise. We may envision a song that does not either assimilate poetry with music, or vice versa<sup>5</sup>, but in fact embodies the dynamics of an interaction where they both maintain their autonomy in their involvement.

Morton Feldman's famous anecdote where he encourages Karlheinz Stockhausen to "let sounds alone" and to not "push them" might be relevant in this context (Feldman, 2000, p.33). I wish to similarly let sounds *and* words "alone"; to not treat them as either identical or opposites. In this sense, the relationship between language and music is not taken *a priori* as naturally linked, as it is the case in several traditional tonal approaches<sup>6</sup>. On the other hand, it is not taken as problematic *per se*, as has been the case in leading avant-garde aesthetics<sup>7</sup>. In other words, an approach that does not treat the relationship between music and language dialectically, emancipates the

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<sup>5</sup> For an analysis of this approach in the context of art music songwriting see Rodgers, 2017.

<sup>6</sup> Lawrence Kramer famously remarked in his *Music and Poetry: The Nineteenth Century and After* (1984), that the German Lied, as the first autonomous art song genre, introduced a shift of attention from the resemblance, to the differences between language and music.

<sup>7</sup> Brian Ferneyhough is an example of such an eminent figure who has noted that any musical setting of text is essentially an undermining of its meaning (Ferneyhough, 1989).

creative process by any such militant or strategic meta-artistic projects. The composer does not necessarily have a historical responsibility to reconcile an abstractly presupposed problematic relationship between the spheres of music and language. The composer can just remain an artist; having foremost the responsibility, as Oscar Wilde has famously put it, to “create beautiful things” (2020, p.1). We may imagine a compositional process, or even better a songwriting process, which grows out of readings of poetry. Given that the poem, as an artistic material, in this instance precedes the compositional work, it is also what initiates the process. The composer reads the poem like an archeologist looks at one of their discoveries, trying to follow the traces hidden in it that lead to its origin. In this instance, the composer finds the traces that lead to a ground out of which music can grow. The reading nourishes a musical “growing out” from the poem. The reading then becomes a musical reading. The song *is* this musical reading: the musical growing out from the poem. In this dynamic process, music and language coexist. They are not “pushed” to do something together. The one does not serve the other. They just interact. This interaction *is* the song.

It is understandable, though, that the development of a new conception of an art song genre can only take the form of a collective project, and not merely an individualist undertaking. What can be offered in the context of the given project is the presentation of my own efforts at exploring some of the potentials of such an orientation through examples of how such a method of musical reading could be realised. For this reason, it is better to now discuss the main elements of these specific efforts, with the hope that I can return to the above aesthetic considerations in the conclusion, under a new light.

# Chapter 1

## Reading the Unfolding of a Line

*September '18* sets a single line from the poem *as - by e.e. cummings*. The music of this first song is experienced as an interruption. In order to define what is that is interrupted, let us consider the before and after of the song, in between where this interruption occurs. These outer parts are completely silent. No musical elements occur. What is present though is a visual projection of words: the entirety of cummings' poem with the exception of the line that is set in the actual song. Before the song, the audience reads the eighteen lines preceding the set verse-line, and after the song, the seven lines that follow it. As it is indicated in the notes for the performance in the score, the poem will be projected line-after-line, with in-between pauses which imply its strophic structure. Luigi Nono in his *Fragmente-Stille an Diotima* (1979-80), fragmentally cites Hölderlin's poetry above the musical score for the musicians to internally read while performing. The words are there, but not spoken aloud; they are internally heard. Inspired by this, in *september '18*, what first appears is this internally heard speech in the form of poetry. The very first sounds of the work are internal, to be heard individually by each of the members of the audience within their own cognitive imagination. On the other hand, while the text is projected, and not presented for example through a programme note, everyone reads the same line at the same time. Everyone reads for themselves but altogether, in a common rhythm of inner speech.

### The Poem

Specifically, the text that is projected before the song is made of the first eighteen lines of cummings' poem:

as

we lie side by side

my little breasts become two sharp delightful strutting towers and

i shove hotly the lovingness of my belly against you

your arms are

young;

Your arms will convince me,in the complete silence speaking

upon my body

their ultimate slender language.

do not laugh at my thighs.

there is between my big legs a crisp city.

when you touch me

it is Spring in the city;the streets beautifully writhe,

it is for you;do not frighten them,

all the houses terribly tighten

upon your coming;

and they are glad

as you fill the streets of my city with children.

Obviously, the text is particularly rich in imagery and literary technique. Unfortunately, I can only make a few comments on the poem. Firstly, the poetry of e.e. cummings is known for its joyful mood, playful character (Landles, 2001) and for its vividness in poetic imagery (Cohen, 1987). These are traits that are perfectly demonstrated in the above poem. The poem “speaks directly” to someone; obviously, a lover, with a directedness that is particularly intensified by the sexual charge which is implied throughout. The images used are clearly bright and positive, pervaded by joy and lust. They describe, in Oggel’s words, a “world of being, in which the verb to be is a verb of

action, of aliveness” (1963, p.3). This language “of action” is the most suitable one for the stimulation of an inner poetic voice, that speaks from within silence, inside the listener’s mind.

Another important element which intensifies the poem’s vivid power is cummings’ technique of chopping up the lines in order to achieve “a dynamic rhythm running through and unifying the separate parts” (Brown, 1984, pp.38-9). The line-structure of the text enhances and enriches the text’s rhythm, while adding another dimension of suspense. For example, the third line hangs onto the linking word: “and”, or the suspensive effect caused by the cut of the twelfth line: “when you touch me”. Lastly, again in terms of content, the phrase, found in the seventh line, “in the complete silence speaking” coordinates perfectly with the atmosphere that is set during this silent reading.

In this way, until this point the listener has experienced an interior unfolding of speech: a series of words, phrases or sentences which individually and as a whole develop a sense of temporal progression. As Fossa suggests, this type of experience may resonate in the individual’s “interior in the form of a condensed experience of images, thoughts and affections” (2017, p.325). On the other hand, sonically speaking, the room is empty; the sense of temporality that has been initiated through inner speech, is surrounded by a still silence, or else, a not yet in motion, exteriority.

This flowing of internal speech will be interrupted by the actual song, which sets the nineteenth verse-line of the poem:

my love you are a bright mountain which feels.

After the song comes to its end, the audience will be returned to the silent state of the beginning; now reading the projection of the last seven lines of the poem, in the same fashion:

you are a keen mountain and an eager island whose  
lively slopes are based always in the me which is shrugging, which is

under you and around you and forever:i am the hugging sea.

O mountain you cannot escape me

your roots are anchored in my silence;therefore O mountain

skillfully murder my breasts,still and always

i will hug you solemnly into me.

In this way, the song invades the experience of an internal reading, by musically externalising a single line of the poem. The experience of an inner speech temporality is interrupted by a musical-becoming of speech, which develops its own experience of time; completes its circle and returns back to the initial situation. In the following section, I will investigate this development of the sense of musical time in its interaction with the text. Specifically, I will look first at the opening passage, which lasts until bar 65, in order to explore the gradual establishment of a musical sense of temporality. Later, I will focus on the main body of the song, bars 65-130, and its unfolding of a temporality which is effectuated by the interaction of music and language. Lastly, I will comment on the closing passage, lasting until the final bar of the song, and discuss the ending of this in-between musical experience of the set verse-line<sup>8</sup>.

## **The Song**

### **The Opening Passage**

The silent stillness is firstly “cracked” by a thin, quiet and short E4, played by the guitar on the first downbeat of the piece. It is then followed (three bars later) by the same note on the flute, played in similar fashion, but this time on the upbeat of the tenth beat. These first sounds, function as punctuating time-points. They appear as bare points that define the limits of an inner block of a now metered silence: a silence that will progressively be experienced more and more as implying a pulsation; and consequently, an “awareness of regularity” (Christensen, 1996, p.14). It lasts for 8 bars

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<sup>8</sup> See Table 1 in Appendix for a demonstration of the general structure of the song.

shaping the following pattern: 1/4 bar - 4/4 bar - 4/4 bar - 1/4 bar, with note-points appearing, as mentioned above, on the downbeat of the first 1/4 bar and then on the upbeat of the second 1/4 bar. The second 1/4 bar is also becoming the now first 1/4 bar for the occurrence of the next inner block of metered-silence; it is equally perceived both as an end-point, and a beginning. The magnitude of the duration of silence is immediately entering into a process of gradual diminution. Until bars 21-22, complete silence vanishes to almost none. This diminution process, now, introduces an awareness of change (ibid, 1996, p.14). and, thus, a proto-element of movement (ibid). Moreover, while the two E-notes are no longer conceived as outer limits of punctuation; in bars 24-27, they will be transformed into a single element which is immediately introduced (after a pause of a 2/4 bar), as such, into an identically repeated rhythmic 4-bars-long scheme.

The new, rhythmic scheme of bars 24-27, introduces F5, played by the clarinet, which now acts itself as a new time-point of punctuation that stands in relation to the guitar's and flute's E5. Although we still essentially hear inner blocks of metered silence, a first experience of development is established by the introduction of a new timbre (pitch and tone-color), and its interaction with a previously developed material. The identical triple repetition of these 4 bars, though, immediately introduces an effect of stasis, or else, of habituation (Huron, 2013). In this way, in a now macro-temporal level, the repeated rhythmic scheme itself functions as a punctuating moment of rest. I shall label these sort of moments as **temporal stations**.

The section that follows (bars 28-45), presents a developed variation of the previous scheme, while it also eventually leads to another such temporal station. This passage can be analysed by subdividing it into subsections of three bars, but with every such subsection beginning with the last bar of the previous one, i.e. bars 28-30 is the first such subsection and then 30-32 is the next one. Thus, the first subsection, in bars 28-30, presents the same elements that are already introduced: the short E5-points that temporally frame a single F5. Moreover, the second subsection (bars 30-32) again presents a similar scheme, but this time with F5 on the piano and on an upbeat and not a downbeat. These two variations of the same scheme alternate for the next few bars, but every time, with the latter having the piano's F5, now, temporally approaching the E5 points. This process leads, in bars 38-40, these two variations to merge into

each other, with both F5 points appearing in between the same surrounding E5 points. At bar 46, any temporal distance between the notes decreases, leaving no whole-beat pauses between them. As a result of this process, we have the first occurrence of a one-bar long rhythmic pattern, which then is to be identically repeated three times; shaping, now, another temporal station.

This further repetition and development of the previously heard process establishes a goal-oriented temporal fluency; a scheme of regularity, which, through a step-by-step process of diminution which is fueled by near repetition<sup>9</sup>, moves towards a point of temporal stasis, the temporal station of identical repetitions. To put it in more abstract terms, using Kramer's terminology: we experience a horizontally linear temporality which leads towards and rests upon a vertical, static temporality (1981). After this second temporal station in bar 47, the same rhythmic scheme returns expanded in two bars, but it itself is then interrupted by the voice. The rhythmic character established throughout this whole opening passage is now suspended by a novel and contrasting long duration.

After a general pause of two 4/4 bars (54-55), the soprano adopts the E5 and F5, singing the words "my" and "love" with short duration and quiet dynamic. These two notes, having previous been extensively used in a pointillistic instrumental style, now have started to be transformed into intervallic vocal material, evoking gradually the potential for the formation of a melodic movement. On the other hand, the wind instruments that have already been used -namely the flute, clarinet, and French horn- are adopting the air-noise material, but executed also in a short and quiet manner. Similarly to previously, a rhythmic play between the soprano and the winds occurs, this time aiming for a gradually established, vertical synchronisation of the three woodwinds in bar 65. This is achieved almost immediately after the first clear "melodification" of the E5 and F5 by the voice (bar 63), when the first almost legato figure occurs, featuring the much-awaited upward semitone movement and the bind together of the already heard two words, causing the appearance of the first phrase: "my love". In this way, the synchronised air-noise, on the strong beat of bar 65,

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<sup>9</sup> For a discussion of near repetition as a compositional technique, and its relation to temporal experience and form, see Hanninen's analysis of Morton Feldman's music (2004).

functions as a gesture of impetus that sets into motion the slow and attentively gradual unfolding melody that presents most of the cummings' line that is used in the piece until bar 119.

## The Middle Passage

The main body of the song, which begins in bar 65 and lasts until bar 130, with the soprano's first three-note phrase can be discussed in terms of three repetitive fields that are compositionally guided by the vocal, melodic material. The term repetitive field is loosely borrowed by Majmon, another scholar of Feldman's music (2005). Majmon's understanding of the Feldmanesque aesthetic as being based on "the primary building blocks" of "repetition and affinity" (Majmon, 2005, p. 4), in order to construct "sound-passages" that are experienced like "static spaces outside of time" (ibid, p.3), seems like a very relevant point of reference. The first three such repetitive fields demonstrate a certain continuity, while they present an additive development of the initial three-note phrase, in coordination with a progressive unfolding of the main "syntactic construction" of the line, which is used for the song: "my love you are a bright mountain". The first field introduces the subject of the sentence: "my love you" (bars 65-82), the second one adds the verb: "my love you **are**" (bars 83-102), and the third one completes the construction with the predicate: "you are a **bright mountain**" (bars 103-119). The last phrase: "**which feels**" is kept for a following new, fourth field (bars 131-204), which breaks from the melodic character and relative continuity of the previous passage, and will be discussed later, as part of the closing passage. The following sections will examine the relationship of each of these repetitive fields to the unfolding of the 'temporality of spoken language' (Auer 2009, p.2), or, in this context, sung language.

The first field, with the first occurrence of the leading three-note melodic theme on the vocal part (my love you), takes place in bars 65-82 and presents a rather disparate texture, where all its musical materials appear and reappear in a non-ordered or process-driven manner. Apart from the soprano's melodic material, these materials are of three sorts: a) rhythmic, occurring throughout the piano part, b) harmonic, occurring in the three wind instruments, and c) counter-melodic, appearing as a

chromatic counterpoint to the main theme played by the guitar. The freely interactive textural style between these varying materials and the five repetitions of the three-note theme sets a psychological effect of tension. This sense of tension is intensified by the prolonged reiteration of the phrase “my love you”. This phrase, while being verb-less and addressing directly a “you”, appears as a potential syntactic unit, specifically a subject which waits for the introduction of a verb, in order to be properly established as one. In this way, it effectuates a syntactic projection, therefore a feeling of expectation (Auer, 2009).

The following second field, starting with the tempo change, in bar 83, demonstrates a much more orderly structure. The vocal theme remains the same, this time landing on an added C#5, a minor sixth below the G5, while singing the verb “are”. The piano, the three winds and the guitar continue to function as separate sources that present their own materials. This time, though, all three sources provide harmonic content. Firstly, the winds, always vertically synchronised with the soprano’s C#5, forming different fourfold chords, secondly the piano, and thirdly the guitar, both forming upward arpeggios that successively enrich these suspended varying chords. This scheme is repeated five times in total, until bar 102. Specifically, each of the first three occurrences lasts for four bars. The fourth is suspended for one extra bar, and the final is shortened into only two, while the arpeggio-element is excluded. In relation to the text, this passage of repeated fields is centered around the newly introduced verb. Syntactically, the addition of the verb to the sung phrase completes the development of a forward-oriented projection, and thus evokes a clear forward-looking expectation (Auer, 2005). On the other hand, the musical content suspends the verbally introduced anticipation, while repeatedly constructing varying, but always non-directional, harmonic surfaces inside which the verb is “absorbed”.

The third field, after another tempo change, in bar 104, finally introduces the predicate unit: “a bright mountain”, which fulfils the projection that was prepared and established in the previous two fields. Two more notes are added to extend the main vocal theme, which rise chromatically from the bottom C#5. The syntactically unnecessary “my love” is now omitted and only the main subject unit “you” is kept. This way, the newly introduced words occur once more on the emphasised C# and onwards, on the fresh D5 and Eb5. In this way, the three-syllable phrase “bright moun-tain” unfolds with

another ascending three-note melodic figure which follows as an extension of the main theme. The unprecedented triplet-minims rhythm that this extension demonstrates, contrasts with the beat-to-beat pulsating rhythmic character of the previously main theme, adding also a rhythmic aspect of emphasis on the much-awaited syntactic unit. The overall texture of the field maintains the orderly fashion of the previous one. The one-by-one introduction of elements is still in play, though with the guitar now doubling, initially note-by-note, the whole melodic theme one octave higher; again, bringing more into focus the melodic character of the whole passage. The piano, on the other hand, is executing descending broad chords that, similarly to previously, provide varying harmonic surfaces within which the last note of the theme is “vanishing”. Lastly, the group of winds is conclusively presenting a pointillist material, which throughout the four repetitions of the field is growing into a developed rhythmic scheme which clearly refers back to the texture of the introductory passage. In fact, bars 114-115 duplicate the rhythmic pattern that first appeared in bar 46. This backward-looking reference appears then immediately after the fulfillment of the syntactic projection in the sung text, and in a sense, is “re-activating” the punctuating, temporal-station function that has already been experientially linked with the specific rhythmic material. From bar 120 and for another 10 bars, an extension of this material interrupts the repetitions of the field. The texture that previously prepared the initial introduction of the voice climbed back onto the surface of the listener’s focus, and it will be itself re-interrupted by a past vocal material.

## **The Closing Passage**

In the section that follows, from bar 131 to bar 205, the very first and primary melodic element of the piece returns: the ascending semitone and legato movement (see bar 63), though this time lengthened into minims, and with the singer vocalising the last phrase of the song: “which feels”. As a syntactic unit, this phrase corresponds to the psycholinguistic principle of latency, where a “new utterance” relates to “preceding one(s)” (Auer, 2015 p.2). This principle, in contrast to that of projection, is backward-looking, in the sense that it does not prepare a ground for a new syntactic gestalt, but it “links the structure of an emergent syntactic gestalt to that of previous, already

complete syntactic gestalts” (ibid). In this instance, the unit: “which feels”, obviously refers to the immediately previous predicate: “bright mountain”. This aspect of psycholinguistic latency is enhanced in terms of musical material. As with the above-mentioned reference back to the pointillist texture of the opening passage by the winds, the return to the primary melodic semitone-movement already establishes a corresponding backward-looking aspect in relation to the music.

All the more, the whole passage demonstrates an insistent repetition of this primary material, using it as a constant and common ground for exploring different harmonic verticalities. The term harmonic verticality is preferred to simply that of a chord, given their atonal context; as mathias spahlinger notes “atonal chords are both chords and not chords” (2015, p.135). In bars 137-8 and 140-1, we observe the two sorts of such verticalities that interchange throughout the 23 repetitions of the two-note figure. It is either a) vertically coupled with two other voices (flute and clarinet) in a note-by note method or, b) with another single voice that prolongs only one note, for the whole two bars of the sung part (played, turn-by-turn, by the guitar and the piano).

After bar 167, in the first sort of verticality another voice is added (played by the horn), which enriches the harmonic contour. Similarly, another note is added for the second type, causing a minim-to-minim polyphony, mostly in stepwise motion. Additionally, after bar 179 and until the end of this passage in bar 205, the four-part verticalities begin to develop an inner melodic motion, which builds step-by-step a chorale-like texture. In this way, both the interchanging verticalities, that in the form of “aligned events”<sup>10</sup> are persistently recurring in a regular and steady flow, will establish a pulsating temporality. On the other hand, as a result of this explorative and variation-like development within these identical durations, a sense of forward-looking anticipation will begin to arise. From within the constraints of pulsating repetition a new glimpse of a possible musical linearity slips out. The focus of the listener now concentrates on the inner and subtly changing qualities of this constant recurrence.

The sung text had already prepared the ground for the final vanishing of this last glimpse of linearity. In bar 170, immediately after the horn has been added in the first

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<sup>10</sup> This term is borrowed from Frank’s analytical concepts in relation to electronic music (2000).

type of verticality, and where a new note is added in the second type of verticality, thus breaking for the first time the monolithic structure of the recurring events, the vocal part also moves beyond the phrase of syntactic latency. It begins to repeat, two syllables at a time, the whole line that was sung throughout the piece. The audience now hears the already known sentence that previously unfolded slowly and gradually in a new solid and regular pace. It looks backwards on what has been uttered, and what has been sung. The effect of syntactic projection does not carry the same dynamic anymore: the listener already knows where each one of the words lead. After the whole line has fully made its circle again, in bar 200 it seems to restart, while the initial phrase: “my love” is sung once more. This time it is conclusively interrupted, in bar 206, by a last temporal station: a four-bar gesture executed by the whole ensemble as one body. The gesture repeats *ad libitum* but it never changes. The monolithic recurrence of this gestural event establishes a hopelessness for any new musical development.

## Chapter 2

### Reading the Prosody of a Strophe

In the discussion of *september '18* I had the opportunity to explore a “musical reading” on the level of a single verse-line. In this chapter, I will expand into two readings of poetry that include the next prosodic level, that of the strophe (Duffel, 2014). The aspect that will be mainly explored in this chapter is that of line structure and enjambement. Specifically, I will explore the second and third songs of the cycle, *come un marmo* and *für wasser*. Both of the pieces, in their overall form, reflect the line structure of the strophes that they set. Every line forms a separate musical passage; the reading of the text herein unfolds line by line. Moreover, I will discuss an approach of intonation, where certain compositional means are employed in order to set a reading of the text in music. In *come un marmo*, this approach focuses mainly on the issue of the rhythm of the unfolding of the content of the text and how a formal emphasis on the last line of the poem is effectuated. In *für wasser*, I will have the opportunity to expand more on this approach after a closer reading of the poem’s content and aesthetic.

#### **On *come un marmo***

#### **The Poem**

*Mandolinata*, the short poem by Giuseppe Ungaretti, which is selected for the second song of the cycle, is structured by breaking the three syntactic units of its one sentence into three lines of one, single verse:

mi levigo  
come un marmo  
di passione

translation<sup>11</sup>:

(I am smoothened over  
like marble  
from passion)

The title discretely introduces the delicate sound impression of the mandolin, an instrument that is particularly linked with the folk and art music tradition of Italy (Tyler and Sparks, 1996). The three nearly equal in size lines of the poem (with the first and last lines measuring 4 syllables and the second only 1 syllable more), appear like mandolin strings, waiting to be plucked.

In terms of syntax the poem immediately introduces a reflexive verb in the present tense (mi levigo) (I am smoothened over), meaning a verb whose “subject and object is one and the same” (Collins Dictionary, 2021). In this way, the effect of psycholinguistic projection, that was discussed in the previous chapter, is fulfilled herein in one and the same line. This means that, in this poem, the unfolding of the rest, and thus the most part of the text, is pervaded by the element of latency. From this perspective, the poem is characterised by a stationary temporal dynamic, with the self-reflective verb establishing from the start an introversive aesthetic. This element has influenced my intention to follow a compositional approach which does not focus on the unfolding of the syntax but on the intonation through which the separate lines of the poem are uttered, or in this case sung.

This aesthetic of latency and temporal stasis is readily sensible from the introductory passage of the song, which lasts for 34 bars, until the first introduction of the vocal part. Similarly to *september '18*, *come un marmo* displays another relatively long opening which prepares the ground for the introduction of the vocal part and the

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<sup>11</sup> As I could not find an original literary translation of this poem, I am including my own interpretation. It is merely indicative for the purpose of this commentary.

content of the poem. In contrast to the more intervallic approach of the previous song though, *come un marmo* demonstrates a rather Cagean approach to pitch organisation. In the method and style of a pitches-gamut, as this is discussed by Cage in relation to his work *Bacchanale* (1940) (Perry, 2005), the introduction features in the dominant piano part, until bar 26 exclusively, the 5 pitches: G#, C, D, A and B. Together with the static temporality, that the persistence on this gamut of pitches facilitates, a natural tendency to explore and focus on other parameters of musicality is conditioned: such as register, dynamics, articulation and duration. In this way, as Tenney puts it in relation to the Cagean aesthetics of harmony, to the extent that “a range of possibilities (...) is given at the outset of the compositional process, and remains unchanged during the realization of the work”, a sense of an “ergodic form” pervades the passage (Tenney, 1983, p.14). Furthermore, as I shall discuss later on, this introductory aesthetic will remain a point of reference in the sections that follow, while this gamut of 5 pitches will persist as a central set of pitch material throughout.

## **Intonation, through Duration and through Melody**

In linguistics and phonetics, intonation is defined, rather simply, as “the melodic pattern of an utterance” (Encyclopedia Britannica, 2021). In the types of languages that do not fall in the category of tone languages, where intonation literally changes the meaning of words according to the level of tone with which it is uttered, intonation does not concern single words but larger segments of language (Aslam, 2007). Italian is in fact one of these languages, called intonation languages, where intonation influences semantic units by adding a number of different parameters to the words (ibid, 2007). Among intonation’s various functions, that have been observed by relevant research, are “marking juncture between spoken phrases, highlighting, or backgrounding particular words or syllables, marking the ends of intonational phrases with movement, and using extremes of pitch range to carry discourse or contrastive meaning” (Levis, 2012, p.5). In *come un marmo* I have explored two different aspects in relation to intonation as means for the composition of the song.

The first relates to intonation’s function in the marking of the flow of information of a certain period (Grice, Baumann, 2007). The information structure of the poem, herein,

is already clearly reflected in the enjambement of the lines: each line dynamically introduces another piece of information in complete clauses. As Tsur puts it, “when a syntactic unit and a versification unit coincide they reinforce each other’s gestalt” establishing thus also a strong sense of directionality (2015, p.37). If one, now, imagines hearing the first phrase “mi levigo” (I am smoothened over), they would also imagine a number of possible questions that would arise after such a statement. The most dominant one though, especially because of the reflexive form of the verb is: from whom or what? The figurative answer to this question is introduced at the final clause “di passione” (from passion), with the in-between clause “come un marmo” (like marble), answering in a not so readily obvious question: like who/what? We thus may claim that the final clause and line of the poem will gravitate the intonational focus of the period. This hypothesis accords also, with the tendency, specific to the Italian language, to place the accent of pronunciation on the last item of a sentence (Grice, Bauman, 2007).

Thus, the intonation of the unfolding of the three lines will have to involve a certain direction towards the final line. The main compositional approach that carries this function does not rely on pitch but on duration. Specifically, each line forms musical passages that progressively expand in duration in order to invest more and more focus on the lexical content that they introduce. This is readily observed if one merely counts the number of bars that are invested for the presentation of each of the lines of the poem. Firstly, the line “mi levigo” (I am smoothened over) is sung in full only once, in a passage that lasts for only 4 bars, specifically in bars 42-45. Immediately after that, the time invested for the second line “come un marmo” (like marble) increases rapidly, while it counts 31 bars altogether: from bar 46 until bar 77. Lastly, the time dedicated for the line “di passione” (from passion) rises to 34 bars, as it can be observed in bars 78-112. It is true that the difference between these last two lines is not as significant as before, and the time-signature changes may in fact decrease in some cases the duration of this passage’s bars. On the other hand, though, one has to consider the effect of the significant tempo change in bar 78.

The second aspect is complementary to the above purpose, namely to effectuate a musical form of intonation that focuses on the clause: “di passione”. While, though, the first makes structural use of the given lineation of the poem and how it interacts

with the syntactic structure and content, I now turn to intonation's "structural and semantic function in organizing utterances" beyond the level of a single clause (Gerber, 2015, p.10). In this instance, the aim is to add the effect of a break; a moment of a relatively sudden departure from a previous condition. In order to achieve that, I need a musical material which through its structuring properties will aesthetically group the first two lines: "mi levigo/come un marmo" (I am smoothened over/like marble) and differentiate them from the third "di passione" (from passion). If someone is cautious enough, they can easily notice that the prosodic material in itself already contains this break in its phonetic content. The last line features three rather strong phonemes that are introduced with it for the first time, specifically the sounds "d", "p" and "ss". On the other hand, in the group of the previous two lines, although they both present their own characteristic phonemes there is one common sound that dominates and phonetically links them together. This is, obviously, the sound "m", which appears at the very start of the first line coupled with "i", and then reappears three times in the second line as "me", "ma" and "mo". This element in itself provides enough material for the composition of the desired effect.

In this way, this emphasis is employed by what mostly constitutes intonation itself, namely pitch; and in this context specifically, by the melodic approach to the text (Gerber, 2015, p.10). Overall, I can distinguish between two different aesthetics of melodic appropriation of the words; that will, also, consequently define the two separate conditions that we need in order to effectuate the intonational break in question. The first one, can be described as an intervallically narrow melodic exploration of the phonetic content of the text. This approach focuses largely on the timbral material that the text itself contains. On the other hand, the second approach is more traditionally described as a thematic one, and as the term already reveals, presents a piece of text within a melodic-thematic unit. The phonetic-explorative approach links the group of the first two lines together and the thematic one is applied to separate from them the last line. Let us now analytically discuss further the different passages of the song in order to make this aspect clearer in musical terms<sup>12</sup>.

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<sup>12</sup> See Table 2 in Appendix for a demonstration of the general structure of the song.

## The Song

### First and Second Verse-Lines' Passage

To begin with, in bar 35, the voice is introduced in a very similar fashion to the previous song. The soprano sings a long duration in a texture where it is clearly into focus. Also, she sings a pitch (G5) that is not yet heard during the piece so far, as it is not part of the main gamut of pitches (G#, C, D, A, and B). In addition, the vocal part builds a long crescendo that reaches the loudest dynamic so far<sup>13</sup>. Another interesting observation to make, is the fact that the soprano's G5, is the note around which the melodic figure of the closing passage of the previous song revolved. Specifically, if someone looks back at bars 203-4 in *september '18*, the vocal part finishes on an F#5, without ever ascending back to the G5, as it would repeatedly do beforehand. One may claim that this expected G is now re-visited as the first pitch to be sung by the soprano. Also, the first clear word in the song (bar 38), is the word "mi", that inevitably refers back to the first word: "my", of the previous song. This time though, the vocal part approaches the articulation of this first word through a gradual phonetic transition from a closed vowel to an open consonant. This rather gestural introduction, together with the persistence of this word for the following four bars (until bar 41), displays from this very start of the vocal part the phonetic-explorative direction of it<sup>14</sup>.

In the passage that features the second line of the poem a further element of intonation can be observed, this time in order to give emphasis on the noun of the line: "marmo" (marble). Three factors are coordinating for this effect. The first is related to the use of the text, the second to the use of pitch material and the third employs a rhythmic effect. In bar 47, when we move on to the second line of the poem, the soprano finally reaches clearly the G#5, but immediately shifts an octave downwards, and "fills in" the registral

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<sup>13</sup> Note that, the previous fortississimo (fff) dynamics are played by string harmonics

<sup>14</sup> Another worth mentioning aspect in relation to pitch. Throughout this passage (bars 38-45), the soprano's G, being a pitch which does not belong to the original gamut of pitches, appears always vertically coupled with a G# played by the piano, an already much established and familiar pitch. This element, in combination with the ascending tendency that soprano's part displays, promotes a sense of dissonance that seeks resolution. In this way, the phrase "mi levigo" (I am smoothened over) is sung in the next following four bars, within a process that, in a way, depicts the meaning of the phrase: a process of progressively diminishing and "smoothing out" a conflicting diminished ninth through persistent and gradual micro-tonal glissandi.

gap between the two cellos and two violins, becoming part of their chord. In bars 47-51, we notice that the soprano, after rapidly vocalising for only once the syllable “co-”, continues to persist on the same pitch and syllable “-me” for 5 times. Again, thus we observe, as in the previous passage, that the insistence on the phonological content, specifically that of the “m” sound, comes prior to the semantic content. And even in bars 51-2 the phrase is not sung fully yet; the noun of the line is still remaining absent. The vocal part seems to have been interrupted before completing the clause, disappearing from the chordal material of the passage, and leaving open the syntactic projection of the phrase.

Moreover, the pitch material that builds the chords that appear from bar 47 until 63, is related to the main gamut of pitches. All notes that make up these chordal successions either belong to the original gamut, or they chromatically spin around a pitch that does. In combination with the dynamic, polyrhythmic texture of the passage, this technique of slight variation around pitch-centers, will promote a sense of forward-moving direction. In addition, the piano part, in bar 55, two bars after the last sung note in this passage, covers the absence of the voice by presenting an accelerating single-note gesture, which escalates into a rapid and very loud trill in bar 64. This uninterrupted build-up intensifies the forward-moving direction of the passage, and at its most climactic point the soprano returns to sing clearly and loudly the suspended word “marmo” (marble)<sup>15</sup>. Immediately, after this climactic point of bar 64, the dynamic returns back to the more established quiet level. The vocal part returns back to the phonetic-explorative aesthetic, in a melodic material that strongly refers back to bars 38-45. The oboe, clarinet and violins, on the other hand, provide a textural context that reintroduces materials from the opening passage. Eventually, another G4 is played by the piano, in 76-77, which drives us forward to the next line of the song.

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<sup>15</sup> In reverse to the passage of the bars 38-45, the singer now sings the G# and the piano the G.

## Third Verse-Line's Passage

The passage which features the last verse-line lasts from bars 78 until 112. As discussed above, the main means for the effectuation of the intonational emphasis on the clause “di passione” (from passion) is its singing through a clearly thematic material. In bar 78, the soprano presents this thematic material for the first time. For future reference, I shall call this the “di passione”-theme. It is constructed in a wide-range and angular melodic shape, which reuses in a new context the main gamut of pitches: G#, C, D, A and B. In particular, the pitches occur, if the climactic last B is excluded, in exactly the same order as they appear for the first time, in the piano part, in the very first bar of the song. This, now, melodically coherent reintroduction of the pitch material that introduced the song, will establish a refreshing approach to this much-developed material. The change of tempo pace, the involvement of the newly introduced irregular meter of 5/8, and in general, the new meter structure, support this aspect, also, in terms of rhythm.

Additionally, the form and texture display, as well, a significant change. In contrast to the more linear and forward-moving character of the previous passage, this new passage demonstrates a rather vertical temporal form. This is viewed clearly, if one divides the passage into 2 main sections, which are further subdivided into 4 subsections each. The first section lasts from bar 78 until 91. The initial 3 subsections of it last for 3 bars each, with the repeating meter structure of 5/8 - 4/4 - 3/4; but, the fourth is extended with the addition of another two bars, changing to 2/4 and then, 4/4. Every one of these subsections begins with the “di passione”-theme, and is followed by a gradually built, quiet chord formation, which is constructed every time by the same instrumental groups. These are: the 2 cellos at the bottom, always playing a major 7th or diminished 9th; the two violins in the middle; the oboe and clarinet on the top; and later on, the piano, always playing a minor 2nd interval in the register between the latter two groups<sup>16</sup>. The articulation of the text, in this first section of the passage, is syllabic, and the whole phrase is only completed at the end of the section. This form

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<sup>16</sup> This texture of separated blocks of melodic and harmonic material that repeat in slight variation, is a form of writing which references back to the repetitive fields in *september '18*, and is revisited herein, in order to frame, in a similar fashion, the unfolding of the text.

of slow and gradual unfolding of the phrase within the consistently repeating structure of the section will temporally expand the experience of the text.

The next section of the passage, starting in bar 92 and lasting until bar 112, develops the discussed texture through a process which eventually deconstructs the melodic identity of the “di passione”-theme. In this way, although in bar 92, the full clause is sung through the durationaly lengthened theme, by the end of the section the music gradually returns to a syllabic presentation of the text. The texture of the section is very similar to previously but this time, in every repetition of a subsection, the two blocks of melodic and harmonic characters are more and more melded together. This process has, as a result, the dominance of the vertical perception over the horizontal: the gradual smoothening out of the melodic material, and its incorporation within the harmonic texture. Thus, in the last subsection, in bars 106-112, apart from the initial G#, every note of the theme is synchronised with different groups of the chordal formations. The notes of the theme are now perceived as parts of vertical events and not as constituents of a melodic shape and gestalt.

### **The Closing Passage**

In the closing passage of the song, from bar 113 until the end, fragmentation and verticality are the elements that remain by and after the above discussed process. These elements are developed as the listener, now, experiences such verticalities in a moment-form fashion; in distinct bars of different meters, and always separated by variable pauses of silence. The non-linear, static temporality of this passage is interrupted by the recurrence of the vocal G#5, in bar 133. It is the same pitch that previously introduced the “di passione”-theme, coupled with a G6 on the piano, which reversely refers back to the passage that introduced the vocal part previously, in bar 38. The voice sings again the words: “come un” (like a), but without ever completing the whole phrase of the line, with the plausibly expected word “marmo” (marble). Instead, the song ends with the piano executing again a gradually accelerating G5-gesture, from bar 136, building up to a rapid and loud trill in bar 144, which reaches the A5. Then again, the piano gently decelerates, continuing to play a trill that becomes an always quieter and quieter G to A stepwise figure. Until the final bar, it eventually rests on that A. The element of ascending stepwise motion, strongly refers back to the

very opening bars, where the clarinet and oboe repeatedly overlapped long durations of A- and B-notes until the pianistic solo-passage of bar 23<sup>17</sup>.

## **On *für wasser***

### **The Poem**

In *für wasser*, the central third strophe of the poem *Blume* is set, by Paul Celan, which was published as part of the larger work *Sprachgitter*. Similarly to *september '18*, the first and last two other strophes of the poem are projected for the audience to collectively read. The significant difference, though, is the fact that the projected text does not appear outside of the musical piece: that means before and after the song's actual music. As we saw, in *september '18*, this effect had the result of causing the song to be perceived as an interruption of an internal reading of the cummings' poem. The projected text in *für wasser* still only appears on the outer parts of the song but these parts are included within the song itself. In the brief, opening passage the projection of the first two strophes synchronises with the second and third chords of the song successively (bars 3-10). In the closing passage, which is in fact the fourth verse-lines' passage, the last two strophes appear during pauses between chords (bars 106-8). In this way, the presentation of text through projection and through singing become primary intonational means. The distinction between internally read, for the outer parts of the poem, and vocalised, sung text for the third strophe, will "tonicise"<sup>18</sup> (if I am allowed to use Gerber's terminology rather freely) the central strophe of the poem (2015).

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<sup>17</sup> The step-wise ascending motion also refers back to the very first introduction of vocal melodic material in *september '18*, see bar 63.

<sup>18</sup> Gerber, when discussing the intonation of free-verse, distinguishes tonicity as "the second system of intonation" which "deals with the assignment of the tonic syllable, that is, the focus of information" (p.15, 2015). Herein the term is used macro-structurally; namely, the sung part, being a whole strophe and not a syllable becomes a "focus of information".

Moreover, the actual compositional approach in this song is quite similar to *come un marmo*, in the sense that the main formal property, which is abstracted from the text material, is based on its line structure. This means, in general terms, that each verse-line, as with the previous song, forms a separate musical passage. Of course, a lot of other parameters and considerations are included in the composition and design of the song. Given, though, the context of the present commentary, I will limit myself to only discuss a general outline of the song's structure and succinctly discuss a few aspects in relation to the particularities of Celan's poetics and aesthetic. Before that, let us briefly comment on the poem itself, in order to bring out some of the traits that will inform this discussion.

The poem, in its entirety, reads as follows:

Der Stein.  
Der Stein in der Luft, dem ich folgte.  
Dein Aug, so blind wie der Stein.

Wir waren  
Hände,  
wir schöpften die Finsternis leer, wir fanden  
das Wort, das den Sommer heraufkam:  
Blume.

Blume – ein Blindenwort.  
Dein Aug und mein Aug:  
sie sorgen  
für Wasser.

Wachstum.  
Herzwand um Herzwand blättert hinzu.

Ein Wort noch, wie dies, und die Hämmer  
schwingen im Freien.

translation:

**(Flower**

The stone.

The stone in the air, which I followed.

Your eye, as blind as the stone.

We were

hands,

we baled the darkness empty, we found

the word that ascended summer:

flower.

Flower – a blind man's word.

Your eye and mine:

they see

to water.

Growth.

Heart wall upon heart wall

adds petals to it.

One more word like this,

and the hammers

will swing over open ground.)<sup>19</sup>

I will focus on two specific elements that the poem demonstrates, that are indeed characteristic of Celan's poetics. The first element relates to the use of language that the poem demonstrates: the aesthetic of its wording and its presentation. The second relates to its semantic content and form. Firstly, what is sensible through the poem's word-aesthetic, is a certain "hardness and concreteness" (Lyon, 1983, p.48); a "stone-like language" (ibid). Literally, the poem begins by mentioning the word "Stein" (stone)

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<sup>19</sup> The included translation in English is by Michael Hamburger (1988, p.155).

in every line of the first strophe. The style and choices of wording in combination with the lines' enjambement construct a poetic aesthetic which relies on a bare perception of language in itself; of language as a concrete, material experience, and not as a medium for the apprehension of an abstract meaning. The absence of metaphors and traditional lyrical devices, already implies such a concentration and dwelling on the very materiality of words in themselves. Moreover, the frequent "weak enjambements", that break up the phrasing and pace of semantic meaning, especially seen in the second strophe, mark the poem with several points of disfluency (Meyer-Sickendiek, Baumann and Hussein, 2019); establishing, thus, a tendency to dwell on the words and their images themselves. Celan himself has discussed the element of the "pictorial" in his poetics, and the "still-here" ontology of the poem "as one person's language becomes shape and, essentially, a presence in the present" (Celan, 2003 p.49).

On the other hand, this inherent tendency of the poem to "hold its ground", within its "loneliness", also finds itself "en route" (ibid): it is included within a movement. Again, in Celan's words, "the poem intends another, needs this other, needs an opposite. It goes toward it, bespeaks it" (ibid). If someone now considers the semantic content and the form of *Blume*, they can sense an "overall thematic movement", which "suggests a step out of the dark into summer, reinforced by a mood of hope associated with the imagery of eyes that provide nourishment to the growing flower" (Rasmussen, 2015, p.217). The movement of this process finds the peak of its initiation at the very centre of the poem, the strophe which is chosen to be sung: the third strophe. In this way, it might already be evident why this particular strophe is chosen for the actual song. The point where music and speech coincide in the song is at the arch-point of the poem's structure; at the point where the idea of motion is discovered. After the finding of the word "Blume" (flower) in the second strophe, we read a description of a growing flower (in lines 10-15) and the implication of a more emancipated, forward-looking future in the final two-lines' strophe (ibid). This "overall thematic movement" leads to a "form of potentiality which remains and will continue to remain yet-to-be-realised" (ibid, p. 222).

The interaction of these two elements: the "stone-like language" and the semantically implied movement, are not necessarily felt as conflicting, or dialectically opposed.

They coexist in a multiple ontology, in the same way that they coexist in the title of the work, in which this poem is included, namely the “Sprachgitter”. The title translates in several ways. The first compound of the title: “Sprache”, “refers to both individual speech and language: in other words, to both *langue* and *parole*”<sup>20</sup> (Perlof, 2006, p.2). As for “Gitter”, the noun designates “grate, gate, fence and mesh as well as grille” (ibid). The same sign is made, on the one hand, of language and speech, the living human word, and on the other, of a “net, or trap” (Carson, 1999, p.30). In this way, the already, previously explored elements of musical stasis and movement become again a formal theme in the new context of *für wasser*; a growing flower between stones.

## The Song<sup>21</sup>

The musical realisation of these above two elements is clearly observed in the domain of pitch. Thus, to begin with, the element of the stone, being solid and firm, indicates a state where a definite size and shape are retained and gives us a musical material that is pervaded by horizontal steadiness. Throughout the instrumental parts intervallically static lines or single short notes occur: like scattered pieces of stone in variable sizes, spread across the surface of a musical time. This stone-like intervallic steadiness sets a textural environment which maintains throughout an infrastructure of vertical temporality; we may compare it to a Feldmanesque timeless, non-evolving space. I shall refer to this sort of musical quality and texture as “stone-like”.

This stone-like musical material is immediately established in the first passage of the song. In the first 11 bars, we hear three successive iterations of the same chord, in a particularly low register and for surprisingly long durations. The pitch material that this chord is built from belongs to the gamut of pitches of *come un marmo*: namely, C, D, A and B. The G# that is missing from the original group, is kept for the vocal part to introduce a few bars later. In this way, there is nothing novel introduced in terms of primary pitch material. This fact will also direct the attention of the listener towards the

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<sup>20</sup> These terms refer to the linguistics of Ferdinand de Saussure. They are usually translated as language and speech respectively (Saussure, 1986).

<sup>21</sup> For a demonstration of the general structure of the song, see Table 3 in Appendix.

projected, silent text which occurs synchronously to the second and third chord iterations.

The contrasting element of growing movement is depicted through melodic motion. Similarly, to *come un marmo*, melodically thematic writing in the presentation of text is used as a means of intonation. This means of intonation though, is not effectuated by its differentiation from another means of intonation that precedes or succeeds it, but through its interaction to the stone-like musical aesthetic, which pervades the totality of the song. What facilitates an intonational aspect in the presentation of the text, is the vocal part's differentiation or not from the stagnant temporality of the instrumental texture. The voice is either assimilated in the environment, as another stone among stones; or is growing out of it, as a flower, a saxifrage, a glimpse of life growing from nothing.

In more detail, two are the melodic themes that occur, and they intonate the first and third line of the strophe (or else, the ninth and eleventh line of the poem). I must note that the melodically intonated lines are the ones that contain verbs; although, in the instance of the first line the verb is implied, or substituted by the dash (Rassmussen, 2015). In this way, I may also note that the linearity of musical material in these passages is enhanced by the included syntactic linearity, and vice versa. On the other hand, the rest of the text, silent or sung, is embodied within the overall solid and scattered textural environment.

## **First and Third Verse-Lines' Passages**

The passage of the first line is the longest one, lasting from bar 12 until bar 41 and consisting of three subsections. These subsections correspond, the first, to the word "Blume" from bar 12 to bar 23, the second to the dash and the word "ein" (a), from bar 24 to 35, and the third to the word "Blindenwort" (blindman's word) from bar 36 until the end of the section in bar 41<sup>22</sup>.

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<sup>22</sup> For reference to the sub-structure of the first verse-line's passage, see Table 4 in Appendix.

The first subsection introduces the intervallic material of the passage's theme, a material that I shall name: the "Blume-theme", in a proto-melodic form. From within the silence that divides the chord-iterations, the soprano calmly penetrates the still atmosphere of the established aura. The word "Blume" (flower), which is first sung by the soprano, is also the last word of the projected silent text: the word is awakened from its state of silence. In the unfolding of that first word, the soprano sings a descending series of three detached pitches, made by the intervals of a major second and a diminished fourth, which begins from the note D and lands, in bar 15, on another iteration of the low-register chord, by finishing on the G# which completes the gamut of pitches used in *come un marmo*<sup>23</sup>. The descending melodic motion, or else "pitch declination" is, well-knowingly, semantically linked in traditional word-painting with negative emotional states: sadness, grief and lamentation<sup>24</sup> (Shea, 2019). Moreover, the "Blume-theme" blossoms fully as a melodic material in the third subsection of the passage, which also features the most climactic moments of the song. After another two repetitions of the word "Blume" (flower) and the pointillist break of the second subsection, dynamics and texture change radically and suddenly. In these bars (36-41), we experience the first proper tutti-texture. The, now, legato, and made from equal durations of semibreves "Blume-theme" repeats another three times, with the soprano singing syllabically the word "Blindenwort" (blindman's word) and dominating upon the "stone-like" instrumental parts by having them all vertically synchronised with its phrasing and duration.

The next melodically intonated line forms the much briefer musical passage lasting from bar 60 until 77. In bars 61-3, the new theme is introduced. It is a much more vivid theme that is repeated, again, for three times, in slightly varied forms, until bar 77, for an again syllable-by-syllable unfolding of the phrase "sie sorgen" (they see). I can note in relation to the formal role of this short theme, that, in comparison to the Blume-theme, it presents a significantly contrasting quality: a much more upwards-flowing character, made of crotchets, that after the characteristic ascending interval of a perfect fourth (A-flat to D-flat), it chromatically explores the pitch-field of a minor third

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<sup>23</sup> We also have to note that the material of the "Blume-theme", displays explicitly a melodic descent; an element which contrasts to the dominant scheme of ascending motion which pervades the thematic material of both previous songs.

<sup>24</sup> The lamenting character of this theme will be further explored, as we will see, in the context of as *iron*, the next song to be discussed.

(C to E-flat). Also, although the surrounding texture set by the instrumental parts retains, in a final analysis, its stone-like quality, a certain effect on it by the flowing of the theme is observable. Specifically, the trumpet, the violin and the clarinet occasionally mirror the same theme<sup>25</sup>.

## Second and Fourth Verse-Lines' Passages

I will now contribute a few comments on the rather contrasting passages of the second and fourth line of the strophe. The second line, "dein Aug und mein Aug" (your eye and my eye), is featured in the bars 42-59 and the final one, "für Wasser" (for water), begins in bar 78 and lasts until the very end of the song. The firmness of motion is explicit in both of these passages.

In the former, the distinctively pointillist style, firstly introduced in the middle subsection of the first line's passage, is expanded. Moreover, the trumpet and the clarinet perform A and B-notes respectively, which means a major ninth harmonic interval. This interval links back to both of the previous songs<sup>26</sup>. Moreover, a very simple technique, relating to the text, is used for the sung part herein. As it is readily observable, the line in question is a particularly symmetrical one. "Dein Aug" and "mein Aug" (your eye and my eye) are naturally heard as almost the same element, and the word "und" (and) in the middle simply and articulately separates and connects these two, making this five-syllable line heard as an arch-form. It is not random that this prosodic feature appears at the arch-strophe of the whole of the poem. The technique with which the soprano's part is composed though, purposefully reacts with that effect that is inherent in the text's structure. The voice uses solely two notes throughout, that are repeated strictly one after the other: the G#4 and a virtuosically high C6, which reminds of the "Blume-theme's" characteristic diminished-fourth interval. Given that the structure of the

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<sup>25</sup> In bars 65-7, the trumpet identically repeats, although in diminuendo, the soprano's theme, coupled with a contrapuntal line performed by the violin. The same contrapuntal line is performed by the clarinet, in bars 69-71 and 75-77 coupled with the soprano. In addition, in bars 72-73, the trumpet performs a retrograde variation of the main theme, again in a contrapuntal duet with the violin.

<sup>26</sup> Specifically, in *september '18* the same major ninth appears on the piano part (firstly, in bar 67), although even wider in registral distance, and is developed throughout in a very similar fashion as in *für wasser*: as a time-point that reoccurs steadily in different beats of the measure. Another instance of it, but now in melodic form, is featured throughout *come un marmo*, but more explicitly after bar 78, when it concludes the main theme of the song.

poem's line lies on an odd number (5 syllables) and that of the vocal part on an even number (2 notes) the following pattern will be caused: first, "dein" (your) is sung low on a G#4 and "Aug" (eye) high on the C6, but after for "und" the low G#4 is used again, the next similarly sounding "mein" (my) is now sung high and the final "Aug" (eye) back to low. In this way, a simple effect of reversion is effectuated without adding any new pitch material.

Again, without going into much detail, in the closing, fourth verse-line's passage, another instance of the stone-like texture enclosing the voice occurs. In this instance though, from bar 80 and onwards, the long durations refer back to the introductory aesthetic and atmosphere of the song. In terms of the vocal writing, the soprano's part unfolds a chromatic descending motion from an A5 in bar 80, passing through G# in bar 84, to G in bar 90. Then, after a leap of a major third to Eb downwards –in bar 100–, it finally rises back to F#. During this temporally stretched and fragmentary descent, the duration of each note is progressively shortened, starting from a duration of 11 beats in bar 80 and concluding in the semibreve durations of the F# in bar 103 until the end. Now, if someone looks closer, on the vocal line, from its start until the Eb, they observe that it essentially is a transposition of the "Blume"-theme a perfect fifth upwards, with the G#, between the A- and G-notes, functioning as a chromatic passing note<sup>27</sup>. The scattered phrase seems to be a part of an overall scattered texture that is composed in separate moments performed by the quartet of low-register wind-instruments, namely tuba, contrabassoon, double bass and bass trombone, the trio of clarinet, trumpet and violin and the piano<sup>28</sup>. All above three sound sources perform chordal material<sup>29</sup>, which briefly refer back to the melodic theme of the third verse-line's passage ("sie sorgen"). Moreover, throughout this section, until bar 103, when the final syllable of the final word of the song appears, all this chordal material never synchronises vertically in time<sup>30</sup>. Instead, they appear in a polyphonic texture of independent durations. In bar 103, though, they surprisingly all come together in a second tutti chord for this song.

<sup>27</sup> They also have to consider the major third as an enharmonic equivalent of the diminished fourth.

<sup>28</sup> The texture of this passage may be also seen as referring back to the texture of the closing passage in *come un marmo* (bars 113-153).

<sup>29</sup> Apart from the distinctive figure that the piano part demonstrates in bars 85-86 and bars 99-100

<sup>30</sup> Again, another exception is observed in bar 87 for the low-register instruments' quartet and piano.

However, this brief moment of homophony, right before the end of the piece, immediately withdraws back into a conclusive dismantlement. Finally, the last two strophes of the poem are only projected once each at the silence-breaks between these last vertical moments of the song; the fourth in bar 106 and the fifth in bar 108. In contrast to the synchronisation of sound and silent text of the introductory passage featuring the first two strophes, these two materials are now disengaged. At the very end of the song the text seems to have escaped from the firm musical environment, now appearing within its gaps, in proper silence. The audience reads the word “Wachstum”, and then hears the quiet crescendo of bar 107. They read the phrase “Ein Wort noch...”, and they are led to the next song, to *as iron*.

## Chapter 3

### Reading the Rhythm of a Poem

From Celan's post-war and post-Holocaust poetic seeking for a catharsis (Nandi, 2016), the audience is led, in *as iron*, to the expressive poetry of the British war-poet, Sidney Keyes; a poetry that is imbued with the theme of death (Roy, 2014). The poem chosen is titled *Lament for Adonis*, a title which already reveals two important aspects of intertextuality; the poem's communication with the tradition of the elegy form and classical mythology. The elegy, as a "song of mourning", having roots in ancient Greece and the Roman times passed through to modernist poetry with leading poets such as Goethe, Schiller, Whitman and Rilke (Padgett, 198, p.62-4), the latter being an immense influence on Keyes himself (Kendall, 2009). In addition, the mythological character of Adonis, the mortal lover of Aphrodite and a symbol of male beauty, also stems from classical culture and has been transferred, more importantly through Shakespeare, to modern literature (Kluge, 2014). The tragic death of Adonis specifically, is a theme that has not only caused the Adonia women's festivals in ancient Greece (Dillon, 2003), but also remained an inspiration for lyric poetry from Sappho and Bion of Smyrna to Ovid and a number of early-modern poets and novelists (Kluge, 2014). With all these expressive cultural implications in mind, let us read Keyes' poem closely, and discuss certain aspects that are relevant to the composition of the song.

### The Poem

Given that in this chapter, I am expanding the reading to the level of a whole poem, the attention turns towards an understanding of poetic rhythm as a multiple phenomenology. The poem unfolds a voice whose unfolding is "not at all one-

dimensional, regular and minimal but multileveled, variable and complex (Cureton, 2019, p.237). Inspired by Cureton's take on "poetic rhythm" (ibid), I will read the poem in three structural levels: the line, the strophe and the poem as a whole, in order to bring out the features that coordinate in the unfolding of its compound rhythmicity. In addition, the reading of each of these levels will be further narrowed down in the aspects of meter in the level of the line; line breaks and strophic structure in the level of the strophe; and overall development of poetic rhythm in the level of the poem as a whole. Although all the elements derived from these levels are not conceived hierarchically, but as being interlinked and interactive, I will follow a top-to-bottom route through these levels. After that, I will further discuss how the materials derived from the poem's reading were employed in the composition of the song, more specifically for the melodic design of the vocal part. The whole poem is given as the following:

I bring you branches and sing scattering branches.

My feet have never turned this way before

My tears are statues in my lighted eyes

My mind is a stone with grief going over it

Like white brook-water in the early year.

I bring you tears and sing scattering tears.

My grief for you is cold and heavy as iron.

Your beauty was a wound in the world's side.

I bring you blood and sing scattering blood.

What is possibly more strikingly noticeable at first sight, is that the phrase "I bring you -" and "and sing scattering -", is repeated three times, in the first, sixth and ninth line, with always a different noun as the object of the two verbs; namely, "branches", "tears" and "blood". This fact lets us consider these lines as composed from the same phrase-motif. I will label these lines as A1, A2 and A3. A similar immediate observation is the fact that, a repeated word "My" (a personal pronoun) is found at the beginning of the second, third, fourth and seventh lines, namely three times after A2 and one more time after A3. Similarly, the repeated personal pronoun is followed always by a different

monosyllabic noun, namely, “feet”, “tears”, “mind” and later, “grief”. I can then claim that these lines always begin with the same clause-motif. I will label them together as B1, B2, B3 and B4. Finally, the lines that remain, the fifth and eighth lines, are the ones that always follow after a line of the B type. These two lines, even though they do not have as strong similarity in content, they are metrically identical in length while moreover, they both repeat the unit “in the”, in their second halves. In this way, I read these lines as C1 and C2. If I now look at the larger picture, the form that I end up with is simply:

A1

B1

B2

B3

C1

A2

B4

C2

A3

In abstract terms then, what is observable is a periodic, diminishing motion in the whole poem’s formal structure. In the first two strophes, an A-B-C scheme is repeated, which in the second strophe, the previously three-line B section, diminishes into a single line. In other words, the same scheme is repeated, but shortened. Then, in the conclusive one-line strophe, the B and C sections disappear completely, thus shortening the repeated scheme to the minimum. This bouncing-ball rhythmicity demonstrates an element of self-development which tends towards diminishing itself. We could add in relation to the content, that this rhythm may be seen as depicting the gradual acceptance of loss: a common feature in the traditional elegiac poem (Padgett, 1987, p.62).

Let us now dive further inside the level of the strophe. The line-breaks display a fluent technique of “cadence enjambment”, as coined by Ezra Pound, whose fundamental

principle is to break sentences into separate lines (Meyer-Sickendiek, Baumann and Hussein, 2019). In other words, each line feels as a whole-breath which coincides with the completion of the semantic content of a grammatical and syntactic period. In addition to that, all of the lines demonstrate nearly equal sizes, and retain a traditionally elegiac iambic meter (Baron, Easterling, 1985). As a result, all lines retain a general rhythmicity of a processual pace. The interesting dramatic feature of this rhythmicity though, is observed in the C1 and C2 lines. Although the pace is maintained throughout and these lines do not demonstrate any structural break, *per se*, a turn into a reflective mood is sensed in the content of both of these lines. What is broken, commonly to both C1 and C2, is the procession of successive full sentences that reference the first person. In more detail, in C1 we essentially read an auxiliary sentence which reflects upon the previous one, namely B3. Moreover, in C2, the break from the first person is more explicit, as the subject of the sentence is now the unit “Your beauty”. In this line, also, the first and only break from the present tense occurs, which, otherwise, dominates throughout. The sentence now reflects on something past: the lost beauty of Adonis.

A last observation finds place in the level of a single line and relates to the composition of the meter. As already mentioned above, the meter that pervades the entirety of the composition is iambic: namely, made of feet “in which the first syllable is somehow less stressed than the second” (Tartakovsky, 2015, p.2). If someone reads more closely the A1, A2 and A3 lines, which in fact demonstrate the most recurring and repetitive motif of the poem, they observe in their last syntactic unit a break from the iambic norm. As an example, I will only discuss the A1 line:

**I bring you branches and sing | scattering branches**

It is clear that after the annotating vertical line the meter suddenly changes to a trochaic style, exactly the opposite of the poem’s pervading iambic rhythm. This break occurs identically in A2 and A3 lines, maintaining thus, a recurring metrically disruptive element within the otherwise consistent unfolding of these important structural units. Through the above observations, the poem is viewed as being based on an essential paradox.

In order to demonstrate this paradox, we can return back to Celan's metaphor of the flower. Herein we come across another image of a flower. During the Adonia festival, which was always celebrated under the midsummer, heating sun, Athenian women, after a procession of mourning, would symbolically plant seedlings and place them on the houses' roofs. The flowers would quickly grow and immediately wither and burn, in the irresistible white light of the Greek sun. The violent shut-off of the fresh flower obviously stood as a symbol for the abrupt death of the beauty of Adonis (Neils, 2008). The flower becomes a sacrifice. The same sun that in the springtime feeds the growth of the seed, burns its growth in the summer. This aspect of withering is apparent in the self-diminutive rhythmicity that I observed when reading the poem as whole. The reflective and disruptive breaks observed in the other levels of the strophe and the line respectively, are completing the image: the flower turns within itself, sealing off its tissues, which later after draining, break away from its stem.

## **The Song**

The composition of the vocal part, which has a leading formal function in the song, reflects and develops the prosodic elements that serve, in the poem, as a formal infrastructure for the image of the sacrificed flower: a flower whose growth abruptly breaks. Generally following a similar paradigm to the previous two songs, but now in a much more straight-forward thematic approach, the vocal part displays different themes that correspond to the line structure identified in the poem. Each type of verse-line thus, A, B or C, is sung through a corresponding and distinctive melodic material. This aspect ensures that the overall structural shape and movement of the poem is reflected in the recurrence of the three melodic themes that are used for the three types of verse-lines. Moreover, the inner forms of each of these themes display further the elements discussed above in the three levels of the multiple unfolding of the poem's rhythm. Each one of the melodic themes displays an inner structural duality, or else a type of formal break: a first part, from which a second part breaks away. These breaks are now realised, depending on their function in musical terms, as diminutive development, reflective break and disruptive break. In order to demonstrate this perspective, I will discuss in detail the themes, as they appear for the singing of

the first strophe<sup>31</sup>. The second strophe and final line merely develop this thematic material<sup>32</sup>. In this way, in the context of the present discussion, it will suffice to only concentrate on their first occurrence.

## The A-theme

The singer is first introduced in the last beat of bar 41, immediately beginning to sing the first line of the poem, until bar 53. For this first line, four long D-notes, explore smooth dynamic transitions, until bar 50, while singing the words “I bring you”. Until the word “bring”, in bar 48, a gradual shortening in duration occurs, always subtracting by two: namely, the first word “I” lasts for 8 beats, the repetition of the same word, a bar after, for 6 beats and finally the word “bring” for 4 beats. Now, in bar 49, the word “you” is selected to interrupt this process. It suddenly introduces a duration of an odd number: that of 7 beats, namely the number between 8 and 6 that was the number of beats that the first two words “I” lasted for. For the following words “branches” and “and sing” in bars 51-3, a proto-melodic material is introduced, first with a semitone step upwards to Eb and then with a whole-step upwards to E<sup>33</sup>. The D-E motion of the “and sing” unit, in bar 60, immediately reoccurs, now, as the first two notes of a five-note long melodic phrase, in this instance presented in two units: D-E-C# and A-Bb, that presents the final two words of the line: “scattering branches”, syllable-by-syllable. For future reference, I will name it the “scattering”-theme. What is characteristic of this thematic material is the fact that it evokes a relatively clear tonal impression. If someone views the first D-note, as an appoggiatura that resolves a step upwards to E, then the next three notes, E-C#-A, are perceived as a downwards arpeggiation of an A major chord that rests eventually, in bar 62, on the minor 9<sup>th</sup> of that same chord, namely B-flat.

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<sup>31</sup> See Table 5 in Appendix for a general overview of the overall structure of the song. Similarly, See Table 6 for the general structure of the first strophe’s passage.

<sup>32</sup> See Table 7 in Appendix for a general structure of the second strophe’s passage.

<sup>33</sup> This element of gradual transition towards melodic movement deliberately refers back to the first introductions of the vocal part in *september '18* and *come un marmo*, but this time with a more direct and fast progression to an actual melodic phrase.

## The B-theme

This melodically broken A major with minor 9<sup>th</sup> chord though, will never be properly resolved in the implied D minor that it would traditionally tend towards. Instead, after a two-bar bridge section (bars 64-5) (repeated five times), the resting Bb of the vocal part, is now introduced into a chromatic line that features nearly the entirety of the next three lines of the poem, that means the B section of this strophe. Thus, although the traditionally expected A -a semitone below- is indeed heard in bar 68, is then immediately perceived as an equal part of a larger melodic process and not a point of a resting resolution. Also, this section strikingly interrupts the legato and more sustained style of vocal writing of the previous section and introduces a contrasting technique of articulation made of staccato quavers in a much sparser overall texture. In detail, the texture of this section exclusively concentrates on a rhythmic play, between, first, a rather steady, ostinato-like rhythmic pulsation performed by the soprano, and, second, a comparatively irregular pulse, played by six wind players, performing air-noises by blowing through the instruments while varyingly being synchronised in different combinations. The steady “rhythmic force” of the soprano-part, is unfolding in parallel with a rhythmically identical, but slightly melodically different, line that is played by the two violins, performing pizzicato that are occasionally accentuated by the triangle. These three parallel lines start by being all synchronised into a seemingly single “rhythmic-force”, and after a few bars where they all progressively deviate and occupy different beats of the meter, as seen clearly for example in bars 83-6, they eventually all synchronise back together after bars 90-1. On the other hand, the short and quiet bursts of air-noises simply appear in some of the “gaps” that remain between the steadier pulse, and thus constantly maintain a parallel irregular rhythmic counter-force which drives the whole passage forward<sup>34</sup>.

In terms of the pitch content of the vocal part, the whole of the B section of the poem, as analysed above, except the very last two words “over it”, are fitted together in a step by step chromatic “wandering” around the initial Bb-note. Specifically, the vocal line begins from Bb and leads down to F# in bar 76, a diminished 4<sup>th</sup> lower<sup>35</sup>. After

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<sup>34</sup> We may note that this section is to a degree referring back to the texture that was first introduced in bars 56-63 of *september* ‘18.

<sup>35</sup> If enharmonically seen as Gb, it is a major 3<sup>rd</sup> lower.

that, from the next bar until bar 91, the soprano ascends and without resting back to Bb, yet reaches the D, -again- a major 3<sup>rd</sup> above, in order to then, in bar 97, end its chromatic journey back to Bb. In this way, if the central pitch of this section for the vocal part is Bb, its outer limits -the lower being F# and the higher being D- are defined by the interval of the major 3<sup>rd</sup>, whose melodic significance is already discussed in relation to the “Blume”-theme in the previous song. Furthermore, in bar 100, these exact three pitches, D, Bb and Gb, now form a vocal gesture, singing: “over” that jumps to a high F-note, singing: “it” which completes the sentence of the last line of the B section. Afterwards, though, immediately repeating for two times is the long F-note, singing “it”, the second most characteristic thematic material of the song is first introduced in the vocal part<sup>36</sup>. This short theme, in bars 104-6, that I will label for future reference as the “mourning”-theme, begins on F and after a baroque-like ornament falls down to E in order to then settle another semitone lower on D#. The significant F and E notes, again refer back to *september '18*, to the extent that they present a retrograde of the very first proto-melodic motion of the whole cycle, in bar 63. The ascending tendency of the first song is now reversed into a clear tendency to chromatically fall. The “mourning”-theme, being prepared by the gesture in bar 100 and a product of the major 3<sup>rd</sup> interval<sup>37</sup>, realises fully for the first time (if also seen in relation to the poem’s content so far) the mood of lamentation in the vocal writing. The tonal connotations of the theme definitely contribute to this mood setting. As with the “scattering”-theme, the “mourning”-theme, this time more significantly because of its baroque-like ornamental character, melodically evokes the impression of a cadential scheme of the sort: IINap. – I6/4 – V, in a supposed tonality of E minor. In this way, the chromatic motion of the previous “wandering around” the Bb, the major 3<sup>rd</sup> of the “Blume”-theme and the implied tonal character first introduced with the “scattering”-theme, are three already introduced materials that all now reoccur in a specific combination, which together with the text content achieve to clearly realise an already much-prepared lamenting character.

<sup>36</sup> This theme has only been passingly presented before during the introductory passage in bars 29-32.

<sup>37</sup> Thus, related to *für wasser’s* Blume-theme, where the downwards melodic movement was first introduced in the cycle.

## The C-theme

Moreover, similarly to the supposed minor 9<sup>th</sup> of the “scattering”-theme, the D# of the “mourning”-theme, this time as a supposed leading-note, is quasi-resolved in bar 115 to the E -a semitone above, which introduces the next and final line of this strophe; the line previously labeled as C1. If someone considers this passage from bar 115 until 125, they readily observe that this whole line is divided in two phrase-units: “Like white-brook water” (bars 115-9) and “in the early year” (bars 120-5), that repeat a slightly varied melodic material. In more detail, each of these units are themselves divided into two smaller parts, that melodically isolate the last words of each of these units, “water” and “year”, respectively. Now, the first and larger such parts are displaying another step-wise descending movement of the sort of the “Blume”-theme, singing in clearly separated tenuto articulations; whereas the second one-word-parts briefly introduce a sforzando high-register ornamental, legato-figure around Bb, the central pitch of the “chromatic wandering” of the B-lines type’s main section.

At this stage, it is better to gather the three themes that correspond to each of the verse-line types and comparatively reflect upon their inner structure. As mentioned above, the types of breaks that were identified as the main elements of the poem’s rhythm can be observed in these thematic materials in musical terms. Let us then observe them once more:

**Figure 1 - The A-theme**

The musical score for 'The A-theme' is presented in three staves, each in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). It contains two measures of music, each with a half note and a tenuto mark. The lyrics 'i' and 'i' are written below the notes. Dynamic markings *pp*, *mp*, and *pp* are placed above the first measure, while *p* and *mf* are placed above the second measure. The second staff starts at measure 47 and contains three measures of music. The lyrics 'bring', 'you', and 'bran - ches' are written below the notes. Dynamic markings *p*, *mp*, *p*, *mf*, *pp*, and *p* are placed above the notes. The third staff starts at measure 52 and contains three measures of music. The lyrics 'and sing', 'scat - ter - ing', and 'bran - ches' are written below the notes. Dynamic markings *mp*, *sf*, *p*, *mf*, *p*, *mf*, and *pp* are placed above the notes.

Figure 2 - The B-theme

Figure 2 displays a musical score for the B-theme, measures 47 through 56. The score is written in 4/4 time with a key signature of one flat (B-flat). The lyrics are: "my my feet have ne - ver turned this way be - fore my\_ tears\_ are\_ sta-tues in my ligh ted ey - es my mind is a stone with grief go - ing o - - ver it\_ it it". The score includes dynamic markings: *p* (piano) at the beginning, *sf* (sforzando) at measure 52, and a series of *mf* (mezzo-forte), *pp* (pianissimo), *p*, *mf*, and *pp* markings across measures 56 and 57.

Figure 3 - The C-theme

Figure 3 displays a musical score for the C-theme, measures 119 through 120. The score is written in 4/4 time with a key signature of one flat (B-flat). The lyrics are: "like white brook wa - ter in\_ the ear - ly year\_". The score includes dynamic markings: *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *sf* (sforzando), *p*, *mf*, *pp*, *p*, *mf*, *pp*, *sf*, *ff* (fortissimo), *mf*, *f* (forte), *p*, *mp*, *f*, *sf*, and *ff*.

The dually fragmented phenomenology of the lastly discussed C1 line, the C section of the strophe, is also apparent although in other forms in sections A and B. In more concrete terms, line A1, that means section A of the strophe, straightforwardly displays such a duality in its melodic structure, with the separation of the last two words, “scattering branches”, in a first characteristic thematic material that also perceptually isolates it from the rest of the line. The duality of the specific line though, is relatively smooth and not as striking, to the extent that the contrast of the different parts of the line is disguised under its tendency towards a gradual transition into melodic movement. In this way, although someone could claim that, after hearing this melodic line, they eventually perceive it in two different and distinct inner parts, they could also claim that they are dramatically linked. Specifically, the second part functions as a melodic break which develops but instantly brings the theme into a closure by diminishing its first part’s broad durations. We can, then, propose that the A-theme displays in musical terms the aspect of diminutive development.

Moreover, the structure of the B-theme, which includes lines B1, B2 and B3, is again dual, but herein in a different fashion. The “mourning”-theme, which melodically separates the last two words of the section, introduces much more contrast in many more different parameters (duration, rhythm, articulation), but again by concurrently implying a certain connection between the two parts. It has already been demonstrated that the intervallic material of the “mourning”-theme is still related to the previous part, but with its clearer thematic identity and its tonal implications, appears once more as a dramatic melodic stem of the section. This stem reuses elements of the main body of the section, in a, this time, distinct thematic invention. In this way, the B section demonstrates the element of a reflective break.

Finally, in the C section, the element of duality, as it has already been clarified, is properly fragmental. Although it again isolates, through clearly contrasting thematic figures, two words of the same line, this element is not introduced at the end of the section in order to direct a certain dramatic effect, but within the middle of the section itself. In this way, its only effect is to disrupt the line into two fragments that repeat. The nature of duality that this last section demonstrates may be seen as demonstrating the last element of a disruptive break.

To summarise, a certain structural duality is apparent in all three sections of the vocal part, but with their different forms tending towards a more and more fragmental phenomenology. A duality that begins as a cause of dramatic flow, reflectively turns within itself, and ends up being the element that prevents coherence of meaning. A flower which rushes to grow; but soon its growth is interrupted, withers and shrivels up.

# Epilogue

## ***Un fischio, as an epilogue***

As *iron* ends by falling in the same temporal oblivion that *september '18* fell into at its end. Celan's "Gitter" reappears. The recurring inter-sectional temporal stations in *as iron*, as they can be observed in bars 64-5, 99, 156-7 and 184, display an almost facsimile pointillist and identically repetitive aesthetic with the first song's bars 24-7 or bar 46, for example. These static temporal images that keep returning from the memory of a past beginning, forming gaps and chasms eventually bring the song to its ending. After bar 162, the music surrenders to a monolithically, ad-libitum repeated ensemble gesture. The gesture clearly resembles, with its juxtaposition of a long crescendo with a short and quiet single note, *september '18*'s respective passage.

After that, the silence that introduced the whole cycle conquers the stage again. A whole journey of music and words that arose from within the emptiness of silence returns into its place of origin. The solo violin piece *un fischio*, is an echo of this world, a seed of light that fell from its trajectory and has already planted elsewhere the sources for a new beginning. It is a "song" for violin: a song not sung from a human voice, a song without words. The poem now appears only during the short breath pauses that the performer makes<sup>38</sup>. Words only appear during the brief moments that the music withdraws. Language herein becomes a shadow. This shadow is the poem *Xenia IV* by Eugenio Montale, a work composed by the Italian poet after the death of his wife (Leavis, 1975):

Avevamo studiato per l'aldilà  
un fischio, un segno di riconoscimento.  
Mi provo a modularlo nella speranza  
che tutti siamo già morti senza saperlo.

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<sup>38</sup> See notes for the performance in the score.

translation:

(We'd worked out a whistle for the world  
beyond, a token of recognition.  
Now I'm giving it a try, hoping  
we're all dead already and don't know it.)<sup>39</sup>

What the violin sings, now, are not the words of the poem but the “thought” of the poem; it is singing what the poem feels: “un fischio, un segno di riconoscimento” (a whistle, a token of recognition). As *iron* was an elegy. An elegy is followed by grief. This song is grieving in an absurd playfulness; with “un fischio” (a whistle); it repeats again and again, “nella speranza che tutti siamo già morti senza saperlo” (hoping we're all dead already and don't know it). The reality of the absence of the voice pervades the entirety of the piece; the body that could bring together music and words, in this piece, is not present.

The form of the song echoes as *iron*, in the sense that it includes and develops further the element of a disruptive break. The score is not metered and it can be viewed as a series of 30 musical lines, that are formally divided in two main structural sections. The dividing moment, or else the disruptive break takes place in line 19, which can be found in the first stave of page 5. Before this moment, thus in section 1, the audience perceives a succession of horizontal musical events that developingly vary line-by-line the “whistling”-theme that is immediately introduced in line 1<sup>40</sup>.

In line 19, on the other hand, a relatively similar, repetition of the same succession of notes occurs, with the very first line of the piece if one excludes the first four (the open-strings' arpeggio) and the very last note. This is the core thematic material. The most significant qualitative difference observable, between line 1 and line 19 though is that, the theme first heard in discrete and whistling harmonics, is now heard focused and clearly played in a full and rich singing violin-voice. If someone even roughly looks at the music that follows this singing moment, they immediately confront a scattered and

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<sup>39</sup> The English translation included herein is by William Arrowsmith (1986).

<sup>40</sup> For reference to the general structure of the piece, see Table 8 in Appendix.

fragmented writing; an irregular succession of pitches and gradually diminishing fragments of melodic figures, which eventually approaches the circularity of line 28, the pointillist abstractness of line 29 and the strict repetitiveness of a single and concluding Bb in line 30. Finally, then, *un fischio* concludes with a scattered musical image. The moment that the absence of the voice becomes more present -that means when the violin in line 19 sings fully the “whistling”-theme- fragmentation conquers musical form. Disruption returns immediately after the moment that the sole violin attempts to fill the void of the absent voice.

## Conclusion

As promised in the introduction, I will conclude with a discussion of some of the ontological implications of the process of working with text, as this was presented throughout this commentary. The observation which can introduce this conclusive discussion is, firstly, the fact that the seemingly conceptual problematic, relating to the issue of form in non-tonal composition, is cut like a Gordian knot by a material response. This response is the poem. It is not poetry, as an abstraction, but every time, a different specific poem. Not an interpretation of its meaning, but the very materiality that lies on the specific poem's surface. Not a holistic reading of all of the materiality that it may display, but a specific reading of specific aspects of its specific materiality. I have attempted to demonstrate this perspective by discussing my works. In each of the compositions I focused on different materials of the poem. In the first chapter, I concentrated on the unfolding of syntax in spoken action, and how the specific literal phenomenology of the specific verse-line may become itself an active factor in a musical phenomenology which contains it. In the second chapter, I focused on the prosodic potential of the poetic material when it includes the aspect of line-breaks. In the context of the presented compositions, this element proposed an approach where the different lines comprise different musical passages. The unfolding of the material within these different passages was closely related to the unfolding of the prosodic structure which was effectuated by the line structure. Lastly, in the third chapter, this approach was expanded at the level of a whole poem in order to musically contain the overall phenomenology of its rhythm. In this instance, the melodic composition of the vocal part exhibited a reflection of this phenomenology already in the first strophe of the song. These are all specific musical readings of specific poetic materials. Any other composer would have read this material differently.

The materiality and specificity of this response to the problem of form in non-tonal aesthetics is the key aspect which enables an immediacy of craftsmanship, as opposed to another conceptual construction that would *a priori* determine a musical material and its formal order. The composing process, the actual putting-notes-on-the-paper activity, includes the poem. The act of the reading of a poem becomes the act of composing. Composition unfolds through the reading; it does not follow after it. The

music is not composed in order to support or musically enrich the poem. The composer themselves, as a conscious factor, does not really have a decisive function in the decision upon the musical form. They only decide upon the details. These details, though, are what brings forward the specificity of the musical reading. The whole question of form is not terminated externally and *a priori* to the process of music-making. Through the poem's response, form is actively introduced within the creative process. The composer-at-work becomes another material within an ontological condition, which by itself, brings forward a specific musical form. The composer, does not hierarchically guide the process; they are just another factor interacting as a material among and with other materials involved.

The above described ontology implies certain Bergsonian traits that are worth discussing a little further. We may claim that the proposed approach promotes an ontology of a creative process in which the composer's function is not dictated by what Bergson calls the "intellect", but by "intuition"<sup>41</sup>. On the one hand, the intellect "extracts objects from motion in order to evaluate the action which it might perform upon them, (...) like lines drawn between points on a graph" (Herzog, 2000). One could claim that this rather scientific approach<sup>42</sup> to reality aligns with a creative process in which the composer's function is realised in an *a priori*, and metaphorically speaking, spatially external mode of being to the work of art in-progress. According to this paradigm, the composer is a subject (an intellect) which constructs an object (a piece of music) through other objects (musical material). The subject and the object are different in kind, and therefore by definition ontologically distinct. The act of the intellect is "a two-fold act" (Anderson, 2015, p.242). On the other hand, "intuition" is a method which places the subject within the object; "into the heart of reality" (ibid); into what Bergson calls pure duration<sup>43</sup>. Again though, these spatial metaphors might be a little misleading. This ontological univocity is effectuated by the heterogeneous, yet continuous, qualitative nature of duration. It follows then, that the human mind, within this univocity, does not lose its intellectual attributes. Intuition does not merely imply

<sup>41</sup> Bergson himself discusses thoroughly the distinction between intellect and intuition in *Creative Evolution* (1998). See also Bennett 1916.

<sup>42</sup> Bergson calls the method of the intellect "analysis", which is characteristic of the scientific method of knowledge of reality (see Bergson, 2010, pp. 159-162).

<sup>43</sup> Bergson introduces the concept of duration for the first time in *Time and Free Will* (2001), but develops it further in *Creative Evolution* (1998). The early essay by Cunningham on this concept remains a very useful introduction in the topic (1914).

an instinctive act. It “involves a precise methodology”, it “delves simultaneously inwards into the depths of the self and outward, beyond the self, to grasp objects in their entirety, as they exist in duration” (Herzog, 2000).

In order to put this abstract context into the more concrete terms of the non-tonal songwriting process, one may firstly think of all the parameters as being involved in this ontological monism; as not being of a different kind. As mentioned above, the poem responds to the problematic of non-tonal form by actually introducing it into the unfolding of the creative process itself. In this way, the composer’s intellect does not decide upon form externally. They do not function in a mode of practice where they act *upon* the musical material or the poem. Neither though does the poem act *upon* the musical material or the composer. The composer, the poem and the musical material come together in an immanent “multiplicity of individuated elements” (Bergson, 1998, p.132); the work of composing, in this context, is exactly this specific unfolding of this specific multiplicity: the actualisation of their coming-together<sup>44</sup>. The end of this process will leave behind it a musical score: the symbolic representation of a completed musical piece. The new material, the new song, is now “actual” and “spatial” in the present, and the composing process is “virtual”<sup>45</sup>; it is in the past.

It is at this point that all this Bergsonian mode of thinking reveals the most important ontological implications of this approach. The concepts of the actual and the virtual, in this context, enable a non-determinist understanding of the creative process. Once more, the paradigm of the analytical-scientific approach is pervaded by causality and determinism. The scientific composer, being an intellect, “is oriented toward the interest that a being has in the objects it can act upon” (Herzog, 2000). They apply intellectual models that causally determine a pre-intended aesthetic result. In this process, time is quantified into a separated past act, which teleologically contained the cause of a present result. In contrast, the Bergsonian distinction between the

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<sup>44</sup> For further reading on the concept of actualisation, see Maras 1998.

<sup>45</sup> In order to understand the dualism between the actual and the virtual we need to firstly better understand the dualism between duration (Bergson’s term for time) and space. This dualism allows us to do away with the difference in kind between the subject and the object. When the subject and object are in the present, they are spatial, material and actual; but when they enter the past, they become temporal, non-material and virtual. At this point, there is a new difference in kind; but, in our context, this is not between the composer and the artistic material. The composer and the material of composition are, in this context, ontologically equal. It is only the past and present, or else, the virtual and the actual that are, now, of a difference in kind (see Bergson 2001, Pearson 2005, Hulse 2008).

virtual (in the past) and the actual (in the present) is not a quantitative one, but a qualitative one. The actual depends on the virtual, but it is not determined by it. “While the past coexists with its own present, and while it coexists with itself on various levels of contraction, we must recognize that the present itself is only the most contracted level of the past” (Deleuze, 1991, p.73)<sup>46</sup>. From this perspective, neither the composer, as they are envisioned in this proposed aesthetic, nor the poem linearly determine the musical material that is brought forward through the composing process. For Bergson, the realm of the actual is the realm of pure novelty. The musical piece, the novel song form, wherein a musical material coexists with the poetic material, is an essentially novel actualisation of the two elements, which was not determined by anything before it or outside it. The song was not causally contained either in the composer’s mind, or in the poem: it is an actualisation of both; it is the most contracted moment of its past, whatever that may specifically contain.

The ontological implications of the proposed new conception of the song form could be followed, I believe, by numerous discussions around their consequences in many other fields of musical practice and thought<sup>47</sup>. To the extent that this new song form is viewed as another alternative to the hierarchical and determinist paradigm of artistic creativity, there is already a significant current corpus of academic discussions and artistic practices that explore similar issues to which it can be incorporated<sup>48</sup>. Given that the aim of the present discussion was mostly to present the practicality of it in the context of art music composition, all this further theoretical potential is reserved for future research endeavors. Similarly, it must also be emphasised, that the field of creative research which this proposed practice opens up is equally fruitful and important. I would have to repeat that the songs presented in this thesis are to a large extent exploratory of this aesthetic in an early stage. As mentioned in the introduction,

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<sup>46</sup> At this point, it is important to note that my insistence on the issue of monism in Bergson’s philosophy is borrowed from Deleuze’s interpretation of it (Deleuze, 1991). Deleuze is one of the first authors to bring forward the ontological implications of Bergsonian philosophy in a monist context, see Clarke, 2002 and Reyes, 2016.

<sup>47</sup> The philosophical background introduced in this context obviously demands more development. A whole other research project can be invested in investigating further the above briefly presented ontological traits.

<sup>48</sup> The case of the philosopher Quentin Meillassoux is indicative of this orientation of contemporary philosophy towards exploring non-determinist ontologies. Meillassoux is currently discussing the potential for the conceptualisation of an advent *ex nihilo*. The implications of this research will be published soon in *Divide Inexistence*. Portions of this work though, can be already found in Graham Harman’s book *Quentin Meillassoux: The Philosophy in the Making* (2011).

the interaction between poetry and music is one that has been present in musical history and creativity for centuries. Given that language's expressive qualities are infinite and indefinite, so are those in their manifestations in poetry; and I hope that I have presented a glimpse of the creative potential that may lie in their interaction with music.

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## Appendix

**Table 1**

Opening Passage	Middle Passage	Closing Passage
Bars 1 – 64	Bars 65 – 130	Bars 131 – 209

**Table 2**

Opening Passage	First Verse-Lines' Passage	Second Verse-Lines' Passage	Third Verse-Lines' Passage	Closing Passage
Bars 1 - 34	Bars 35 - 45	Bars 46 - 77	Bars 78 – 112	Bars 113 - 153

**Table 3**

Opening Passage	First Verse-Lines' Passage	Second Verse-Lines' Passage	Third Verse-Lines' Passage	Fourth Verse-Lines' Passage (Closing Passage)
Bars 1 – 11	Bars 12 - 41	Bars 42 - 59	Bars 60 – 77	Bars 78 - 112

**Table 4**

Blume	- ein	Blindenwort.
Bars 12 - 23	Bars 24 - 35	Bars 36 - 41

**Table 5**

Opening Passage	First Strophe's Passage	Second Strophe's Passage	Final Verse-Lines' Passage	Closing Passage
Bars 1 - 40	Bars 41 – 127	Bars 128 - 216	Bars 217 – 241	Bars 242 - 265

**Table 6**

A-theme's Passage	B-theme's Passage	C- theme's Passage
Bars 41 - 63	Bars 64 - 114	Bars 115 - 127

**Table 7**

A-theme's Passage	B-theme's Passage	C- theme's Passage
Bars 128 - 155	Bars 156 - 196	Bars 197 - 216

**Table 8**

First Section	Second Section
Lines 1-18 (pages 1-4)	Lines 19-30 (pages 5-6)

# **Songs after Love**

## **Part I**

Ioannis Koufoudakis

August 2021 ©

**I.**

**september '18**

for soprano, ensemble and projected text

## **as we lie side by side**

as  
we lie side by side  
my little breasts become two sharp delightful strutting towers and  
i shove hotly the lovingness of my belly against you  
your arms are  
young;  
Your arms will convince me,in the complete silence speaking  
upon my body  
their ultimate slender language.  
do not laugh at my thighs.  
there is between my big legs a crisp city.  
when you touch me  
it is Spring in the city;the streets beautifully writhe,  
it is for you;do not frighten them,  
all the houses terribly tighten  
upon your coming;  
and they are glad  
as you fill the streets of my city with children.  
my love you are a bright mountain which feels.  
you are a keen mountain and an eager island whose  
lively slopes are based always in the me which is shrugging,which is  
under you and around you and forever:i am the hugging sea.  
O mountain you cannot escape me  
your roots are anchored in my silence;therefore O mountain  
skillfully murder my breasts,still and always  
i will hug you solemnly into me.

by **e.e. cummings** (1894-1962)

## Projection

The text is divided in 25 Clips, that must be projected onto a projection screen, hung behind and above the performers.

The image of projection must be clearly legible.

The text must appear in black letters on a white background.

Clips 1 to 18 are projected before the performance of the musical score. The music after Clip 18 begins immediately. Clips 19 to 25 are projected after the performance of the musical score. The projection of these final clips starts immediately after the end of the music.

The content that must be included in the separate clips, as well as the rhythm with which they must appear is given in the following script:

### Before the song

**Clip 1-** Content: **as** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 2-** Content: **we lie side by side** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 3-** Content: **my little breasts become two sharp delightful strutting towers and** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 4-** Content: **i shove hotly the lovingness of my belly against you** Duration: 10 seconds

**Break** - Duration: 4 seconds

**Clip 5-** Content: **your arms are** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 6-** Content: **young;** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 7-** Content: **Your arms will convince me,in the complete silence** speaking Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 8-** Content: **upon my body** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 9-** Content: their **ultimate slender language.** Duration: 10 seconds

**Break** - Duration: 4 seconds

**Clip 10-** Content: **their do not laugh at my thighs.** Duration: 10 seconds

**Break** - Duration: 4 seconds

**Clip 11-** Content: **there is between my big legs a crisp city.** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 12-** Content: **when you touch me** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 13-** Content: **It is Spring in the city;the streets beautifully writhe,** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 14-** Content: **it is for you;do not frighten them,** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 15-** Content: **all the houses terribly tighten** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 16-** Content: **upon your coming;** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 17-** Content: **and they are glad** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 18-** Content: **as you fill the streets of my city with children.** Duration: 10 seconds

**Break** - Duration: 4 seconds

- Song

**After the song**

**Clip 19-** Content: **you are a keen mountain and an eager island whose** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 20-** Content: **lively slopes are based always in the me which is shrugging,which is** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 21-** Content: **under you and around you and forever:i am the hugging sea.** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 22-** Content: **O mountain you cannot escape me** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 23-** Content: **your roots are anchored in my silence;therefore O mountain** Duration: 10 seconds

**Break** - Duration: 2 seconds

**Clip 24-** Content: **skillfully murder my breasts,still and always** Duration: 10 seconds

**Break** - Duration: 4 seconds

**Clip 25-** Content: **i will hug you solemnly into me.** Duration: 10 seconds

## Instrumentation

Soprano

Flute

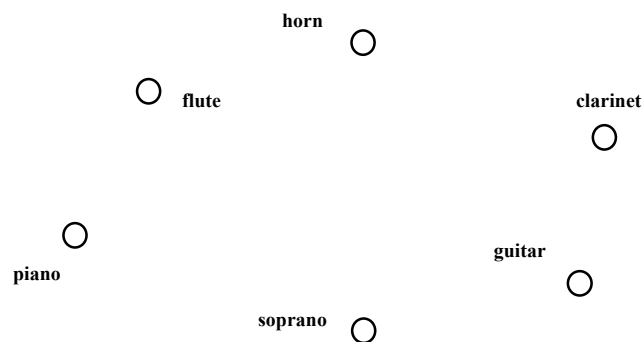
Clarinet in Bb

French Horn

Classical Guitar

Piano

## Seating plan



## Notes for the performance

### For the wind players

The percussion clef notation indicates the production of an air noise by blowing through the tube of the instrument

### For the guitarist

N.: normale

S.P.: sul ponticello

M.S.P.: molto sul ponticello

S.T.: sul tasto

# I.

## september '18

for soprano and ensemble  
(score in C)

Ioannis Koufoudakis

in a lively walking pace, with movement (♩ = 98)

flute

clarinet in B♭

horn in F

guitar

soprano

piano

fl.

gtr.

fl.

cl.

gtr.

pno.

repeat another three times

33

fl.

cl.

hn.

gtr.

pno.

*ff*

39

fl.

cl.

hn.

*pp*

gtr.

pno.

repeat another three times

43

fl.

cl.

hn.

gtr.

pno.

*ff*

*pp*

ff

pp

47

fl.

cl.

hn.

gtr.

sopr.

pno.

*p*

you

p

you

51

hn.

sopr.

*p*

*pp*

*mf*

*pp*

*mp*

*pp*

p

pp

mf

pp

mp

pp

54 G.P.

fl. *sfz*

clr. *sfz*

hn. *sfz*

sopr. *p* my *pp* my

60 G.P.

fl. *sfz*

clr. *sfz*

hn. *sfz*

sopr. *p* love *mp* my love *mp* my love you

pno. *sfz*

66 G.P.

fl.

cl.

hn.

sopr.

pno.

*sfz* *p* *mp*

inhale loudly my love you

*sf pp* *f* *sf pp*

*sf pp* *f* *sf pp*

*sf pp* *f* *sf pp*

*mp* *p* *sfz*

71

fl.

cl.

hn.

gtr.

sopr.

pno.

*f* *f* *f*

*sf pp* *sf pp* *sf pp*

*pp* *p*

*p* *mp*

my love you

*p* *sfz* *p* *mp*

76

fl. *f* *sfz* G.P.

cl. *f* *sfz*

hn. *f* *sfz*

gtr. *pp* *mp* *pp* *mf*

sopr. *p* *mf* *p* *mf*  
my love you my love you

pno. *sfz*

81

stately slow and graceful (♩ = 62)

fl. *sf* *pp* *f* *p*

clr. *sf* *pp* *f* *p*

hn. *sf* *pp* *f* *p*

gtr.

sopr. *mp* *f* *p*  
my love you are

pno. *pp*

85

fl.

pp *mp* *ppp* *pp*

clr.

pp *mp* *ppp* *pp*

hn.

pp *mp* *ppp* *pp*

gtr.

S.T. N. *p* *mf*

sopr.

*mf* *pp* *p* *f* *p*

my love you are

pno.

*p* *mf* *p*

Ped.

89

fl.

mp

pp

pp

clr.

mp

pp

pp

hn.

mp

pp

pp

gtr.

S.T.

S.P.

p

mf

sopr.

mf

pp

pp

mf

p

my love you are

pno.

f

p

Ped.

93

fl.

mp

pp

clr.

mp

pp

hn.

mp

pp

gtr.

N.

S.T.

N.

S.P.

mf

f

p

sopr.

mf

pp

pp

mf

my love you

pno.

f

96

fl. *pp* *f* *pp*

clr. *pp* *f* *pp*

hn. *pp* *f* *pp*

gtr. N. *p*

sopr. *p* *f*  
are

pno. *p* *f*  
Ped.

99

fl.

clr.

hn.

G.P.

gtr.

S.T. S.P. N. S.P.

*mf* *sf*

sopr.

*mf* *p* *sf* *ff*

my love you are \_\_\_\_\_

pno.

*ff*

Ped. \_\_\_\_\_

Ped. \_\_\_\_\_

107

fl.

clr.

hn.

gtr.

sopr.

pno.

*p*

*mp*

*p*

*p*

*pp*

*pp*

*mf*

*f*

*p*

*sfz*

*mf*

*p*

*sfz*

*p*

you are a bright moun - tain

Red.

112

fl.

clr.

hn.

gtr.

sopr.

pno.

*pp* *p*

*p* *pp*

S.P. N. *p* *f* *mp*

*mp* *sf* *p* *mp*

you are a bright moun- tain\_\_\_\_\_ you are a

*mf* *p* *sf* *p*

Ped.

117 more movement (♩ = 92)

fl. 3/4 4/4

clr. 3/4 4/4

hn. 3/4 4/4

gtr. 3/4 4/4

sopr. 3/4 4/4

pno. 3/4 4/4

*f* *pp* *p* *f* *pp* *mf* *sf* *p*

*pp* *p* *p* *pp*

bright moun - tain

Ped.

121

fl. 3/4 4/4

clr. 3/4 4/4

hn. 3/4 4/4

pno. 3/4 4/4

*pp* *p* *p* *pp*

125

fl. *pp* *p*

clr. *p* *pp* *p*

hn. *p*

less movement, more tenderly (♩=86)

131 *pp* G.P. *pp* G.P.

sopr. which feels ah

137 G.P. G.P.

fl. *p*

clr. *p*

gtr. *sfz*

sopr. *mp* G.P. *pp* G.P.

ah which feels

143

fl. *p* G.P. G.P.

clr. *p*

sopr. *mp* *p*  
ah \_\_\_\_\_ which feels

pno. *sfz*  
Ped. \_\_\_\_\_

Detailed description: This block contains the musical score for measures 143 through 148. The flute and clarinet parts are in the upper staves, both starting with a piano (p) dynamic. The flute part has a G.P. (Grave Performance) marking in measures 145 and 147. The soprano part has a mezzo-piano (mp) dynamic in measure 143 and a piano (p) dynamic in measure 147. The piano part has a sforzando (sfz) dynamic in measure 147. The pedal point is marked in measure 147.

149

fl. *mp* G.P. G.P.

clr. *mp*

gtr. *N.* *sfz*

sopr. *mp* *p*  
ah \_\_\_\_\_ which feels

Detailed description: This block contains the musical score for measures 149 through 154. The flute and clarinet parts are in the upper staves, both starting with a mezzo-piano (mp) dynamic. The flute part has a G.P. (Grave Performance) marking in measures 151 and 153. The soprano part has a mezzo-piano (mp) dynamic in measure 149 and a piano (p) dynamic in measure 153. The guitar part has a sforzando (sfz) dynamic in measure 153. The pedal point is marked in measure 153.

155

fl. *pp* G.P. G.P.

clr. *pp*

sopr. *mp* ah which feels

pno. *sf* Ped.

Detailed description: This musical system covers measures 155 to 160. The flute and clarinet parts are in G major, starting with a half note G4 and a half note A4, marked *pp*. The soprano part has a vocal line starting with 'ah' (half note G4) and 'which feels' (half note A4, half note G4). The piano part has a forte (*sf*) chord at measure 159. A pedal point is indicated at the bottom.

161

fl. *pp* G.P. G.P.

clr. *pp*

gtr. *sf*

sopr. *p* ah which feels

Detailed description: This musical system covers measures 161 to 166. The flute and clarinet parts continue the melody from the previous system, marked *pp*. The guitar part has a forte (*sf*) chord at measure 164. The soprano part continues the vocal line with 'ah' and 'which feels'. The piano part is not shown in this system.

167

fl. *mf*

clr. *mf*

hn. *mf*

sopr. *f* *mp*  
ah \_\_\_\_\_ which feels

pno. *mf*

G.P. G.P.

Ped. \_\_\_\_\_

173

fl. *mp*

clr. *mp*

hn. *mp*

gtr. *mp*

sopr. *mf* *p*  
ah \_\_\_\_\_ you are

G.P. G.P.

179

fl. *mp* *f* G.P. G.P.

clr. *mp* *f*

hn. *mp*

sopr. *f* *p*  
ah a bright

pno. *mp*  
Ped.

185

fl. *mp* *f* G.P. G.P.

clr. *mp*

hn. *mp*

gtr. S.P. *mf*

sopr. *f* *p*  
ah moun - tain

191

fl. *mp* *f* G.P. G.P.

clr. *mp* *f*

hn. *mp*

sopr. *f* *p*  
ah which feels

pno. *mf*

Red. \_\_\_\_\_

197

fl. *mp* *f* G.P. G.P.

clr. *mp* *f*

hn. *mp* *mf*

gtr. *mp* N.

sopr. *mf* *f* *p*  
ah my love

203

fl. *mp* *f* G.P.

clr. *mp* *f*

hn. *mp* *mf*

sopr. *f* ah

206

fl. *p* *ff* repeat as many times as you want

fl. *p* *ff*

fl. *p* *ff*

gtr. S.P. *mp*

pno. *fff* Ped.

**II.**

**come un marmo**

for soprano and ensemble

## **Mandolinata**

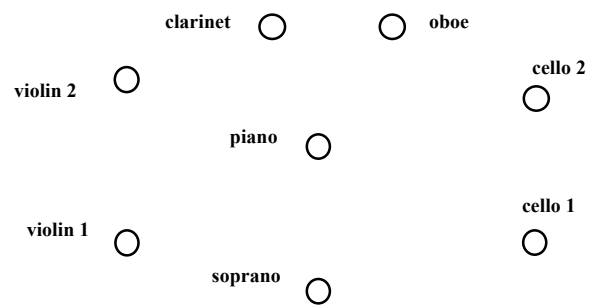
Mi levigo  
come un marmo  
di passione

by **Giuseppe Ungaretti** (1888-1970)

## Instrumentation

Soprano  
Oboe  
Clarinet in Bb  
Piano  
2 Violins  
2 Cellos

## Seating Plan



## Notes for the string players

c.l.: col legno  
m.s.t.: molto sul tasto  
m.s.p.: molto sul ponticello  
s.p.: sul ponticello  
s.t.: sul tasto  
n.: normale

Microtonal notation indicates only rough deviations from normal tuning

# II.

## come un marmo

for soprano and ensemble  
(score in C)

Ioannis Koufoudakis

in a slow walking pace, thoughtful (♩ = 68)

Oboe

Clarinet in B♭

Piano

Measure 1: Oboe has a whole rest. Clarinet in B♭ has a whole rest. Piano has a half note G4 (p), a quarter rest, and a half note A4 (pp).

Measure 2: Oboe has a whole rest. Clarinet in B♭ has a half note G4 (pp) and a half note A4 (p). Piano has a quarter rest, a half note B4 (p), and a quarter rest.

Measure 3: Oboe has a whole rest. Clarinet in B♭ has a whole note G4 (pp). Piano has a quarter rest, a half note C5 (p), and a quarter rest.

Measure 4: Oboe has a whole note G4 (pp). Clarinet in B♭ has a whole rest. Piano has a quarter rest, a half note D5 (p), and a quarter rest. The piano part ends with a measure rest.



Ob.

Cl.

Pno.

Measure 5: Oboe has a half note G4 (p) and a half note A4 (p). Clarinet in B♭ has a whole rest. Piano has a quarter rest, a half note B4 (pp), and a quarter rest.

Measure 6: Oboe has a whole rest. Clarinet in B♭ has a half note G4 (pp) and a half note A4 (p). Piano has a quarter rest, a half note C5 (p), and a quarter rest.

Measure 7: Oboe has a whole rest. Clarinet in B♭ has a whole note G4 (pp). Piano has a quarter rest, a half note D5 (sfz), and a quarter rest.

Measure 8: Oboe has a whole rest. Clarinet in B♭ has a whole rest. Piano has a quarter rest, a half note E5 (mf), and a quarter rest. The piano part ends with a measure rest.

9

Ob. *pp* *p* *pp* *pp*

Cl. *pp* *p* *pp*

Pno. *p* *mp* *pp* *pp* *p* *sfz*

*p* *ppp* *p*

Vln. 1 c.l. tratto accelerate *pp* *p* *pp*

Vc. 1 c.l. tratto accelerate *pp* *p* *pp*

13

Ob. *p* *pp*

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

Vln. 1 *pp* *ppp*

Vln. 2 *pp* *ppp*

Vc. 1 m.s.t. decelerate *ppp*

Vc. 2 *ppp*

17

Ob.

pp *p* *pp* *pp* *p* *pp*

Cl.

*pp* *p* *pp* *pp* *p* *pp*

Pno.

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

*p* *p* *pp* *p* *pp*

Vln. 1

*p* *mp*

Vln. 2

*pp* *mp*

Vc. 1

*pp*

Vc. 2

*pp*

m.s.p.  
c.l. tratto

s.p.  
c.l. tratto



23

Pno.

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

repeat 3 times

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

*8va* *loco* *8va* *loco* *8va* *loco* *8va* *loco*

G.P.



33

S.

*pp* *p* *fff*

(m) 0

Pno.

*fff* *pp*

*ff* *fff* *p* *pp*

n. m.s.p.

*ff* *fff* *p* *pp*

n. m.s.p.

*ff* *fff* *p* *pp*

n. m.s.p.

*ff* *fff* *p* *pp*

38 *pp* *pp* *p* *pp* *p* *p* *mp*

S. *mi* *mi* *mi* *mi*

Ob. *pp*

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

Pno. *pp* *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

==

42 *p* *mp* *pp* *p* *pp* *p* *mp*

S. *mi* *le* *vi* *go*

Ob.

Cl. *pp* *p* *pp* *n.*

Pno. *pp* *p* *pp*

Ped. *Ped.*

51

*mp* *f*

S. — co - me un

Pno. *p*

Vln. 1 *f p f p sff fff mp f p mp p*

Vln. 2 *f p f p sff fff mp f p mp p*

Vc. 1 *sf p mp mf p sff fff spp mp spp mf p mp p*

Vc. 2 *sf p mp mf p sff fff spp mp spp mf p mp p*

56

Pno.

Vln. 1

Vln. 2

Vc. 1

Vc. 2

*ppp* *pp* *p* *3* *3* *3* *3*

*mf* *pp* *mf* *ppp* *ppp* *p*

*mf* *pp* *mf* *ppp* *ppp* *p*

*mf* *p* *mf* *> p* *ppp* *p*

*mf* *p* *mf* *> p* *ppp* *p*



60

Pno.

Vln. 1

Vln. 2

Vc. 1

Vc. 2

*pp* *p* *5* *5* *5* *5*

*pp* *mp* *pp*

*pp* *mp* *pp*

*pp* *p*

*pp* *p*

62

Pno. *mp* 6 6 6 6 *f* 7 7 7 7 *ff*

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vc. 1 *pp* *mf* *p* *f*

Vc. 2 *> pp* *mf* *p* *f*



64 *ff* *sfff* *p* *mp* *p* *mp*

S. mar - mo ma(r) - mo mi

Ob. *pp* *p* *pp* *p*

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

Pno. as rapid as possible *tr*

70

S. *p* *mp* *p* *mp*  
me mar - mo

Ob. *pp* *p* *pp* *p*

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

Vln. 2 *mp*



74

S. *p* *mp*  
mar - mo

Ob. *pp* *p*

Cl. *pp* *p*

Pno. *mp*  
Red.

Vln. 1 *mp* *mf* *pp*

Vln. 2 *pp*

slower and broader (♩ = 62)

78 *p* *mf*

S. di

Ob. *pp*

Cl. *pp*

Pno.

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vc. 1 *p* *pp*

Vc. 2 *p* *pp*

81 *p* *mf*

S. *pa*

Ob. *pp*

Cl. *pp*

Pno. *sfz* *mf*

Vln. 1 *mf* *sp* *mf*

Vln. 2 *mf* *sp* *mf*

Vc. 1 *pp* *mf*

Vc. 2 *pp* *mf*

Detailed description: This page of a musical score contains measures 81, 82, and 83. The key signature has one sharp (F#) and the time signature changes from 5/8 to 4/4 at measure 82, then to 3/4 at measure 83. The vocal part (S.) begins in measure 81 with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*). The vocal line includes a vocalization 'pa' in measure 81. The Oboe (Ob.) and Clarinet (Cl.) parts enter in measure 82 with a pianissimo (*pp*) dynamic, playing sustained notes. The Piano (Pno.) part has a forte (*sfz*) dynamic in measure 81 and a mezzo-forte (*mf*) dynamic in measure 83. The Violin (Vln.) and Viola (Vc.) parts enter in measure 82 with a mezzo-forte (*mf*) dynamic, followed by a crescendo to piano (*pp*) and then a crescendo back to mezzo-forte (*mf*). The Viola part (Vc. 2) includes a sharp sign (#) in measure 83.

84 *p* *mf*

S. *ssio* - - o -

Ob. *pp*

Cl. *pp*

Pno. *sfz* *mf*  
Ped.

Vln. 1 *ppp* *p*

Vln. 2 *ppp* *p*

Vc. 1 *ppp* *p*

Vc. 2 *ppp* *p*

87 *sfz* *p* *mf* *ff* *p* *mf* G.P.

S. *o* - *ne* *ne*

Ob. *pp* *p*

Cl. *pp* *p*

Pno. *sfz* *sf* Ped.

Vln. 1 *mf* *p* *sf* *p* *mf*

Vln. 2 *mf* *p* *sf* *p* *mf*

Vc. 1 *f* *p* *sf* *p* *mf*

Vc. 2 *f* *p* *sf* *p* *mf*

92 *p*

S.

*mf* *p* *f*

Pno.

*mf*

Ped.

Vln. 1

*mf* *f* *p* *pp*

Vln. 2

*mf* *f* *p* *pp*

Vc. 1

*mf* *f* *p* *pp*

Vc. 2

*mf* *f* *p* *pp*

Detailed description: This page of a musical score covers measures 92 to 95. The Soprano (S.) part begins in measure 92 with a half note G#4 (marked *p*), followed by a half note A4 (marked *mf*), a half note B4 (marked *p*), and a half note C5 (marked *f*) in measure 93. Measures 94 and 95 contain whole rests. The Piano (Pno.) part features a triplet of eighth notes (F#4, G4, A4) in measure 92, followed by a half note B4 in measure 93, and a half note C5 in measure 94. Measure 95 contains a whole rest. A pedal point (Ped.) is indicated by a line starting under the piano part in measure 94. Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts enter in measure 93 with a half note G#4 (marked *mf*), followed by a half note A4 (marked *f*), a half note B4 (marked *p*), and a half note C5 (marked *pp*) in measure 94. Measures 95 and 96 contain whole rests. Viola 1 (Vc. 1) and Viola 2 (Vc. 2) parts enter in measure 93 with a half note G#4 (marked *mf*), followed by a half note A4 (marked *f*), a half note B4 (marked *p*), and a half note C5 (marked *pp*) in measure 94. Measures 95 and 96 contain whole rests. The score is written in 9/8 time, with measures 94 and 95 being 3/4 time and measure 96 being 4/4 time.

96 *mf* *p > pp* *p* *mf* *p* *mp* G.P.

S. si pa - ssio - - ne

Pno. *mf* Ped.

Vln. 1 *mp* *f* *p*

Vln. 2 *mp* *f* *p*

Vc. 1 *mp* *f* *p*

Vc. 2 *mp* *f* *p*

101 *sf* *p* *mf* *p* *mp* *pp* *mp*

S. di pa - - - - ssio - - ne

Pno. *sfz* *mf*

Vln. 1 *p*

Vln. 2 *p*

Vc. 1 *p* *mf* *p* *pp*

Vc. 2 *p* *mf* *p* *pp*

106 *mf* *p* *f* *mp* *f*

S. di pa - - - a -

Vln. 1 *pp* *p* *f* *p* *mp*

Vln. 2 *pp* *p* *f* *p* *mp*

Vc. 1 *p* *f* *p*

Vc. 2 *p* *f* *p*

110 *mf* *mp* *ff*

S. ssio - - ne

Pno. *mp*

Vln. 1 *pp*

Vln. 2 *pp*

Vc. 1 *pp* *pp* *p* *ppp*

Vc. 2 *pp* *pp* *p* *ppp*

113 G.P. *mp* G.P. G.P.

S. *mi* \_\_\_\_\_

Pno. *mp* *sf*

Vln. 1 *p*  $\triangleleft$  *mf*

Vln. 2 *p*  $\triangleleft$  *mf*



121 G.P. *p*  $\triangleright$  *pp* G.P. G.P. *pp*  $\triangleleft$  *p*

S. *mi* \_\_\_\_\_ *mi* \_\_\_\_\_

Pno. *mp* *Red.* \_\_\_\_\_

Vln. 1 *p*  $\triangleleft$  *f*

Vln. 2 *p*

Vc. 1 *p*  $\triangleleft$  *f*

Vc. 2 *pp*  $\triangleleft$  *p*

128

G.P. G.P. G.P.

S. *p*  
co - - -

Pno. *mf* *p*  
(use until the end  
- changing when the  
player sees fit)

*pp*

Vln. 1 *mf* < *ff*

Vln. 2 *mf* < *ff*

Vc. 1 *p* > *ppp*

Vc. 2 *p* > *ppp*



134

S. *mp* *mf* *sf* > *mp* *sf* > *pp*  
me un

Ob. *pp* *p*

Cl. *pp* *p*

Pno. *pp* *mp* *ppp* 3 3 3 3

140

Ob.

Cl.

Pno.

*mp*

*mp*

5 5 5 5



142

Ob.

Cl.

Pno.

6 6 6 6



143

Ob.

Cl.

Pno.

*f*

*ff*

*f*

*ff*

7 7 7 7

*fff*

as rapid as possible

145

Ob.

Cl.

Pno.

*sf*

*mp*

*sf*

*mp*

5 5 5 5 3 3 3 3



148

Ob.

Cl.

Pno.

*p*

*p*

*p*

*pp*

*ppp*

# **III.**

## **für wasser**

for soprano, ensemble and projected text

## **Blume**

Der Stein.  
Der Stein in der Luft, dem ich folgte.  
Dein Aug, so blind wie der Stein.

Wir waren  
Hände,  
wir schöpften die Finsternis leer, wir fanden  
das Wort, das den Sommer heraufkam:  
Blume.

Blume – ein Blindenwort.  
Dein Aug und mein Aug:  
sie sorgen  
für Wasser.

Wachstum.  
Herzwand um Herzwand blättert hinzu.

Ein Wort noch, wie dies, und die Hämmer  
schwingen im Freien.

by **Paul Celan** (1920-1970)

## **Notes for the performance**

### **Projection**

The projected text is structured in 4 clips. Each one appears only for once. The clips must be projected onto a projection screen, hung behind and above the performers.

When and for how long these clips should appear, is indicated on the score. Each clip must contain only the following materials:

#### **Clip 1:**

Der Stein.  
Der Stein in der Luft, dem ich folgte.  
Dein Aug, so blind wie der Stein.

#### **Clip 2:**

Wir waren  
Hände,  
wir schöpften die Finsternis leer, wir fanden  
das Wort, das den Sommer heraufkam:  
Blume.

#### **Clip 3:**

Wachstum.  
Herzwand um Herzwand blättert hinzu.

#### **Clip 4:**

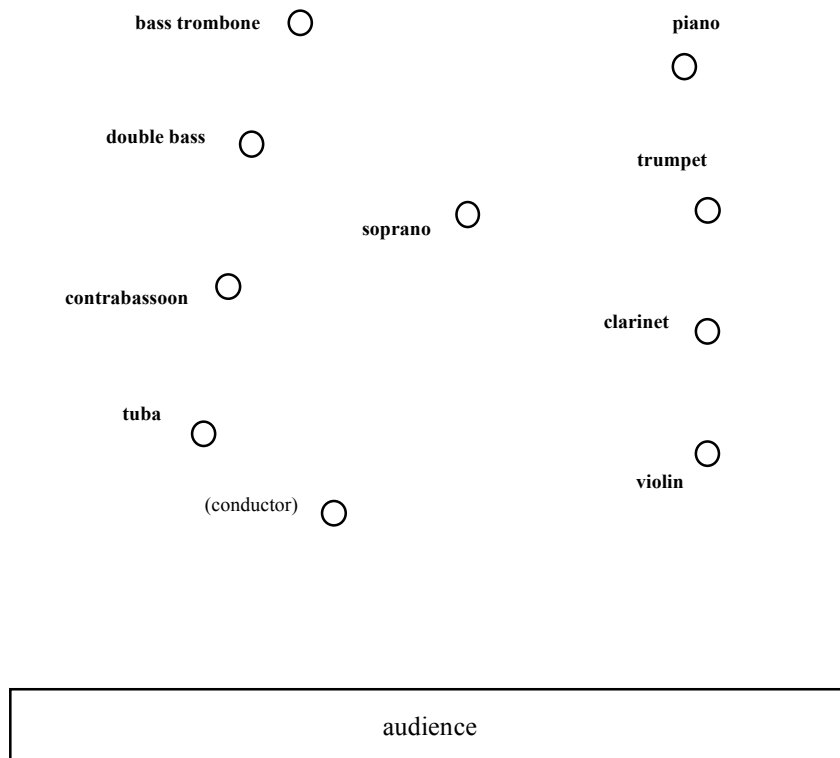
Ein Wort noch, wie dies, und die Hämmer  
schwingen im Freien.

The content must be perfectly legible and preserve the original line-breaks of the poem. The text must appear in black letters on a white background.

## Instrumentation

Soprano  
Clarinet in Bb  
Contrabassoon  
Trumpet in Bb  
Bass Trombone  
Tuba  
Piano  
Violin  
Double Bass

## Seating Plan



## Note for the performers

Microtonal notation indicates only rough deviations from normal tuning.

# III. für wasser

for soprano and ensemble  
(score in C)

Ioannis Koufoudakis

very slow, broad and calm

Soprano

Clarinet in B $\flat$

Contrabassoon

Trumpet in B $\flat$

Bass Trombone

Tuba

Piano

Violin

Contrabass

*ppp* *mp* *ppp*

*ppp*

*ppp*

*ppp* *mp* *ppp*

3

Cbsn.

B. Tbn.

Tba.

Cb.

Projector

*mp*

*pp*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

clip 1

6

Cbsn.

B. Tbn.

Tba.

Cb.

Projector

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

clip 2

9

S. *G.P.* *pp* <sup>3</sup> *blu -*

Cbsn. *air noise* *p* *f*

B. Tbn. *air noise* *p* *f*

Tba. *air noise* *p* *f*

Cb. *bow on tailpiece* *p* *f*

Projector

13

S. *p* *mf* *p < mp > pp* *u - me*

Cbsn. *air noise* *ppp* *p* *pp < p*

B. Tbn. *air noise* *ppp* *p* *pp < p*

Tba. *air noise* *ppp* *p* *pp < p*

Pno. *pp* *f*

Cb. *bow on tailpiece* *ppp* *p* *pp < p*

16

S.

*sf* *mp* *sff* *fff*

blu - - u - - -

Cbsn.

*mf* *p* *sf* *mp*

B. Tbn.

*mf* *p* *sf* *mp*

Tba.

*mf* *p* *sf* *mp*

Pno.

*mf*

Cb.

*mf* *p* *sf* *mp*

18

S. *p* *mp* *pp*  
me

Cbsn. air noise *mp* *ff*

B. Tbn. air noise *mp* *ff*

Tba. air noise *mp* *ff*

Pno. *mp* *mf* *p* *sf*  
Ped.

Cb. bow on tailpiece *mp* *ff*

Detailed description of the musical score: The score is for measures 15-18. The Soprano (S.) part begins at measure 18 with a melodic line: a quarter note G#4, a half note A4, a whole note B4, and a quarter note A4. Dynamics are p, mp, and pp. The Contrabassoon (Cbsn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.) parts have 'air noise' markings and dynamics mp and ff. The Piano (Pno.) part begins at measure 15 with a melodic line: a quarter note G4, a half note A4, a whole note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. Dynamics are mp, mf, p, and sf. The Cello (Cb.) part has a 'bow on tailpiece' marking and dynamics mp and ff.

20

S. *mp* blu - -

Cl.

Cbsn. *pp*

Tpt.

B. Tbn. *pp*

Tba. *pp*

Pno. *mp* *mf* *p*

Vln.

Cb. *pp*

Detailed description: This is a page of a musical score, page 6, containing measures 15 through 20. The score is for a large ensemble. The Soprano (S.) part has a vocal line that begins at measure 20 with the word 'blu'. The Piano (Pno.) part has a melodic line starting at measure 15. The woodwinds (Cl., Cbsn., Tpt., B. Tbn., Tba.) and strings (Vln., Cb.) have sustained notes or rests. Dynamics include *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano).

21 *ff*

S.

Cl.

Cbsn. *mf* *sfz* air noise

Tpt.

B. Tbn. *mf* *sfz* air noise

Tba. *mf* *sfz* air noise

Pno. *ff* *mf*

Vln.

Cb. *mf* *sfz* air noise

Detailed description: This is a page of a musical score, page 7, starting at measure 21. The score is for a large ensemble. The Soprano (S.) part has a long note in measure 21, marked *ff*. The Clarinet (Cl.) and Trumpet (Tpt.) parts are silent. The Contrabassoon (Cbsn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.) parts have long notes in measures 21-24, marked *mf*, and a final note in measure 25 marked *sfz*. The Piano (Pno.) part has a rapid sixteenth-note pattern in measures 21-25, marked *ff* in measures 21-24 and *mf* in measure 25. The Violin (Vln.) and Cello (Cb.) parts have long notes in measures 21-24, marked *mf*, and a final note in measure 25 marked *sfz*. Air noise is indicated for Cbsn., B. Tbn., Tba., and Cb. in measure 25.

a little bit faster

22

*p* *mp* *pp*

S. *me*

Cbsn. *pp*

B. Tbn. *pp*

Tba. *pp*

Pno. *ppp* *mf* *p*

15 rapid *slow*

Cb. *pp*

25

*pp* *p* *pp*

S. *me* *me* *me*

Cl. *p*

Cbsn.

Tpt. *p*

Pno. *sfz* *pp*

29 *sfz* *p*

S. *blu - me*

Cl. *mp*

Cbsn.

Tpt. *mp*

B. Tbn.

Tba.

Pno. *p*

Vln. *ppp* *f* *bow on tailpiece*

Cb.

33

S. *pp* *p* *mp* *sff* *fff*  
ein ein ein blin -

Cl. *p* *mp* *mp*

Cbsn. *sf*

Tpt. *p*

B. Tbn. *sf*

Tba. *sf*

Pno. *pp* *sfz* *sff*  
*Ped.*

Vln. *sf* *ppp* *bow on tailpiece*

Cb. *sf*

37 *mf* *sff* *mp* *sff*

S. *den* *wort*

Cl. *ff* *pp* *air noise* *mp* *f* *pp* *mp*

Cbsn. *pp* *mp* *sff* *mp* *pp* *f* *mf* *p*

Tpt. *sf*

B. Tbn. *air noise* *pp* *mp* *sff* *mp* *pp* *f* *mf* *p*

Tba. *air noise* *pp* *mp* *sff* *mp* *pp* *f* *mf* *p*

Pno. *sfz* *sff* *sff*

Ped. *Ped.* *Ped.*

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

Cb. *col legno tratto* *normale* *c.l. tratto* *pp* *p* *sf* *mp* *pp* *f* *mf* *p*

41

S.

Cl.

Cbsn.

Tpt.

B. Tbn.

Tba.

Pno.

Vln.

Cb.

*p*

*mf* *pp* *ppp* *p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

*sfz*

*mf* *p*

*p* *mp*

*n.*

46

S. *sfz*  
dein

Cl. *pp* *ppp* *pp* *p* *sfz*

Cbsn.

Tpt. *pp* *ppp* *pp* *p* *sfz*

B. Tbn.

Tba.

Pno. <sup>15</sup> *sfz*

Vln.

Cb. pizz. *p*

14

52

S.

Cl.

Cbsn.

Tpt.

B. Tbn.

Tba.

Pno.

Vln.

Cb.

*sfz*

*sfz*

*mp*

*p*

*sfz*

*sfz*

*p*

*mp*

*p*

*sfz*

*sfz*

*p*

*pp*

*sfz*

*pizz*

*mp*

*p*

aug

und

57

S. *sfz* *sfz* G.P. *p* *mf* *sp*

mein aug sie

Cl. *pp* *mp* *sfz* *pp*

Cbsn. *p*

Tpt. *pp* *mp* *sfz*

B. Tbn. *p*

Tba. *p*

Pno. *sfz* *sff* let vibrate

Vln. *p* arco *pp*

Cb. *p*

63 *f*

S. *p* *ff* *p*  
sor - - sor-

Cl. *mp* *pp* *pp* *p* *pp* *p*

Cbsn. *ppp* *ff* *ppp* *ff*

Tpt. *mp* *pp* *pp*

B. Tbn. *ppp* *ff* *ppp* *ff*

Tba. *ppp* *ff* *ppp* *ff*

Pno. 15 8

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

Cb. *ppp* *ff* *ppp* *ff*  
arco

70 *mf* *mp* *mp*

S. - - - gen (g)en sor -

Cl. *mp* > *p* *mp*

Cbsn. *mp* *mp*

Tpt. *mp* *pp* *pp*

B. Tbn. *mp* *mp*

Tba. *mp* *mp*

Pno. 15 8

Vln. *pp* *mp* *pp*

Cb. *mp* *mp*

77 *ff* *pp* *mp*

S. *ff* *pp* *mp*

Cl. *ff* *pp* *mp*

Cbsn. *f* *pp*

Tpt. *f* *pp* *mp*

B. Tbn. *f* *pp*

Tba. *f* *pp*

Pno. *sf* *let vibrate*

Vln. *f* *pp* *mp*

Cb. *f* *pp*

gen für

84

S. *pp* *p* *pp*  
wa - - -

Cl. *pp* *p* *pp*

Cbsn. *mf* *ppp* *pp*

Tpt. *pp* *p* *pp*

B. Tbn. *mf* *ppp* *pp*

Tba. *mf* *ppp* *pp*

Pno. *pp* *f* *sfff* let vibrate  
Ped.

Vln. *pp*

Cb. *mf* *ppp* *pp*

89

S.

*p* *mp* *p*

a - -

Cl.

*sf* *pp*

Cbsn.

*ff* *spp* *pp*

Tpt.

*sf* *pp*

B. Tbn.

*ff* *spp* *pp*

Tba.

*ff* *spp* *pp*

Pno.

15

*p* *f* *mp*

8

Red. \_\_\_\_\_ Red. \_\_\_\_\_

Vln.

*sf* *pp*

Cb.

*ff* *spp* *pp*

95

Score for measures 95-99, featuring various instruments and dynamics.

**S.** (Soprano): Rests throughout.

**Cl.** (Clarinet): Measures 95-96: *sf* (half note), *sp* (half note), *mf* (half note). Measures 97-99: Rests.

**Cbsn.** (Cobson): Measures 95-96: *mf* (half note), *sp* (half note), *pp* (half note). Measures 97-99: *sff* (half note), *mp* (half note).

**Tpt.** (Trumpet): Measures 95-96: *sf* (half note), *sp* (half note), *mf* (half note). Measures 97-99: Rests.

**B. Tbn.** (Baritone Trombone): Measures 95-96: *mf* (half note), *sp* (half note), *pp* (half note). Measures 97-99: *sff* (half note), *mp* (half note).

**Tba.** (Tuba): Measures 95-96: *mf* (half note), *sp* (half note), *pp* (half note). Measures 97-99: *sff* (half note), *mp* (half note).

**Pno.** (Piano): Measures 95-96: *mf* (half note). Measures 97-99: *sff* (half note), *mp* (half note). Ped. (Pedal) is indicated for measures 95-96.

**Vln.** (Violin): Measures 95-96: *sf* (half note), *sp* (half note), *mf* (half note). Measures 97-99: Rests.

**Cb.** (Cello): Measures 95-96: *mf* (half note), *sp* (half note), *pp* (half note). Measures 97-99: *sff* (half note), *mp* (half note).

## back to initial tempo

100

S. *sf* *p* *f* G.P. *mf* G.P.  
a - - sser

Cl. *sf* *ppp* *ppp* *mf*

Cbsn. *ppp* *p*

Tpt. *sf* *ppp* *ppp* *mf*

B. Tbn. *ppp* *p*

Tba. *ppp* *p*

Pno. 6 *pp* *mp*

Vln. *sf* *ppp* *ppp* *mf*

Cb. *ppp* *p*

105 *mp* *p*

S. G.P. G.P. G.P.

wa - sser

Cl.

Cbsn. *pp* *ppp*  $\triangleleft$  *p*

Tpt. *ppp*  $\triangleleft$  *p*

B. Tbn. *pp*

Tba. *pp*

Pno. *pp*

Vln. *ppp*  $\triangleleft$  *p*

Cb. *pp*

Projector clip 3 clip 4

# **IV.**

## **as iron**

for soprano and chamber ensemble

## **Lament for Adonis**

I bring you branches and sing scattering branches.  
My feet have never turned this way before  
My tears are statues in my lighted eyes  
My mind is a stone with grief going over it  
Like white brook-water in the early year.

I bring you tears and sing scattering tears.  
My grief for you is cold and heavy as iron.  
Your beauty was a wound in the world's side.

I bring you blood and sing scattering blood.

by **Sidney Keyes** (1922-1943)

## **Instrumentation**

Soprano

Flute

Oboe

Clarinet in Bb

Bassoon

French Horn

Trumpet in Bb

Trombone

Tuba

Percussion (1 player):

Bass Drum, Snare Drum, Woodblock, Log-drum,  
Templeblocks, Triangle, Cymbal, Tam-Tam and Glockenspiel

Piano

2 Violins

Viola

Cello

Double Bass



8

Bsn. *p*

Hn. *p* *pp* *p* *pp* *mp* *p* *f*

Tpt. *p* *pp* *p* *pp* *mp* *p* *f*

Tbn. *p* *pp* *p* *pp* *mp* *p* *f*

Tba. *p* *pp* *p* *pp* *mp* *p* *f*

Perc. *pp* *p* *p* *mp* *p* *f* *pp* *f*

slow ----- rapid --> rapid --> rapid

Pno. *p* 15<sup>ma</sup>

Vln. I

Vln. II

Vc. pizz *p*

[illegible]

[illegible]

29

Fl. *mf* *p* *mp*

Ob. *mf* *p* *mp*

Cl. *mf* *p* *mp* *mf*

Hn. *pp* *p* *pp* *p* *no mute* *mf* *f* *p*

Tpt. *f* *mp* *mf* *ppp* *mf*

Tbn. *pp* *p* *pp* *p* *no mute* *mf* *f* *p*

Tba. *pp* *p* *pp* *p* *no mute* *mf* *f* *p*

Perc. *pp* *mp* *slow* *with soft mallets* *rapid* *to tam-tam* *slow* *rapid* *p* *f*

Pno. *p* *mf* *15<sup>mo</sup>*

Vln. I *f* *p* *f*

Vln. II *p* *f*

Vla. *pizz.* *pp* *mf* *sf* *ff*

Vc. *pizz.* *pp* *mf* *sf* *ff*

Db. *sf* *ff*

*arco*

37

S. *pp* *mp* *pp* *p*

Fl. *ppp* *p* *pp* *pp*

Ob.

Cl. *ff*

Bsn.

Hn.

Tpt. *ff*

Tbn.

Tba.

Perc. to log-drum *p* to woodblock to templeblocks 3

Pno. *pp* *f* *p* *mf* *p* 8va

Vln. I *p*

Vln. II

Vla. 3 *p*

Vc.

Db. 3 *p*

45 *mf*

S. *p* *mp* *p* *mf* *pp* *p*  
bring you \_\_\_\_\_ bran - ches

Fl. *ff* *p*

Ob. *pp* *mf* *p*

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

Bsn. *pp* *mf* *p*

Hn. *p* *mf*

Tpt. *p* *mf*

Perc. to Glockenspiel Glockenspiel *pp* *p* *p* *mf* *pp*

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

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f* *p* *f*

Db. *p* *f*

*8va* *loco* *8va*

*8va* *8va*

52 *mp sf*  
S. and sing

Fl. *pp* *ff* *p* air noise *p* *mp* *p*

Ob. *pp* *ff* *p* air noise *p* *mp* *p*

Cl. *pp* *ff* *p* air noise *p* *mp* *p*

Bsn. *pp* *ff* *p* air noise *p* *mp* *p*

Hn. *p* *f* *p* air noise *p* *mp* *p*

Tpt. air noise *p* *mp* *p*

Tbn. *p* *f* *p* air noise *p* *mp* *p*

Tba. *p* *f* *p* air noise *p* *mp* *p*

Perc. to bass drum rapid *pp* *mp* slow

Pno. loco *p* *mf*

Vln. I *col legno tratto* *pp* *f*

Vln. II *col legno tratto* *pp* *f*

Vla. *col legno tratto* *pp* *f*

Vc. *col legno tratto* *pp* *f*

Db. *col legno tratto* *pp* *f*

60 *p* *mf* , *p* *mf* *pp* **B** slightly more animated (♩ = 72) (♩ = 48)

S. scat - ter - ing bran - ches my my feet

Fl. *mp* air noise *sfz*

Ob. *mp*

Cl. *mp* air noise

Bsn. *mp*

Hn. *mp* *p* *f*

Tpt. *mp* *p* *f*

Tbn. *mp* *p* *f*

Tba. *mp* *p* *f* air noise *sfz*

Perc. to triangle *pp*

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

Vln. I **B** slightly more animated (♩ = 72) (♩ = 48) pizz. *p*

Vln. II pizz. *p*

repeat 5 times

70

S. have ne - ver turned this way be - fore my tears are sta - tues

Fl.

Cl.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Vln. I

Vln. II

86

S. in my ligh- ted ey - es my mind is a stone with grief go- ing

Fl.

Cl.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Vln. I

Vln. II

repeat 4 times

to tam-tam

**C** back to initial tempo but with more motion ( $\text{♩} = 64$ )

100 *p* *sf* *mf* *pp* *p* *mf* *pp*

S. *o* - - - ver it it it

Fl. *p* *mp* *pp* *p* *mf* *p*

Ob. *mp* *p* *mf* *pp* *p*

Cl. *mp* *pp* *p*

Hn. *pp* *mp* *p* *pp* *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Perc. *p* *mf* *mp*

Pno. *mp*

**C** back to initial tempo but with more motion ( $\text{♩} = 64$ )

Vla. *p*

Vc. *mp* *pp* *p*

**D** with more motion (♩ = 74)

108

S. *mp* like *p* white

Fl. *mp*

Ob. *mp*

Cl. *f*

Bsn. *p* *mp* *p* *pp*

Hn. *mf* *pp*

Tpt. *mp*

Tbn. *p* *mf* *pp* no mute

Tba. *p* *mp* *p* *pp* no mute

Perc. to tam-tam *ppp* *ff* slow ——— rapid

Pno. *p* *sf*

**D** with more motion (♩ = 74)

Vln. I *p* arco

Vln. II *p* arco

Vla. *mp* *p*

Vc. *mp* *p*

Db. *p* *pp*

117 *mf* *sf* *p* *mf* *f* *p* *mp* *f* *sf* *ff*

S. brook wa - ter in the ear - ly year

Fl. *sfz* *sfz*

Ob. *sfz* *sfz*

Cl. *sfz* *sfz*

Bsn. *sfz* *sfz*

Hn. *p* *mp* *p* *mp*

Tpt. *p* *mp* *p* *mp*

Tbn. *p* *mp* *p* *mp*

Tba. *p* *mp* *p* *mp*

Perc. to cymbal *sf* *p* to woodblock *sf*

Pno. *sf* *sf* *pp* *cresc.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

127 **E** fast and animated (♩ = 120) (♩. = 80) *mf*

S. *mf*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *mf*

Hn. *p* no mute *mp*

Tbn. *p* no mute *mp*

Tba. *mf* no mute

Pno. *f* *p* *sfz* *mp*

Vln. I *p* pizz

Vln. II *p* pizz

Vla. *p* pizz

Vc. *p* pizz

Db.

134

S. bring you tears and sing

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*

Cl. *mf* *p* *f*

Bsn.

Hn.

Tbn.

Tba.

Pno. *pp* *fff*

Vln. I

Vln. II

Vla.

Vc.

Db. *pizz* *p*

*sfz* *mf* *ff* 15

140

S.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*sfz*

*p*

*mp*

*sfz*

*pp*

*sfz*

*p*

*sfz*

to Glockenspiel

Glockenspiel

149 *mf* *sf* *p* 17

S. i bring you tears and sing

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn. *pp*

Tba. *pp*

Perc. *mp* *p*

Pno. *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *mf* *p* *mf* *p*

Db. *pp* arco

154

S. *mf* *ff* *p* repeat 4 times  
scat - ter - ing tears my

Fl.

Ob.

Cl.

Hn. *pp* *f*

Tpt.

Tbn. *f*

Tba. *f*

Perc. *fff* to tam-tam

Pno.

Vln. I

Vln. II *mf* *p*

Vla. *mf*

Vc.

Db. *f*

158 **F** a tempo (♩ = 60)

Fl. *air noise*  
*p* *mf* *p* *mf*

Ob.

Cl. *air noise*  
*p* *mf* *p* *mf*

Bsn. *pp* *mp* *pp* *mp* *pp* *mp*

Hn. *p* *mf* *p* *mf* *p*

Tpt. *air noise*  
*p* *mf* *p* *mf*

Tbn. *pp* *mp* *pp* *mp* *pp* *mp*

Tba. *pp* *mp* *pp* *mp* *pp* *mp*

Perc. *ppp* *ppp* *ppp* to bass drum

Pno. *8<sup>va</sup>* *p* *mp* *mf*

**F** a tempo (♩ = 60)

Db. *pp* *mp* *pp* *mp* *pp* *mp*

166

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf* *f* *p* *mp* *p*

*mf* *mp* *f* *p* *mf* *p*

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

*f* *pp*

*p* *3* *mf* *p* *f*

*pp* *pp*

*pp*

*arco* *p* *mf* *p* *mp* *p*

*arco* *p* *mf* *p* *mp* *p*

*arco* *p* *mf* *p* *mp*

*arco* *p* *mp*

*p* *mp* *p*

175

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *ff* *mf* *sfz* *mp*

*mf* *p* *mf* *mf* *f* *sfz*

*mp* *mf* *f* *sfz*

*p* *p* *p* *f*

*p* *p* *p*

*mf* *f*

*p* *f*

*p* *f*

to triangle *p*

*p*

*mp* *p* *f*

*mp* *p* *f*

*p* *f*

*p* *p* *p*

*p* *p* *f*

184

repeat 5 times *p*

S. my grief for you is cold and hea - vy as

Fl. *p*

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. to snare drum ☐ soft mallets *pp*

Pno.

accel. . . .

Vln. I *mp*

Vln. II *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* pizz.

Db.

**G** in a much faster and expressive pace ( $\text{♩} = 84$ )

191 *sf* *ff* *sf* *ff* *sf* *ff*

S. i - - - - ron i - - - - ron i - - - - ron

Fl. *sf* *ff*

Ob. *mp* *sf* *mp*

Cl. *mp* *sf* *mp*

Bsn. *mp* *sf* *mp*

Hn. *mp* *sf* *mp* (no mute)

Tpt. *mp* *sf* *mp* (no mute)

Tbn. *sf* *mp*

Tba. *sf* *mp*

Perc. to triangle *p*

**G** in a much faster and expressive pace ( $\text{♩} = 84$ )

Vln. I *arco* *mf* *pp*

Vln. II *arco* *mf* *pp*

Vla. *arco* *mf*

Vc. *arco* *mf* *mp* *sf* *mp*

Db. *sf* *mp*

Musical score for measures 197-204. The score includes staves for S., Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn., Tba., Perc., Pno., Vln. I, Vln. II, Vla., Vc., and Db.

- Percussion:** Measure 198 has a triangle symbol above a note, followed by a rest. Dynamic: *pp*. Measure 203 has the instruction "to snare drum".
- Piano:** Measures 198-204 contain a melodic line. Dynamics include *pp*, *mp*, *p*, and *pp*. A fermata is present over the final notes.
- Violins:** Measures 198-204 feature sustained notes with dynamic markings *p*, *pp*, and *p*.
- Violoncello:** Measure 204 contains a pizzicato (*pizz.*) chord with dynamic *p*.

**I** a little faster and excited (♩ = 64)

205

S. *sf* *ff* *p* *mp*  
your beau - ty was a wound in

Fl. *p* *mp*

Ob. *sf* *ff*

Cl. *sf* *ff* *p* *mp*

Bsn. *sf* *ff* *p* *mp*

Hn. *sf* *ff*

Tpt. *sf* *ff*

Tbn. *sf* *ff* no mute

Tba. *sf* *ff* no mute

Perc. *sfz* *mf* *f* rimshot to cymbal slow ----- rapid  $\phi$

Pno. (just hold pedal down) *ped.* (just hold pedal down) *ped.*

**I** a little faster and excited (♩ = 64)

Vln. I *sf* *ff* *p* *mp*

Vln. II *sf* *ff* *pizz.* *p*

Vla. *sf* *ff*

Vc. *sf* *ff* *p* *mp* arco

Db. *sf* *ff*

212 *p* *mf* *sf* *ff* **J** at a much faster pace (♩ = 88)

S. the world's side

Fl. *sf* *fff*

Ob. *p* *sf* *fff*

Cl. *p* *sf* *fff*

Bsn. *p* *sf* *fff*

Hn. *sf* *fff*

Tpt. *sf* *fff*

Tbn. *sf* *fff*

Tba. *sf* *fff*

Perc. to tam-tam *fff* scrape on the outside edge of the tam-tam using metal

Pno. *p* *pp*

**J** at a much faster pace (♩ = 88)

Vln. I *p* *sf* *fff*

Vln. II *arco* *sf* *fff*

Vla. *sf* *fff*

Vc. *p* *sf* *fff*

Db.

[illegible]

231

S. *p*

Fl.

Ob. *p*

Cl.

Hn. *p* air noise

Tpt. *p* air noise *sfz*

Tbn.

Tba.

Perc. to triangle *pp*

Pno.

Vln. I *3*

Vln. II *3*

Vla. *p* *mp* *6* *3*

Vc. *p* *mp* *6* *3*

Db. *3*

234

S. *bring* *mp* *you* *blood* *mf* *and* *p* *sing* *mf*

Fl. *pp*

Ob.

Cl. *pp*

Hn. *sfz* *p* *sfz* *p* *f*

Tpt. *sfz* *p* *sfz* *p* *f*

Tbn. *p* *sfz* *p* *f*

Tba. *p* *sfz* *p* *f*

Perc.

Pno.

Vln. I *3*

Vln. II *3*

Vla.

Vc.

Db. *3*

**K** a tempo (♩ = 60)

237 *p* *mf* *p* *mp* *pp*

S. scat ter ing blood

Fl. *mp* *pp* *pp* *p* *pp* *p*

Cl. *mp* *pp* *pp* *p* *pp* *p*

Perc. *mp* to snare drum *pp*

3

244 **L** a little more broad

Fl. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

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

Perc. *pp* *pp*

3 3

249

Fl. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Ob. *pp* *p* *pp*

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

Bsn. *pp* *p* *pp* *p* *pp*

3

255

Fl. *n.* *mf* 3

Ob. *p* *pp* *p* *pp* *p* *pp* *mp*

Cl. *p* *pp* *p* *pp* *p* *pp* *mp*

Bsn. *p* *pp* *p* *pp* *p* *pp* *mp*

Hn. (muted) *pp* 3 *p* *pp* *p* *pp* *mp*

Perc. rimshot *sfz*



260

Fl. *ff* repeat a few times ad libitum

Ob. *mp*

Cl. *mp*

Perc. to tam-tam very slow rapid very slow *ppp* *ff* *ppp*

Pno. *p*

Vln. I *mp*

Vln. II *mp*

**V.**

**un fischio**

for solo violin and projected text

## **XENIA, IV**

Avevamo studiato per l'aldilà  
un fischio, un segno di riconoscimento.  
Mi provo a modularlo nella speranza  
che tutti siamo già morti senza saperlo.

by **Eugenio Montale** (1896-1981)

## Notes for the performance

The violinist must be the only physical presence on stage.

The poem by Eugenio Montale must be projected in its entirety onto a projection screen, hung behind and above the performer.

The image of projection must be clearly legible.

The text must preserve the original line-breaks of the poem and appear in black letters on a white background.

The title and author of the poem should not appear on the projected text. It should be included, though, in the programme note.

The piece is composed in 30 sections. These are indicated by the number on the upper left of each line. Up to section 16, all sections are followed by a notated breath-mark on the upper right of the line. The performer should freely pause for a breath between these sections. After section 17, these breath-marks still recur, but not after every single section. Also, after 17, sections often last longer than one single stave. In this case letters are used (a., b., c., etc.), in order to indicate further the number of line of each section.

The text must appear on the screen behind her/him only during the performer's breath-pauses. When the violinist moves on to the next section, the projected text must disappear. As mentioned above the projected clip must always include the whole poem. The person controlling the projection must be closely following the score and maintain contact with the violinist in order to ensure that the text appears immediately during a performer's breath-pause, and disappears immediately the moment when the performer is back to playing.

# V.

# un fischio

a song for solo violin

Ioannis Koufoudakis

in a calm and flexible walking pace

1 open 3 IV 8va II III IV 3 III

2 always as indicated above 3 8va III IV 3 p 3 mp

3 3 (III) 3 p 8va III 3 mp piz.

4 (arco) 3 8va I III II piz.

5 (arco) 3 8va II III 3 p piz.

6 (arco) 3 8va I piz. (arco) III 3

7 3 8va I (normal) III II p 3 3 mp



[illegible]

d. *spp* *p* *p*

e.

f. *spp*

g. *spp*

h.

i. *spp*

j. *spp*

k.

19 *pp* *mp* *p* *mp* *p* *pp*

20 *p* *p* *p*

21 *sfz* *p* *p*

22 *pp* *p* *sfz*

23 *p* *pp* *p*

24 *sfz* *p* *pp* *pp*

25 *sfz* *p* *pp* *mp* *p* *pp*

26 *p* *p* *p* *pizz.* *8va*

*battuto* *quasi col legno* *pizz.* *arco* *8va* *IV* *3* *always*

Detailed description of the musical score: The score is written for a single staff in treble clef. Measures 19-26 contain the following elements:  
 - Measure 19: A triplet of eighth notes (G4, A4, B4) marked *pp*, followed by a half note (C5) marked *mp*, a quarter note (D5) marked *p*, a half note (E5) marked *mp*, and a triplet of eighth notes (F5, E5, D5) marked *p*. A slur connects the first triplet to the half note, and another slur connects the half note to the second triplet. A dashed line above the first triplet is labeled *8va*.  
 - Measure 20: A quarter rest, a half note (G4) marked *p*, a quarter rest, a half note (A4) marked *p*, a quarter rest, and a half note (B4) marked *p*.  
 - Measure 21: A triplet of eighth notes (G4, A4, B4) marked *sfz*, a quarter rest, a half note (C5) marked *p*, a quarter rest, and a half note (D5) marked *p*.  
 - Measure 22: A triplet of eighth notes (G4, A4, B4) marked *pp*, a quarter rest, a half note (C5) marked *p*, a quarter rest, and a triplet of eighth notes (D5, C5, B4) marked *sfz*.  
 - Measure 23: A quarter rest, a half note (G4) marked *p*, a quarter rest, a half note (A4) marked *pp*, a quarter rest, and a half note (B4) marked *p*.  
 - Measure 24: A triplet of eighth notes (G4, A4, B4) marked *sfz*, a quarter rest, a half note (C5) marked *p*, a quarter rest, a half note (D5) marked *pp*, a quarter rest, and a half note (E5) marked *pp*.  
 - Measure 25: A triplet of eighth notes (G4, A4, B4) marked *sfz*, a quarter rest, a half note (C5) marked *p*, a quarter rest, a half note (D5) marked *pp*, a quarter rest, a half note (E5) marked *mp*, a quarter rest, a half note (F5) marked *p*, and a triplet of eighth notes (G5, F5, E5) marked *pp*.  
 - Measure 26: A triplet of eighth notes (G4, A4, B4) marked *p*, a quarter rest, a half note (C5) marked *p*, a quarter rest, a half note (D5) marked *p*, a quarter rest, a half note (E5) marked *p*, a quarter rest, a half note (F5) marked *p*, and a triplet of eighth notes (G5, F5, E5) marked *p*.  
 - Performance markings: *battuto* is written above measures 19, 21, 22, 24, and 25. *quasi col legno* is written above measures 22 and 23. *pizz.* is written above measures 24 and 25. *arco* is written above measures 25 and 26. *8va* is written above measures 19, 20, 21, 25, and 26. *IV* is written above measures 20, 21, 25, and 26. *3* and *5* are written below the triplets in measures 19, 21, 22, 24, 25, and 26. *always* is written below the first triplet in measure 26.

27 *battuto* *arco* *8va*

28 (arco) *pizz.* *battuto* *8va* *pizz.* *arco* *8va*

b. (arco) *battuto* *8va* *pizz.* *battuto* *arco* *III*

c. (arco) *pizz.* *8va* *battuto* *pizz.* *arco*

d. (arco) *battuto* *8va* *pizz.* *battuto* *arco* *battuto* *8va*

29 a. *pizz.* *arco* *IV*

b. *pizz.* *arco* *IV*

30 a. *p* *battuto* *8va*

b. *IV* *p*

c. *IV* *ppp*