Å SVÄVARE

Madeleine Isaksson

for soprano, mezzo soprano, baritone, viola and cello

Score

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Madeleine Isaksson
1993-95

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for

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Å svävare (1993-95)

soprano	sopr.
mezzo-soprano	mezzo.
baritone	bar.
viola	vla.
cello	vc.

Notes:

= noise-sound without pitch

scr.t. = scratch tone

= fingering-notation for harmonics

= sounding harmonic

Scordatura

Viola: part IV mesure 12: string III down to f#
part V mesure 50: string I down to g#

Cello: part III mesure 67: string IV down to Bb
part IV mesure 23: string II down to c#

General:

= heavy and wide but "passive" attack

= dal niente/al niente

= as long as the breath/the stroke permits

= within the musical movement

= short hold

The parts should follow *attacca* one after another.

Seating layout

vc
vla mezzo
soprano baritone

(conductor)

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Wir sehen dich

Wir sehen dich, Himmel, wir sehn dich.
Pocke um Pocke
treibst du hervor,
Pustel um Pustel.
So mehrst du die Ewigkeit.

Wir sehen dich, Erde, wir sehn dich.
Seele um Seele
setzest du aus,
Schatten um Schatten.
So atmen die Brände der Zeit.

(Paul Celan: Inselhin ur "Von Schwelle zur Schwelle", 1955)

Llama de amor viva

1. Oh llama de amor viva,
que tiernamente hieres
de mi alma en el más profundo centro!
pues ya no eres esquiva,
acaba ya si quieres, rompe la tela de este dulce encuentro.

2. Oh cauterio suave!
oh regalada llaga!
oh mano blanda! oh toque delicado,
que a vida eterna sabe, y toda deuda paga!
Matando, muerte en vida la has trocado.

4. Cuán manso y amoroso
recuerdas en mi seno,
donde secretamente solo moras;
y en tu aspirar sabroso
de bien y gloria lleno,
cuán delicadamente me enamoras!

(Juan de la Cruz: ur "Canciones", 1585)

Liebes-Lied

Wie soll ich meine Seele halten, dass
sie nicht an deine rührt? Wie soll ich sie
hinheben über dich zu andern Dingen?
Ach gerne möcht ich sie bei irgendwas
Verlorenem im Dunkel unterbringen
an einer fremden stillen Stelle, die
nicht weiterschwingt, wenn deine tiefen schwingen.
Doch alles, was uns anrührt, dich und mich,
nimmt uns zusammen wie ein Bogenstrich,
der aus zwei Seiten *eine* Stimme zieht.
Auf welches Instrument sind wir gespannt?
Und welcher Geiger hat uns in der Hand?
O süsses Lied.

(Rainer Maria Rilke: ur "Neue Gedichte", 1907)

Endlich

endlich wieder zerreißt
Du die Nacht meine Stadt
in der Mitte den Leid
alles nimmst Ruhe dahin
wo Belebung ist schließlich
und endlich dies einzige Leid

(Susanne Marten: August, September, ur "Widmung", 1985 - 1990)

Taktavla

Grå tak
grå blå tak i zink vitnar
i sol i regn till dödgrå Hav
av tak ensamma
och våta tak - a
skorstenshalsar
fönsterglas
ansiktsdrag försvinner in
i dunkelrum där under höga, döva fortsatta moln

å svävare
fallet är en famn

(Katarina Frostenson: ur "I det gula", 1984)

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Å svävare komponerades på beställning av konstnären Daniel Coulet, inspirerad av dennes späda, höga och naturväxtliga skulpturer, i synnerhet två resliga ”trädskulpturer” i fibermaterial, den ena ljus och jordnära, lik en jättesvamp med krum och massiv stam och den andra mörk, spenslig, hög och ”fjärran överskådande”; båda installerade på tunnelbanestationen Mirail i Toulouse.
Verket, skrivet för sopran, mezzo, baryton, viola och cello, består av sju delar som tillsammans bildar en uppåtsträvande båge, spänd mot höjden och fallen därifrån.
Textmaterialet, som i vissa delar av verket kombinerats, utgörs av fem dikter av fem poeter från olika tidsperioder:
Wir sehen dich av Paul Celan, **Llama de amor viva** av Juan de la Cruz, **Liebeslied** av Rainer Maria Rilke, **Entlich** av Susanne Marten, samt **Taktavla** av Katarina Frostenson varur titeln **Å svävare** härstammar: “ **å svävare fallet är en famn**”

Madeleine Isaksson

Å svävare (O Hoverer) was composed on a commission from the artist Daniel Coulet and inspired by his fragile, high, and flora-like sculptures, especially two tall “tree sculptures” made of fiber: one, light and down-to-earth, like a huge mushroom with a massive, bent stem; the other, dark, slender, high, and “watching from afar,” both installed at the subway station Mirail, in Toulouse.
The work, written for soprano, mezzo, baritone, viola, and cello, is in seven parts, which together form an upwards-striving bow, tense from the height and the fall from this height.
The texts, certain parts of which have been combined, consist of poems from different historical time periods :
Wir sehen dich by Paul Celan, **Llama de amor viva** by Juan de la Cruz, **Liebes-Lied** by Rainer Maria Rilke, **Entlich** by Susanne Marten and **Taktavla** by Katarina Frostenson out of which the title **Å svävare** is taken : (“ **o Hoverer, the fall is an embrace**”)

Madeleine Isaksson

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à Daniel Coulet

Å svävare

I

(Paul Celan)

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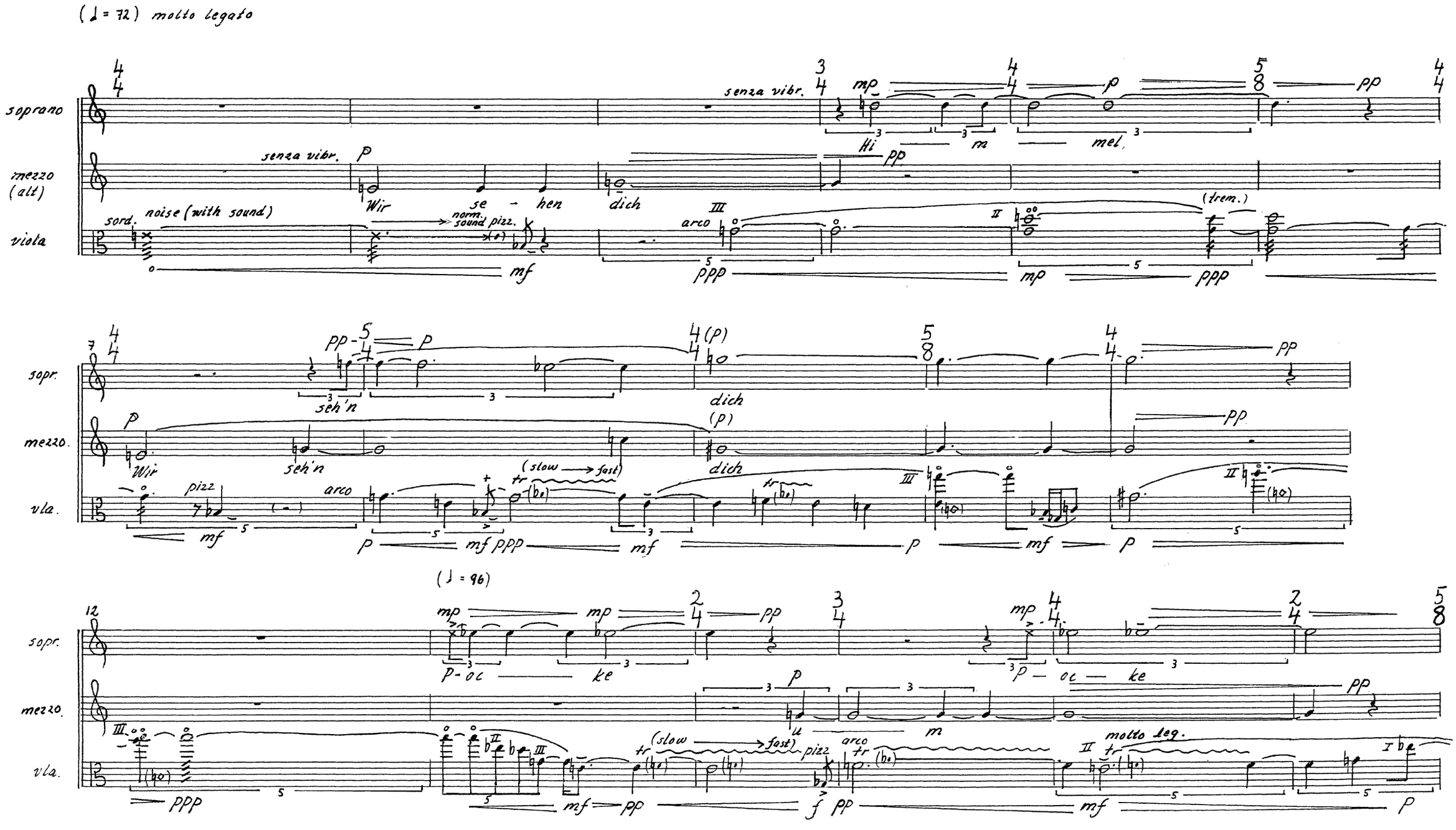

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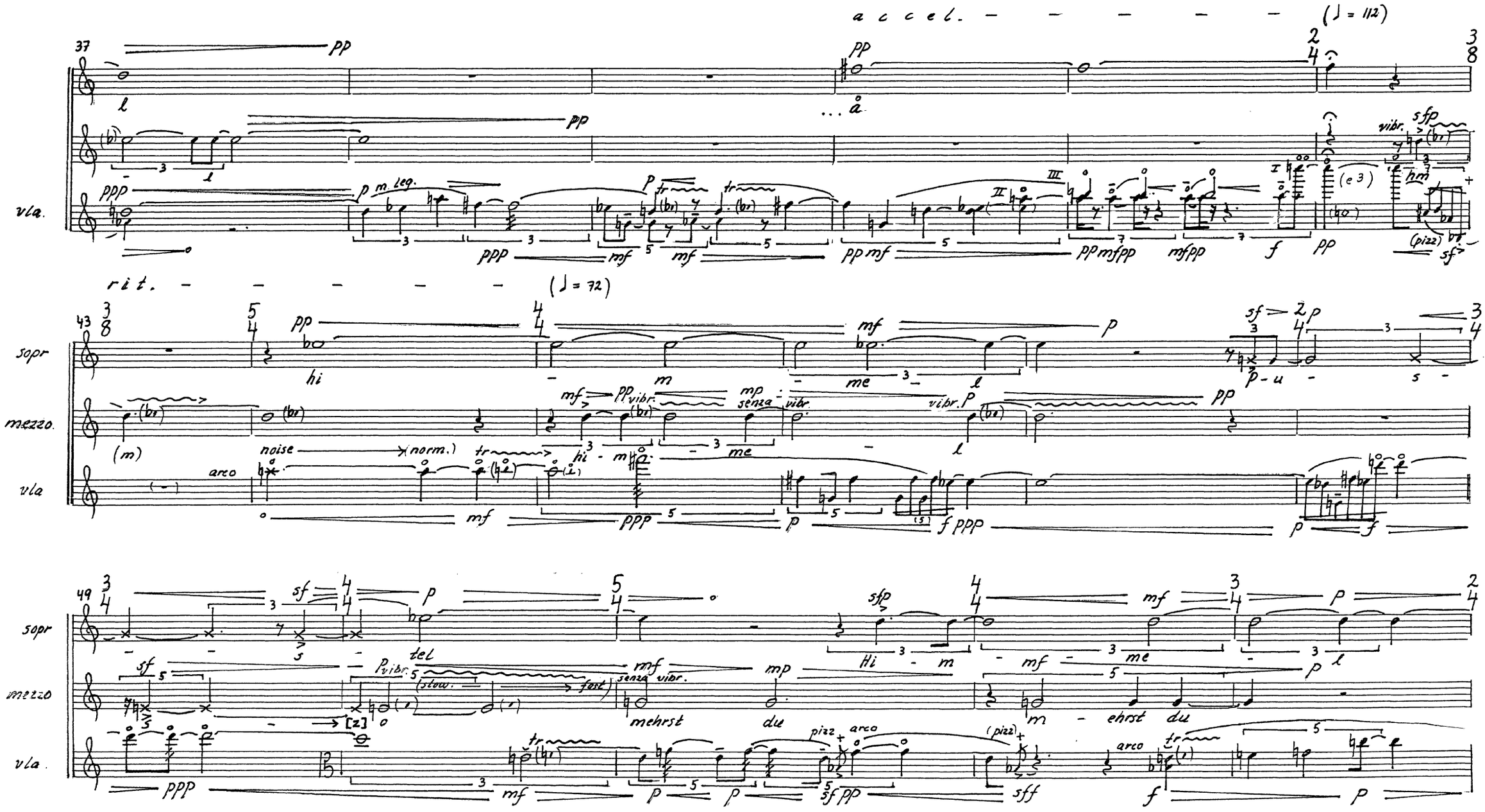

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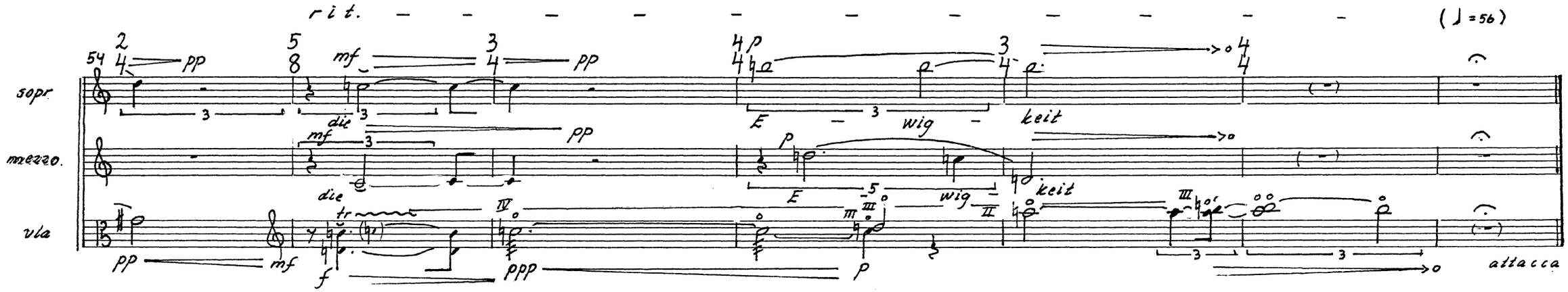

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II

(Rainer Maria Rilke/Juan de la Cruz)

cello

(♩ = 56) accel. – – – – – (♩ = 72) rit. – – – a tempo accel. – –

sord. arco vibr (slow → fast)

– – – (♩ =) rit. – – – a tempo (♩ = 56)

pizz arco (slow → fast)

accel. – – – – – – – – – (♩ =) rit. – – – –

arco gliss. pizz arco

– – – – – (♩ = 56)

baritone

molto leg. vibr. senza vibr.

W - ie s - o - ll i - ch mei - ne See - le

(♩ = 72)

pizz arco

ha - - l - te - n dass sie ni

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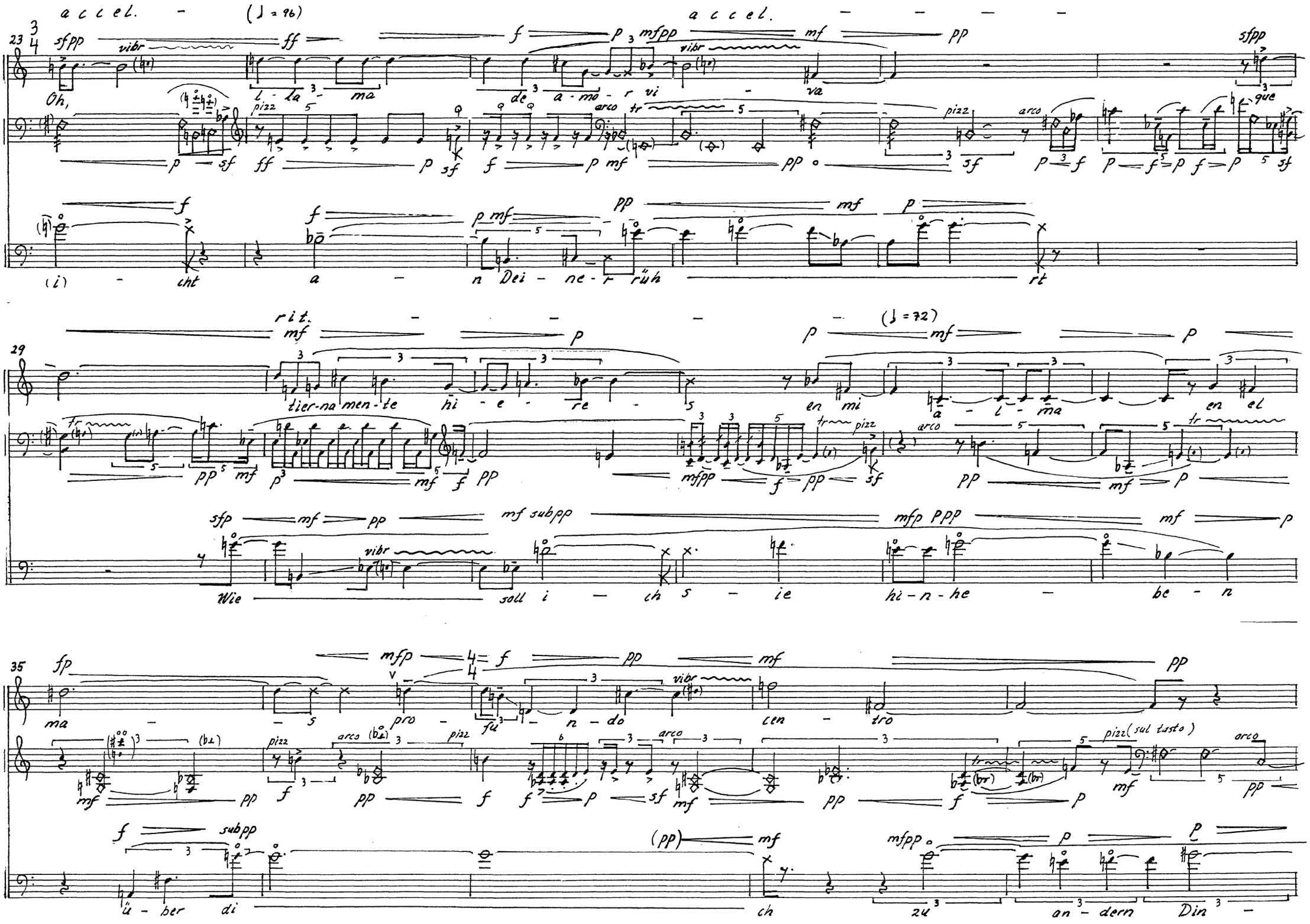

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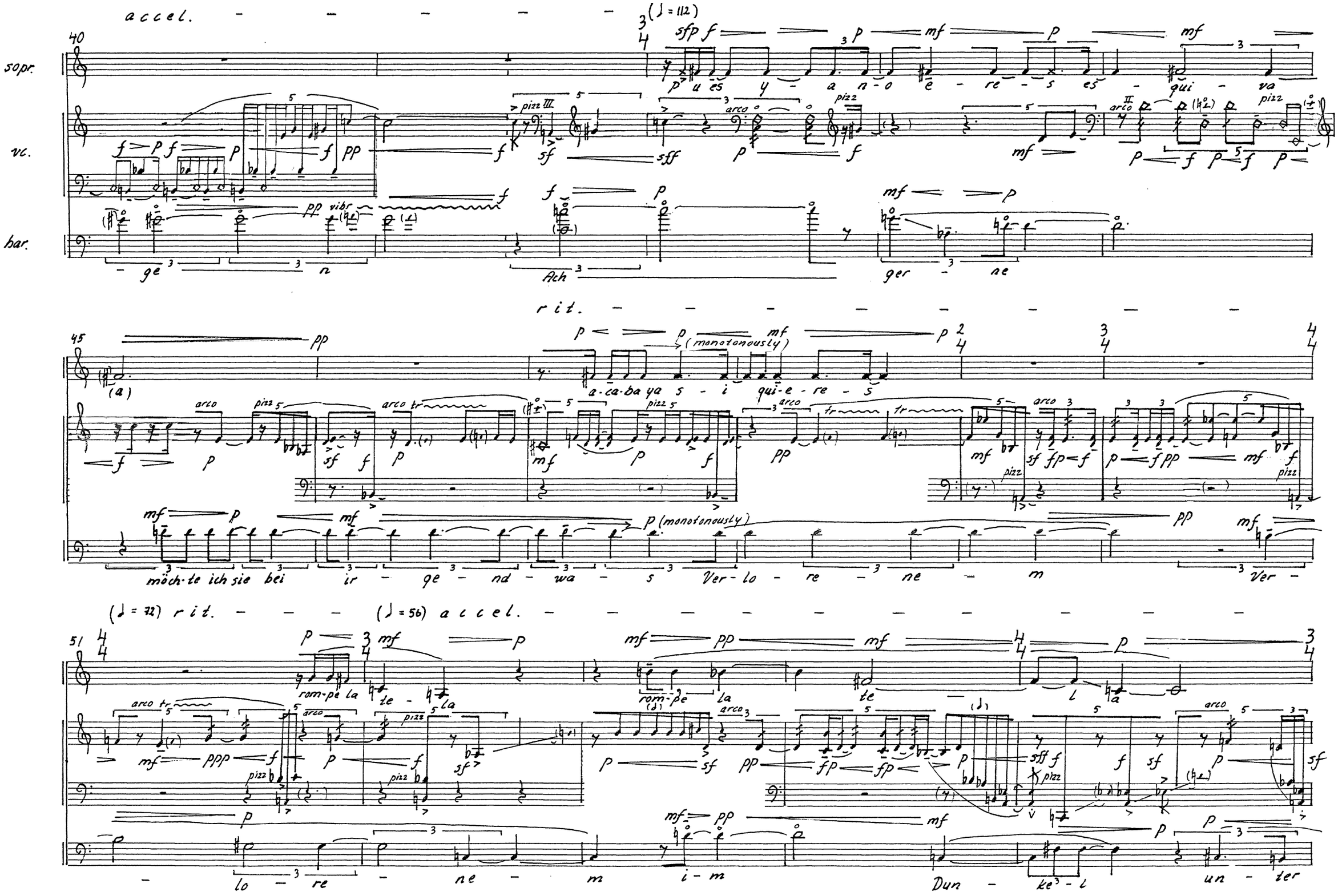

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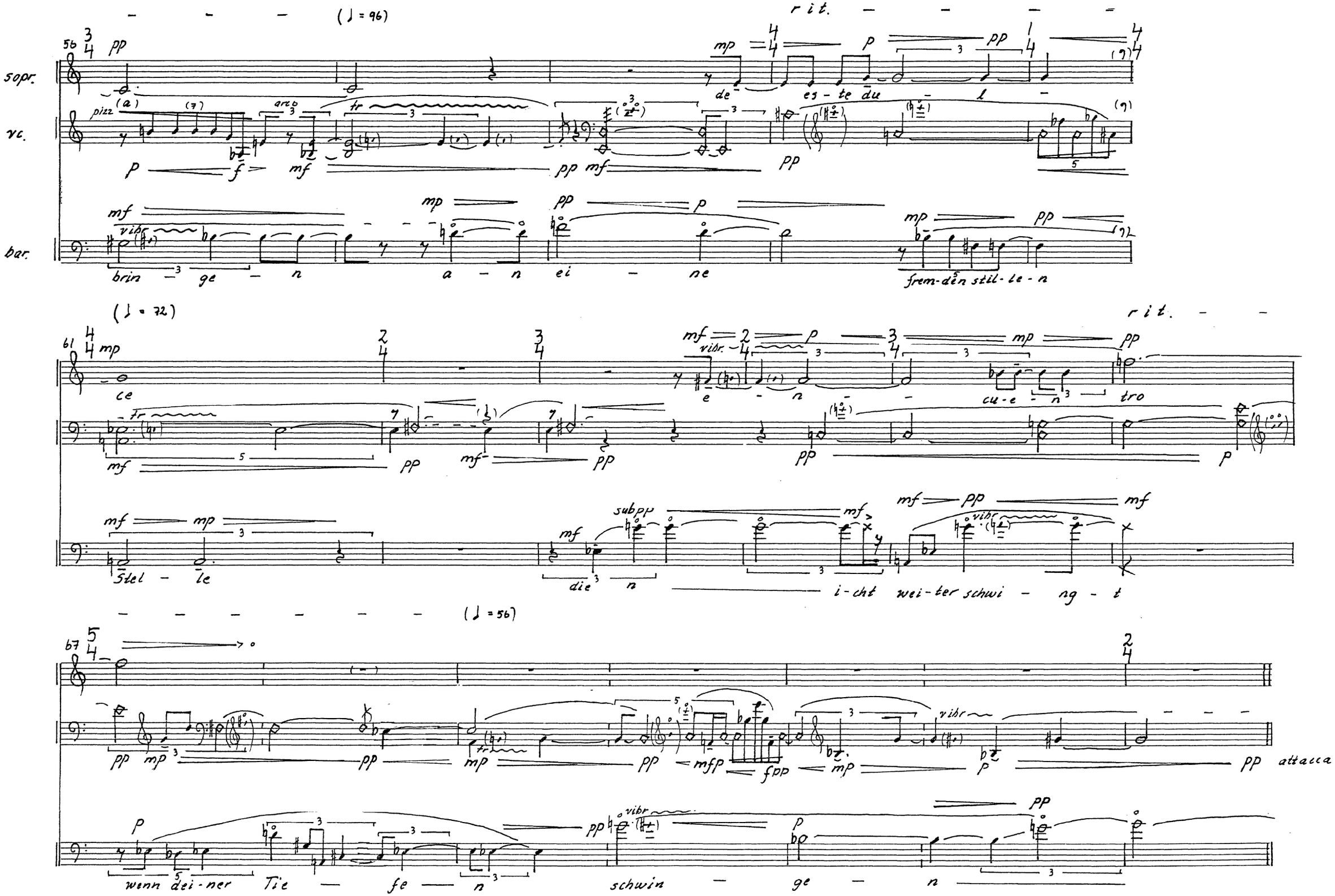

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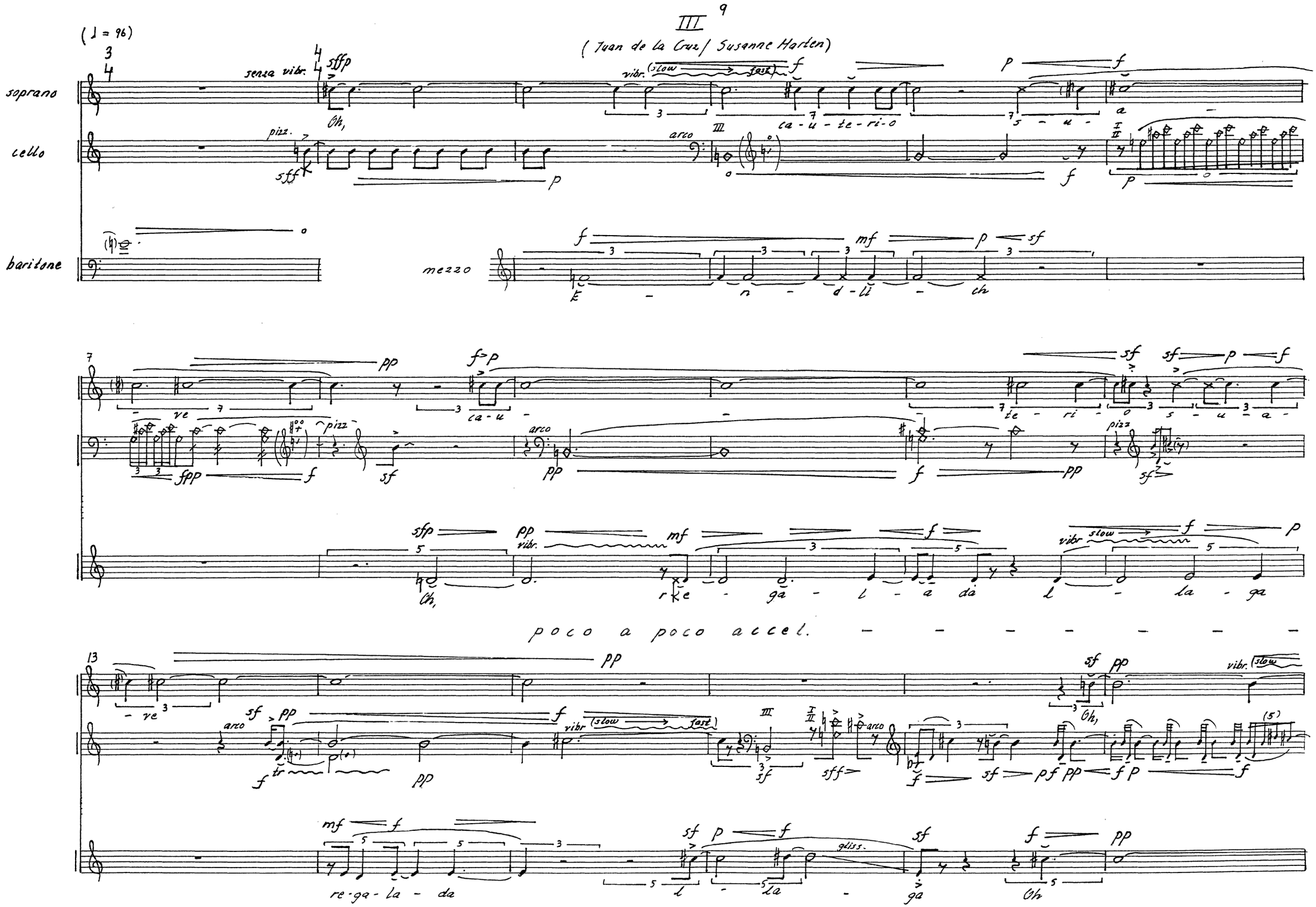

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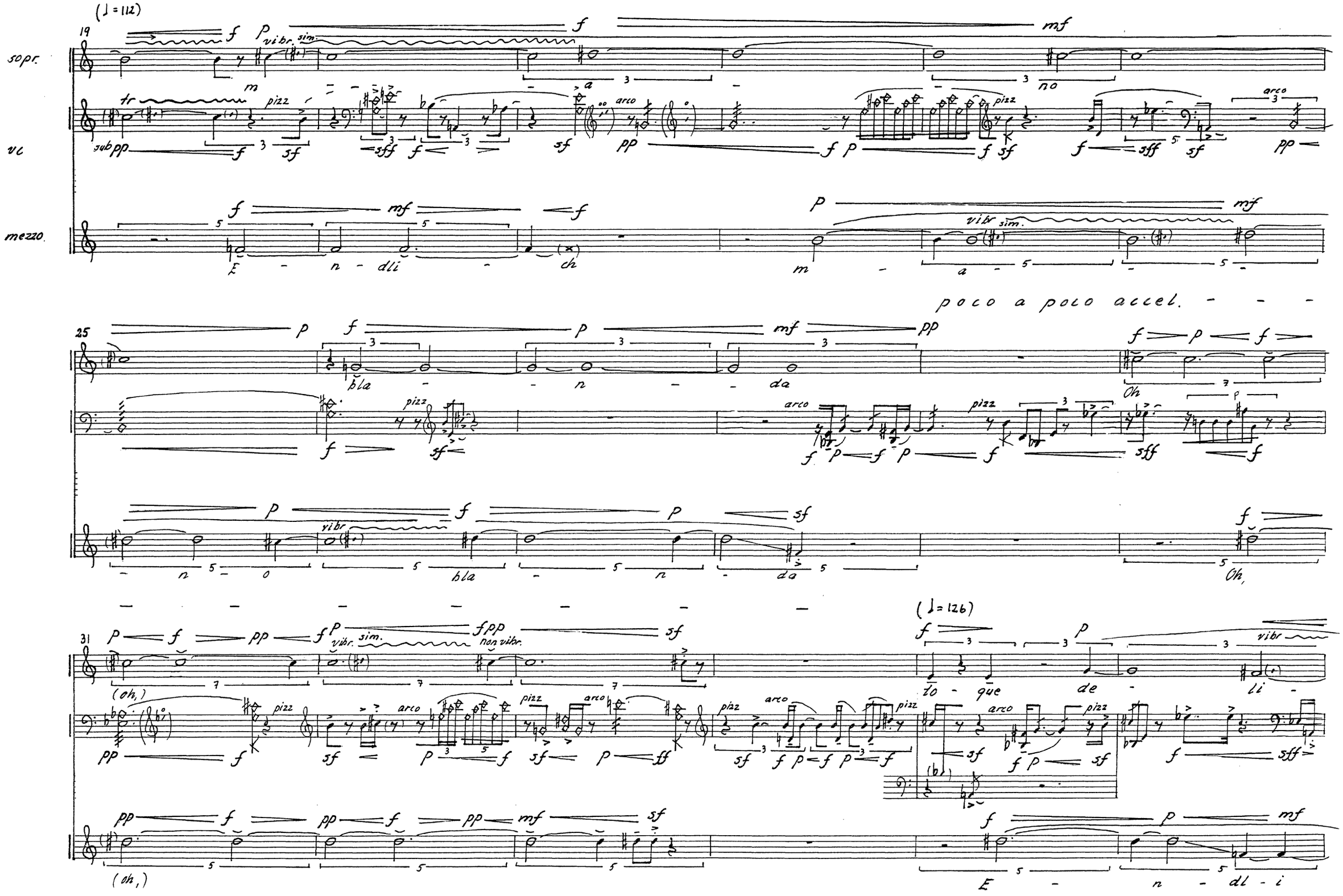

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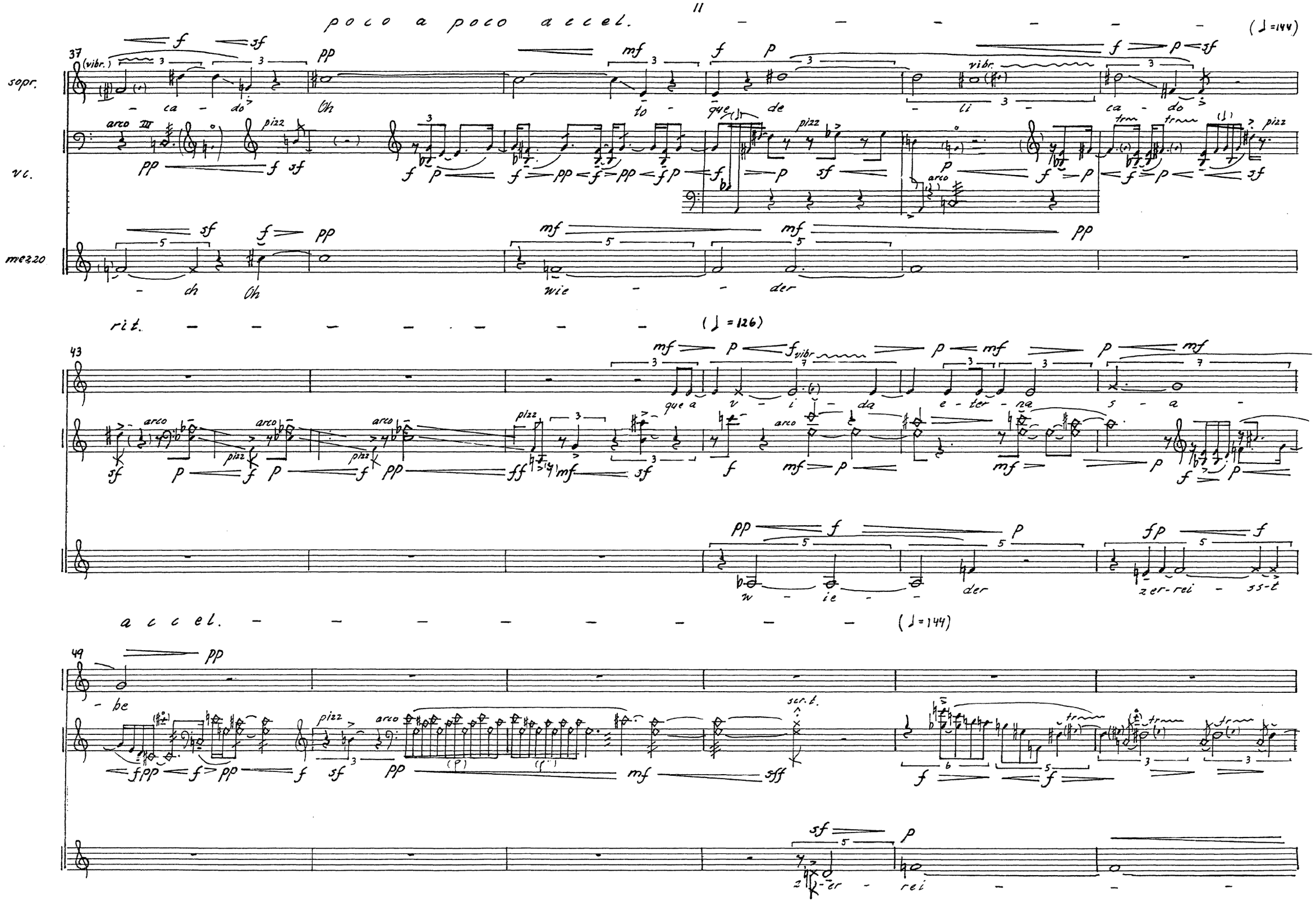

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IV

(Juan de la Cruz/extracts)

(♩ = 80) *Restful and suspended*

soprano

mezzo.

baritone

sopr.

mezzo.

bar.

vla.

vc

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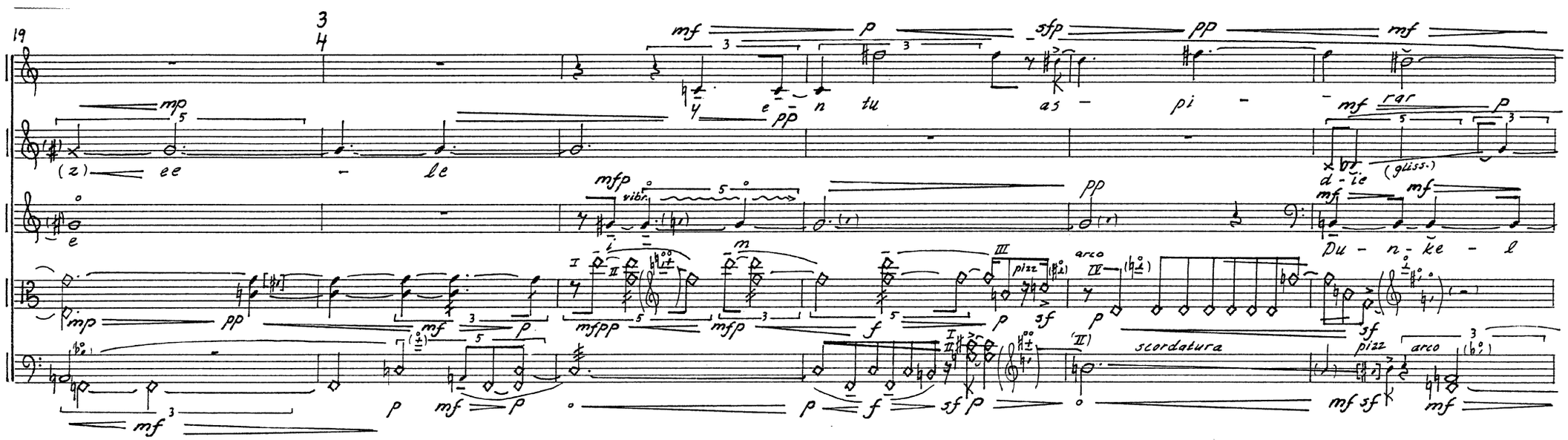

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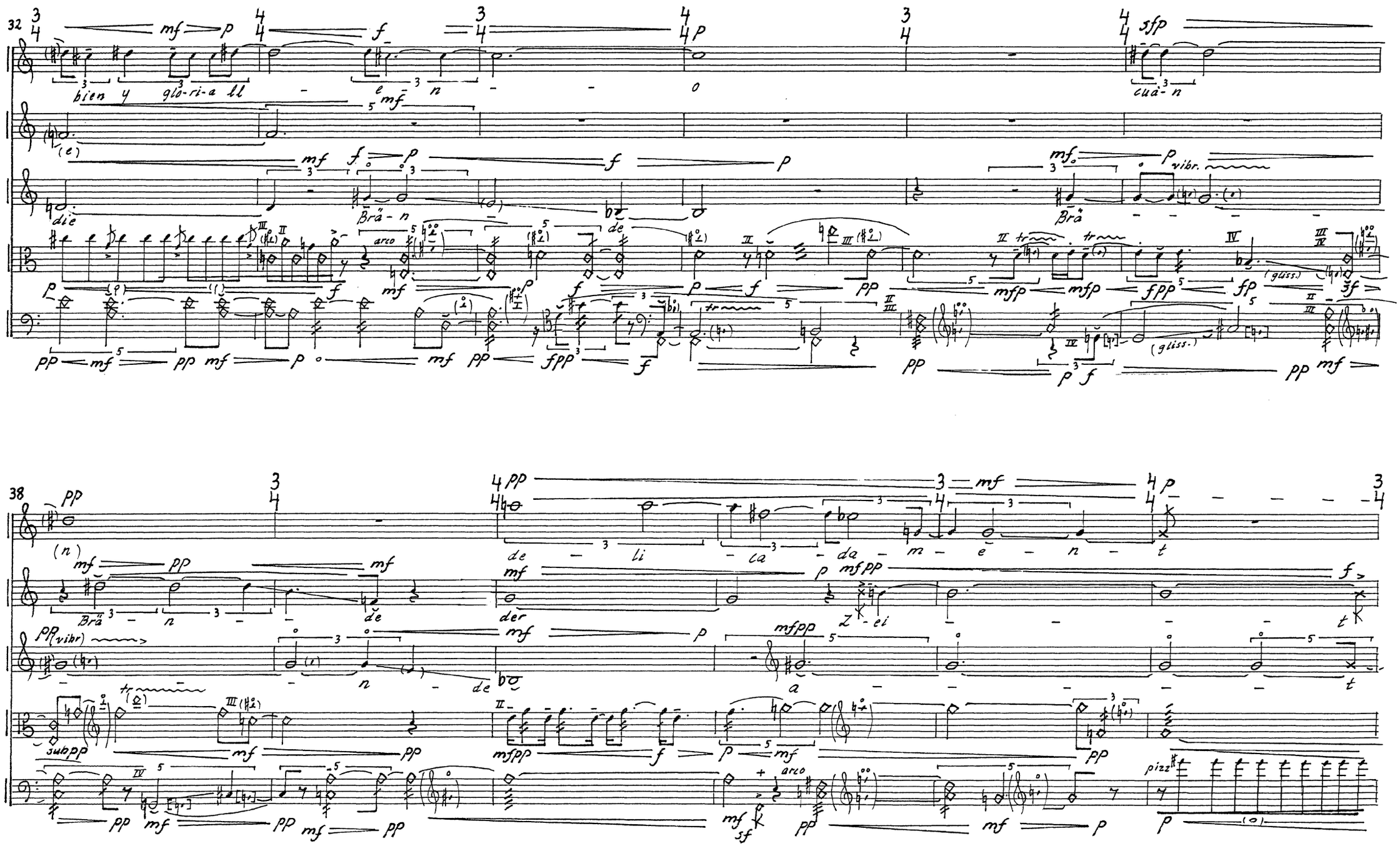

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sopr
mezzo
bar
vla
vc

50

attacca

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with flexibility

(♩=56) accel. (♩=96) rit. - - (Rilke / Harten) (♩=72) accel - - (♩=96)

mezzo

Al - les Al - (gliss.) les

bar.

Doch al les was uns an - rührt dich

vla.

pizz arco

rit. - - (♩=72) accel - - (♩=96)

schliess - ni - mst

und mich nimmt uns

norm.

rit. - - (♩=72)

Ruh - - e - lich

zu - sam - men wie ein Bo - gen strich

arco

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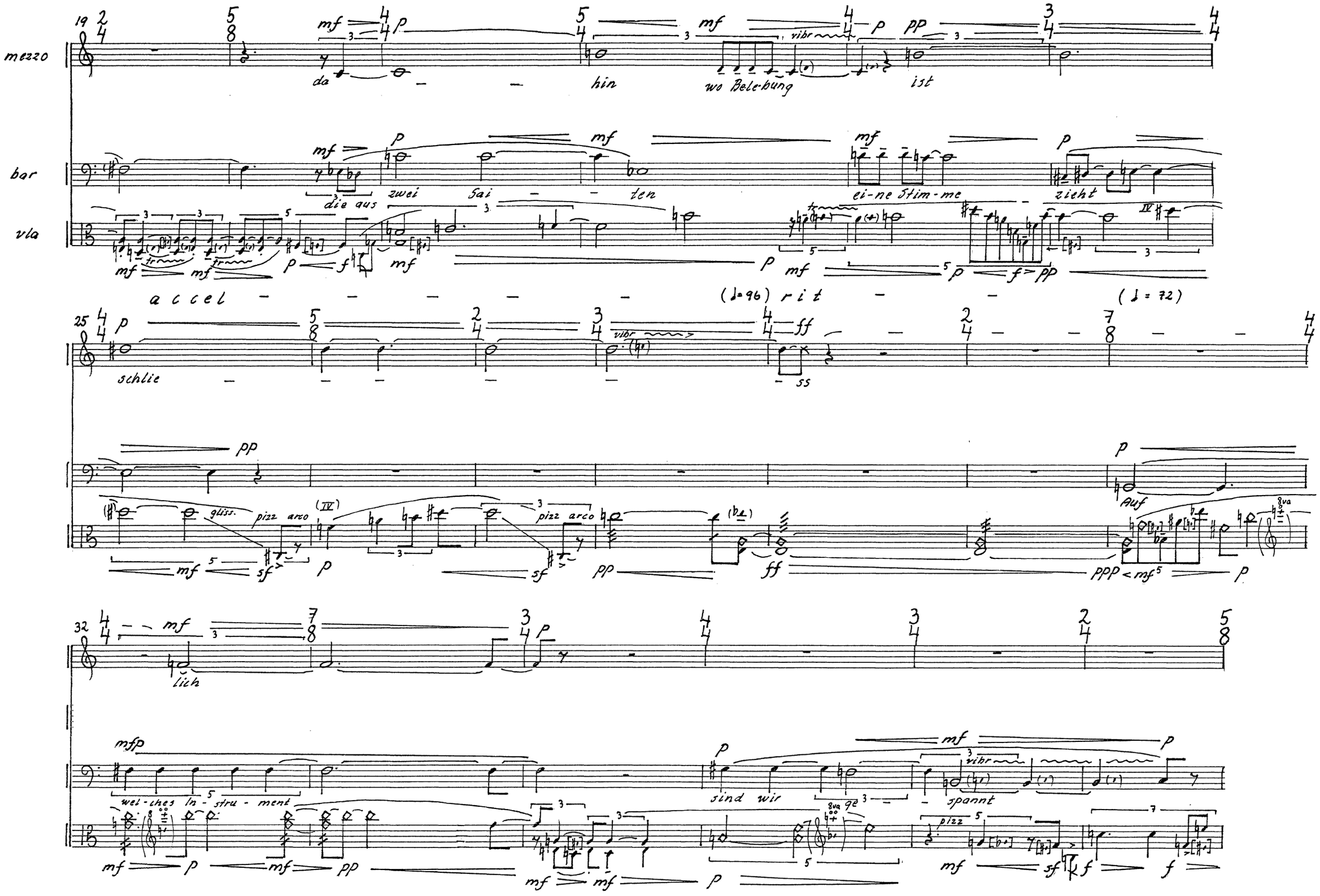

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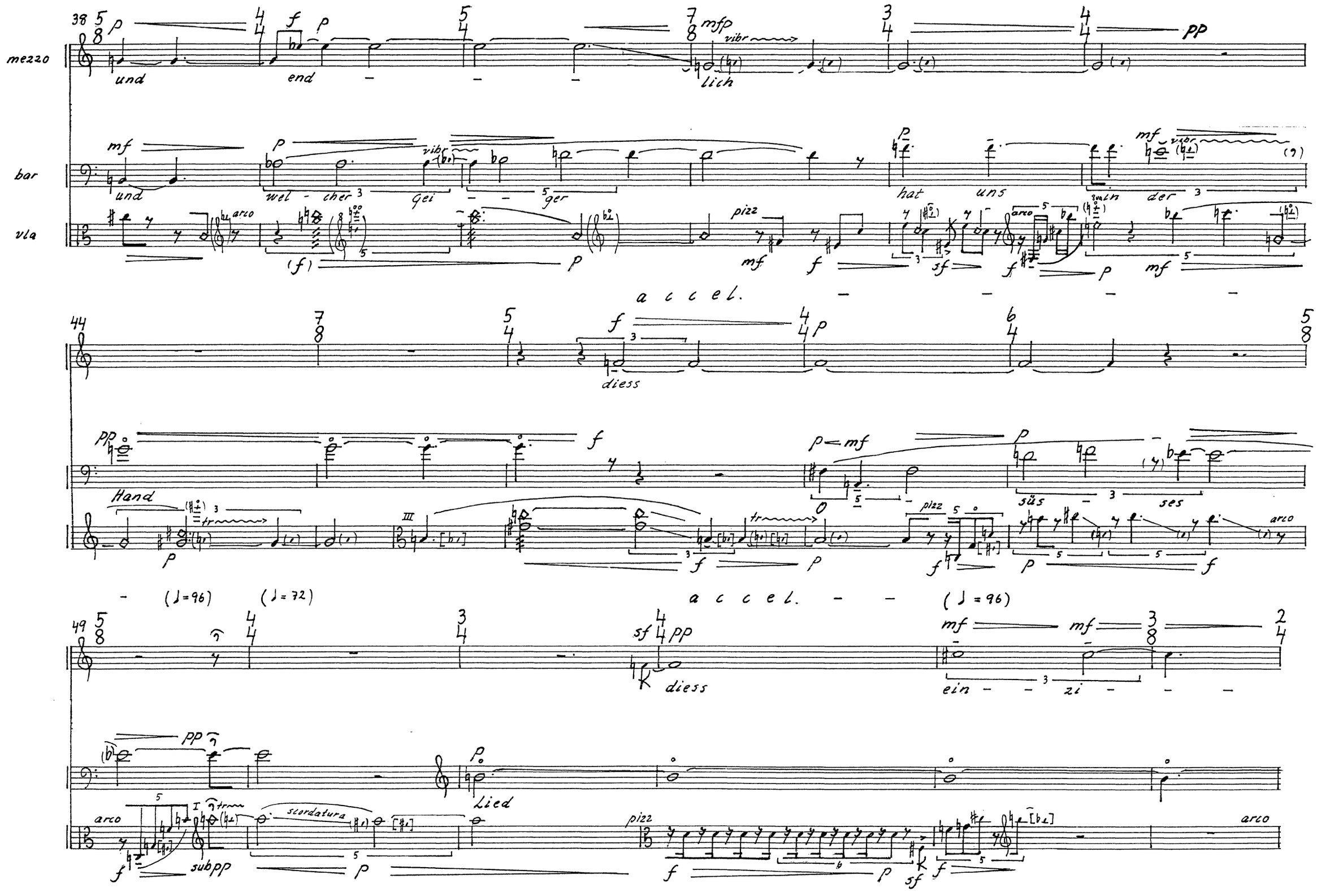

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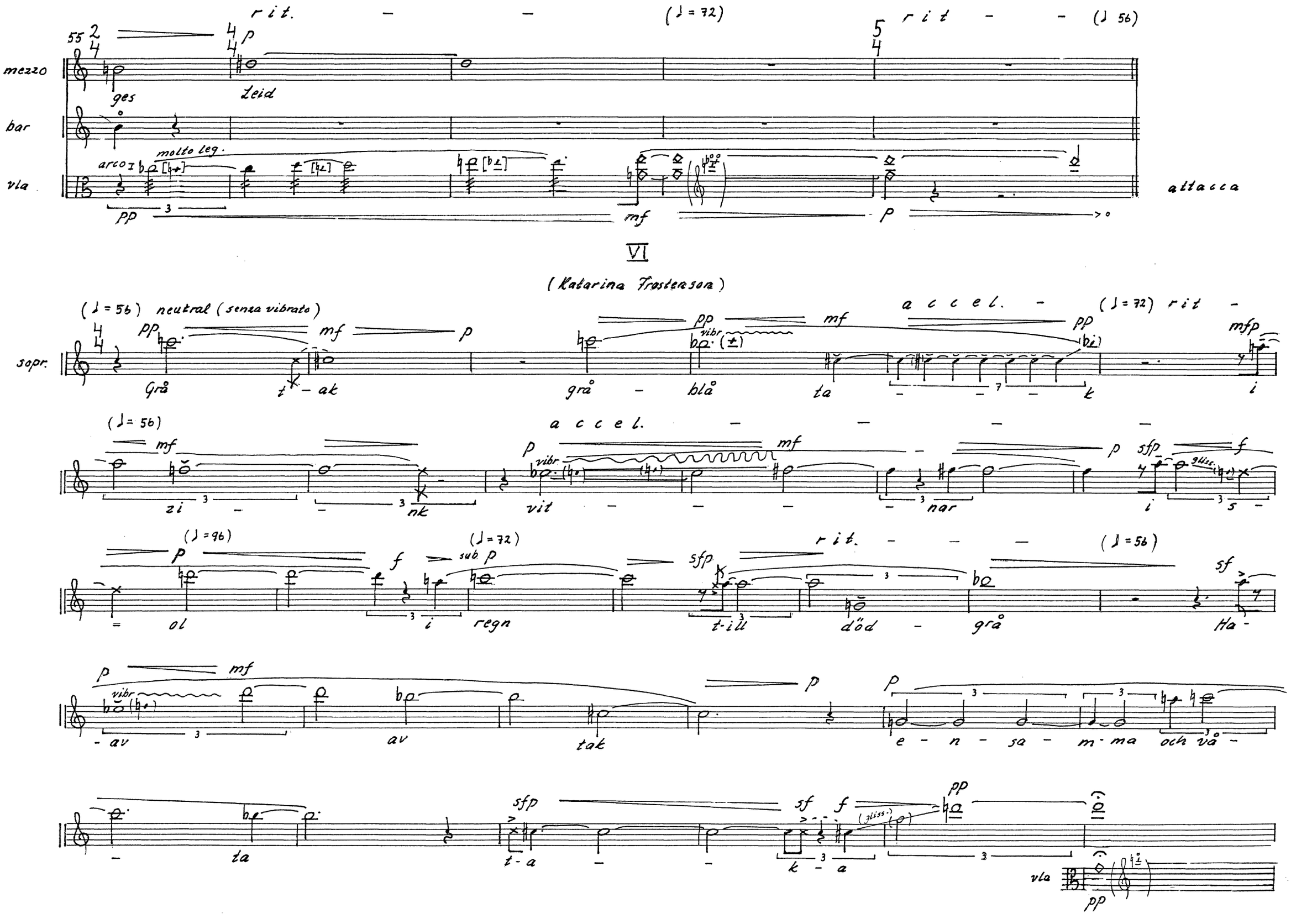

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(Katarina Frostenson)

accel - (♩= 72)

vla

vc

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sopr

vla

vc

skor — — stens — hal — sar

fön — ster — glas

an — sikts — drag — försvinner i —

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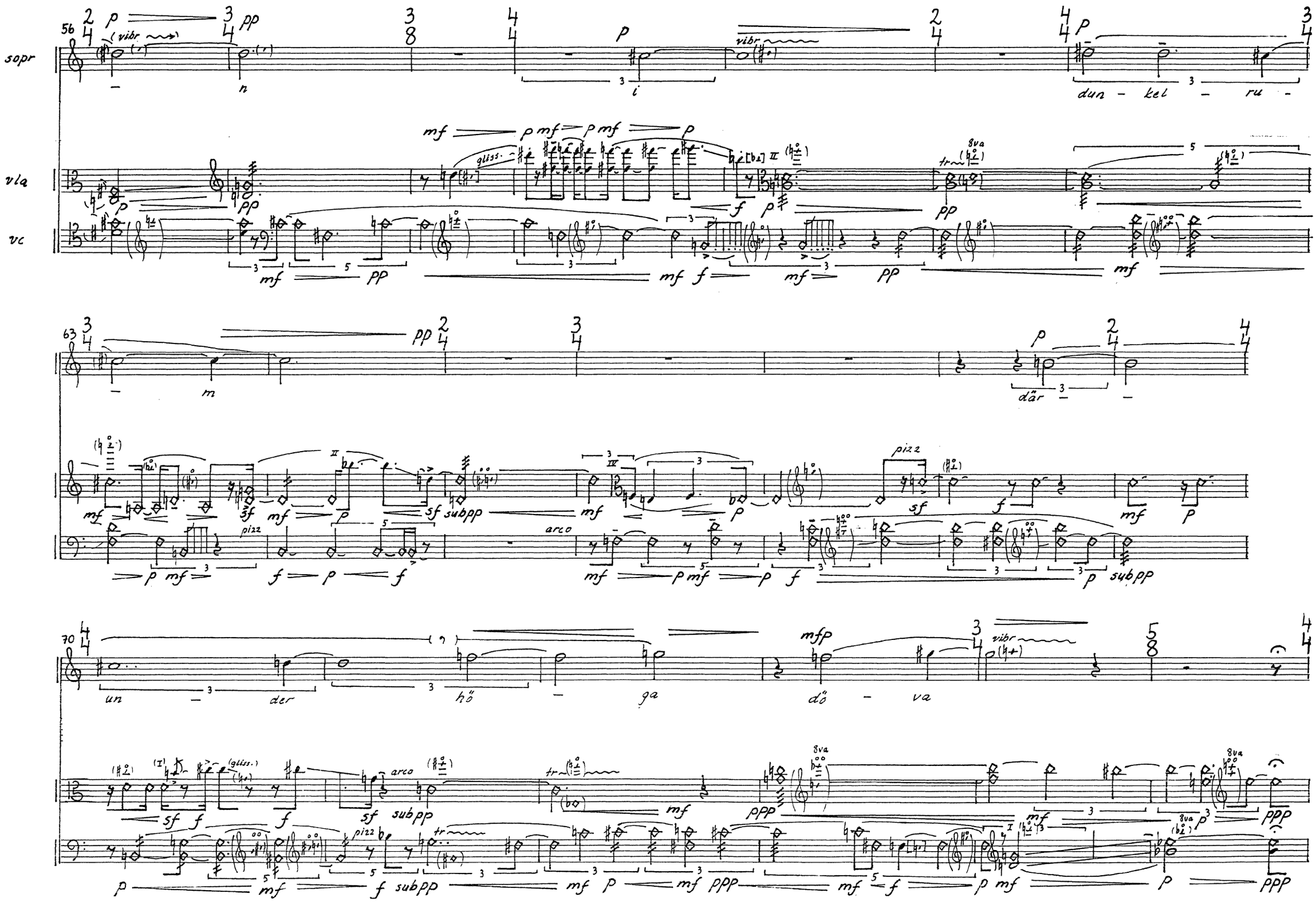

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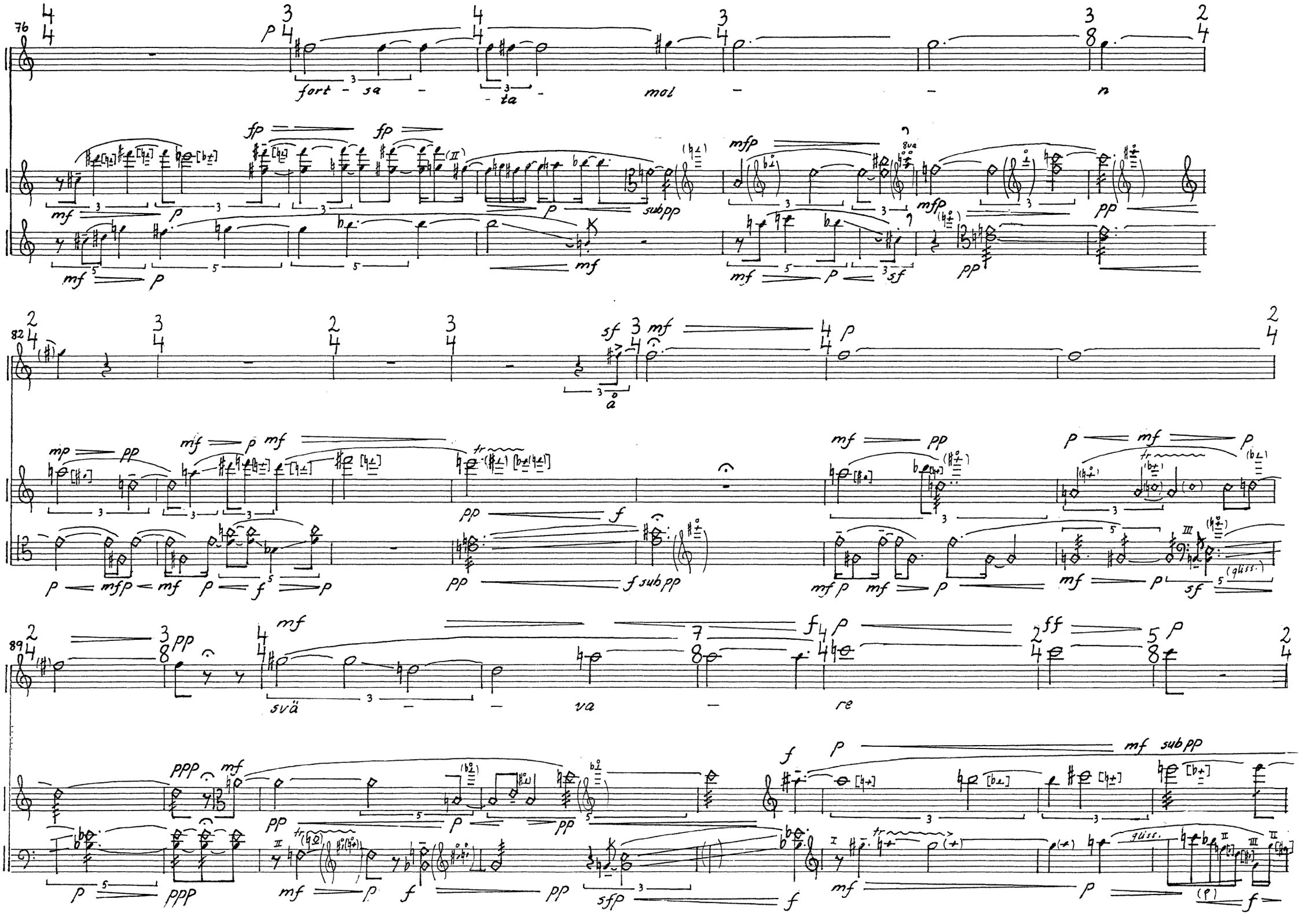

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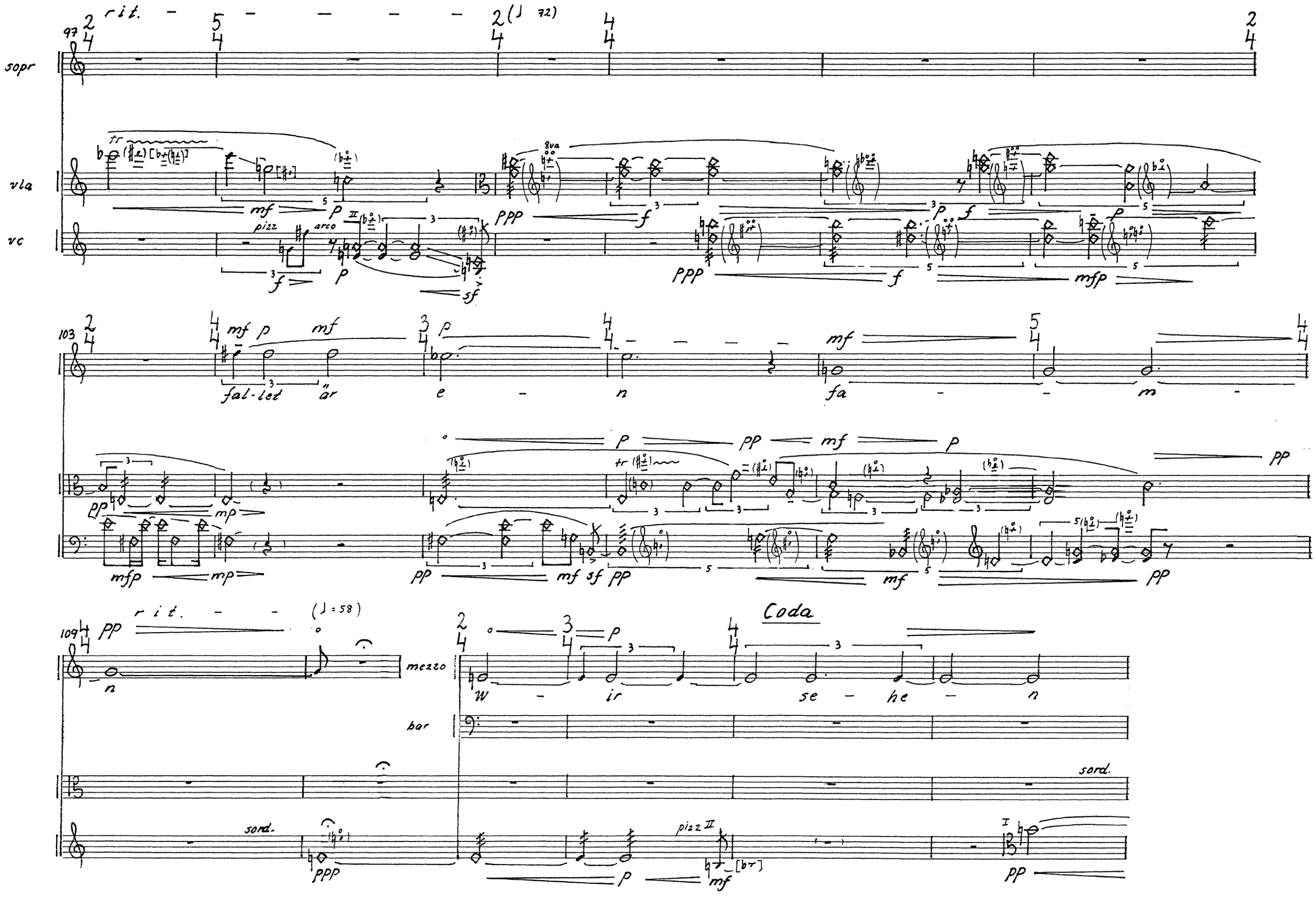

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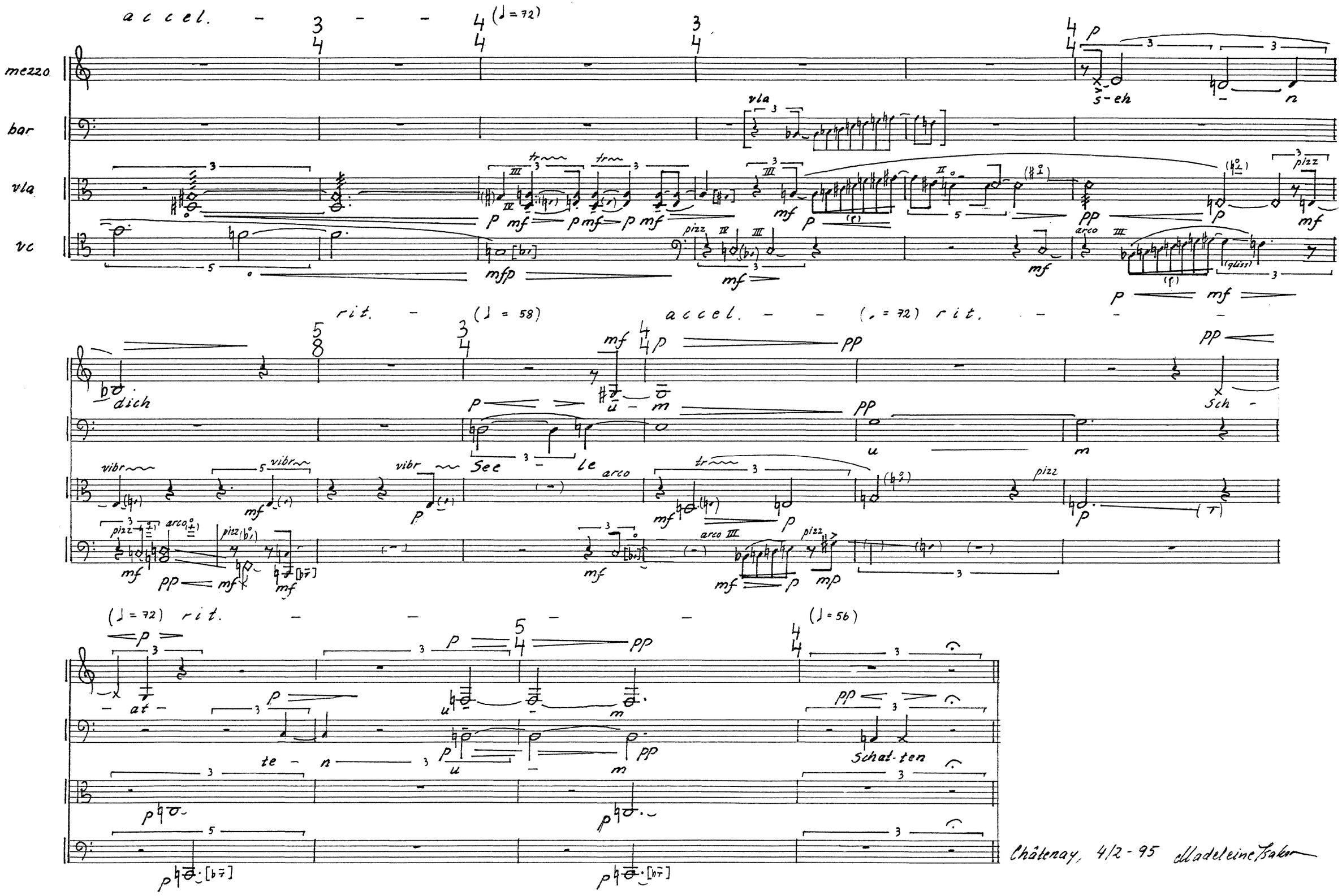

Châtenay, 4/2-95 Madeleine Isaksen

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