

Madeleine Isaksson
2006

Les sept vallées

pour
flûtes à bec solo

Les sept vallées

pour flûtes à bec: soprano, alto, ténor et sopranino
Durée: 23 minutes

Commande de Concerts Sweden
Création de Kerstin Frödin 15.12 2006 à Théâtre de la Photographie et de l'image à Nice, France

Une oeuvre en sept parties pour flûte à bec solo, (soprano, alto, sopranino et ténor), inspirée par La conférence des oiseaux (Mantiq-al tair) du poète persan Farîd-od-dîn 'Attâr, (env.1120 -1220).

Au commencement du long poème, la sage huppe, "guide de hauts chemins et profondes vallées", réunit tous les oiseaux du monde. Elle les encourage à se lancer sur le chemin spirituel de la vie, malgré les épreuves et les difficultés que cela implique, avec pour but ultime de rejoindre Sîmorgh, le roi des oiseaux. Ce chemin traverse Les sept vallées - de la Quête, l'Amour, le Savoir, la Liberté solitaire, l'Unité, la Perplexité et la Vallée de l'Épuisement. A la fin de cette quête, les trente oiseaux restants découvrent que Sîmorgh, (trente oiseaux en langue perse), n'était rien d'autre qu'eux mêmes.

Dans Les sept vallées la musique suit un chemin initiatique.

Différentes techniques musicales et instrumentales sont progressivement introduites dans les quatre premières parties, pour ensuite dans les trois dernières se rencontrer dans une plus grande liberté. La pièce a été écrite pour et en collaboration avec la flûtiste Kerstin Frödin.

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Les sept vallées (The Seven Valleys)

for soprano, alto, tenor and sopranino recorder.
Duration: 23 minutes

Commission by Concerts Sweden
Premiered by Kerstin Frödin 15.12 2006 at Théâtre de la Photographie et de l'image in Nice, France

A solo-piece in seven parts for recorder, (soprano, alto, sopranino and tenor), inspired by *The Conference of the Birds* (Mantiq-al tair) by the persan poet Farîd-od-dîn 'Attâr (around 1120-1220).

In this long poem, all the birds in the world are summoned together by the Hoopoe, "the leader of the high pathes and the deep valleys", who suggest them to start the spiritual journey of Life, despite its difficultes and challenges, to search for their king, Sîmorgh. The journey takes the birds through the Seven Valleys - of Search, Love, Insight, Independence, Unity, Perplexity and finally the Valley of Exhaustion. At the end of the quest, the thirty birds which remain find that Sîmorgh, (which in Persian means thirty birds), was non other than themselves.

In Les sept vallées the music follows a journey of initiation.

Different instrumental and musical technics are introduced step by step through the first four parts in order to meet and confrontate each other more developed and free in the three last parts. The piece was written for and in collaboration with the recorderplayer Kerstin Frödin.

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Les sept vallées (De sju dalarna)

Ett verk i sju delar för blockflöjt solo, (sopran, alto, sopranino och tenor), inspirerat av *Fåglarnas konferens* (Mantiq-al tair) av den persiske diktaren Farîd-od-dîn 'Attâr (omkr.1120 -1220).

Den långa dikten inleds med att den vise härfågeln, "de höga stigarna och de djupa dalarnas vägledare", samlar all världens fåglar för att uppmana och övertyga dem att ge sig iväg på livets andliga väg, trots dess prövningar och svårigheter, med slutmålet att förenas med Sîmorgh, fåglarnas konung. Resan går genom De sju dalarna: Sökandets, Kärlekens, Kunskapens, den Ensamma frihetens, Enighetens, Perplexitetens och slutligen Utmattningens dal. I slutet på deras resa upptäcker de återstående trettio fåglarna att Sîmorgh, (vilket betyder trettio fåglar på persiska), ingen annan var än dem själva.

I Les sept vallées följer musiken en initiationens väg.

Olika instrumentala och musikaliska tekniker introduceras allt efterhand genom de första fyra delarna för att i de tre sista delarna mötas och konfronteras i en alltmer utvecklad virtuosité och frihet. Verket är skrivet för och i samarbete med blockflöjtisten Kerstin Frödin.

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Explications

gliss. = glissandos doivent commencer immédiatement, bien égaliser.

□ = labium

◆/◇ = hauteur de son aperçue, produite par un autre mode de jeu:

- tenir l'instrument horizontalement (vallée 1 et 5)
- utiliser la voix (vallée 4)
- doigté non traditionnel (vallée 6 et 7)

✘ = seulement avec le doigt (sans souffle)

2 = tenir l'instrument comme en mode traversière et souffler doucement, avec un certain distance, dans le deuxième/troisième/première trou

▲ = inhalation

♯ ♯ ♭ = quart de tons

/ = trait: trou demi-couvert

Multiphoniques:

Suggestions des doigtés pour les vallées 3, 4 et 7 sont indiquées dans la partition.

Vallée 7 doit être jouée dans une position assis pour pouvoir couvrir le huitième trou complètement sur le genou.

Performance Notes

gliss. = glissandos should start immediately, well even.

□ = labium

◆/◇ = heard pitch, produced by another way of playing:

- holding the instrument horizontally (valley 1 and 5)
- using the voice (valley 4)
- non-traditional fingering (valley 6 and 7)

✘ = finger slap (not key slap)

2 = holding the instrument horizontally and blow smoothly, with a certain distance, into the second/third/thumb hole

▲ = inhalation

♯ ♯ ♭ = quarter tones

/ = cross: half-covered hole

Multiphonics:

Fingering suggestions for the valleys 3, 4 and 7 are indicated in the score.

Valley 7 must be played in sitting position in order to cover the 8th hole completely against the knee.

soprano recorder

1 la vallée de la Quête

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ricercando (♩ = 72)

8

14 *più mosso*

19 *rit.*

25 *a tempo poco rubato*

32

38 *sfz*

43

47 *close gradually with the right hand* *close/open labium*

blow through the labium as a traverso flute → fingerslap only

gliss. *sub p* *sff*

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soprano recorder

2 la vallée de l'Amour

giocando (♩. = 72 / ♩ = 216)

ppp p mf p

5 p mfp pp

10 f p

15 f pp f sub p sf p sf p

21 slow vibr. (in tempo) mp p gliss. f sf p f sf p gliss. mfp

28 (♩ = 108) p mf p mf sub pp

34 p mfp mf p p

40 mf p mfp f fz

47 p pp mf p f

54 p sub p gliss. sf sub p sf sub p slow vibr.

60 p f sf p f sf p mf p rit. a tempo

67 mf p mf p pp

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alto recorder

3 la vallée de la Connaissance

(♩ = 56 - 72) ad.lib.

breath tone → norm.

o ————— *p* *sf* *sub p* *p* *sub p*

7 *sub pp* *sf* *p* *sub p* *mf* *slow finger-vibr.*

14 *p* *f* *mf* *p*

19 *p* *sub pp* *mfp* *p* *mf* *slow vibr.* *mf* *sf*

25 *sub p* *f* *p* *mf* *pp* *sf* *p*

30 *mf* *p* *f* *sub p* *mf* *p* *sf*

36 *sub pp* *mf* *poco ff* *p* *p* *mf* *p* *mf*

40 *p* *f* *p* *sub pp* *mf* *p* *sub p*

45 *mf* *p* *pp* *mf* *sub pp* *f*

49 *sub pp* *sf* *sub ppp* *p* *f* *p*

52 *sffz* *pp* *mf* *ppp*

gliss. sep. → breath only

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4

la vallée

de la Liberté solitaire

alto recorder

allegro molto, inquieto (♩ = 152)

The musical score is written for alto recorder and consists of ten staves of music. The tempo is marked 'allegro molto, inquieto' with a quarter note equal to 152 beats per minute. The score includes various dynamic markings such as *pp*, *p*, *mf*, *f*, *sfz*, *sf*, *ff*, *sub pp*, *sub p*, and *flz.* (flautissimo). There are also performance instructions like 'gliss.' (glissando), 'very even in tempo!', and '(rep.)' (repeat). The score features complex rhythmic patterns, including triplets and 4:3 ratios, and uses a variety of note values and rests. The key signature changes from one flat to two sharps. The piece concludes with a final *pp* dynamic marking.

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tenor recorder:
hold as a traverso flute through the whole piece

5 la vallée de l'Unité

(♩ = 56 - 72) **rubato ascoltando** blow into the **second** hole ⁽⁵⁾

blow into the labium 4 5 6 7 2 4 5 6 7 2 3 4 5 6 7 (jet tones) 2 + 4+5+6+7

p *ffz* *p*

7 2 3 4 5 6 7 1 3 4 5 6 7 1 2 3 4 5 6 7-7 1 2 3 4 (5) 1 2 3 (normal fingering)

sfp *f*

14 0 1 2 3 4 5 6 7-7 1 2 3 4 (5) key slap 1 3 4 5 6 7 2 + 4+5+6+7 2 3 4 5 6 7 1 2 3 4 5 6 7

f *mf* *ffz* *p* *fp*

20 (norm. fing.) 4 5 6 7 *simile* 2 4 5 6 7 ⁽⁷⁾ 2 3 4 5 6 7

p *mf*

27 blow into the **third** hole 3 +4 +6+7+5 1 3 4 5 6 7 1 2 3 4 5 6 (norm. fing.) (5) 1 2 3 4 5 6 (5) *sf*

ffz *fp* *mf* *p* *sf*

33 1 2 3 4 5 6 1 3 4 5 6 1 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

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

39 → 3 4 5 6 7 *simile* 1 2 3 4 5 6 7 1 2 3 4 5 6-6 3 (norm. fing.)

sfp *f* *f*

44 (norm. fing.) 1 2 3 4 5 6 7 4 5 6 7 1 4 5 6 7 *simile* *inhalation*

f *sff*

49 (-7) 1 2 3 4 5 6 1 6 3 1 3 4 5 6 3 +4 +6+7+5 1 2 3 4 5 6

sfz *sfp* *f* *p* *ffz* *p* *mf*

54 1 2 3 4 5 6 7 (acccel.) *sf* 1 3 4 5 6

oh - ui - o - ui - o - ui - oi-oi-oh...

p

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sopranino recorder

6 la vallée de la Perplexité

(♩ = 168) *nervoso*

pp < sfp 3 sfp < sfp < sf pp < sff pp < sf pp < sfp 3 sub pp < sff p 3 sfp < sf p < sf

5 pp < sf p < sfp 3 sfp f p < sff p 3 pp < sf p < sf p < flz. f 3 p < sfp < sfp < f 3

10 (flz.) p < sfp < sff p sf p < sf p < sfp f pp < sfp sf p < sfp f 3

14 f p > sf p f p < sfp 3 sf p < sf f 3 mfpp < sf p < sf pp < sff

18 p 3 f 3 p < mfpp sff pp f p < sf p < 3 f 3 p < sff

22 flz. pp < sf 3 pp < mfpp f > p 3 sfp 3 sfp < sfp < sfp f > pp < 3 sfp < sfp < sfp

25 3 mfpp < sfp 3 sfp f sff f 5 f sfp < sf p f > p 3 sf

28 sf pp < sff > fp 3 3 sfp 5 sfp sff pp 3 sf p < sf p < sf p < f sfp

32 flz. 3 sfp sfp 3 sff p 3 sf p 3 pp < sff p sfp < sff p < sf

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36 *gliss.*
sfp *fp* *sfp* *sfp* *sfp* *fp* *sf*

40 *mfpp* *mfpp* *mfpp* *fp* *fp* *sffp*

43 *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sff* *sfp* *sfp* *sfp*

46 *sffp* *sf* *sf* *sf* *sf* *sf* *sf* *fp* *gliss.*
(♩ = 192) **meno mosso**, (♩ = 144)

49 *sfp* *sfp* *sfp* *pp* *f* *sfp* *pp* *sfp* *sfp* *pp* *flz.*
(♩ = 72)

55 *poco a poco rit.*
sffp *fp* *sfp* *fp* *mfp* *sfp* *ppp*

61 (♩ = 66)
sffp *mfpp* *pp* *mf* *pp*
1
2 trills in between notes
3 in free order
4 (4)
5 *tr*
6

68 *rit.* (♩ = 56) *br. t.* *change to tenor!* *attacca*
mfpp *mfpp* *ppp*

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Tenor recorder

7 la vallée de l'Épuisement

(♩ = 56) *quieto, molto legato*

bisb., *(bisb.)*, *flz.*, *br.t.*, *rit.*, *a tempo*, *tr.*, *gliss.*, *(rit.)*, *quasi niente*

1
2
3
4
5 (5)
6

1
2
3
4
5 (5)

8
cover the 8th hole completely on the knee

8
8

pp, mf, p, mp, fp, ppp

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