

HANS VAN ECK

Spiegelingen van Herinneringen

vier gedichten voor dwarsfluit

Reflexions of Remembrances

four poems for flute

2003

Scores from Amsterdam
<http://www.se.dds.nl>

Remarks on the Performance

The lay-out of the musical text is very special: isolated staves surrounded by large white spaces.

This is a very important guide for the interpretation of this work. The white space is a visual representation of the musical effect of silence – pause – fermata. The player has to wait before playing the next part – phrase. The player lets himself be guided by the dimension of this white nothingness, but considering the balance between black and white these pauses can be quite long.

Some phrases are longer than the width of my paper, in these cases the phrase continues on the next line. To make clear that there is no pause, and you must play on, an arrow is used to guide you to the next line.

There is one exception in this special lay-out: Poem III. In this Poem you must play on as in normal notated music. Pauses are notated in the traditional manner with General-Pauses.

The tempo of the music is also open for interpretation, The player must try to grasp the expression of a phrase and use the tempo he feels to be right.

Many non-standard playing techniques are asked for such as key-slap, soffiato, singing in the flute and multiphonics. For the multiphonics only the large notes are obligatory, the other notes are just suggestions given by the composer to help searching for interesting sounds. Poem II, page 2 asks for a multiphonic tremolo, try to find a good solution. Suggestions can be found in the publication of Robert Dick: "The other flute".

Also on the Internet you can find an interesting data-mining for flute multiphonics at <http://www.phys.unsw.edu.au/music/flute/virtual/main.html>

The music has to be performed from different places on the stage. The LEGENDA gives a suggestion of how to place your music-desks. Poem III has to be performed standing with your back to the audience.



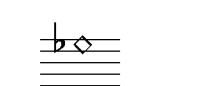

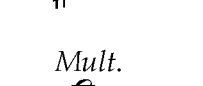

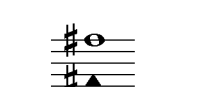
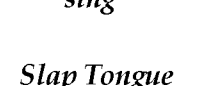

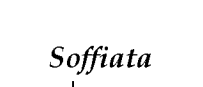
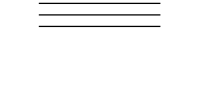
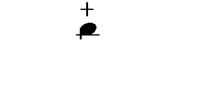
Poem II asks for the player to close his eyes for the duration of a few phrases. This is to enhance the dreamlike meaning of these phrases. If this is too much of a problem for the performer, it can be ignored.

The score is prepared on paper in A3 dimensions, To facilitate Internet distribution and help these players who do not have a A3-printer, a version in A4 format is available. The idea is that you combine two A4 pages in order to create the original A3 score. To correct the lay-out, compare your version with the original A3 version.

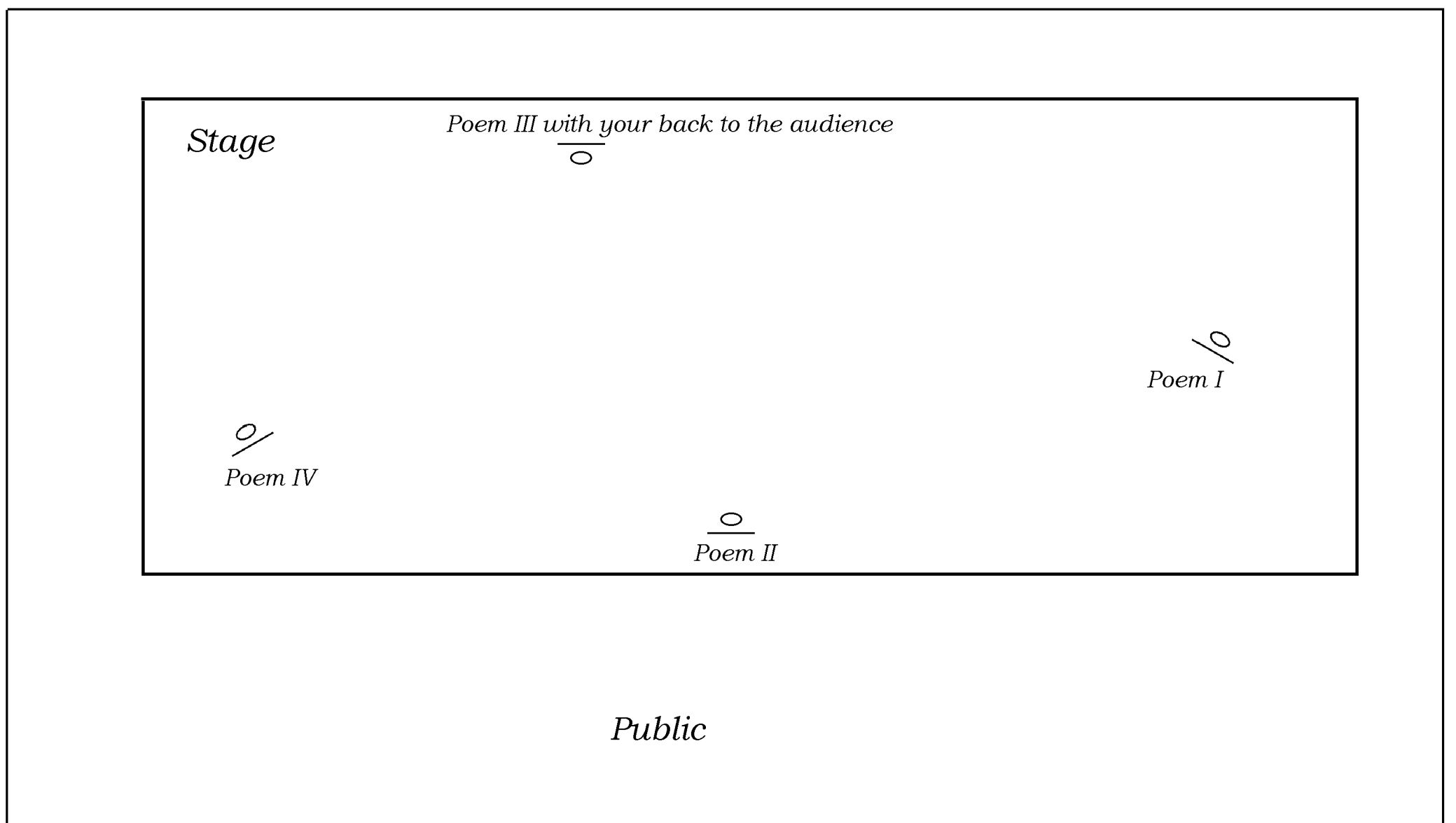
Have a nice time performing this work,

Hans van Eck
2003

LEGENDA

	=	<p>Quarter tone sharp. does not have to be exact</p>
	=	<p>Quarter tone flat. does not have to be exact</p>
	=	<p>Alternative fingerings. weaker sound Symbol: diamont-shaped notes</p>
	=	<p>Key - click. soft percussive sound Symbol: cross-shaped notes</p>
<p>Mult.</p> 	=	<p>Multiphonics. combined pitches The tones which are obligatory are printed with large notes, the other pitches are free to choose</p>
	=	<p>Sing in the flute while playing. The note which has to be sung can be in any octave. Symbol: Triangle-shapes notes, point up.</p>
<p>sing</p> 	=	<p>Sing in the flute while playing. The note which has to be sung can be in any octave. Symbol: Triangle-shapes notes, point up.</p>
<p>Slap Tongue</p> 	=	<p>Slap Tongue: close the airstream with tongue. Percussive sound</p>
	=	<p>Slap Tongue: close the airstream with tongue. Percussive sound</p>
<p>Soffiata</p> 	=	<p>Soffiata, coloured noise, sometimes known as 'Aeolian Sounds'. Symbol: Triangle-shapes notes, point down</p>
	=	<p>Soffiata, coloured noise, sometimes known as 'Aeolian Sounds'. Symbol: Triangle-shapes notes, point down</p>
	=	<p>Sharp attack. Symbol: Cross on the note</p>

Lay - out of the Performingspace



I - 1

fff (Strak)

pp

Soffiata

b

Key Clicks

p

Slap Tongue

f

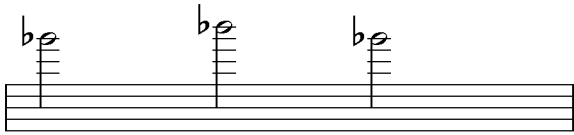
Dolce, Lyrico

Lento Molto A Tempo

mf p *pp* *pp* *mp*

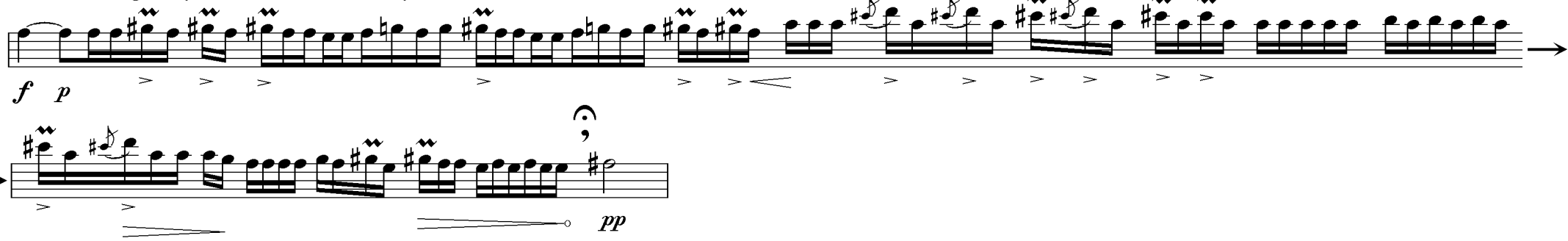
II - 1 'Italia'

Whistle Tone



pppp

'The little lights of the sun in the water of the Mediteranian'

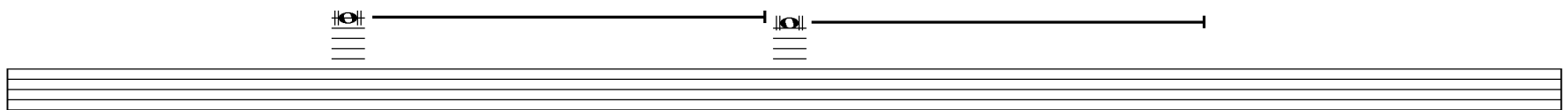


'Thoughts'



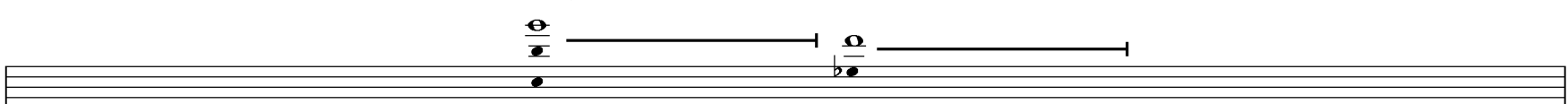
Close your eyes

Whistle Tone



pp

Multiphonics



mf

mp

D#

D#^{tr}
D#

II - 2

open your eyes

pp

p

Mult.

D#

G#

Soffiata

8va ad lib.

sffz

Dolce, Legato

p

Whistle Tone

ppp

Soffiata

mf

Multiphonic Trill

mf

with more Passion

poco sotto voce

D# tr D# tr D# tr > trill

II - 3

Musical staff with notes and dynamics. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth notes, some with accents. The dynamic marking *mf* is present at the beginning. A dashed line above the staff is labeled *8^{va}*. The staff ends with an arrow pointing to the right.

Musical staff titled "Waterdrops". The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth notes, some with accents. The dynamic marking *mf* is present at the beginning. The staff ends with an arrow pointing to the right.

Musical staff with dynamics *p* and *f*. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth notes, some with accents. The dynamic marking *p* is present at the beginning, and *f* is present at the end. The staff ends with an arrow pointing to the right.

Musical staff titled "Whistle Tone". The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth notes, some with accents. The dynamic marking *p* is present at the beginning. The staff ends with an arrow pointing to the right.



Helder 'Clear' (Flag.) (Alternative Fingerings) ord.

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

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

ppp *p* *pp*

mf Sing G in any octave

f *mf* *poco*

'Clear'

pp *f* *p* Sing

mf (possibile)

IV - 1

Soffiata *W. T.* *Soff.* *Flag.* *Soff.* *molto Vibr.* , *ord.* *pp*

Mult. *Sing in any octave* *Soff.* *Mult.* *senza misura* *Fast* *p*

tr^(h) *tr^(h)*

tr^(h)

tr^(h)

ff

IV - 2

Dolce, Lyrico

Musical notation for the first system, featuring a melodic line with slurs and dynamic markings. The notation includes a treble clef, a key signature of one flat, and a time signature of 3/4. The melody is characterized by flowing eighth and sixteenth notes, with several slurs indicating phrasing. Dynamic markings include *pp* and *mf*. The system concludes with a right-pointing arrow.

Musical notation for the second system, consisting of a single melodic line with five repeated notes. The notes are marked with *fp* dynamics. The system concludes with a right-pointing arrow.

Musical notation for the third system, featuring a complex texture with multiple voices. The notation includes a treble clef, a key signature of one flat, and a time signature of 3/4. The texture is characterized by multiple voices, with dynamic markings of *fff* and *pp*. The system concludes with a right-pointing arrow.

Musical notation for the fourth system, showing a seven-note scale-like passage. The notation includes a treble clef, a key signature of one flat, and a time signature of 3/4. The passage is marked with *mp* and a '7' above the notes. The system concludes with a right-pointing arrow.

Multiphonics

Musical notation for the fifth system, featuring multiphonics and dynamic markings. The notation includes a treble clef, a key signature of one flat, and a time signature of 3/4. The system is characterized by multiphonics, with dynamic markings of *p*, *mf*, and *mf*. The system concludes with a right-pointing arrow.

Musical notation for the sixth system, featuring multiphonics and dynamic markings. The notation includes a treble clef, a key signature of one flat, and a time signature of 3/4. The system is characterized by multiphonics, with dynamic markings of *p*, *mf*, and *ppp*. The system concludes with a right-pointing arrow.

IV - 3

Soffiata ord.

sing

Soffiata

* to prevent difficult registerleap: play high notes one octave lower.

pp

sing

Mult. lower harm.

tr

ppp mp poco a poco cresc.

Glissando

niente

ff

IV - 4

→

cresc.

fff

tr

The musical score consists of a single staff with a treble clef. It begins with a piano part marked *cresc.* (crescendo), showing a series of chords and melodic lines that increase in volume. The piece then transitions to a section marked *fff* (fortissimo), featuring a trill (tr) on a high note. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings.

