

François Sarhan

Von d'r Wiige bis zum Gra=ab

das fantastisches Leben von François Sarhan

Heft 1: Um die Wiige herum

for soprano col oratura, and singing quartet : clarinet, viola, percussion and piano

2004

Von d'r Wiige bis zum Gra=ab is a collection of works (music, texts, drawings, etc.)

which tells the story of François Sarhan's life. It's and completely imaginary. There is nothing in common between Sarhan's real life and Von d'r Wiige bis zum Gra=ab. Of course, none of the events and stories is true, or tries to seem true: there is no continuity or plot, it is merely a succession of pictures, or musical photos, or short stories told by various authors, from Homer to Adolf Wölfl i. In this cycle, i freely use different visual and literary sources, with no stylistic or aesthetic consistency. The purpose is to build a fantasy story, and an imaginary portrait, of someone who never existed, in a way: this figure is the shadow of thousands of other people.

Von d'r Wiige bis zum Gra=ab (Heft 1: Um die Wiige herum) . "tells" the very first days of François Sarhan, in his cradle.

This first book is in four parts. The first part is a musical commentary on the contemplation of the beauty inherent in the scene with a baby in his cradle. The second scene is a kind of general introduction to the complete Von d'r Wiige bis zum Gra=ab cycle (which will have so many other volumes, including the youth, growth, travels, marriage, and the late years). the third scene is about what the angels and fairies went to announce to the baby. The fourth one is a simple and sweet cradle song.

the text by Adolf Wölfl i is written in his invented language. it must be pronounced as if it was german.

This piece was commissioned by Dresden Contemporary music days festival and was first performed by Aléa Ensemble on the 2nd of October 2004.

instrumentation :

soprano

piano,

clarinet (B),

viola

percussion: vibra, marimba, crapaud (Veitöffel , or half cabassa, or frog wood-block), cymbal (free).

The repeated low H in Wiigen=lied of the piano is prepared, by putting rubber slices, or a simple napkin between the strings, around 20 cm after the hammers. it should sound like a gong, and the original pitch must be hearable.

the performers sing and speak. this aspect of the performance must be rehearsed as much as the usual playing, but with no theatrical attempt.

signs :

for the voice :

■ : breath out √ : breath in

vocal sounds in international phonetic alphabet

(^) as in english burn

(j) = as in you

texts :

1. Auftritt

? Was nun

2. Einleitung in Poesii (Adolf Wölfli)

D's erste Heft von d'r Wiiga bis zum Graab:

Ritt nitt, gitt nitt::

Z'Sitta reft Hohn Wr,=scwiiga

Riss und tra=ab:Muntt r trott, Chuntt D'r Spott.

D's erste Heft von d'r, Wiiga bis zum Gra=ab:

Schitt nitt,, ritt nitt::

Chitta Heft Sohn w'r,=liiga

Diss und d'Ha=ab: Ooi ooi ooi, Brutt rutt.

3. Der Geisterchor (Adolf Wölfli)

Lamm Bamm'r und Kaka-du-uh i da : Rhythmus Mittli !

Ru-uh i da Sitt-li ! Ch-uh i sa Schitt-li : Katastrophen !

Gramm-Chlamm'r, fund a Zaka! Schu-uh bi da, Idyllen Ritt-li !

Jah dah, g'gakara wak'r Ergebung ! Bist ja doch im Gottes-Akr.

4. Wiigen=Lied(Adolf Wölfli)

G'gaggal i ging g'gang, g'gùng g'gùng: Giigara=Lina,
Wiig'R a sina.

G'gaggal i ging g'gang, g'gùng g'gùng: Riitara=Gritta,
d'Zittara witta.

G'gaggal i ging g'gang, g'gùng g'gùng: Giigara lina,
siig 'R a Fina.

G'gaggal i ging g'gang, g'gùng g'gùng: Fùng z'Jùng,
gung d'Stung. Chehr. Ist 32 Schl eg Marsch. Adolf Wölfli.

Von d'r Wiige bis zum Gra=ab

Heft 1 : Um die Wiige herum

François Sarhan
2004

I Auftritt

for soprano coloratura, clarinet, viola, percussion and piano

1 ca. 30 sec.

soprano

ff *accel*

a a a a a a a a a a a a a a a a a a a a

very slow, tense, short, rigid. in a very static posture. look straight ahead, staring. progressively smiling and speeding up, keeping short and strong

2 ca. 15 sec.

sop

ff smiling sudden megalomaniac laughter *breathy pp* *pppp* extatic *pppp*

a a a a a a a a a a a a a a a a a a a a

mar

pppp *ppp*

pno

p *Leo.*

sop

3 ♩ = 96 *ff* *mf* 4 G P

spoken ?Was nun senza tempo, ca. 8 sec.

clar

ppp completely motionless 4 G P

vla

ppp non vib. completely motionless 4 G P

perc

3 ♩ = 96 *f* *whisp pp* 4 senza tempo, ca. 8 sec.

?Was completely motionless

voice

8va *whisp pp* 4 senza tempo, ca. 8 sec.

?Was

pno

ff 3 *8va* completely motionless 4 G P

4

sfz *Leo.* *

II. Einleitung in Poesii

$\text{♩} = 60$

5 *p* *ff* with enthusiasm

sop
^ j ^ j ^ j ^ j ^ j ^ j Oh! D'[a]s ers— ta

clar

vla

perc
5 $\text{♩} = 60$

pno
5 $\text{♩} = 60$ *ff*

noisy breath in

sop
V h(a) heft h(a) von der Wii—ge bis zum Graab h(a) D'[a]s ers—

clar *ff* *pp*

vla

perc

pno

sop
V ta h(a) heft h(a) von der Wii—ge biszum Gra=ab Ers— ta Heft

clar *ff*

vla

perc

pno *ff* *mf* *ff*

(almost spoken in the chest)

6

sop *fff*

clar *mf* *whisp* rattling in the throat
Ritt Nitt

vla *fff* *mf* *whisp* rattling in the throat
Ritt Nitt

perc *fff* CRAPAUD

voice *mf* *whisp* rattling in the throat
Ritt Nitt

pno *p* 6

7

sop *fff*

voice *p* *fffz* *fffz*
D'[a]s Ers— ta heft vonh(a) D'r
Gitt Nitt

perc 7 VIBRA *ff*

voice 7

pno *ff* *mf*

senza ped

8 distorted, like a witch
 voice: *pp*
 breath: *f*

sop
 Wii ge h(a) bis zum Gra=ab Z'sit— ta *breath only* Raft

clar
sfz *pp* *ff*

vla
sul pont *p* *crushed, no pitch* *ff* *sul pont* *p*

perc
sfz

pno
p *ppp*

sop
 Hohn W[e]r,= Schwii i ga *breath only* *ord.* *breath only*

clar
ord. *pp* *ppp* *pp* *ff* *pp* *ff* *pp* *whisp rattling in the throat* *Ritt* *pp*

vla
ff *sul pont* *crushed, no pitch* *ff* *sul pont* *p* *ff* *whisp rattling in the throat* *Ritt* *pp*

perc
 CRAPAUD *pp*
 low and middle toms *pp*

voice
pp *rattling in the throat* *Ritt*

pno
sfz

11 *p* Munt[de]'rtrott, ChuntD[e]'r Spött h h Munt[de]'r trott, ChuntD[e]'r 12

sop

clar *pp* *mf* *whisp* rattling in the throat

vla *pizz p* *mf* *whisp* rattling in the throat *Ritt*

perc *sfz* *sfz* *p* low and middle toms *mf* *Ritt*

voice *mf* *whisp* rattling in the throat *Ritt*

pno *sfz* *p* 11 12

ff with enthusiasm

13 Oh! D'[a]s ers— ta

mf *bisbi*

Nitt Gitt Nitt

Nitt Gitt Nitt

13

VIBRA *ff* *p* *ff*

voice *mf* *whisp* rattling in the throat *Ritt*

pno *pp* *p* *ff* 13

noisy breath in

sop
h(a) heft h(a) von der Wii— ge bis zum Ers— ta Heft von d'r Wii— ge bis zum

clar
ff *pp*

perc
* *Reo.*

pno
pp

sop
grä=ab *pptr* *monteverdian tremolo* 14 *Reo.* *p* tender 15

clar
mf rattling in the throat
whisp
Schitt Nitt ritt Nitt

vla
mf *whisp* rattling in the throat
Schitt Nitt ritt Nitt

perc
pp CRAPAUD 14 *p* 15
low and middle toms

voice
mf *whisp* rattling in the throat
Schitt Nitt ritt Nitt

pno
p 14 *p* 15
ff *Reo.*

sop
 Ers— h(a) heft von h(a) D'r Wii— ge h(a) bis

clar
p *ff* *sffz* *p* *sffz* *ff* *sffz*

vla
crushed, no pitch
arco *sffz*

perc
 VIBRA *ff* *p* *ff* *sffz*

pno
f *p* *sffz*

*

16
distorted, like a witch
 voice: *pp*
 breath: *f*

sop
 Z'sit— ta bis a Raft Hohn zum W[e]r, =

clar
sffz *breath only* *p* *ff* *p* *sffz*

vla
 16
crushed, no pitch
p *sffz* *sul pont* *crushed, no pitch*
sffz *p* *sul pont* *sffz* *p* *ord.*

perc
sffz *f* *whisp* *bis* *f* *sffz*

voice
 16
whisp *bis*

pno
p *sffz* *ppp* *sffz* *ppp*

ord. **ff**

sop
Schwii Schwii i ga

clar
p **ff** *p* **ff**

vla
ff *p* **ff**

pno
ff *p* **ff** *p*

ff **ff** **ff**

sop
bis ga zum ga zum Gra=ab

clar
sffz **sffz** **sffz** **sffz** *pp* *breath only*

vla
crushed, no pitch **sffz** ord. simile **sffz** **sffz** **sffz** *gliss* *gliss harm.* **pp**

perc
sffz **sffz** **sffz** **sffz**

voice
spoken, loud **ff** zum *spoken, loud* **ff** zum

pno
sffz *p* **sffz** *p* **sffz** **sffz**

pp
Ped.

clar

vla *mf* *whisp*
rattling in the throat
Schitt Nitt

perc *whisp f*
Gra=ab CRAPAUD *mf* 17 18
low and middle toms *p*

voice *f* rattling in the throat *mf*
Gra=ab Schitt Nitt

pno 17 *mf* 18 *p*

clar *whisp ff*
sffz *pp* und *ff* *sffz* *sffz*

vla *whisp ff* *whisp ff* *whisp ff* *spoken f*
Diss *sffz* und *ff* und *sffz* und *sffz*

perc *whisp ff*
Diss *sffz* MARIMBA *mf* *mf* *mf* *f*

voice *ff* *ff*
Diss und und

pno *sffz* *mf* *sffz* *ff* *mf* *f*

clar *pp* breath only

vla *pp* on the same string, no hearable pitch, only noise

perc

pno *sffz* *pp* 3 3 3 3

clar

vla *gliss* *gliss* *gliss* *gliss* *gliss*

pno 3 19

sop *disgusted* *p* Brutt rutt

clar

vla *gliss* *gliss* *gliss* *gliss* *gliss*

20

ff with enthusiasm

sop Oh! D'[a]s Ers— ta Heft *p* *gliss*

clar *p* *f* *mf* *mf* *p* *mf*
spoken Brutt rütt

vla *mf* *ff*
spoken Brutt rütt

voice

pno *ff* *mf*

20



ff with passion

21

distorted, like a witch
voice: **pp**
breath: **f**

sop D'[a]s ers— ta heft von D'r Wii— ge Z'sit— ta

clar *ff* *ffz* *ffz*
bisbi

vla *p* *p* *sul pont*

perc *ff*
 VIBRA

voice

pno *ff* *mf* *p* *ppp*
senza ped

21

22

22

23

sop Schwii ga D'[a]s *ord. ff*

clar

vla *sul pon pp* *whisp ff* *sffz* *whisp p* *whisp ff* *sffz* *sffz*

perc *Diss* *whisp ff* *sffz* *p* *und* *p* *und* *sffz* *sffz*
 MARIMBA

voice *whisp ord. ff* *Diss* *p* *und* *und*

pno *ff* *pp* *23* *sffz*

24

sop *ppp* *voice: p* *breath: f* *24*
 ers— ta heft von der Wit— ge Z'sit— ta

clar *whisp p* *ff* *und* *ppp* *pp* *breath only*

vla *ff* *ff* *und* *whisp p* *pp* *rattling in the throat* *sffz* *rattling in the throat* *whisp pp* *Ritt* *Nitt* *Ritt* *24*

perc *CRAPAUD* *pp* *low and middle toms* *pp* *rattling in the throat* *pp* *pp*

voice *ff* *whisp ff* *pp* *Ritt* *Nitt* *whisp rattling in the throat*

pno *ppp* *f* *pp* *p* *sffz* *24* *p*

breath: *f*
voice: *p* *p* disgusted, in the chest nasal *p*

sop Muntt[de]'rtrott, Chuntt[è]'spott Muntt [de]'r trott, 3

clar *pp* breath only *ppp* *ff*

vla *ppp* ord. *p* *ppp* *ppp* 3

perc *ppp* *p* *ppp* 3

pno *ppp* *ppp* 3

* *ppp* 3

nasal *ff*

sop 27 Chuntt[è]'r

clar 3 *ff* 3 *ff* 3

vla *pp* 3 *pp* *ff* 3

perc 27 *sffz* *sffz* *sffz* *sffz* *sffz* Low Tom Low Tom

pno 27 *ff* *sffz* *sffz* *sffz* *sffz* *sffz*

clar

vla

perc

pno

This system contains the first four staves of the score. The Clarinet staff (top) features a melodic line with several triplet markings. The Viola staff (second) has a similar melodic line, starting with a *pp* dynamic and moving to *ff*. The Percussion staff (third) consists of two staves with a series of *sffz* (sforzando) accents. The Piano staff (bottom) features a complex accompaniment with *sffz* accents and various chordal textures.

clar

vla

perc

pno

This system contains the next four staves. The Clarinet and Viola staves continue their melodic lines with triplet markings. The Percussion staff (third) has a more active role, including a *pmo* (piano molto) marking and a cymbal effect. The Piano staff (bottom) continues its accompaniment with *sffz* accents and complex chordal patterns.

28

distorted, like a witch
voice: *pp*
breath: *f*

sop

clar

vla

perc

pno

fff

p *ff*

short
Low Tom

28

sop

clar

vla

perc

voice

pno

mf

whisp *mf*

rattling in the throat

Ritt

gliss

ta

8va

GP

GP

GP

GP

GP

GP

29 *ppp* *ff* (no pause, no ritenuto)

sop
ooi ooi ooi brutt rutt nitt!

clar *ff*

vla *ppp* *sffz* (no pause, no ritenuto)
crushed, no pitch

perc
MARIMBA *ff* RATCHET *f*
short Low Tom

pno (no pause, no ritenuto) *ff*

III. Der Geisterchor

30 *pppp* = 80 non vib. breathe discretly *pp* 31

sop *lontano* a *pppp* sing the pitch in the circle while playing *pp*

clar *pppp* breathe discretly *pp* non vib.

vla *pppp* = 80 non vib. *pp*

perc 30 *pppp* attack imperceptibly *pp* 31 *misterioso* whisper *p* Lam Lam Lam Lam

voice *pppp* = 80 *pp* *misterioso* whisper *p* Ban Ban Ban Ban

pno 30 *pppp* 31

30 *Geo.*



mf spoken
 jada:

f spoken *whisp* *misterioso*
 Rhythus Mit tli!

pp
pppp *pp*

sung f irritated
 ooh!

f spoken *whisp* *misterioso*
 Rhythus Mit tli!

pp
pppp *pp*

perc
 Rhythus
 Ruuh Ruuh Ruuh

MARIMBA
f
pp

voice
mf spoken
 jada:

f spoken *whisp* *misterioso*
 Rhythus Mit tli!

pp
pp V V V

pno
 LV
pp LV

33

f

keys and breath, almost no pitch

clar
mf
 painful *f* sung
 ooh!

vla
f
pp
f

perc
 Ruuh Ruuh Ruuh
 Sitt iii!

cymbal
mf
 VIBRA
pp

voice
pp V V
 Ruuh Ruuh
 Ruuh Ruuh a Sitt iii!

pno
pp
pp
 34
pp
mf

34



keys and breath, almost no pitch

clar

sung **f** *pp* *breath only* *ord.* **f** *ff* *spoken* *whisp*

uh 3 3 6 Ruuhda Schitt li: Ka tas

ff *pp* *on the bridge* **f** *pp* *sffz* **f** *ff* *spoken* *whisp*

Sitt 3 liChu da li!ChuRu daSitt li! Schitt li: Ka tas

perc

ff *pp* **f** **f** **f** **ff** *spoken* *whisp*

Sitt uh dSitti! Ruuh daSitt li! Schitt li: Ka tas

cymbal *mf* MARIMBA **ff** **ff**

voice

ff *pp* **f** *pp* **f** **ff** *spoken* *whisp*

Sitt Ru Ruuhda Ruuh Ruuha Ru uhda li!Chuuh:Schitt li: Ka tas

pno

pp **ff** **ff** **f** **ff**

35

pp

tro phen! *p*

pp

tro phen! *p*

perc

pp *whisp* *misterioso* **p** **p** **p** **p** **p** **p**

tro phen! Gram Gram Gram Gram Gram Gram

VIBRA

soft sticks **ppppp** *p* LV

voice

pp *whisp* *p* *misterioso*

tro phen! Chlam Chla m Chla m Chla m Chla m

pno

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

36

clar *sung p amazed mf spoken* ooh! I dyl len Ritt tiii! *whisp misterioso* *p whistling*

vla *mf spoken* I dyl len Ritt tiii! *whisp misterioso* *p whistling*

perc *mf spoken* Gra m I dyl len Jah dah, *pp* **MARIMBA** *whisp misterioso pp mf*

voice Chla m I dyl len Ritt tiii! dah, *mf*

pno *mf* *pp* LV **GP**

Red.

clar *sung* m Er ge bung! *whisp p*

vla

perc *pp mf* Jah dah, *pp mf* Jah dah, *pp mf* Jah dah,

voice dah, Bist ja dah, jadoch dah, *3*

pno *pp* LV *Red.*

This musical score section includes the following parts and markings:

- clar**: *ppp whistling*
- vla**: *ppp whistling*
- perc**: *ppp whistling*; includes a **MARIMBA** section.
- voice**: *ppp whistling*
- pno**: *GP* (Grand Piano) in both staves.

IV. Wiigen=Lied

This musical score section includes the following parts and markings:

- sop**: Tempo marking $= 96/104$.
- clar**: $= 96/104$.
- vla**: $= 96/104$.
- perc**: **MARIMBA** with *pp* dynamic marking.
- pno**: *p* dynamic marking and $= 96/104$ tempo marking; includes a section marked **LV**.

The repeated low H in Wiigen=Lied of the piano is prepared, by putting rubber slices, or a simple napkin between the strings, around 20 cm after the hammers. it should sound like a gong, and the original pitch must be hearable.

graceful, soft
mf

sop

clar

vla

perc

voice

pno

pp keys and breath, almost no pitch

pp

pp

mf

g⁻ gan- gga li ging g⁻

1

although pedals are not indicated in this section, it's necessary to use it a lot, regardless of written durations.

pp echo -----

sop

clar

vla

perc

pno

pp

pp

pp

mf

gang, g⁻ güng g⁻ güng Gii-ga- ra= Li- na

echo -----

p *pp* echo -----

mf

8vb -----

pp *mf* *pp* *mf*

sop
Wiig'[en]- Rrrrrr a- si- na. g'-

clar
whistling *pp dolce* 3

perc

pno
p *mf* *p* *mf*

sop
gan- gga li ging g'- gang, g'- gung g'-gung

clar
mf keys and breath, almost no pitch

vla
p echo

perc
pp

pno
p echo *8va* *8vb*

mf *pp* *mf*

sop Ri - tta - ra = Gri - tta d'Zi - ta - ra wi - tta.

clar *whistling p dolce*

vla *p*

perc

pno *pp* *p* *p*

(8^{va})

(8^{vb})

mf *pp*
echo

sop g' - gan - gga ligin g' - gang, g' -

clar

vla

perc

pno *p* *p*

3

*

sop
gung g' gung
Gii-ga- ra- li- na, siig [de]'Rrrrrrr a

clar
p *mf* *p*

vla
echo
pp *p* *mf* *pizz* *p*

perc
p *mf*

pno
pp echo *mf* *p*
8vb

sop
Fi- na. g- gan- ggali ging g-

clar
p dolce *mf* *pp*

vla
mf

perc
mf

pno
mf *pp*

p *echo*

sop
gang, gung gung

clar
f *ff*

vla
p

perc
p *f* *ff*

pno
f *pp* *echo* *ff*

8^{sub}

sop
Gii- ga- ra= Li- na Wiig'[en]- Rrrrrr a- si- na.

clar
pp *mf*

vla
mf *pp* *mf*

perc
p *p*

voice
sung pp *mf*

pno
mf *pp* *mf* *p*

sop *mf* ⁵ *p* *echo* -

whistling *mf* *dolce* g'- Ggan- ggali ging g'- gang, g'-

clar *mf*

vla *mf* ⁴

perc ⁵

voice *mf* *dolce*

pno *mf* ⁵ *p*

sop g'ung g'- g'ung Fung z'Jung, z'Jung, g'ung d'Stung. Chehr.

clar *pp* *echo* *sffz* *keys and breath, almost no pitch*

vla *pp* *echo* *sffz* *crushed, no pitch*

perc *pp* *echo*

voice

pno

sop

vla

perc

pno

p *flautendo*

p

p

Rea

vla

perc

pno

8va

15^{ma}

motionless, 10 s.

motionless, 10 s.

motionless, 10 s.