

Attics

for Soprano and Viola

(2017)

Program Notes for Attics

Attics is composed for soprano Juliet Fraser and Maxime Desert of Quatour Tana for the 2017 edition of the Académie Voix Nouvelles. The work investigates the inner workings of a confused mind in solitude, with an equally dilapidated stream of consciousness to follow. Juliet's part is made of up both text and gestures, the latter signifying a search of some kind, an attempt to formulate the right words. The text features poems and prose style writings by various literary figures. It is sometimes sung, at other times recited or whispered, or shouted in frustration. With congruency to the state of mind of the speaker, the text is fragmented, with various sections being treated interchangeably. Edgar Allen Poe's *the Bells*, Hermann Hesse's *Die Lorelei* are the most significant works to appear in this piece, and in many ways, the endeavors of the speaker/singer could be said to be revolving around two. What initially appears to be stagnant texture soon turns into one that is drifted away, and torn apart by violent perturbations. At many instances, the viola behaves like an extension of the voice, enhancing its color; the two form one instrument, cruising through a solemn journey.

Fragments from Edgar Allen Poe's The Bells

Desperate desire and a resolute endeavor
Leaping, higher, higher, higher
The ear fully knows,
How the danger ebbs and flows
On the bosom of the palpitating air

A fragment from Federico García Lorca's Colores

Pero la luna blanca,	But the white moon,
la luna verdadera	The true moon,
solo luce en los quietos	Only shines on soundless
cementerios	Graves in small towns

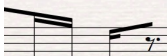
A fragment from Hermann Hesse's Die Lorelei

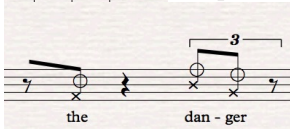
Ich weiß nicht, was soll es bedeuten,	I do not know what it should mean,
Daß ich so traurig bin,	That I am so sad
Ein Märchen aus uralten Zeiten,	A fairy tale from primordial times
Das kommt mir nicht aus dem Sinne	Comes to me not from my senses
Die luft ist kühl und es dunkelt	The air is cold and it is getting dark


Instructions

♯ ♮ quarter tone higher/lower
♯ ♮ sixth tone higher/lower

Voice

 speaking voice, murmuring, not too dramatic

 airy sprechstimme, murmuring, childlike
the dan - ger

 quiet whispering
und es

Viola

Strings IV and II of the viola are detuned:

IV a quarter tone lower
II a quarter tone higher

Text:
Edgar Allen Poe
Federico García Lorca
Hermann Hesse

Attics

for Juliet Fraser and Maxime Desert

Hakki Cengiz Eren

♩ = 64, ethereal

like someone in solitude murmuring
to herself, slight inflections congruent
to the sound of the words.

Soprano

hum *ppp* (poco) hum *ppp* (poco) sim. *ppp* *pp*

ng ng ng des - pe - rate

Viola

III IV (in one bow) (poco) III IV (poco) II III IV *pp*

5 *pp* (poco) *ppp* (poco) *ppp* (poco) *ppp* (poco) *ppp* (poco) *ppp*

de - si - re ng ng ng ng

Vla.

(poco) III IV (poco) III IV (poco) II III *pp* *mf* *pp* *pp*

10 *pp* *mp* *pp* *ppp* *p* *mp*

and a re - so - lute en - dea - vor ng Pe - ro la

Vla.

IV (4th) s.p. ord. III IV *pp* *pp* *pp*

14

S. *ff sub.* lu - na bla - nca

Vla. *ff sub.* ord. → s.p. IV, seagull gliss.

III
IV
ord.

ppp ng *ppp* ng

18

S. *ppp* ng *pp* lea - ping *pp* high - er *p* high - er

Vla. *pp* I II *pp* s.p. (covered)

transitioning gradually into a childlike, equally undramatic way of murmuring →

22

S. *mp* high - er *mf* la *p* lu - na *f* ver - da - de - ra *ppp* hum ng

Vla. IV I II *pp* *ff* *pp*

26 *ppp* *p* *pp*

S. o gradual change of vowel → e the ear ful - ly knows how

Vla. I II IV III IV

pp *p*

30 *mf* *p* *mf* *ppp*

S. the dan - ger ebbs and flows

Vla. I II III IV I II

p *ppp*

♩ = 70, gathering temporary momentum

34 *ffp* *mp* *ffp* *mp* *ffp* *mp* *mp* *A tempo, ♩ = 64*

S. so - lo lu - ce (seseo Spanish) so - lo lu - ce (seseo Spanish) en los

Vla. II III II II III, seagull gliss. s.p. II I III II I II II tr II

pp *mp sub.* *pp* *mp sub.* *pp* *mp sub.* *p* *pp*

5 Repeat these three gestures many times irregularly, gradually getting faster and louder until the synchronization between the two players is completely undermined, at the zenith of this section the singer should sound have reached a significant level of hysteria. As the texture gets more and more complex, the viola should gradually begin to articulate more.

20''

1. *pp* pale
 2. *pp* faced
 3. *pp* moon
 s.p.
 I, seagull gliss.

Vla. *pp* *pp* *pp*

$\text{♩} = 75$, faster

51 *p* sh
p o
mf o
mf sh
ff i
pp
f *p*

Vla. *p sub.* *ff* *ff* *p* *ff sub.* *ffp*

I s.p. ord. II détaché s.p. I, seagull gliss. III V widen interval narrow down interval

54 *p* a
p sh
mf o
ff sh
p sub. e
ff i
p u

Vla. *pp* *ff* *pp* *ff* *pp* *ff* *p sub.* *ff sub.* *pp sub.* *ffp*

III IV ord. slow fast II III slow fast III détaché I II slow fast I, seagull gliss. II détaché s.p. III II V

57 *ff* *f* *p* *f* *ff* *p* *f*

S. sh o sh a i sh

Vla. *ff* *ppp* *ff* *p sub.*

with much vibr.

II, seagull gliss. I, seagull gliss.

59 *pp* *ff* *pp* *p* *mf* *ff*

S. sh a o i e a o

Vla. *ff* *pp sub.* *ff* *pp sub.* *ff*

détaché ord. → s.p. (6th) III IV II III

II, seagull gliss. I, seagull gliss. I, seagull gliss.

♩ = 42, in between tranquil and tense

61 *p* *mf* *p* *p* *mf* *p*

S. Ich weiß nicht was soll es be - deu - - ten Daß

Vla. *pp sub.* *ff* *pp sub.* *mf* *pp sub.*

slight vibr. non-vibr. non-vibr.

p *submissive**f* *pp*

66

S. *ich so trau - rig bin ein Mär - chen aus*

Vla. *non-vibr.* *f* *p* *ff* *p sub.*

p sub. *ff*

70

S. *Ur - al - ten Zei - ten Das kommt mir nicht aus dem*

Vla. *f* *p sub.* *ff* *p sub.* *f* *p sub.* *f*

f sub. *pp sub.* *mf* *pp* *p* *mf* *pp* *f* *p sub.*

74

S. *mf* *p*
 sprechstimme
 Sin - ne Die luft

Vla. *p* *pp* *f*
 scratch tone, move vertically
 → s.p.

78

S. *mf* *pp* *pp* *pp*
 sprechstimme
 ist kühl und es dun-kelt

Vla. *pp* *f* *pp* *f* *ppp*
 scratch tone, move vertically
 → s.p. scratch tone, move vertically
 → s.p.

30"

83

S. Die luft ist kühl und es dunkelt

Vla. Alternates between normal sound and scratch tone, very irregularly, make sure at the end the stracth tone takes over

pppp For scratch tones, cover IV with a left hand finger