

**SILVIA ROSANI**

***LI RIN***

**for voice and piano**

**(2016)**

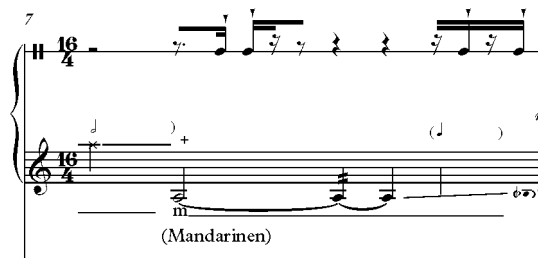
## Performance notes

Accidentals have effect on a whole bar.

### Voice

The singer needs a wooden washing board and a cylindrical or parallelepiped piece of wood with which to hit the board in order to produce the sounds indicated in the music score in the upper staff. The singer will position herself on her knees parallel to the piano, but so that she faces the pianist. The singer has to reach the piano to play inside the instrument from bar 26 on, but beforehand, she can either choose to produce the pulses on the wooden board or, at a certain point, to stand up and produce them with two pieces of wood (i.e. the piece of wood with which she was hitting the board and the board or the wooden stick of the singing bowl). This intermediate phase, between the kneeling and the playing inside the piano, could be staged as a fake traditional dance. The singer also needs a soft mallet to hit the side of the longest frame inside the piano, so that a deep sound similar to that from a big drum is generated. The singer hits the frame from the edge opposite to the pianist. Subsequently, the singer gets closer to the pianist, when strings have to be plucked.

No vibrato should be used in the piece, unless otherwise indicated.



7 16 4/4

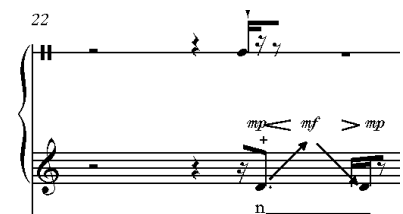
Glottal vibrato

When performing the glottal vibrato, the singer has to take care of continuing the glissando, if so indicated.

(Ex. bar 7)

(Mandarinen)

The image shows a musical score for bar 7. The upper staff is a vocal line with a treble clef and a 4/4 time signature. It contains a series of notes with glottal vibrato markings (vertical lines with dots) and a glissando line. The lower staff is a piano accompaniment with a bass clef and a 4/4 time signature, featuring a glissando line and a note marked with 'm' and '(Mandarinen)'. The bar number '7' and the measure number '16' are indicated at the start.



22

+ : closed mouth.

The arrows indicate that an ascending and descending glissando have to be realised.

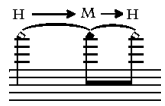
(Ex. bar 22)

The image shows a musical score for bar 22. The upper staff is a vocal line with a treble clef and a 4/4 time signature. It contains a note with a '+' marking and a glissando line. The lower staff is a piano accompaniment with a bass clef and a 4/4 time signature, featuring a glissando line and a note marked with 'n'. The bar number '22' is indicated at the start.

## Piano

The pianist needs a heavy chisel and a singing bowl.

Pizz : pizzicato on strings



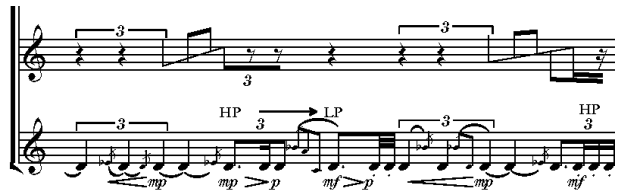
H: the pressure on the string is low and the resulting sound is the indicated harmonic.

M: the pressure on the string is high and the resulting sound is percussive.



The arrow indicates a gradual passage from low to high pressure and vice versa.

(Ex. bar 6)



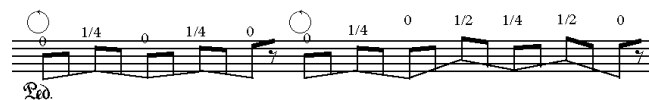
Position the bowl so that it is centred on the D4 string. Move the bowl up and down the strings so that the resulting sound is a glissando.

HP: high pressure of the right hand on the bowl.

LP: low pressure of the right hand on the bowl.

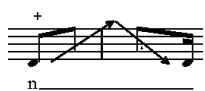
The arrow indicates a gradual passage from low to high pressure.

(Ex. bar 22)



Spin the singing bowl and use the sustain pedal to change dynamics.

(Ex. bar 34)



+ : closed mouth.

The arrows indicate that an ascending and descending glissando have to be realised.

(Ex. bars 30-31)

35 *mp* *mf* *mf*

di - m - r -  
(und im Grünen fröhlich trinken, geistig schreiben,  
pl

*sfmf* *sfmf* *sfmf* *sfmf* *sfmf*

Plectrum on strings.  
(Ex. bar 35)

8<sup>th</sup>

Slide the chisel down the A0 string, so that a descending glissando is generated.  
(Ex. bar 36)

### Text

Sag', was konnt' uns Mandarinen,  
satt zu herrschen, mud zu dienen,  
sag, was konnt' uns übrig bleiben,  
als in solchen Frühlingstagen  
uns des Nordens zu entschlagen  
und am Wasser und im Grünen  
fröhlich trinken, geistig schreiben,  
Schal'auf Schale, Zug in Zügen?

(from Chinesisch-Deutsche Jahres- und Tageszeiten by Wolfgang Goethe)

for Duo ILLEGAL

Chinesisch-deutsche Jahren- und Tageszeiten von J.W. Goethe

# Li Rin

(2016)

Silvia Rosani

**Tempo:** ♩ = 60-70

**Instrumentation:** Voice, wood on washing board, Piano, keyboard

**Measure 1:** wood on washing board (*mf*), Voice (*mp*) S a (sag), Piano (*whispering p*) skön-tu s ma-g-wa (*mp*), keyboard (*mp*)

**Measure 2:** wood on washing board, Voice (*mf*) g g g g wa, Piano (*pizz mf*) tu-n-sma skö-n-tu (*p mp > p 3*), keyboard (*mp*)

**Measure 3:** wood on washing board, Voice (*mf*) inhaling g g g g wa, Piano (*mf mp mf mp mf mp mf*) tu-n-sma skö-n-tu (*p mp > p 3*), keyboard (*mp*)

**Measure 4:** wood on washing board, Voice (*mp*) s kö (was könnt'), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

**Measure 5:** wood on washing board, Voice (*mp*) n tu n s (könn't' uns), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

**Measure 6:** wood on washing board, Voice (*mp*) n tu n s (könn't' uns), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

**Measure 7:** wood on washing board, Voice (*mp*) n tu n s (könn't' uns), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

**Measure 8:** wood on washing board, Voice (*mp*) n tu n s (könn't' uns), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

**Measure 9:** wood on washing board, Voice (*mp*) n tu n s (könn't' uns), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

**Measure 10:** wood on washing board, Voice (*mp*) n tu n s (könn't' uns), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

**Measure 11:** wood on washing board, Voice (*mp*) n tu n s (könn't' uns), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

**Measure 12:** wood on washing board, Voice (*mp*) n tu n s (könn't' uns), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

**Measure 13:** wood on washing board, Voice (*mp*) n tu n s (könn't' uns), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

**Measure 14:** wood on washing board, Voice (*mp*) n tu n s (könn't' uns), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

**Measure 15:** wood on washing board, Voice (*mp*) n tu n s (könn't' uns), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

**Measure 16:** wood on washing board, Voice (*mp*) n tu n s (könn't' uns), Piano (*mf*) sma-sa-tu-sma gwa-skö-n-tu (*p mp > p 3 3*), keyboard (*mp*)

7

16/4

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

m - a - n - da e - n -

(Mandarin)

*p* 5

tu n sma sa

*mf* *mp* *mf* *mp* *mf* *mp* *mf*

*mp* *mf* *mp* *mp*

9

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

s - a - t - t - z - u h(e) - e - r - sch(e) -

(satt zu) (herrschen)

*p* 5 *p mp > p* 3 *p*

n - da - ri - n skö - n - tu she - n - sa

*mp* *mp* *mf* *mp* *mp*

*mp* *mf* 3 *mp* *mf* 3 *mp*

11

mf

mp < mf > mp

mp

e - - - - n

(müd)

p < mp

mp < p

5

H → M → H

sa ttzu h

n - da - ri - n

H → M → H

mp

mf

mp

mp < mf > mp

mp

f

mp

3

3

13

mf

mp <

dü d-ü d-ü

d-ü d-ü d-ü d-ü

dü d-ü d-ü

d-ü d-ü d-ü

d-ü d-ü dü

ie -

(dienen)

M → H

sa - ttzu sche - n

M → H

M → H

mp

mf

mp

mf > mp

mf > mp

mf

mf > mp

mp

3

3

3

15

mf mp < mf > mp mp mf

n e n s a (sag)

*p* < *mp* > *p* *p* < *mp* > *p* *mp* < *p* > *p*

3 3 5

H → M → H M → H H → M → H

sche n mü d zu d ttzu h er skö nn tun sü

singing bowl centered on D4 string

mp mf mp mf mp mp mf

HP → LP HP → LP

mp < mf > mp mf > mp mp < mf > mp mp mf

18

*sfmp* inhaling *sfmf* *p* *mf* *mp* *mf*

g g g g g wa s kö (was könn!) n tu n sü n

*mp* > *p*

5

move bowl vertically along the strings so that the movement generates a glissando

HP → HP HP → LP LP → HP → LP → HP LP HP → LP HP → LP

*p* *mf* *mp* *mf* *p* *mp* < *mf* > *mp* < *mf* > *mp* *p* *mp* > *p* *mp* > *p* *mf* > *mp* *p* *mf* > *mp* *p* *mf* > *mp*



22

*mp* *mf* *mp* *mp* *mf* *mp* *mf*

n tu - n - - - sü n

(könn't uns übrig)

n sü bri n tun sü n

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

25

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

be - n - al - si - n - - - üh - li - n - g s - ta -

(bleiben als in) (Frühlingstagen)

che n fr(ü) al si n sol ch\_ en sta ge nu üh li n

(solchen Frühling als in solchen)

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

29

*mp* *mf* *mp* *mf*

ge - - - n u s - - - de - - -  
(uns) (des)

n

HP *mf* *mp* HP *mp* HP *mf* *mp* HP *mf* *mp* HP

33

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

s No de - nszu de-nszu de-nszu de - - nszu de-nszu de nszu e - n  
(des Nordens zu) (entschlagen)

pl *sfmf* *sfmf* to bowl

HP *mf* *mp* HP *mp* HP *mf* *mp* HP



37

*pizz* *8<sup>va</sup>* *mp* *3* *8<sup>va</sup>* *8<sup>va</sup>*

*p* *3* *mp* *p* *mp* *p* *p* *3* *mp*

(Wasser und) u s - e u e - r - u e u s -

*p* *3* *p* *mp* *p* *3* *p* *mp* *3* *p* *3* *6* *mp* *3*

sag was könnt uns Man-da-ri nen, sazt zu herr-schen müd zu die-nen sag was könnt und ü-brig blei - ben als in sol-chen Früh-lich-ta-gen und des

*8<sup>vb</sup>* *mp* *3* *sff* *8<sup>vb</sup>* *sff* *8<sup>vb</sup>* *sff* *8<sup>vb</sup>* *sff* *8<sup>vb</sup>* *sff* *15<sup>ma</sup>* *mp* *3* *8<sup>vb</sup>* *sfnf* *15<sup>ma</sup>* *mp* *3*

38 *morendo*

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

s

*morendo* *p*

s

*15<sup>ma</sup>* *3* *15<sup>ma</sup>* *3* *15<sup>ma</sup>* *3* *15<sup>ma</sup>* *3* *15<sup>ma</sup>* *3*