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A STEFFENS FRAGMENT

for  
Soprano and double bass

EDVIN ØSTERGAARD

2019

Texts in:

## A Steffens Fragment

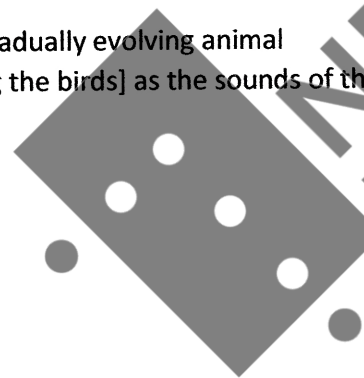
for Soprano and Double bass

In *Anthropologie* (1822), the Norwegian-German natural philosopher Henrik Steffens describes nature as a living organism in continuous development, where all the phenomena of nature are organically related to each other. At a stage of the development, Steffens claims, *the voice* emerges from the more vegetative sounds of the insects. The bird's song is considered as loud air ("die lautgewordene Luft", p. 239) and the voice bursts forth like a flower in the natural process of breathing ("die Blüte des Atmungsprozesses", p. 240).

This work is based on the following text excerpt, p. 240 (original German, my translation to English):

«... und man kann die Vögel als die wahren Blüten der allmählich sich entwickelnden tierischen Vegetation ansehen ... / ... [die Stimme] bricht [bei den Vögeln] in Tönen hervor, die als der lebendig gewordene Blumenduft laut werden.»

«... and one can see the birds as the true blossoms of the gradually evolving animal vegetation ... / ... and [the voice] bursts out in tones [among the birds] as the sounds of the flower scent come alive.»



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# A STEFFENS FRAGMENT

Sotto voce ♩ = 58

Edvin Østergaard 2019

S. *mp* *ka/då (1)*

Cb. *mp*

**A**

1. *an- -imal, -imal*

(2)

3. *an- -imal, true* *bloss-oms* *e-volving an- -imal*

4. *cresc. . . . . 5*

*cresc. . . . .*

- 1) Bruk vokaler/konsonanser som gir homogen samklang. NV sempre.
- 2) Gradvis skal hver av stemmene bli tydeligere, først antydningvis.

cresc. ....

**B** Più espressivo

mp

die wahn, die wahn- ren

cresc. ....

mp

1.

2.

1) der all- mählich sich

(1) man kann, man kann die Vö-

3.

(2) die vö- gel

all- mäh- lich, man kann, kann die vögel, die wahn- en

mf

p

mp

cresc. ....

cresc. ....

cresc. .... mf

ve- geta- tion

die

Freeze!

PP Énpust-lynn tone-hodekl.

PP vibr. NV PP

(e - i - o x - a ad lib.)

PV

cresc. .... mf

mp

- 1) Meget introvertert artikulasjon.
- 2) Gradvis mer forstærkede ord.

**C** *Sotto voce* *Più espressivo*

*P* *PP Brystkl.* *3 PV* *mf VL* *NV*

come, come a-live, come alive, come, come

*P* *mp* *mf*

*Brystkl. f-3* *P* *mf* *3 VL* *VM* *Hodekl. NV* *P* *3*

the flow-er scent, come alive, come, come, come, come a live, come, come

*Sotto voce* **D** *Espressivo leggero*

*P* *pp* *Brystkl.* *(1) f* *NV* *Hodekl. Psub.* *NV*

a-live! the sounds of the flower scent co-me, and the voice bursts out in,

*P secco* *arco* *mf stabil* *pizz (arco)*

*PV* *mf* *P* *NY* *f* *vibr.* *dim. al.* *P* *3*

in tones as the, in tones as the sounds

*arco* *pizz* *arco* *pizz* *arco*

1) Lette, lekne bevegelse i D

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line includes lyrics: "of the flower scent come and one can, one can see die als". Performance markings include *mf*, *griss.*, *vibr.*, *P, legg. molto*, *vibr.*, *NV*, *Brustkl. Sotto voce*, and *P sub.*. The piano part includes markings like *pizz*, *arco*, *NV*, *mfpp*, *f*, *p*, and *mp*.

Handwritten musical score for the second system, starting with a section marked **E** *Liberamente leggero*. The vocal line includes lyrics: "der lebendig ge-wor-dene Blu-menduft lautwerden and one can see the birds as the". Performance markings include *mf Hodekl.*, *P*, *mf*, *arco ST*, *(1)*, *pizz*, *(i.v.)*, and *mf stabil*.

Handwritten musical score for the third system. The vocal line includes lyrics: "... graduis overgang ST-ORD-SP-SPmolto... as the true blossom of,". Performance markings include *griss.*, *adlib*, *f*, *P*, *VL*, *NV*, and *adlib.*. A dynamic range diagram at the bottom shows *P* — *f* — *pp* *adlib.*

Handwritten musical score for the fourth system, starting with a section marked **F** *Espressivo*. The vocal line includes lyrics: "blossom of the gra-dually e-volving animal vege-tation And the voice bursts out in to-nes as the". Performance markings include *Sotto voce*, *Brustkl.*, *f*, *vibr.*, *P sub.*, *Hodekl.*, *Cat!*, *ORD*, *pizz*, *arco*, *VL*, *P secco*, *pp*, *f*, *mp*, and *fpp*.

1) For hver gjentakelse: start en tone tidligere

Liberamente

En rust-tynn tone

Handwritten musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The first staff contains the vocal line with lyrics: "sounds of the flower scent come alive, a la - - - i - - -". The second staff contains the piano accompaniment. Performance markings include "Legg. molto", "mf", "p", "arco", "pizz", "sp sempre", "arco", "pp", "molto", and "mp". There are also some handwritten notes like "5" and "NV".

Handwritten musical score for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The first staff contains the vocal line with lyrics: "come alive, a la - - - i - - - come alive, la - - - e - - - i - - - -ve". The second staff contains the piano accompaniment. Performance markings include "P (non dim. cresc.)", "arco", "pizz", "arco", "pizz", "arco", "pp", "molto", "p", and "molto". There are also some handwritten notes like "(7)", "(3)", and "(i.v.)".

Durata: 7'00" ca.

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Edin Østgaard