En fortelling er som en fisk

Gunhild Seim 2023

Om stykket:

Stykket er inspirert av et sitat fra en av mine lærere på Langhaugen Videregående skole i Bergen på nittitallet: "En fortelling er som en fisk - hodet er starten, så kommer kroppen med alt innholdet, og til slutt kommer halen med et sprell".

En beskrivelse av fenomenet "dramaturgisk kurve", men først og fremst minner sitatet meg om lærere, som formidlere av kunnskap og forestillingsevner til neste generasjon. For meg personlig vekker sitatet minner fra ungdomstiden, og takknemlighet ovenfor lærerne jeg har hatt gjennom livet. Dere vet hvem dere er. Uten dere hadde jeg ikke vært der jeg er i dag.

Mens jeg skrev stykket, diktet jeg en historie for meg selv om en liten fisk, som jeg prøvde å portrettere klanglig. Men det behøver ikke handle om fisk, eller om fiskehistorier... Jeg oppfordrer alle til å fantasere og dikte sine egne fortellinger om hva dette kan handle om.

Jeg håper stykket kan være en inngangsport til å jobbe med klang og frasering på en annen måte, siden her er det klang og frasering av enkelttoner som gjelder. Klang og melodi er delvis separert fra hverandre, noe som gjør at hver stemme for seg kan virke stillestående, men hver tone kan sammenlignes med en flis i en mosaikk som først oppfattes når alt settes sammen i et samspill. Da vil tonene begynne å leve sitt eget liv.

Instrumentation

2 Flutes *
1 Oboe (2nd Oboe optional)
2 Bb Clarinets
1 Bassoon (2nd Bassoon optional)

2 Horns in F (3rd and 4th Horns optional)
2 Bb trumpets **
1 Tenor Trombone ** (2nd Tenor Trombone and Bass Trombone optional)
1 Tuba (optional)

Timpani
Percussion (Vibraphone, 2 floor toms, 1 small cymbal, 1 crash cymbal , 1 ride cymbal with sizzle/metal chain) ***

12 Violins
4 Violas
3 Violincellos
2 Contrabasses

(If the piece is played with a larger string section than 66432, the divisis can be modified by group leaders)

* The 1st Flute will be playing the mouthpiece at some places, to make slow hooting sounds. In itself, the mouthpiece's pitch should be between A and Ab. When the end of the mouthpiece is covered, the pitch will sink, and one can make glissandos by putting a finger into the pipe and move that to make the pitch sink or rise. The hooting works best with breath attacks, and an airy tone. The full glissando range of the mouthpiece should not be utilised, however. Small/slow finger movements works best (approx.one whole tone up or down should be more than enough - approximately between A/Ab and G/Gb). This is very much an indeterminate effect, so pitch/glissando should not be strict. For more detail see the glissandi section in the performance notes.
** Harmon mutes with stems are required for trumpets and trombones, in addition to the most standard mutes
***2 floor toms, where one is used as stand for a small cymbal lying upside down on the drumskin. It is played by holding the small cymbal inside the bell with one (soft) mallet and make vibrato. The other hand beats the cymbal near the rim (with a soft mallet). The small cymbal could be a cup chime, splash cymbal or other small cymbal. The cymbal should be non-pitched with sustain.

Performance notes

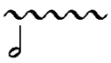
General:
Score and parts are transposed

Duration 4 minutes

Notation

1/2 air «airy sound», half tone, half air

inteterminate pitch

 wide and slow vibrato (it should not deviate too much from the pitch)

hand muting (rapid wah wah's inside a long note) accelleration and ritardando

Performance of certain techniques:

Glissandi:
The glissandi should, as far as possible, be performed as continuous gliding/sliding (portamento) - not by chromatic scales. The glissandi should be performed slowly and as controlled as possible, the end note is usually specified. Glissando range is most places limited to one tone step, so glide slowly. Comical effect is not intended (!!), and can be avoided by limiting speed and range. Note that often the glissando has a crescendo and diminuendo - end note is often notated pp.
Woodwinds: use toneholes where possible, slowly dragging fingers off tone holes, in combination with different blowing techniques. At some of the notated glissandos this might be hard to achieve, then the chromatic scale might be used, but try to camouflage it as much as possible.
Brass: Techniques such as slide movement for trumpet should be used. Also gradual stopping/unstopping.

Bisbigliando/Enharmonic trills
Trill to the alternate fingering for the same note, or the one that is closest in pitch . These are notated as trills, but with comment and suggested fingering.

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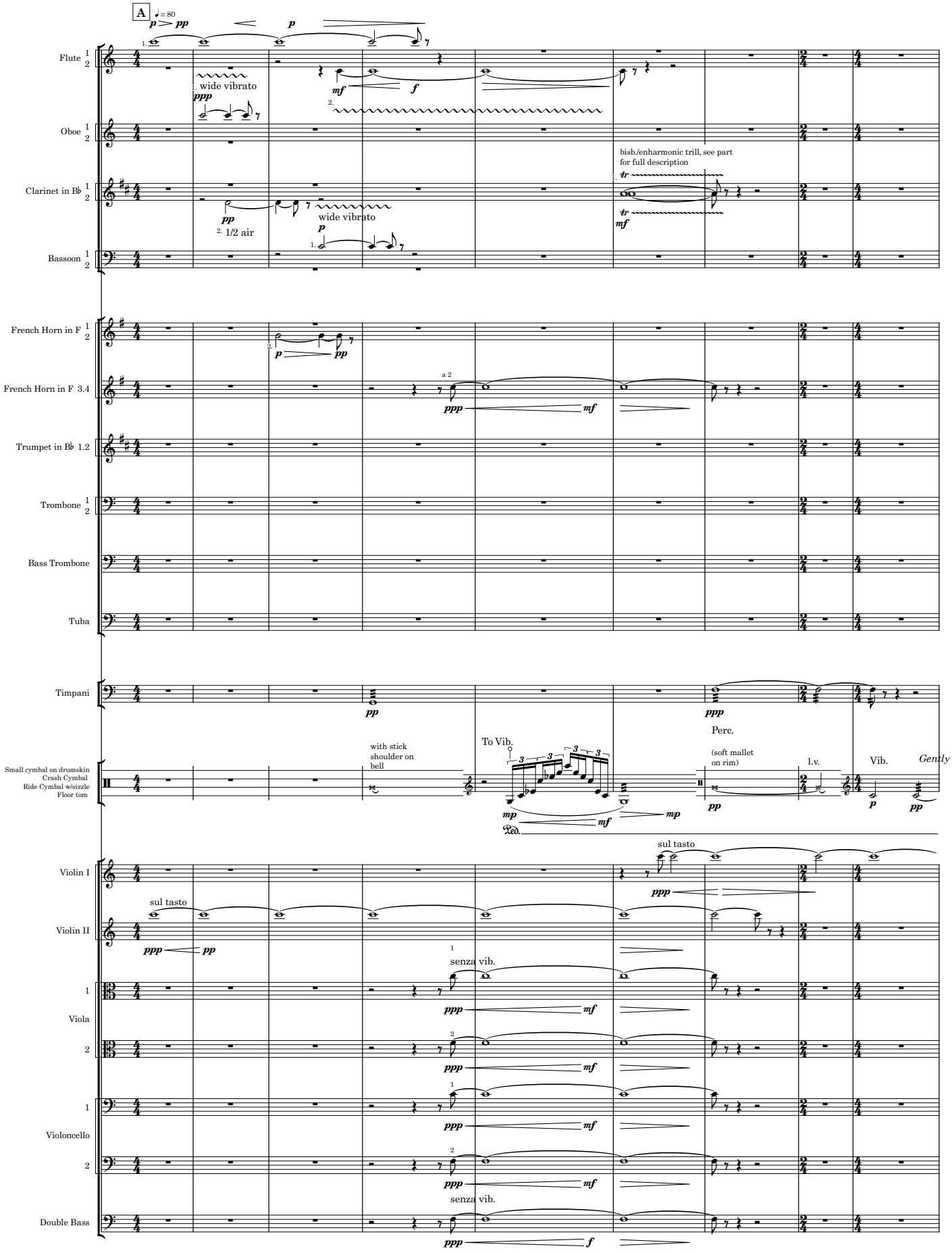
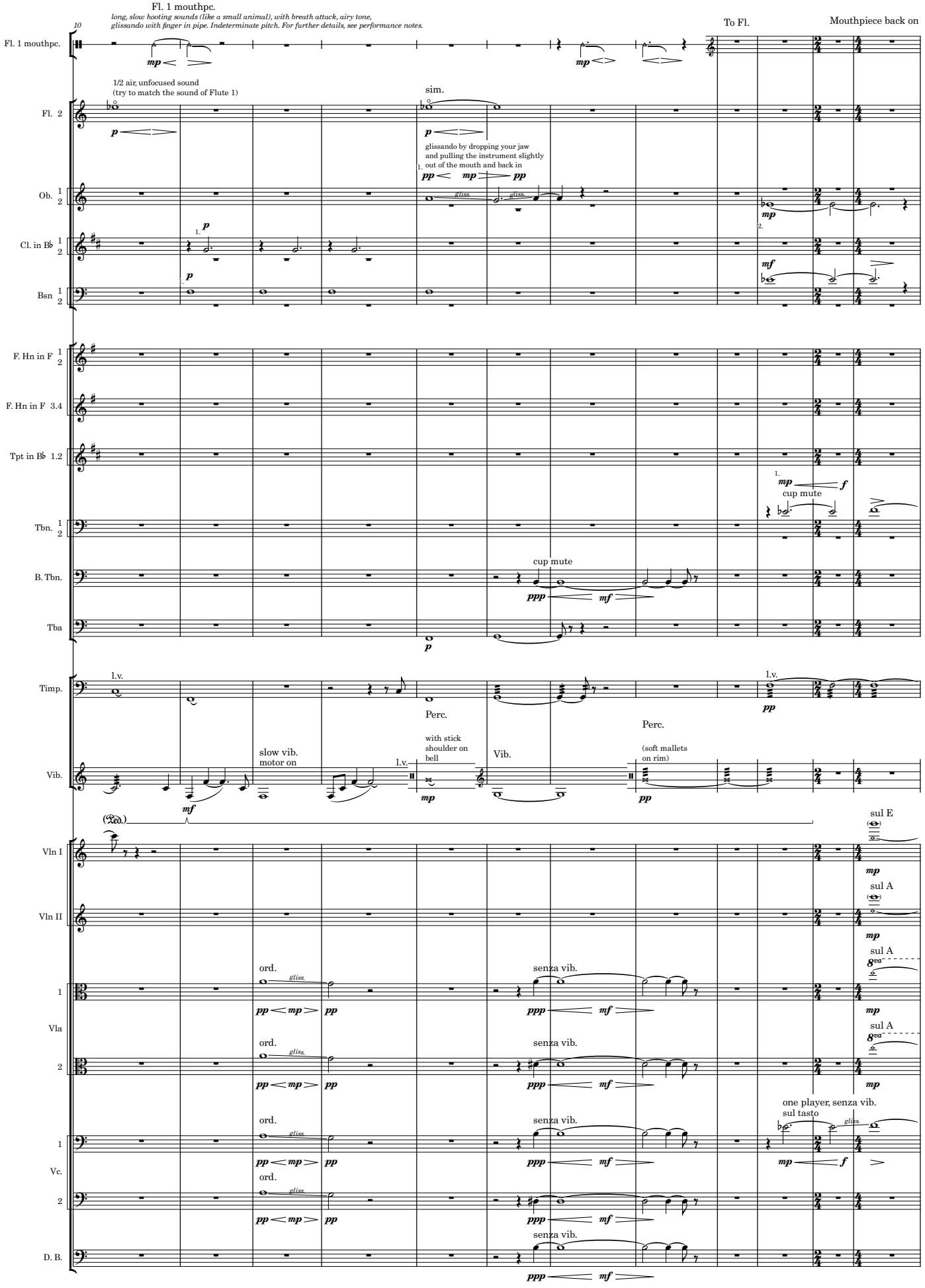
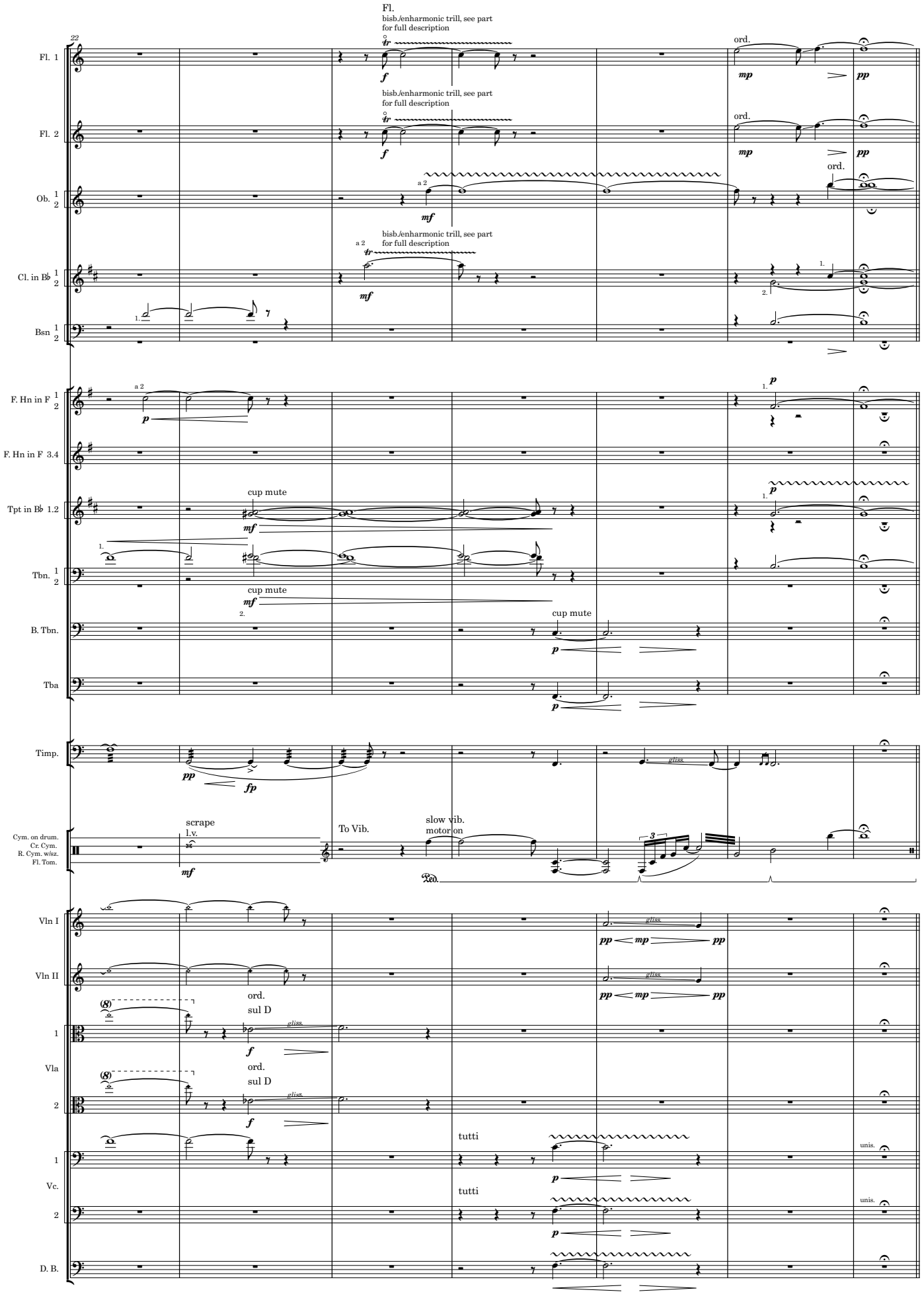
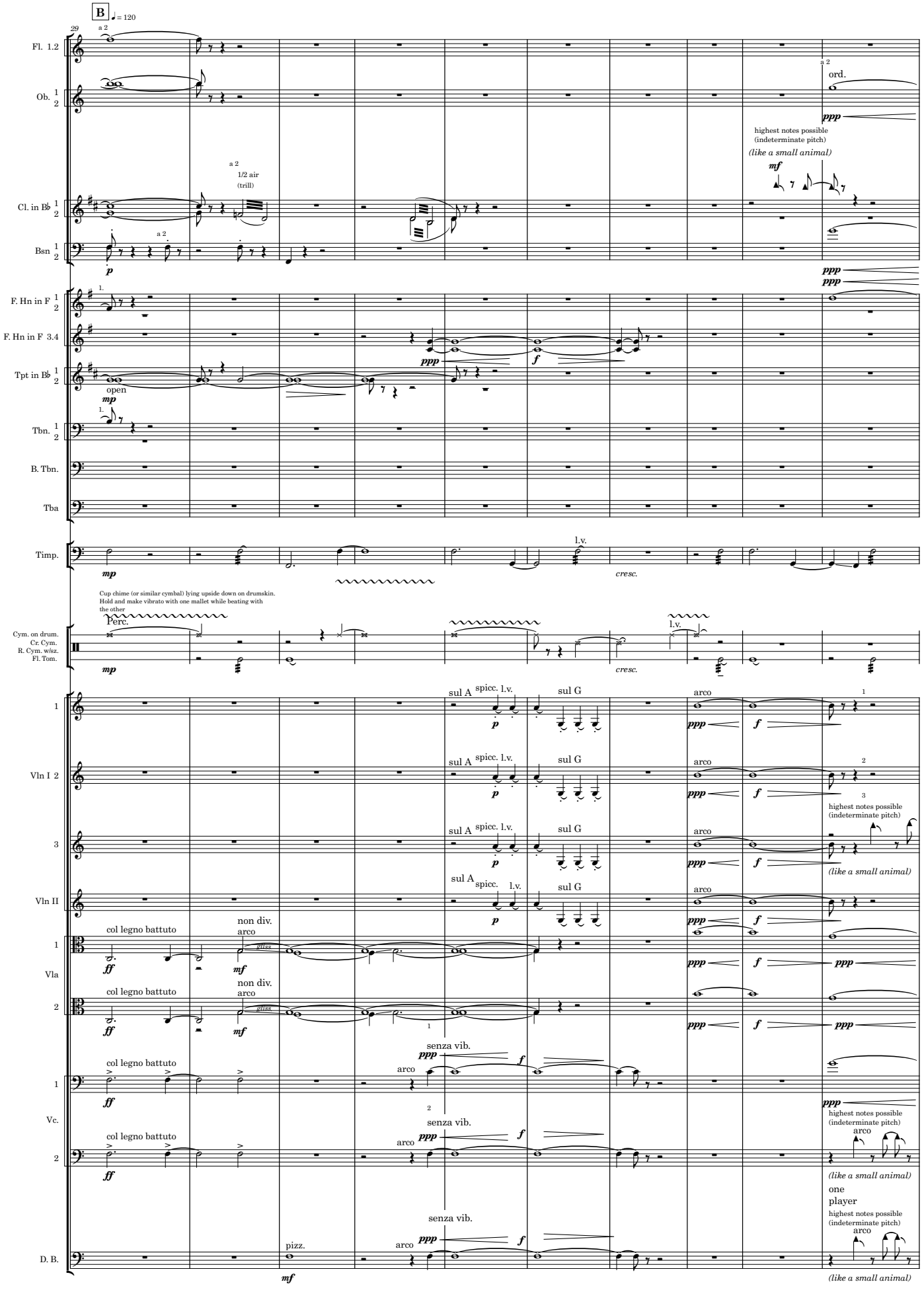



Fl. 1 mouthpc.
long, slow hooting sounds (like a small animal), with breath attack, airy tone, glissando with finger in pipe. Indeterminate pitch. For further details, see performance notes.
To Fl.
Mouthpiece back on
1/2 air, unfocused sound (try to match the sound of Flute 1)
sim.
glissando by dropping your jaw and pulling the instrument slightly out of the mouth and back in
cup mute
l.v.
Perc.
with stick shoulder on bell
Vib.
(soft mallets on rim)
slow vib. motor on
(Ped.)
sul E
sul A
ord.
senza vib.
one player, senza vib.
sul tasto
Fl. 1 mouthpc.
Fl. 2
Ob. 1 2
Cl. in B♭ 1 2
Bsn 1 2
F. Hn in F 1 2
F. Hn in F 3.4
Tpt in B♭ 1.2
Tbn. 1 2
B. Tbn.
Tba
Timp.
Vib.
Vln I
Vln II
Vla 1
Vla 2
Vc. 1
Vc. 2
D. B.


22
Fl.
bisb./enharmonic trill, see part for full description
Fl. 1
Fl. 2
Ob. 1 2
Cl. in B♭ 1 2
Bsn 1 2
F. Hn in F 1 2
F. Hn in F 3.4
Tpt in B♭ 1.2
Tbn. 1 2
B. Tbn.
Tba
Timp.
Cym. on drum.
Cr. Cym.
R. Cym. w/sz.
Fl. Tom.
scrape
l.v.
To Vib.
slow vib.
motor on
Vln I
Vln II
Vla 1 2
Vc. 1 2
D. B.
cup mute
ord.
sul D
tutti
unis.
gliss.


B
♩ = 120
29
Fl. 1.2
Ob. 1 2
Cl. in Bb 1 2
Bsn 1 2
F. Hn in F 1 2
F. Hn in F 3.4
Tpt in Bb 1 2
Tbn. 1 2
B. Tbn.
Tba
Timp.
Cym. on drum.
Cr. Cym.
R. Cym. w/sz.
Fl. Tom.
Perc.
Cup chime (or similar cymbal) lying upside down on drumskin. Hold and make vibrato with one mallet while beating with the other
Vln I 1 2
Vln II 1 2
Vla 1 2
Vc. 1 2
D. B.
a 2
1/2 air
(trill)
ord.
highest notes possible
(indeterminate pitch)
(like a small animal)
open
l.v.
cresc.
sul A
spicc.
sul G
arco
non div.
col legno battuto
senza vib.
pizz.
one
player