

Sever Tipei

TRANSLATION

for

voice, B flat clarinet, and piano

Transfigured Soul

by Ion Barbu

*Is mild the mineral realm decreased away.
- A ring and mountain, grass of armored damp.
And but this much withered torch of decay
On the guess of a sky newly laid as an egg.*

*Illusions, lights ! Saved just the saint like a nun,
- Burnt her mourning, her brow by kamelavkion cramped;
Bathed to the double, aqueous Midsummer sun
The small in her palm, turnip-shaped ghost.*

translated by Ioana Vornic

Special symbols:



grace note, shortest possible duration



1/4 tone lower

n.v.

non vibrato

v. molto, v.m.

vibrato molto

ord., no indication

normal, ordinary (vibrato)



voice: glottal emission; **clarinet:** slap-tone; **piano:** plucked string



voice, clarinet: highest sound possible; **piano:** string plucked beyond the bridge



voice: spoken, approximate pitch; **clarinet:** key click; **piano:** percussive sound on the board or metal frame



voice: prolonged consonant, exaggerated, loud

m < a

voice: sound attacked with the mouth closed then opened



clarinet: expanded, irregular vibrato

Fl

clarinet: flutter tongue

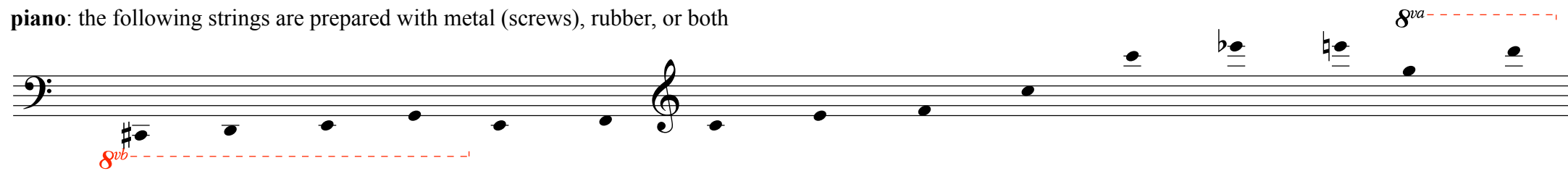


clarinet: flutter tongue with vibration of vocal chords



clarinet: blow air without producing any pitch

piano: the following strings are prepared with metal (screws), rubber, or both



+

piano: muted string, press the key with one hand and touch lightly the string with the other



piano: glissando along the length of a string (medium register) with a hard object



piano: cluster, place a ruler on the strings

S Ped.

piano: sustain pedal

Translation

Sever TIPEI

Soprano
Tempo: ♩ = 60
Lyrics: *Trans-figured soul Is mi-ld*

Clarinet in B \flat
Lyrics: *the min-ral realm de-creas-ed a-way h*

Piano

The score is written in 4/4 time. It features a Soprano line with lyrics, a Clarinet in B \flat line with lyrics, and a Piano accompaniment. The music is marked with various dynamics (mf, p, mp, f, ff, pp) and includes performance instructions such as *n.v.*, *ord.*, and *v. molto*. There are also technical markings like *8^{va}*, *15^{ma}*, and *Fl*. The score is annotated with blue and red markings, including slurs, accents, and dynamic hairpins. The lyrics are written in red below the vocal lines.

14 *f* v. m. ord. *mp* *pp* *mp* *f* ord.

S *A ring and moun- tain_ n*

B♭ Cl. *pp* *pp* *mp* *p* *pp* *mp*

Pno. *ff* *f* *pp* *mp* *f* *p* *p* *f* *mp*

21 *p* *pp* *mp* *f* *p* *p* *f* *p* *p* *p*

S *gra- ss of a > m_ a- r- mored damp And*

B♭ Cl. *f* *f* *p* *mf* *p* *f* *p* *pp* *mf*

Pno. *mf* *pp* *mp* *mf* *f* *p* *mf* *f*

28 *mf* *h* *f* *f* *mf* *ord.* *pp* *p* *v. molto* *p* *n.v.*

S *bu_t this much wi- ther- ed torch of*

B♭ Cl. *p mp pp mp p mp p*

Pno. *p pp mf f mf > pp p*

36 *f* *p* *v. molto* *ord.* *p* *mf* *ppp* *ppp* *v. molto* *ord.* *p* *mp*

S *de- cay m_ < a_ On the gue- ss_ of a*

B♭ Cl. *p f pp ppp mp > mf*

Pno. *mp p f p f p mf f*

44 *mp* *f* *f* *ff* *mp* *v. molto p*

S *sky* *new-ly* *laid as* *an* *egg*

B♭ Cl. *p* *f* *f* *p* *ff* *pp* *mf*

Pno. *f* *mp* *f* *f* *mp* *ff* *mp* *p* *f*

f *mf* *pp* *mp* *p* *f* *p* *mp* *ff* *mp* *p* *f*

8va *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va*

Rea *Rea* *Rea* *Rea* *Rea* *Rea* *Rea* *Rea* *Rea* *Rea* *Rea* *Rea*

51 *mp* *n.v.* *mf* *ord.* *p* *n.v.* *mf* *ord.* *pp*

S *Il-lusion-ss* *lights* *rr* *h*

B♭ Cl. *ppp* *f* *pp* *f*

Pno. *p* *mf* *ff* *mf* *mp* *pp* *pp*

f *p* *mf* *mf* *mf*

8va *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va*

Rea *Rea* *Rea* *Rea* *Rea* *Rea* *Rea* *Rea* *Rea* *Rea* *Rea* *Rea*

59

S *mp* *ppp* *mf* *p* *f*

n.v. ord. v. molto ord. n.v.

B♭ Cl. *pp* *f* *mf* *ff* *ppp* *mp* *mf* *p* *mp* *f*

Fl v. m. ord.

Pno. *pp* *mp* *pp* *mf* *p* *mf* *mp* *f*

8^{va} 8^{vb}

67

S *pp* *f* *f* *mf* *v. molto* *ord.*

ord. n.v. ord. n.v. v. molto ord.

B♭ Cl. *f* *p* *mf* *pp* *f* *mp* *pp*

Fl 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

Pno. *mp* *mf* *p* *p* *mp* *mp* *f* *mp*

8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

75

S *mp* *f* ord. *f* *mf* v. molto *pp* *f* ord. *pp* *mf* *f* *p* v. molto

B♭ Cl. *mp* *f* *f* *mp* *f* *f* *pp*

Pno. *f* *mp* *f* *p* *f* *pp* *mf* *p*

Rea. *8va*

82

S v. molto *p* *mp* *fff* ord. *mf* *p* *mp* *f* v. molto

B♭ Cl. *f* *f* *mf* *f* *pp*

Pno. *mf* *pp* *mf* *fff* *pp* *p* *pp*

Rea. *8va*

89

S

B♭ Cl.

Pno.

89

ord. *pp* *mp* *pp*

n.v. v. m. ord. n.v. ord. n.v. v. molto n.v. v. m.

f *p* *mf* *p* *pp* *p* *mf* *pp*

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

8^{va} *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}*

p *ff* *ff* *mf*

8^{vb} *8^{va}*

Red hairpins: crescendo (89-91), decrescendo (91-93), crescendo (93-95), decrescendo (95-96).
Blue hairpins: decrescendo (91-93), crescendo (93-95), decrescendo (95-96).
Green hairpins: decrescendo (91-93), crescendo (93-95), decrescendo (95-96).
Red annotations: *8^{va}* (89-91), *8^{va}* (93-95), *8^{va}* (95-96).
Blue annotations: *6* (90), *3* (90), *3* (91), *3* (92), *3* (93), *3* (94), *6* (95), *3* (95), *3* (96).

96

S

B♭ Cl.

Pno.

96

p n.v. *mp* *f* v. molto *mf* n.v. *pp* ord. *f* v. molto *pp* n.v. *mf* v. molto

n.v. 3 n.v. n.v. ord. n.v.

p *mf* *mf*

p *mp* *mf*

8^{va} *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}* *8^{va}*

f *mp* *pp* *8^{vb}*

Red hairpins: crescendo (96-98), decrescendo (98-100), crescendo (100-102), decrescendo (102-103).
Blue hairpins: decrescendo (96-98), crescendo (98-100), decrescendo (100-102), crescendo (102-103).
Green hairpins: decrescendo (96-98), crescendo (98-100), decrescendo (100-102), crescendo (102-103).
Red annotations: *8^{va}* (96-102), *8^{va}* (102-103).
Blue annotations: *3* (96), *3* (97), *3* (98), *3* (99), *3* (100), *3* (101), *3* (102), *6* (102), *3* (102).