

EWA TRĘBACZ

Lullabies for Nibru

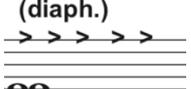
for bass flute
and electronic media
(2024)

written for and dedicated to
Joanna Stępańska-Spix

BASS FLUTE: extended techniques

Most of the notation of extended techniques is based on works already familiar to flute players, such as:

- Carin Levine's book *The Techniques of Flute Playing*¹
- Luigi Nono's *Das Atmende Klarsein*²

Irregular rhythmic structures	
	fast aperiodic group
	aperiodic group with <i>accelerando</i>
Quasi-percussive effects	
LP - lip pizzicato TP - tongue pizzicato TR - tongue ram	
	key clicks x instead of a regular notehead
Vibrato types, trills, accents etc.	
	<i>vibrato lento</i> : slow pitch oscillation around the center pitch
	vibrato transition: from <i>non vibrato</i> to <i>vibrato molto</i>
	vibrato transition: <i>non vibr.</i> - <i>vibr. molto</i> - <i>non vibr.</i>
	<u>diaphragm accents</u> on long notes: (diaph.) + > > >
	<u>trill figures</u> : continuous trill combined with fast, irregular and random changes of the base note; suggested base notes indicated by the smaller noteheads
Microtones and microtonal deviations	
♯ 1/4 tone up ♯ 3/4 one up ♭ 1/4 tone down ♭ 3/4 tone down	
	a small arrow indicates a microtonal deviation (up or down) in multiphonic sounds, usually less than a quarter-tone
	a quick pitch bend, with an arrow indicating the direction

¹ Levine, Carin., & Mitropoulos-Bott, Christina. (2009). *The techniques of flute playing = Die Spieltechnik der Flöte* (3. rev. Aufl.). Bärenreiter.

² Nono, Luigi., Rilke, R. M., & Cacciari, Massimo. (1991). *Das atmende Klarsein : per piccolo coro, flauto basso, live electronics e nastro magnetico (1980/1983)*. Ricordi.

Singing and playing

The voice part is notated *loco*, without any transposition. However, if the written octave does not correspond to the players natural voice range, the player should feel free to transpose accordingly, to bring it an octave up or down to their comfortable range.

Speaking and playing

loud whisper



mu-lu - shir-ra

1) loud whisper (unvoiced) directly into the flute, combined with loud key clicks

voiced



ma-an-du-am

2) voiced speaking, directly into the flute diamond-shape noteheads



turr - raaa

3) expressive speaking-singing-screaming-wailing - in and out of the flute, improvised by the performer in response to the electronic part
Arrows indicate breathing in or out (see below).

Air tones / Breath noise:



Air + tone

regular notehead + hollow triangle shape through the stem or below the noteheads



Air only (hollow triangle notehead)

backward arrow: breath in (inhale, exaggerate)

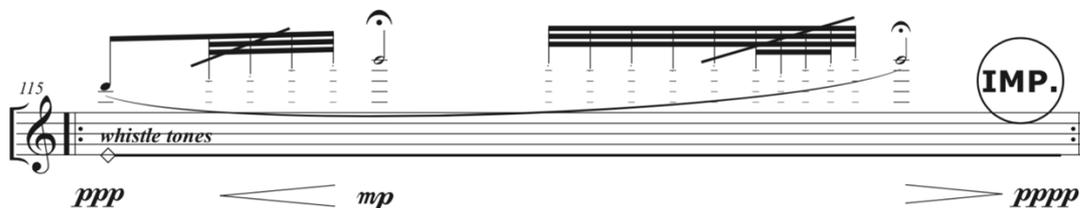
forward arrow: breath out (exhale, exaggerate)

In the example: air (inh.) - air (exh.) - tone with air

Multiphonics: if a written multiphonic sound does not work well on the given instrument, the performer should look for the closest substitute³.

IMPROVISATION and responding to the electronic layer.

The performer should approach the written part with creative freedom. None of the rhythmic structures are strict, and there is no strict synchronization with the electronic layer. The last section of the piece directly calls for the addition of improvised segments, based on the written material, but not limited to it (which in the score is indicated by the **IMP** sign).



115
whistle tones
ppp *mp* *pppp* **IMP.**

Example: whistle tones and elements of improvisation (as continuation of the written material).

³ For suggestions of fingerings for specific multiphonic sounds, I recommend consulting the

Carin Levine's book *The Techniques of Flute Playing: v. 2: Piccolo, Alto and Bass*.

However, the flutist is encouraged to expand on the written material throughout the entire piece at will, and in direct interaction with the electronic layer. This can be achieved for instance by repeating certain motifs, adding their own variations, ornamentations, microtonal oscillations, articulation changes, etc.

Lullabies for Nibru - the origin of the title

The piece is a *lamento* in the form of a *lullaby*. It is based on a short fragment of an ancient Sumerian lamentation - one of the five so-called *city laments*, specifically *Lament for Nibru (Nippur)*, composed around 1900–1600 BCE. These lamentations come from tumultuous times - the times of war and destruction of city-states, and are an expression of human tragedy and feelings of grief and mourning, through poetic forms and beliefs of their time.

The fragment of the text used in this piece has been cited after **ETCSL - The Electronic Text Corpus of Sumerian Literature**⁴ (an electronic archive of the University of Oxford's Faculty of Oriental Studies), and that's where the full transliteration and English translation can be found.

It is rather unlikely that any potential performers of this piece will be well versed in the ancient Sumerian language or literature. Therefore, for practical reasons, the transliteration in the music score has been simplified: all determinatives have been removed, and the following letters have been substituted:

š - English "sh" ĝ/ġ - nasal "ng"

The Lament for Nibru, lines 117-126 (transliteration and English translation after ETCSL):

<p><i>mu-lu šir-ra na-aĝ-tar gig-ga- ĝu-uš</i> <i>me-e ib-ši-ed-de-en er im-ši-še-še-en</i> <i>a-še balaĝ di šir zu-ne</i> <i>mur-ma-ra- ĝu ma-a-ar ma-ab-be-ne-am</i> <i>i-ne-eš kuš-a im-ma-dirig-ga-ĝu</i> <i>didli-bi er-ra ma-an- ĝa-ĝa-ne-am</i> <i>a-še šag su-mu-ug tab-tab-ba-ĝu</i> <i>ki kur-ra-bi ma-a-ar lu mu-da-an-zu-am</i> <i>a-ra gig-ga šag bur-ra- ĝu</i> <i>u-a tur-ra- ĝu er-ra ma-an-du-am</i></p>	<p><i>I am going down to my dirge singer of bitter fates and I shall weep tearfully to him. Even now the lamenters who are expert in song make ululating wails over me! Now my people who are overcome by hardship voice laments for me one by one! Even now the places of refuge of my people whose hearts are burning in dark distress have been made known to me! My people whose hearts have been broken in the bitter way perform the lullabies of my young ones for me in tears!</i></p>
--	---

⁴ "The Lament for Nibru." *The Electronic Text Corpus of Sumerian Literature*, 19 Dec. 2006, etcsl.orinst.ox.ac.uk/cgi-bin/etcsl.cgi?text=c.2.2.4&display=Crit&charenc=gcirc&lineid=c224.G.117#c224.G.117.

EWA TRĘBACZ
Lullabies for Nibru

for bass flute and electronic media

Written for and dedicated to Joanna Stępańska-Spix

A piacere, senza misura

(♩ = ca 80-90)

Bass flute

(vibr. lento)

B.Flute: TACET
~15-25 sec

Electronics:
START

f *p* *ff*

VOICE (loco) - - - - -

4

non vibr. - - - - - (diaph.)

(gliss.)

p *f* *mf*

frull. - - - - -

mp *ffff*

rall.

(Key clicks)

fff *mf*

6

p *mf* *pp* *ff* *ppp* *f*

(inh.) LP (exh.) (inh.)

9

loud whisper

TP

f *p* (Key clicks)

mu-lu - shir-ra

mf *f*

11

na-ang-tar rrrrrrrrr

f *fp* *fff* *f* *p* *ppp*

Flute + Voice (diaph.)

Voice: gliss

14 *f* *mf* *p* *mf* *p* (diaph.)

17 *p* *mf* *fp* *mp* *mf* *p* (diaph.) gliss. gliss.

20 *mf* *ff* *f* *fff* VOICE (loco) *f* *fff*

23 loud whisper (Key clicks) *f* gig-ga-gu-ush *mf* *p* *ff* *mf*

25 loud whisper *ff* me-eib-shi - ed-de-en errrrrrrrrr im-shi-she-she-en *f* *p* accel.-----> rall.

28 (vibr. lento) *p* *mf* *f* *f* frull.

30 LP *fp* *f* *subp* *f* *p* *fp* *fff*

33 *ff* > *f* LP *mf* < > *fp* < *f* LP TR

35 *pp* < *mf* > *pp* a-she-ba - lang di shir zu - ne

37 (Flute) *p* *mp* < *mf* *ff* (Voice)

40 *p* < *mf* mur-ma-ra ngu ma-a-ar ← ma-ab - be-ne-am *p* < *f* TR

42 (Flute) *f* (inh.) i-ne-esh ku-sha ← im-ma-di-rig-ga - ngu *p* < *f* (Voice)

44 *mp* < *mf* *p* < *mf* (Voice)

47 *mf* *fp* *ff* *mf* *p* *ff* LP did - li - bi er - ra ma - an nga - nga - ne - am

49 *fp* *fp* *f* *mf* *ff*

50 *fff* *mf* *f* *mf* *ff* *fp* *f*

52 *mf* *ff* *mf* *mp* *f* *sub.p* *f*

55 *mf* *fp* *mf* *f* *mf* *gliss.* *VOICE (loco)* *mf*

58 *f* *mf* *p* *(voiced)* *(inh.)* a - she sha - ag su - mu - ug tab - tab - ba - ngu

60 *fff* *mf* *p*

64 **loud whisper** **voiced** ← ,

f *mp* *p* *ff*

kikur-ra - bi ma - a - arrrrrrrr lu mu - da - an-zu - am

66 TP

f *ff*

68 **frull.** ← ,

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

71 **voiced** **Flute + Voice** *Voice: gliss* ← ,

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

a - ra gig - ga shag bur - ra - ngu

74

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

76 TP

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

t-t-t-t - t - t - t

78 **non vibr.**

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

81 *mf* (Voice) *fp* *fp* TP

85 *f* *sffz* *fp* *f* *ff* (Voice) *f* TR TR

88 *mp* *ff*

90 *mf* *f* *ff* *f* *mf* IMP. IMP. IMP.

93 *ff* *fp* *mf* *mp* *ff* IMP.

95 *mf* *f* *p* *rall.* voiced Voice

u - a tur - ra ngu

97 voiced

er-ra ma-an-du-am

mf \langle *f* \rangle *pp* \langle *mf* \rangle

100 *p* \langle *mf* \rangle *fp* \langle *f* \rangle *p* \langle *mf* \rangle

102 *sfzp* \langle *f* \rangle *mf* *fp* \langle *ff* \rangle *mf* *sffz*

104 *subp* \langle *ff* \rangle *sffz* *p* \langle *mf* \rangle *p* \langle *mf* \rangle *p* \langle *mf* \rangle *p*

107 t t t t er-ra ma-an-du-am t t t *f* \langle *p* \rangle

109 *p* \langle *mf* \rangle *mf* \langle *pp* \rangle *mp* \langle \rangle

112 *mf* \langle *ppp* \rangle *p* \langle *p* \langle *mf* \rangle \rangle *p*

115 *whistle tones* **IMP.**

116 *u-aaaa* *whistle tones* **IMP.**

117 *turrr - raaa* *ngu* *poco rall.*

121 *errrrr* *raaa* *ma*

123 *Flute + Voice* *an*

125 *Flute + Voice* *du* *am*

127 *whistle tones*