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**Title**

Ein Körnchen Sands

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**Publication Date**

2020

*Andrea Sordano*

# Ein Körnchen Sand

per mezzo-soprano, violoncello e pianoforte.

## THE POEM

Stein, aus dem ich dich schnitz,  
als die Nacht ihre Wälder verheerte:  
ich schnitz dich als Baum  
und hüllt dich ins Braun meines leisesten Spruchs  
wie in Borke –

Ein Vogel,  
der rundesten Träne entschlüpft,  
regt sich wie Laub über dir:

du kannst warten,  
bis unter allen den Augen ein Sandkorn  
    dir aufglimmt,  
ein Körnchen Sands,  
das mis träumen half,  
als ich niedertaucht, dich zu finden –

Du treibst ihm die Wurzel entgegen,  
die dich flügge macht, wenn der Boden von  
    Tod glüht,  
du reckst dich empor,  
und ich schweb dir voraus als ein Blatt,  
das weiß, wo die Tore sich auftun.

## BEHIND THE PIECE

It is arduous to describe a single poem by Paul Celan without including his whole *opera*. Most of his works are related and connected to each other. These connections can be spotted in both, between collections and among poems of the same collection. One of the main features of his poetry, especially in the first period (1948-1955, year when he moved to Paris), is the usage of recurrent themes or scenarios. *Ein Körnchen Sand* starts with the word *Stein* [rock, stone]. The stone is an element that occurs in other poems (*Ich hörte sagen, In Gestalt eines Ebers...*) and is a metaphor of the petrified world of the «submerged». It is the nostalgic remembrance of the first *Threshold*, the shade of the tough past. This remembrance did not dissolve. It just took other shapes: a tree, a bird, a grain of sand.

The middle part of the poem introduces a marine scenery. In all his poems this refers to an amorous setting and suggests that Celan is most likely talking about a person he loved. Since this collection (*Von Schwelle zu Schwelle*) gathers poems written between 1945 and 1952 (his absconding period) he might be talking about Ruth Lackner. She was a Yiddish actress, probably his first love, who helped him to escape from the Nazi deportation. We can consider her as his saviour. She is probably *Ein Vogel* (the bird) who saved Celan from the *Boden von Tod* (the bottom of death).

Pain, despair, hope and love cohabit in this poem, united. The night, seat of the shadows, sanctioned this union. The feat of the night is to dominate not only the personal past, but all the terrible legacy of his generation.

In the music I tried to incorporate this union by using ambiguous harmonies, extraneous sounds, and conflicting sections, without being descriptive. The material is partially taken by a Schubert's lied *Letzte Hoffnung*, from *Die Winterreise*. This lied follows, almost exactly, the same dramatic structure of Celan's poem. Moreover, different elements appear in both poems and have the same role (e.g. the tree, the leaf, the wind, the earth). Even though these poems have been written in a very different period, they still have some connections. Thus, this was my mission as a composer. I tried to translate this connection in music and give to the audience the chance to feel the journey from suffering through hope... without reaching a real destination.

*Andrea Sordano*

## NOTATION



Long fermata

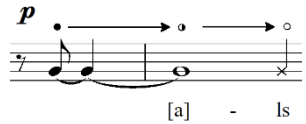


Short fermata



Respectively: highest possible sound and lowest possible sound.

## VOICE

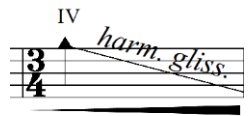


Gradually from closed mouth, to open mouth.

## CELLO



Natural harmonic, the square-headed note indicate the position of the finger on the string. The note in brackets is the effect. Where the effect note is not written, it means the is the same as the fingered note.



Harmonic glissando from the highest position on 4th string. Gradually increase the bow pressure. The effect is an harmonic sound that gradually becomes noise.

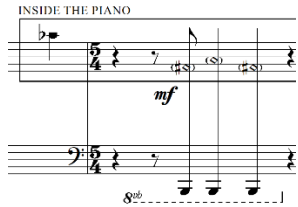


Tremolo with decreasing and increasing speed.

## PIANO



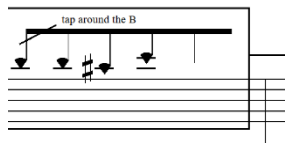
Chromatic cluster as low as possible.



The box indicate what has to be played inside the piano. Even when there is no „inside the piano“ indication.

The first simile indicate a pizzicato A-flat inside the piano.

In the 5/4 measure, the pianist has to play harmonics (pitched in the box) on the low B strings, by putting a finger on the right node.



This symble indicates that the pianist has to tap randomly the strings while keeping the pedal down.

## OTHER NOTES

The work lasts about 7' 30".

All the tremolos are intended to be played irregularly.

# Ein Körnchen Sands

ANDREA SORDANO  
poem by PAUL CELAN

**Adagio. Con rispetto.**

Mezzo-soprano

Violoncello

Piano

*cresc. poco*

*pp*

*mf*

*p*

*mf p*

*mf p*

*p*

*p*

8<sup>va</sup>

Ped.

2 4

Mzs

Vlc.

*p* *pp* *p*

III (s) (s) *harm. gliss.* I MSP *harm. gliss.* 3 III

INSIDE THE PIANO

Pf

*mf* *p sempre*

8<sup>va</sup> 8<sup>vb</sup>

10

Mzs

Vlc.

8<sup>va</sup> II *p* *mf* *p* pizz. arco IV III (s) (s)

Pf

3 3 tap around the B *legato*



17

Mzs *senza vib. f sgraziato*

Vlc. *p* *ff* *f* *harm. gliss.* *ord.*

Pf *ff* *f* *gliss.* *gliss.*

Stein [n]

23

Mzs *f* *mf* *p subito* *rall. mf*

Vlc. *ff* *f* *mf* *p* *rall.* *una corda* *m.s.*

Pf *ff* *p*

Stein [n] aus dem ich dich schnitzt

28 *a tempo*

Mzs  
als die Nacht ih-re Wäl-der ver-her-te ich schnitzt dich als Baum und hüllt dich ins Braun

Vlc.  
*a tempo*  
*mp* *p* *mp* *pp* sul t. ord.

Pf  
*a tempo* ord.  
Ped. *8<sup>vb</sup>*

34

Mzs  
- [n] mei - nes lei-ses-ten Spruchs wie in Bor - ke Ein

Vlc.  
*p sub.* *pp subito* *p* ord. MSP sul t. ord.

Pf  
*8<sup>vb</sup>*

39

Mzs  
Vo - gel — Ein Vo - gel — der run - des - ten Trä - ne ent - schlüpft regt

Vlc.  
(III) II MSP gliss. (II) arco MSP  
pizz. *mf* *pp subito*

Pf  
*cresc.* *pp subito*

44

Mzs  
sich wie Laub ü - ber dir — du kannst war - ten, bis

Vlc.  
(8) ord. sul t. *mf*

Pf  
*p* *p* *esitando*

48

Mzs

un - ter al-len den Au - gen bis un - ter al-len den Au - gen ein Sand korn dir

Vlc.

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

Pf

*legato*

55

Mzs

auf - glimt ein körn - chen Sands das mir träu - men

Vlc.

Pf

*8va*

Lento, con libertà

Mzs *f* *p* *mf*

half [a] - ls [i] - - ch nie - der - tau -

ord. MSP sul t. MSP

Vlc. *p subito* *mf* *p* *mf*

Pf *f* *pp* *mf*

Lento, con libertà

Mzs *f* *p* *mf*

cht [a] - ls [i] - - ch nie - der -

ord. III harm. gliss. MSP sul t. *cresc.*

Vlc. *mf* *p* *cresc.*

Pf *pp sempre* *cresc.*

8 **accel.** **Tempo primo**

Mzs 67 *f*  
taucht Du treibst du treibst ihm die Wur - zel ent -

Vlc. *ff f mf pp*

Pf **accel.** **Tempo primo** *ff pp ppp*

Mzs 72 *f ff*  
ge - gen, die dich flüg - ge macht wenn der Bo - den von Tod

Vlc. *gliss. gliss. IV harm. gliss. f ff*

Pf *6 8va* *gliss. ff ff f*

**molto rit. . . . . Molto Lento**

Mzs  
glüht, von Tod glüht\_ du reckst dich em-por und ich schweb dir vor-aus als ein Blatt, das

Vlc.  
*mf* *p* *pizz.* *p* *arco* *pp*

Pf  
*mf* *p* *p* *Molto Lento*

Mzs  
weiß wo die To-re sich auf-tun

Vlc.  
*pp* *pp* *pizz. morendo*

Pf  
*ppp* *ppp* *morendo*

Ped.