

Ondine's Curse

contemporary folk written for
Viola & Guitar

composed by Finn Endries

Perusal Score

Program Notes

It is not entirely clear where the myth of Ondine, or Undine, originates from. The name is hypothesised to relate the latin word *unda,* for wave, and relates to a category of water related spirits, often female, that where earliest described in the writings *Metamorphoses* by Publius Ovidius Naso circa 50 BCE.

During the 16th century, philosopher and alchemist Theophrastus Philippus Aureolus Bombastus von Hohenheim (also known as Paracelsus) first coined the term *Undine*, which he described as an invisible spirit associated with the element of water. This is thought to have been influenced German writer Friedrich de la Motte Fouqué when he published the fairytale novella *Undine* in 1811, to this day the most popular work relating to the myth of Ondine.

The story tells of a water spirit Undine, who falls in love and marries a knight. Due to unfolding circumstances, she is forced to leave him, and he remarries, triggering a curse that ultimately kills the knight by Ondine's own kiss. This story was famously re-adapted by Jean Girardoux as the play *Ondine* in 1938, with a key difference being Ondine's curse.

"…Since you left, everything my body should do by itself I have to command it to do…One moment of inattention and I shall forget to hear, to breathe… It would be said that he died because breathing bored him…"

Herein lies the concept of this work. It imagines the afflicted on the brink of sleep, and therefor death. Focus on breath becomes key throughout the piece, for as it provides focus in staying awake, its repetitive nature also lulls gently towards sleep. As the afflicted wavers before the inevitability of sleep, memories, in the form of half dreams rush in waves, forming sweet, absurd and strange vignettes that seem so real it hardly matters if they really happened. The struggle for consciousness eventually ends, and the afflicted, both resigned and enlightened, submits to their dream.

These vignettes are traditional folk songs, stemming from within central Europe, to honour the origins of the myth.

Perusal Score

Performance Notes

This piece requires a looper, pedal or otherwise, for the viola. The violist is required to record a section of music using the looper, overdub, play to that recording, and eventually stop the recording and continue playing.

The piece is structured around the idea of breath. Each regular bar-line indicates the end of a breath. Dotted bar-lines further split the breath, into inhales and exhales.

The first recording will span 2 bars (or 2 breaths), and dictate the "tempo" of the piece. It is recommended that this recording be between 15 - 20 seconds long (or 7 - 10 seconds per breath). The breathes are to be as even as possible, allowing for regular pulse throughout the piece. No time signature has been given, yet notes are assigned metric values, and these are to be interpreted against the "pulse" of the breath/loop.

Box notation has been used to in 2 ways throughout the piece. The first, when the box is freestanding, signifies to play its contents without metric regard to the breath/loop.
When the box is attached to a line, repeat the contents of the box freely. This line may swell and contract, which is to signify to the player to speed up, (the thicker the line) and slow down (the thinner the line). A vertical beam will signify when the repetitions are to end.

Beginning at bar 16, the players will be presented with an elliptical shape resembling an eye (see notation key) above a multi-bar rest. For this section, players are required to perform from a cue card they are presented with for the duration of one bar/breath. The cue card will contain a traditional folk melody, which they are to play from the beginning and stop at whichever point they reach once the breath reaches an end. Players are permitted to fade in and out to ensure smooth transitions. The cue cards contain a single line melody, which performers are encourage to interpret freely and organically ie. form an accompaniment, countermelody, rhythm.
In addition, players will at the same time be presented with expression cards, containing both literal and interpretative instructions on how the queue is to be played. Once the cue is played, players are to be presented with the next cue (melody) card and expression card. Both of these are to be randomised. This process is to be repeated for the length of the multi-bar rest.

The piece is to end at the discretion of the viola player. Once the piece has reached the section with the closed eye symbol, the viola player may choose to end the piece by ending the loop (in between breathes) and playing the presented cue all the way through together with the guitar, after which the piece ends.

Guitar Preparation



Guitarists will need to alter their instrument in two ways. The first is to weave a piece of paper or thin cardboard (teabag sign works well) through the low E, A, and D strings. The end of the paper is to sit at the 9nth fret, so that playing open strings produce a muffled harmonic. Players will need to remove this mid song.

Players are also required to wrap a narrow slip of around the low E string, pull it to the side of the neck and tape the paper down at the back of the neck. This is to be done at the 12th fret. The string should not touch the neck or frets, but should be pulled away from it regular position.



Tabs have been provided for guitarists convenience, if more suitable fingering options are available, the guitarist is encouraged to use them.

Perusal Score

Notation Key



The players are to play from cue cards for the duration of the multi-bar rest.



As above, however, the viola player may choose to end the piece at their discretion.



Markers used to indicate the duration of a recording or dub.



Add bow pressure to produce a distorted sound on the viola, in which audible pitch is completely replaced by noise, then back to tone again.



Tapped notes on the guitar.



On guitar, use slide (or similar object) to slide along the neck in direction of arrow, using minimal pressure.



As if playing with extremely deep vibrato on viola, move finger in indicated direction without changing notes.



Indicating precise rhythmic unison in relation to another element in the score .



Gradual change from one sound or way of playing to another.

N.P. Guitarists is to play notes with no pressure in the left hand, producing a muffled pitch-less sounds.

S.P. sul ponticello

S.T. sul tasto

Harmonics notated with a diamond note-head are to be played as written. False harmonics will have a base note attached a fourth below. Harmonics notated with an open circle are to be played as sounding.
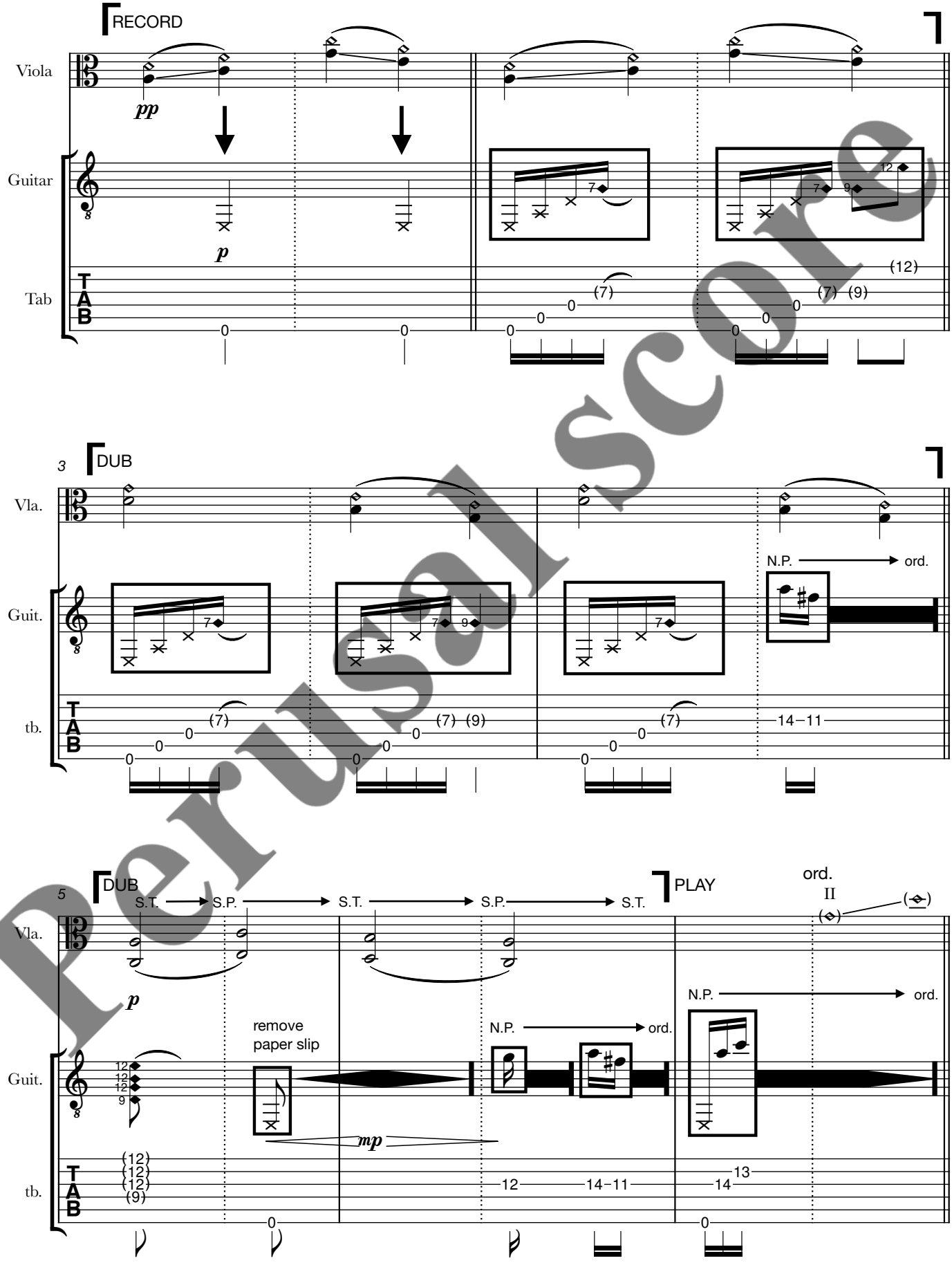
Perusal score

Ondine's Curse

for Viola and Guitar

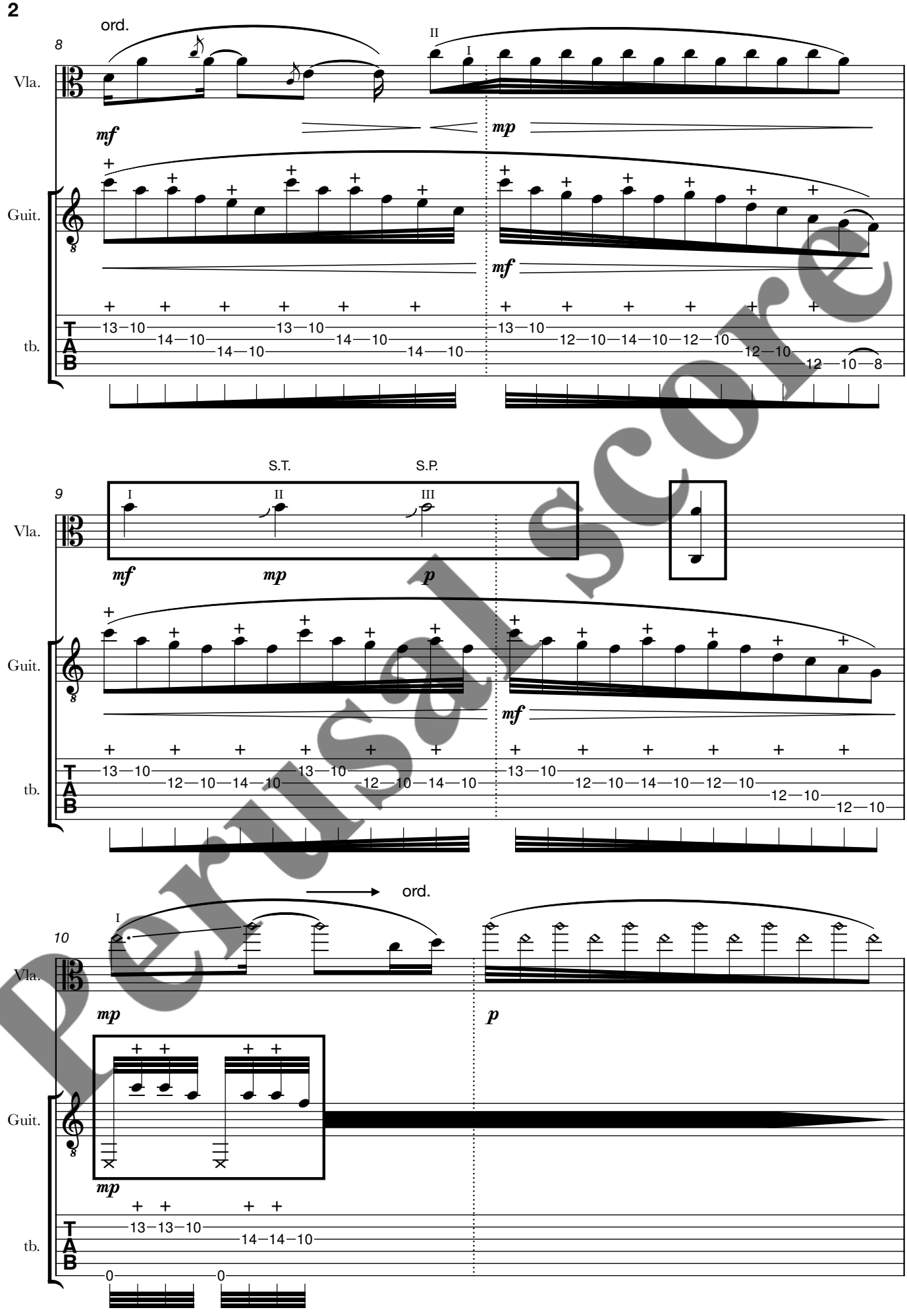
Finn Endries

Breath; Rapture



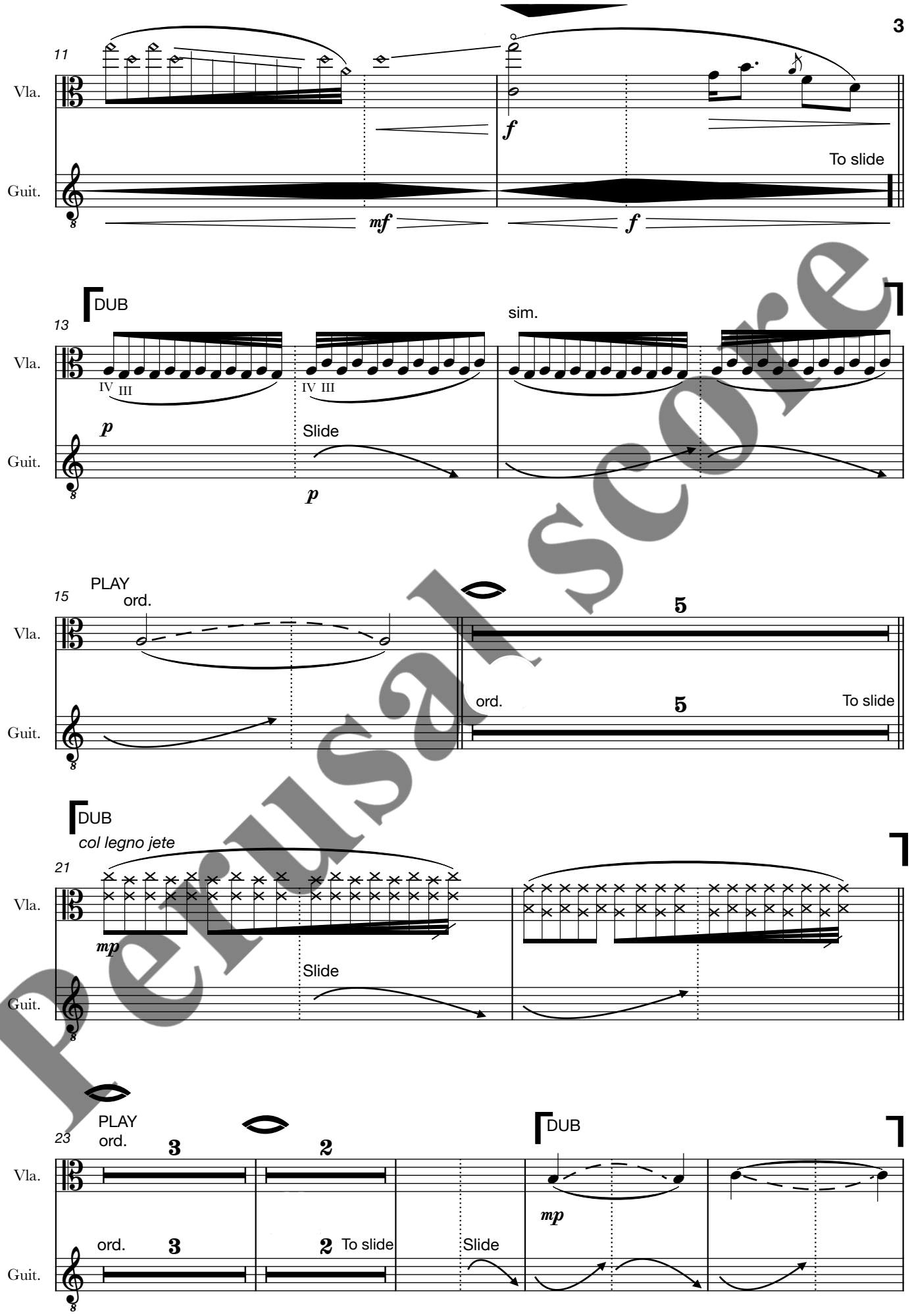
Perusal score

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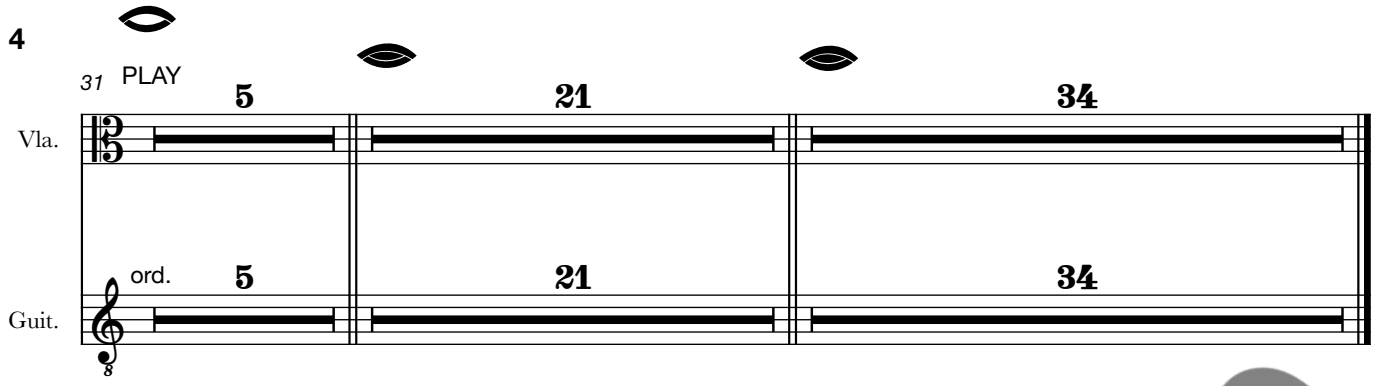
Perusal score

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Perusal score

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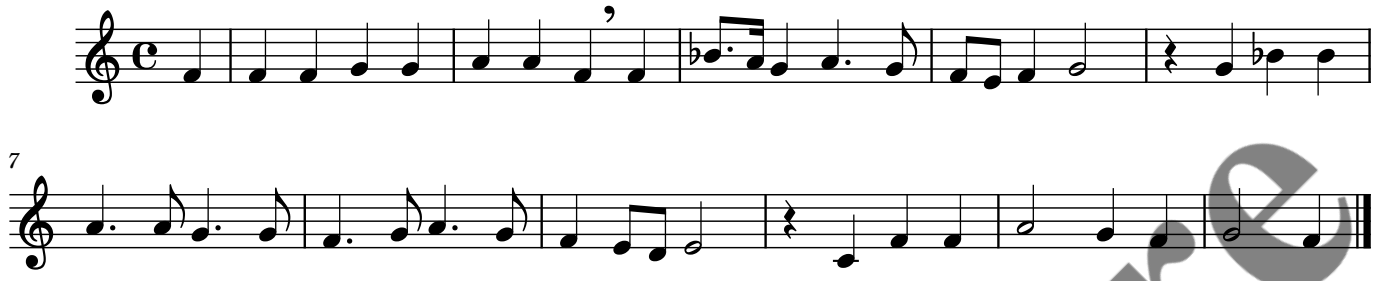


Perusal score

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Winterrosen

for Ondine's Curse

Gassenhawerlin, 1535
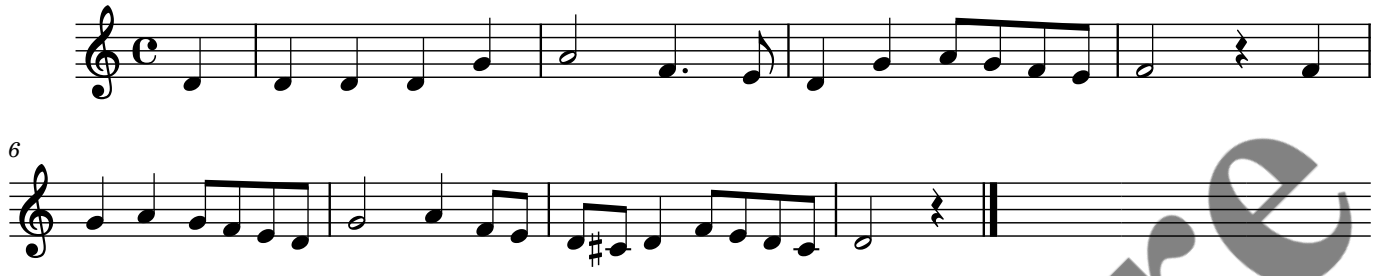


Perusal score

Todtenamt

for Ondine's Curse

Karlsruhe
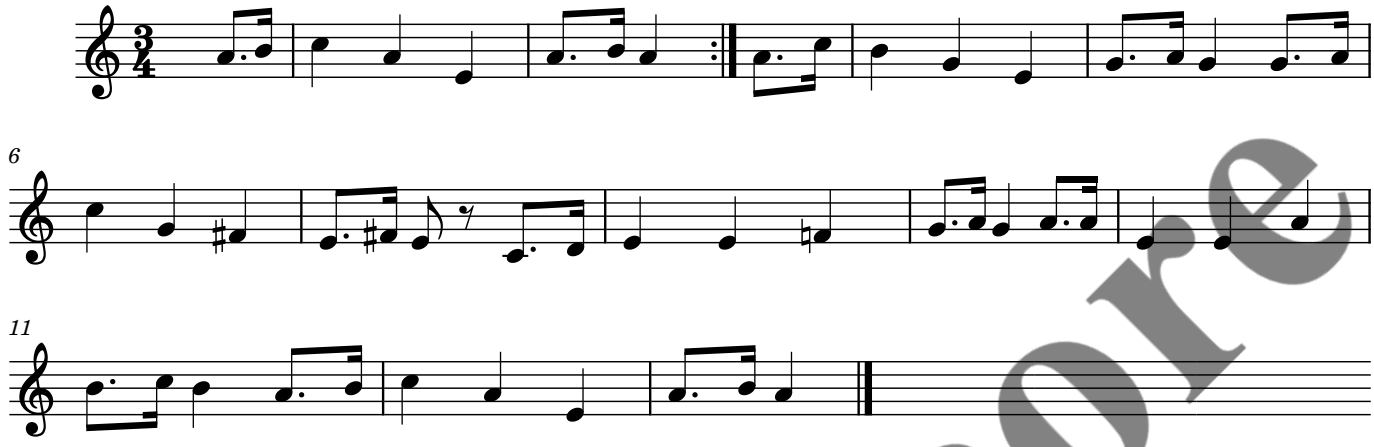


Perusal score

Roland und Godelinde

for Ondine's Curse

Holländisch

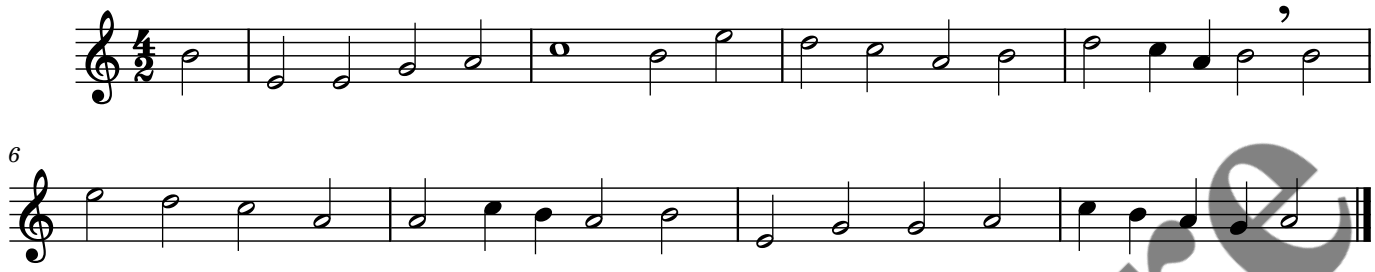


Perusal score

Todtenamt

for Ondine's Curse

Antwerp

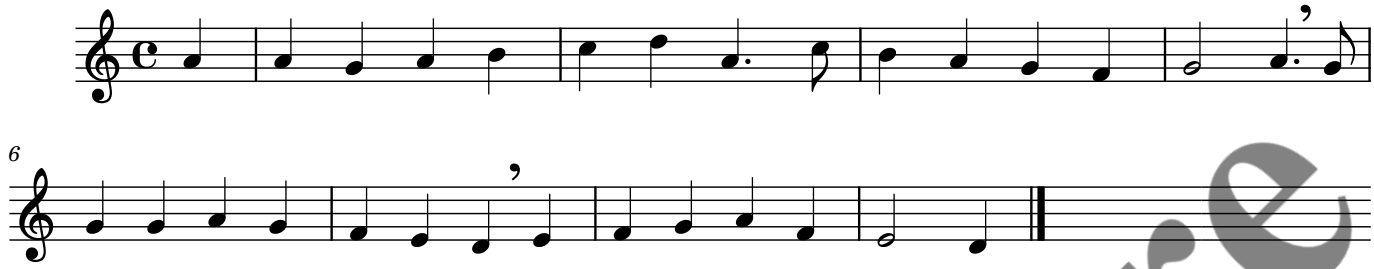


Perusal score

Ritter und Magd

for Ondine's Curse

Ricolais' Alm, 1777
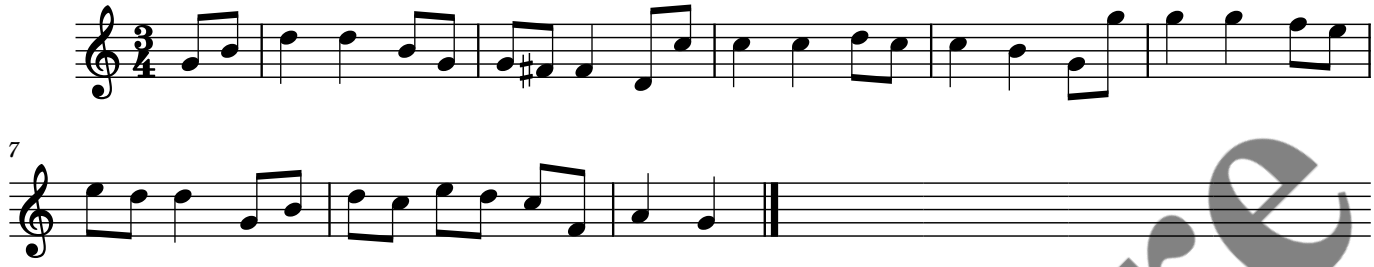


Perusal score

Ritter Ewald und die Minna

for Ondine's Curse

Riederlaufiss, 1845
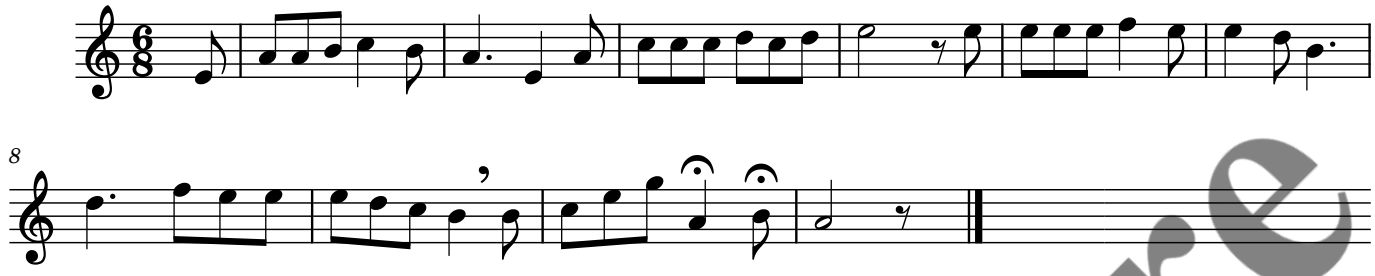


Perusal score

Nonne und Ritter

for Ondine's Curse

Flandern

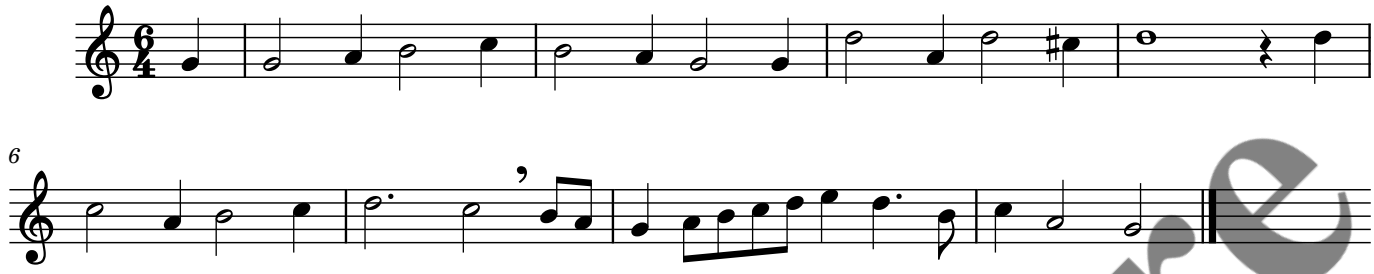


Perusal score

Malers Töchterlein

for Ondine's Curse

Reutterliedlin, 1535

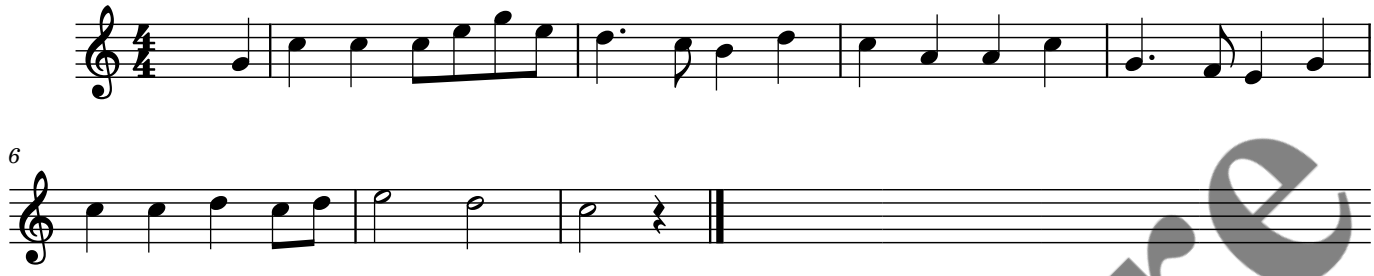


Perusal score

Liebesprobe

for Ondine's Curse

Unterlahnkreis
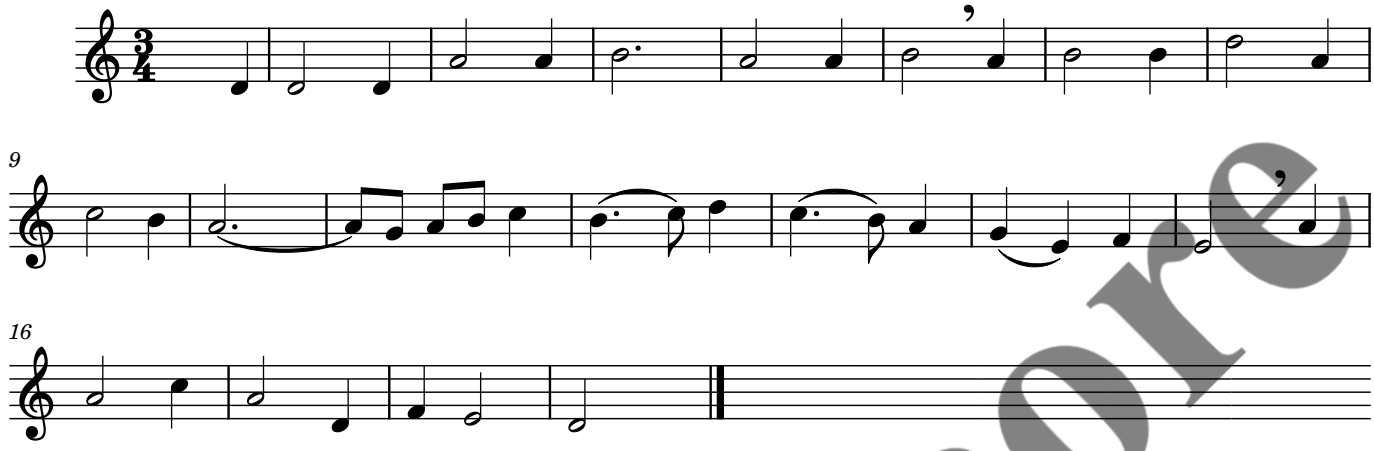


Perusal score

Liebesprobe

for Ondine's Curse

Alt-Niederländich
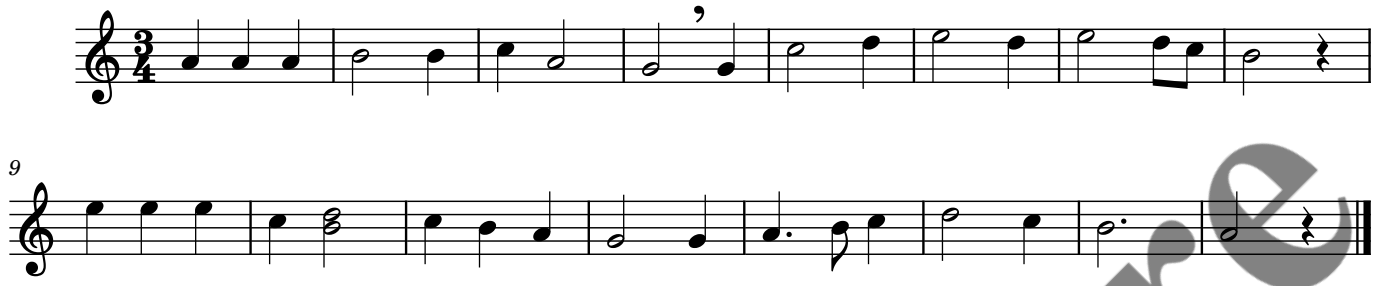


Perusal score

Frau von Luxenburg

for Ondine's Curse

Souterliedekens, 1540
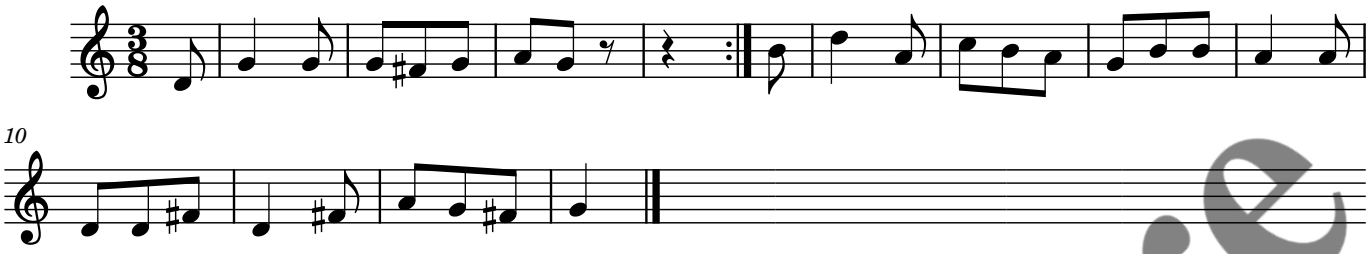


Perusal score

Die traurige Hochzeit

for Ondine's Curse

Altmark
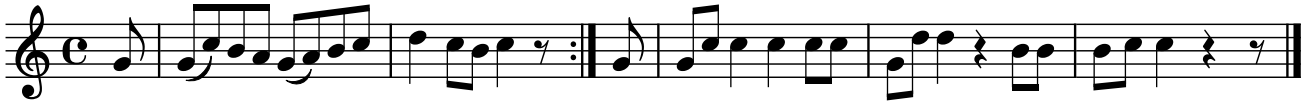


Perusal score

Die Schöne Bernauerin

for Ondine's Curse

Regensburg
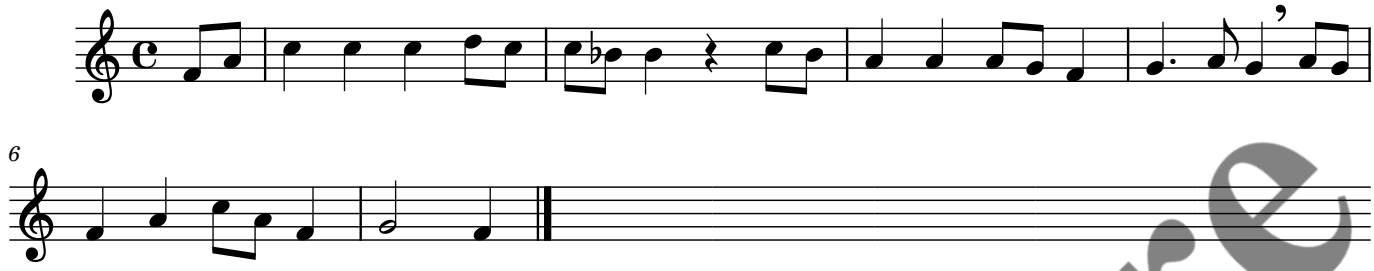


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Die junge Markgräfin

for Ondine's Curse

Schlesisch
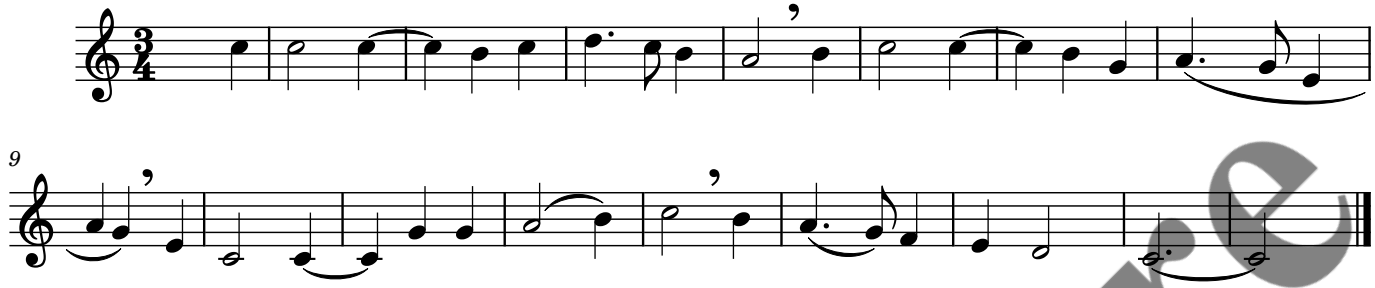


Perusal score

Die Graserin und der Schreiber

for Ondine's Curse

Forfter II. 1540
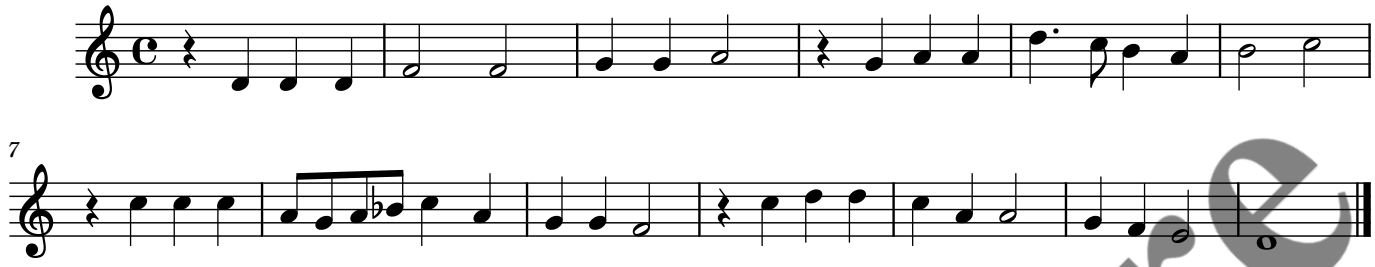


Perusal score

Der Scheintod als Heirathsvermittler

for Ondine's Curse

Souterliedeken, 1540



Perusal score

Blue Grass

Fanfare

I love to hug

Glassy

Guitar leads, viola accompanies

It was all a dream

We’ve got to get out of here

Bear!

Quickly now

How are the kids?

Echo

Hans, are you there?

Jagged

Softly

For a wedding

Viola leads, guitar accompanies

Harmonics

Snail pace

In between notes

Hardly audible

Tumbling down a grassy hill

Are you happy?

Espressivo

Polka

Left hand

Chinese whispers

Aged

Misspleld

Oh so sleepy

Jolly

ln 7/4

Langsam werde ich müde

Amnesia

Rumpelstilskin

Saucepan man

Lawfully

Pianissimo

Viola 23%
Guitar 56%

At 70%

Maypole