

for Judy Wang

The Swan

for Flute and Piano

Duration: app. 4 1/2 min

*A swan glides serenely on a lake.
He alights for a brief flight and
then returns to the quiet water.*

Lothar Bandermann (2003)

Adagio ♩ ~ 66

Flute

Piano

una corda p legato

mf

cresc.

cresc.

THE SWAN

10

f

f tre corde

13

tr

sempre f

16

f

19

mf

mf

22 *a tempo*
dim. e rit. *p*
una corda *dim. e rit.* *mp* *a tempo*

25 *mp* *mp* *mp*

28 *tr* *cresc.*

31 *tr* *cresc.* *tre corde cresc.*

34 *f* *tr*

37 *f*

40 *rit.* *a tempo* *f* *tr*

43 *tr*

THE SWAN

46

48

50

53

56 *a tempo*
p

a tempo
una corda mp

59

62 *mp* *cresc.* *tr*

mp *cresc.*

65 *f* *tr*

tre corde f

The musical score is presented in two systems. The first system begins at measure 68 and features a treble clef with a melodic line that includes a trill (tr) and a fermata. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a more complex rhythmic accompaniment. The second system starts at measure 71, marked with a forte (f) dynamic. It includes a decrescendo and ritardando (dim. e rit.) instruction. The piece concludes with a piano (p) dynamic marking and a fermata. The score is dated 'Cupertino, Nov. 2003'.

The Swan in Mythology and Poetry

From Homer to Yeats the swan has been a poetic subject. It has been associated with music from earliest times even though, when tamed, it is one of the most silent of all birds and in the wild its voice is very loud and unpleasant. In ancient Egypt, its image was the hieroglyph of music; in ancient Greece it was Apollo's bird. Aristotle claimed the swan's fabled abilities (e.g. to sing) as a fact of natural history, and while challenged by Plato, this still needed refuting by Sir Thomas Browne and Oliver Goldsmith in the 17th and 18th centuries. In the 14th century, it was claimed that "the better he harmonizes with the harp, the more certain he is to die soon..." from which the term "Swan Song" - a poet's or musician's last song - may have been derived. The swan was also believed to foresee its own death, which is why Socrates alluded to himself as a swan before his own death.

In Christian imagery the dying swan became a symbol of martyrdom and serenity in death, and, because of its dazzling whiteness, a symbol of the repentant sinner. It became also associated with the Immaculate Conception. (In Greek mythology, Zeus took the form of a swan in order to seduce the beautiful virgin Leda.) Widespread were ideas of transformations of humans into swans - the bird of the human soul which brings death to anyone trying to kill it. The image of the Knight of the Swan who mysteriously appears and disappears in a boat drawn by a swan occurs in various forms including in Wagner's opera "Lohengrin".

However, medieval writers also discovered less admirable qualities in the swan: That it represents undue and false pride (because of its stately appearance), hypocrisy (because its feathers are white but the flesh dark); that despite fine wings it is a poor (clumsy) flier, and, claiming it to be always thirsty, exemplifies the sin of Sloth: "...*alas Sloth, that devoute woman which hath the proprete of a swan evyr to be in plenty of licour...*"

[Ref.: *Birds With Human Souls: A Guide to Bird Symbolism*" by Beryl Rowland (1987)]

The Swan

FLUTE

Lothar Bander mann

Adagio $\text{♩} \sim 66$

p

mf *cresc.*

f

f

mf *dim. e rit.* *p* *a tempo*

mp *mp*

cresc. *f*

f *rit.*

THE SWAN

41 *a tempo*
f *tr* *tr* *tr* *tr*

45

49 *sempre f* *tr* *tr*

52 *mf* *dim. e rit.*

56 *a tempo* *p*

61 *mp* *cresc.* *3* *3*

64 *f* *tr*

68 *f* *tr* *dim. e rit.*