

# STUDIES IN NATURE

AFTER ERNST HAECKEL

*for flute, viola & harp*

Karim Al-Zand  
(2014)



## PROGRAM NOTE:

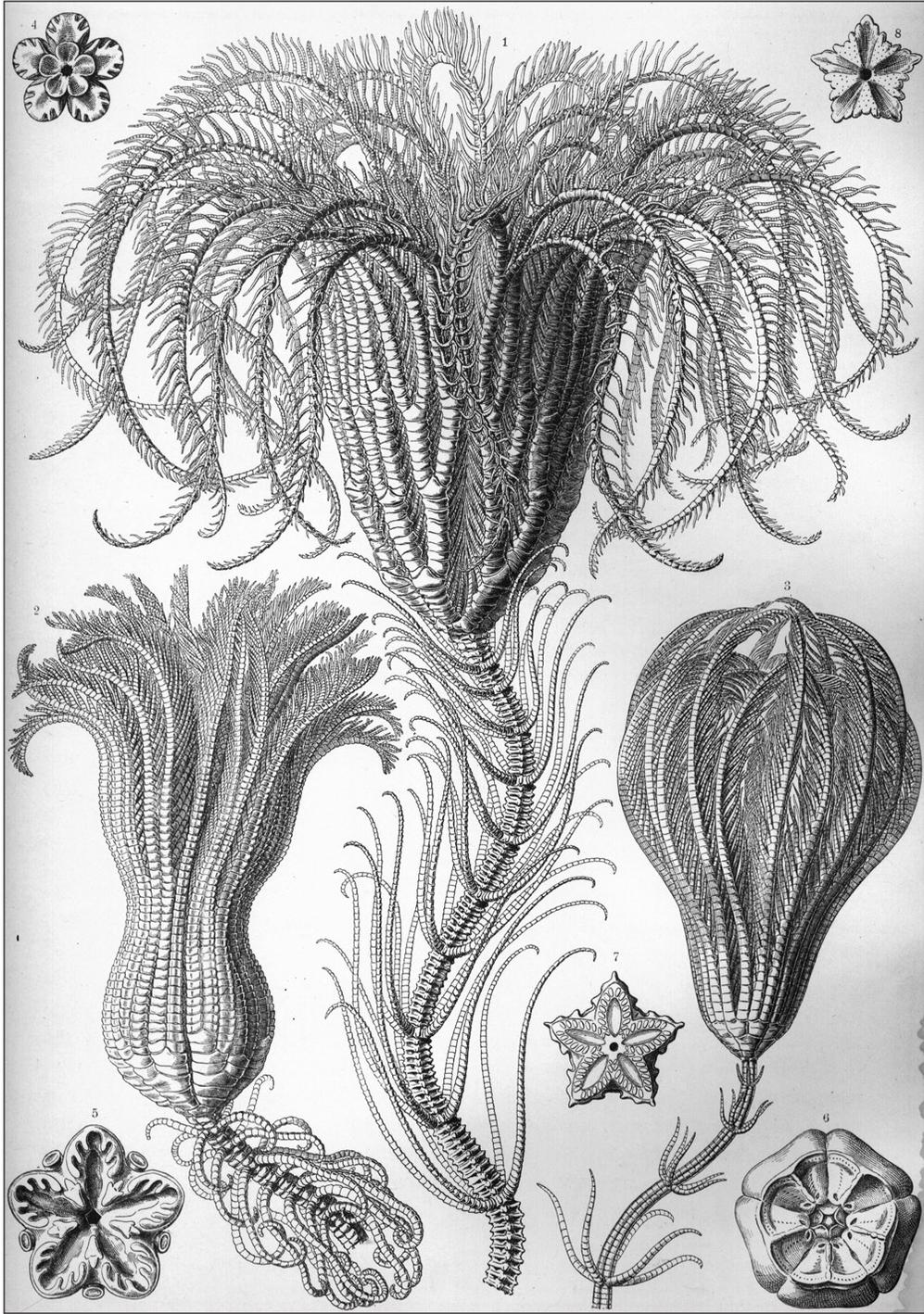
*Studies in Nature* is inspired by the captivating illustrations of biologist and naturalist Ernst Haeckel (1834–1919). In the late 19th century, Haeckel identified and catalogued thousands of new species, particularly aquatic microorganisms, many of which he discovered in the course of his numerous scientific expeditions. In 1904 he published the highly influential *Kunstformen der Natur* [Art Forms in Nature], a series of 100 color plates showing various organisms in intricate detail, all organized by zoological classification, and stunningly presented in artistic form. His work in these illustrations is a remarkable synthesis of art and science. The plates display an elaborate and ornate natural world: its delicate designs, patterns and symmetry; its impressive diversity of shapes and countless variations of form. Haeckel's work was significant scientifically and also aesthetically. Early 20th century visual art and architecture, especially Art Nouveau, is particularly indebted to his artistic vision. *Studies in Nature*, a trio for flute, viola and harp, uses a Haeckel plate as the basis for each of its three movements. Its musical character aims to capture an impression of each illustration, rather than to portray the organisms depicted. The first movement, *Sea Lilies*, reflects both the stately grandeur of Haeckel's central image, and the gentle billowing motion conveyed by the progression of sea plant forms in the drawing. The second movement tries to capture the exquisite crystalline symmetry of *Radiolaria*, a diverse class of tiny skeletal zooplankton. The last movement evokes the sinuous curlicues of the *Jellyfish* species, rippling wispily through the water, all quivering motion. *Studies in Nature* was commissioned by the Museaux Trio, who presented the work's premiere performance and recording.

*Dani Al-Zand.* August 2014

## DURATION:

- |                          |    |
|--------------------------|----|
| 1. Sea Lilies (dance)    | 6' |
| 2. Radiolaria (air)      | 3' |
| 3. Jellyfish (capriccio) | 4' |

TOTAL: ca. 13'



Ernst Haeckel, *Kunstformen der Natur* (1898) [Art Forms in Nature] Tafel 20,  
Pentacrinus: Crinoidea [*Palmensterne*]. Sea Lily.

# STUDIES IN NATURE

AFTER ERNST HAECKEL

## 1. SEA LILIES

(DANCE)

Karim Al-Zand (2014)

Slowly; grand, stately ♩ = 66

(2+2+2+3)

Flute

Viola

Harp

Moderately; swaying with a gentle lilt ♩ = 48

4

9

13

4:6

decresc. *p*

decresc. *p*

decresc. *p*

17

(♩. = ♩)  $\text{♩} = \text{♩} = 96$  poco accel. - - - - -

*cresc.* *poco f* *lively*

*cresc.* *poco f* *lively*

*cresc.* *poco f*

*cresc.* *poco f*

G $\sharp$

21

*molto fp* *molto sub mf* (trem.)

*brightly, shimmering bisbigliando* *molto fp* *molto sub mf*

*mf*

A $\sharp$

24

(♩. = ♩.)  $\text{♩} = \text{♩} = 96$

*poco f* *molto fp* *molto f*

*pizz.* *arco* *pizz.*

*poco f* *molto fp* *molto f* *mp*

*f* *mp*

C $\flat$  B $\sharp$



43 suddenly very animated rit.

*f* *pizz.* *f* *sub.f* *arco*

A $\flat$

48 a tempo

*mf* *mf* *mf*

F $\sharp$

52 rit. Quickly; flowing ♩ = 92

*f* *pizz.* *f* *sub.f* *arco* *mp* *mp*

B $\flat$  G $\flat$  E $\flat$  F $\sharp$  G $\sharp$  A $\flat$  B $\sharp$

57 poco rall. - - - - a tempo

*mf* *mf* *mp* *mf*

G $\sharp$

62

*tr*

*pizz.*

$\text{♩} = 78$

F# Ab

66 Rhapsodic  $\text{♩} = 44$  (but flexibly)

*solo espres.*

*mp*

G# (B#) — B C# Bb A#

70

*mf* *poco f*

*accel. a*  $\text{♩} = 80$

F# C# Eb

74

*mf*

G# C# E# D# G# A# C#

78

*arco* *mf* *cresc.*

*mf* *cresc.*

D# C#

82

*f* *mf* *f*

*C*<sub>3</sub>

85

poco rall. - - - a tempo ♩. = 48

*decresc.* *mp* *pizz.* *mp*

*decresc.* *mp*

*decresc.* *mp*

F<sub>b</sub> E<sub>b</sub>

88

*arco* *mp*

(D<sup>#</sup>) — D<sup>#</sup> (A<sup>#</sup>) — A<sup>b</sup> G<sup>#</sup>

92

*p*

(♩. = ♩)  
♩. = ♩ = 96

poco accel. - - - - -

96

*cresc.* *poco f* *molto*

*cresc.* *poco f* *molto*

*cresc.* *bisbigliando*

G<sup>♯</sup>

100

*fp* *molto sub mf* *poco f*

*fp* *(trem.) molto sub mf* *poco f*

*mf* *f*

A<sup>♯</sup> B<sup>♯</sup>

103

*molto fp* *molto sub mf* *cresc.*

*molto fp* *molto sub mf* *cresc.*

C<sub>1</sub>

106

*fp* *cresc.*

A<sup>b</sup> D<sup>b</sup>

Very Slowly; broadly, resplendent ♩ = 58

108

*ff* *ffp* *ff* *f*

*ff* *ffp* *ff* *f*

*ff* *f*

D# B#

110

*mf* *mp* *p*

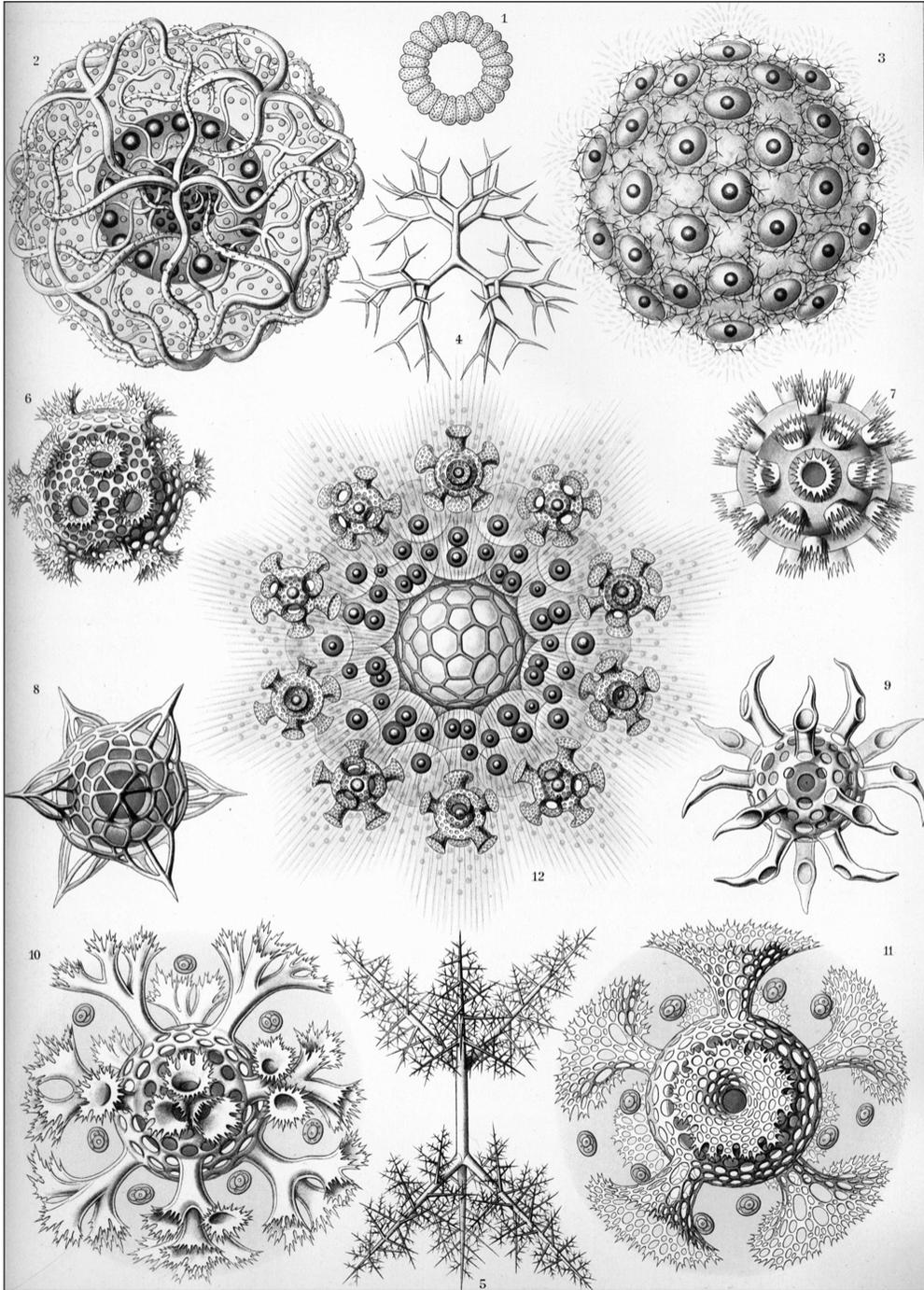
*mf* *mp* *p*

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

près de la table

G#





Ernst Haeckel, *Kunstformen der Natur* (1898) [Art Forms in Nature] Tafel 51,  
Collosphaera: Polycyttaria [Vereins-Srahlinge]. Radiolaria.

# 2. RADIOLARIA

## (AIR)

Extremely Slowly; frozen, crystalline ♩ (♩.) = 36

Flute *solo mercurial, improvisatory*

Viola (pulse ♩ = 72) *pizz. sonorous*

Harp (pulse ♩ = 108) *atmospheric, reverberant*

*mf* *mf*

all dotted quarter notes *mf*  
all eighth notes *p*

Low D:  
Low C#

4 *poco scherzando*

*mp*

*arco espres.* *pizz.* *arco*

*poco* *sim. throughout*

A#

7 *mf*

*pizz.* *arco* *pizz.*

Sus

A♭ F#

10

arco pizz. arco

13

cresc. pizz. arco

A#B# G#

15

f decresc. pizz. arco

E#

17

mf pizz. arco pizz.

20

*mp*

arco pizz. arco

C#

23

*p*

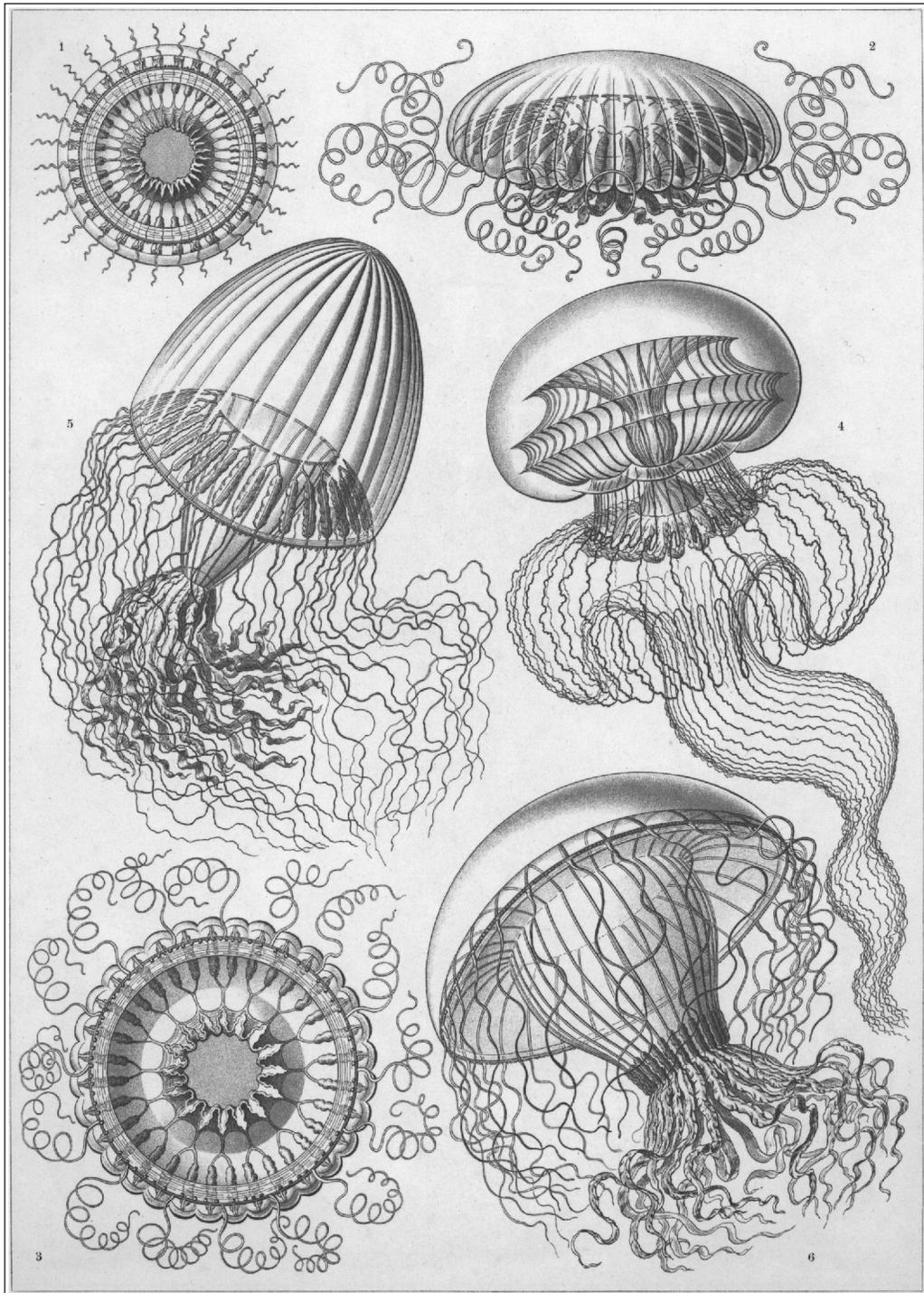
pizz. arco pizz.

D#

26

arco

C#



Ernst Haeckel, *Kunstformen der Natur* (1898) [Art Forms in Nature] Tafel 36, Aequorea: Leptomedusae [*Faltenquallen*]. Jellyfish.

# 3. JELLYFISH

## (CAPRICCIO)

Very Swiftly; mercurial, volatile ♩ = 152

Flute

*f* *decresc.* *mp*

Viola

*mf* *f* *decresc.*

Harp

*f* *decresc.*

The first system of the score features three staves: Flute, Viola, and Harp. The Flute part begins with a dynamic of *f* and includes a *decresc.* marking followed by *mp*. The Viola part starts with *mf*, reaches *f*, and then *decresc.*. The Harp part starts with *f* and includes a *decresc.* marking. The music is in 3/8 time and consists of several measures of rapid, flowing lines.

⑤

*fp* *f* *fp*

*p* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

*subf*

*flashing*

The second system of the score features three staves: Flute, Viola, and Harp. The Flute part starts with a circled 5 and includes dynamics *fp*, *f*, and *fp*. The Viola part includes dynamics *p*, *mp*, *ff*, *mp*, *ff*, *mp*, *ff*, and *mp*. The Harp part starts with *subf*. The Viola part includes a *flashing* marking and triplet markings. The music continues with rapid, flowing lines.

⑨

*f*

punta d'arco  
quivering

*mf*

*mf*

B $\sharp$

The third system of the score features three staves: Flute, Viola, and Harp. The Flute part starts with a circled 9 and includes a dynamic of *f*. The Viola part includes the instruction *punta d'arco quivering* and a dynamic of *mf*. The Harp part includes a dynamic of *mf*. The music continues with rapid, flowing lines. At the bottom of the page, there is a key signature change to B $\sharp$ .

13

*singing*  
*mf*

(B $\flat$ )

17

(B $\flat$ )

G $\sharp$  E $\flat$  D $\sharp$

21

*ritenuto* *a tempo* (subito) Slower; tense, insistent ♩ = 116 (♩ = 58)

*poco f* *mp* *mp* *p < f* *p < f* *sim.*

*sul pont. stringing*

*broadly* *gliss.* *gliss.* *mf resonant* *p*

(D $\sharp$ ) A $\sharp$  E $\sharp$

26

*f* *mp* *ord.* *as before* *ord.* *prominently, bold* *gliss.* *gliss.* *mf* *p*

F $\sharp$  C $\sharp$  E $\flat$  F $\sharp$  D $\sharp$

(subito)  
Tempo I (♩ = 152)

Tempo II (♩ = 116)

29

*f* *mp* *f*

*f* *ord.* *f*

sul pont.

ord.

E: C:

34

*mp* *f* *p*

as before *ord.* *f* *sub p*

gliss. gliss.

G: F: D:

slightly faster, gaining momentum

37

*cresc.* *cresc.* *cresc.* *f*

poco accel.

B:

42

*f* *f* *f*

Tempo I; sprightly, animated

G:

poco accel.

ft.

46

molto rit.

Tempo II

Tempo I

50

Tempo I

Tempo II

rit. al

55

Slightly Slower; more tranquil ♩ = 126

59

63

4:3

4:3

G# A# F# C#

66

ritenuto a tempo

4:3

as before

gliss.

E# A# C# E#-#

70

ritenuto a tempo ritenuto a tempo

mf

gliss.

gliss.

gliss.

poco f

let ring

F#-# E# A#-#

74

decresc.

decresc.

decresc.

G# D# E# B#

78 *molto rit.* Slightly Slower (than tempo I) ♩ = 138

Ab Gb  
C<sub>4</sub> — #

83

E<sub>4</sub> — # (b) G<sub>4</sub> — # (b) E<sub>4</sub> — #  
C<sub>4</sub> — #

87

E<sub>4</sub> — # A<sub>4</sub> — #  
C<sub>4</sub> — #

90

Ab — G<sub>4</sub> — #  
C<sub>4</sub> — #

93

Chords:  $E_b$ ,  $G_b$

97

Chords:  $G_b$ ,  $C^\#$

accel. - - - - - Tempo I

100

Dynamics: *ft.*, *fp*, *mp*, *ff*, *mp*

Chord:  $E_b$

105

Dynamics: *fp*, *mf*, *ff*, *mp*, *sub p*

Instruction: près de la table biting

Chords:  $E_b$ ,  $A^\#$ ,  $B_b$

gradually fading away to the end

110

calmly *mf* *p*

calmly *mf* *p*

(ord.) *p*

C<sub>1</sub> D<sub>1</sub>

113

*mp* *p*

*mp* *p*

(D<sub>1</sub>) C<sub>1</sub>

116

*pp* *pp*

*pp* *p* *gliss.*

D<sub>1</sub>



