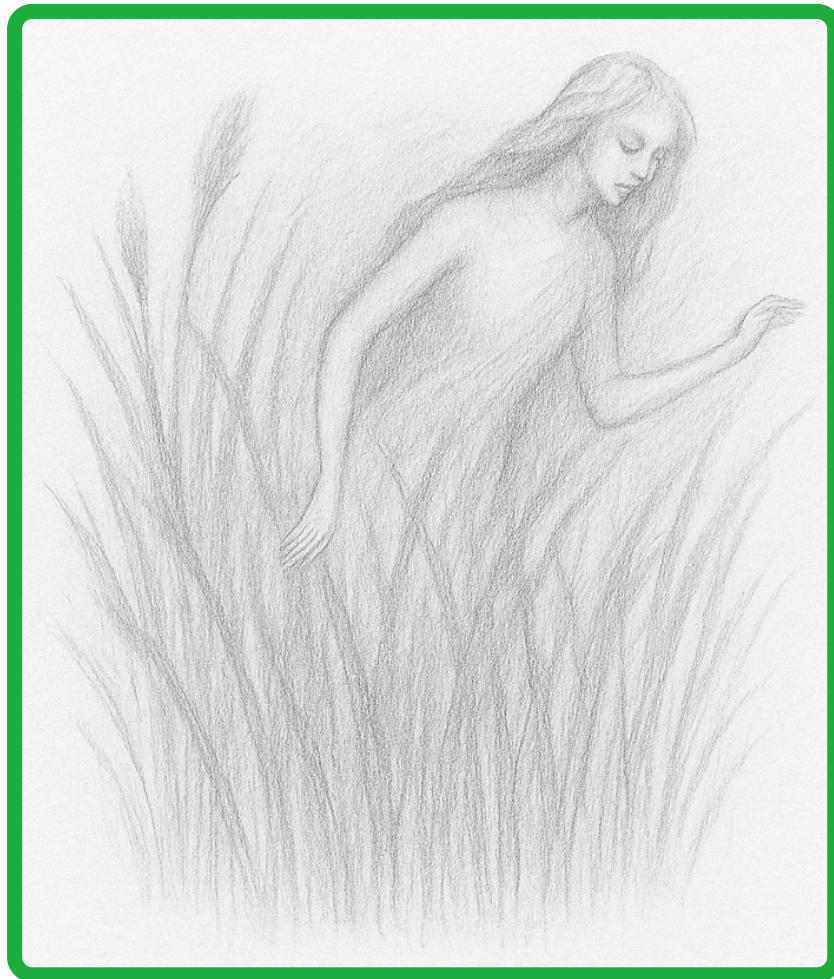


# La Voix de Syrinx

A dramatic Étude featuring a variety of sonorities  
for solo flute  
and MIDI Sampler/Kybd. plus ambient sound design



by Roland Bryce

# La Voix de Syrinx

by Roland Karl Bryce

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First edition published 2025.

ISMN: 979-0-9002538-0-4




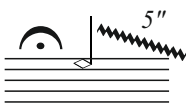



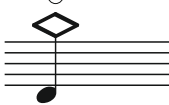

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Typeset using CorelDRAW and compiled to 9" x 12"- inch format  
for concert presentation.

This work was completed in Lewes, UK and is dedicated to all artists who  
give voice to myth and mystery and who *won't be druve...*

# La Voix de Syrinx

**TEMPO INDICATIONS:** *La Voix de Syrinx* allows considerable freedom in performance tempo (M.M. 60) and the use of fermata markings. However the phrases should move fluidly from one section to the next, unless a longer pause is required say, when used as part of a choreographed stage presentation, or devised drama.

<i>Directions in the score</i>	<i>Explanation</i>
<p><i>sons sifflés</i></p>  <p>rhomboid noteheads, bars 1/2&amp;3</p>	<p><i>sons sifflés: whistle tones (achieved by very gentle blowing across the mouthpiece)</i></p>
<p>20" →</p> 	<p>held for approx. 20 seconds, etc.</p>
<p>cheese wedge notehead, bars 1/2&amp;3 *</p> 	<p>Sustained electronic effects * Effects hit points are indicated with an asterisk.</p>
<p>5"</p>  <p>pause mark and gliss. belltree</p>	<p>Where marked, is a standard pause. The descending glissando, using a feather on bell-tree is allowed to ring. (Bar 3)</p>
<p>fermata</p> 	<p>A longer pause with durations indicated, e.g. 20" bars 1/2/3</p>
<p>shorter fermata</p> 	<p>A shorter pause: at the player's discretion.</p>
<p>comma</p> 	<p>A slight pause for breath</p>
<p>harmonics</p> 	<p>3rd harmonics: bars 12 &amp; 21</p>
<p>arrow over beat</p> 	<p>* CADENZAS in 22 &amp; 25: Improvise in these gaps, bars 22 &amp; 25. Cancel the effects but ad.lib does allow improvisation here too.</p>
<p>'the Naiads rush...'</p>	<p>Some pointers as to the narrative are in boxed text.</p>
<p>explore chromatics for improv.</p>	<p>Some performance instructions are also in boxed text.</p>
<p>N.B. Upwards glissando in Bar 12</p>	<p>This can be achieved by releasing the small l.h. C to C# key slowly..</p>

## Sound design and microphone placement for flute

Low impedance mics. such as the SM57/58 do a great job when placed quite close to the embouchure area, above the airstream. Careful use of gain staging will be effective. The signal can be processed by using a DAW such as Logic Pro. or Ableton *LIVE* which comes with onboard plugins and effects. If performing the Debussy solo flute version first, it should be performed as per original (dry) maybe even behind a screen. *La Voix de Syrinx* was composed to provide a little more magic by use of electronic effects. A MIDI keyboard can trigger home-made samples to emulate the sounds of the goat hooves and bleating, and also the bell tree if desired. Accurate on/off cues in the score should be followed in performance to avoid swamping the clear waters of the mythological reed-bed! No two performances of *La Voix de Syrinx* will ever be identical, that's for sure, all over to you, the creative flautists!

# La Voix de Syrinx

## A Resurrection In Sound

This work for solo flute (with optional electronica) does not merely revisit the myth of Syrinx—it releases her from it. Where Debussy gave voice to Pan—haunted, lovelorn, and echoing through the reeds—*La Voix de Syrinx* becomes the nymph's reply: radiant, reborn, and unbound by fear.

In the ancient tale, Syrinx—pursued by Pan—transforms into reeds to escape him. Debussy's Pan, in despair, carves those reeds into a flute and breathes through them a lonely lament. But this new voice tells a different story.

The Naiads, spirits of the water, are no longer passive echoes. They are agents of grace—re-grafting Syrinx's scattered body, from the reed pipes tossed into the stream. Reassembling not only in form but soul. She awakens not as victim, but as Muse—mocking Pan, dancing circles around his cloven hooves, and reshaping the melody he once stole.

From whispers and whistle-tones to storm and ascension, the piece traces a sacred arc: from fragmentation to flight, from myth to metamorphosis. In its climactic flourish—a high, suspended B $\flat$  that surveys all below—Syrinx reclaims the heavens. No longer hidden in reeds, her song flows through time, animating every flautist who dares speak her name.

This is more than a myth retold. It is a rite of return, a passage from silencing to sovereignty. *La Voix de Syrinx* may even be part autobiographical—for the composer, for the player, for any soul that has knelt in the riverbed of despair and risen again, voice intact.

*La Voix de Syrinx* (The Voice of Syrinx) for solo flute, can be played with or without the cadenzas. The two 'cadenza' pauses marked with an \* with the segue notes that continue the melodic line. In true concertino style, the flautist is free to improvise using more extended techniques, expressing freedom of spirit and the joy of being alive. The addition of electronic ambient effects, *stereo delay and reverb* (etc.) lend a mystical depth to the performance, extending audience appeal. Naturally, the *dolce* tones of the flute provide a rich and expressive sound palette so evocative of these myths and legends. There are numerous challenges in flute technique required: whistle tones, 3rd register harmonics, a low B-foot is recommended as it extends the range of pitch. Plus of course, expressive tonal nuances, tracing the programmatic sound imagery of the legend of Syrinx: et voila! *La Voix de Syrinx!*

*Roland Bryce*

# La Voix de Syrinx

A dramatic étude with varied sonorites for flute with MIDI Sampler plus ambient effects.  
(The electronics can be prepared, or live and there are cadenzas for improvisation.)

## 1: La Transition des Naïades

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Adagio ♩ = 60, timings ad lib.

20" whistle tones: 20" un cris dans le vent 12"

Flute

MIDI Kybd.  
1. Stereo delay  
2. Reverb.  
3. Audio Samples

*ppp* *ppp* *mp* *mf* *dolce* *mf*

12" \* fade the effects 5"

*pp* Bell tree: use a gentle feather: the flautist may even play this on a bell tree if available.

*ad libitum* \* microphones & ambient effects

*ad libitum, mystérieux* *the Naïads rush to assist Syrinx*

6 *mp* *p* 9 *mf* 14 *p*

9 *urgently* *mf cresc.* 14 *mf* 14

\* stereo delay (or surround) and reverb

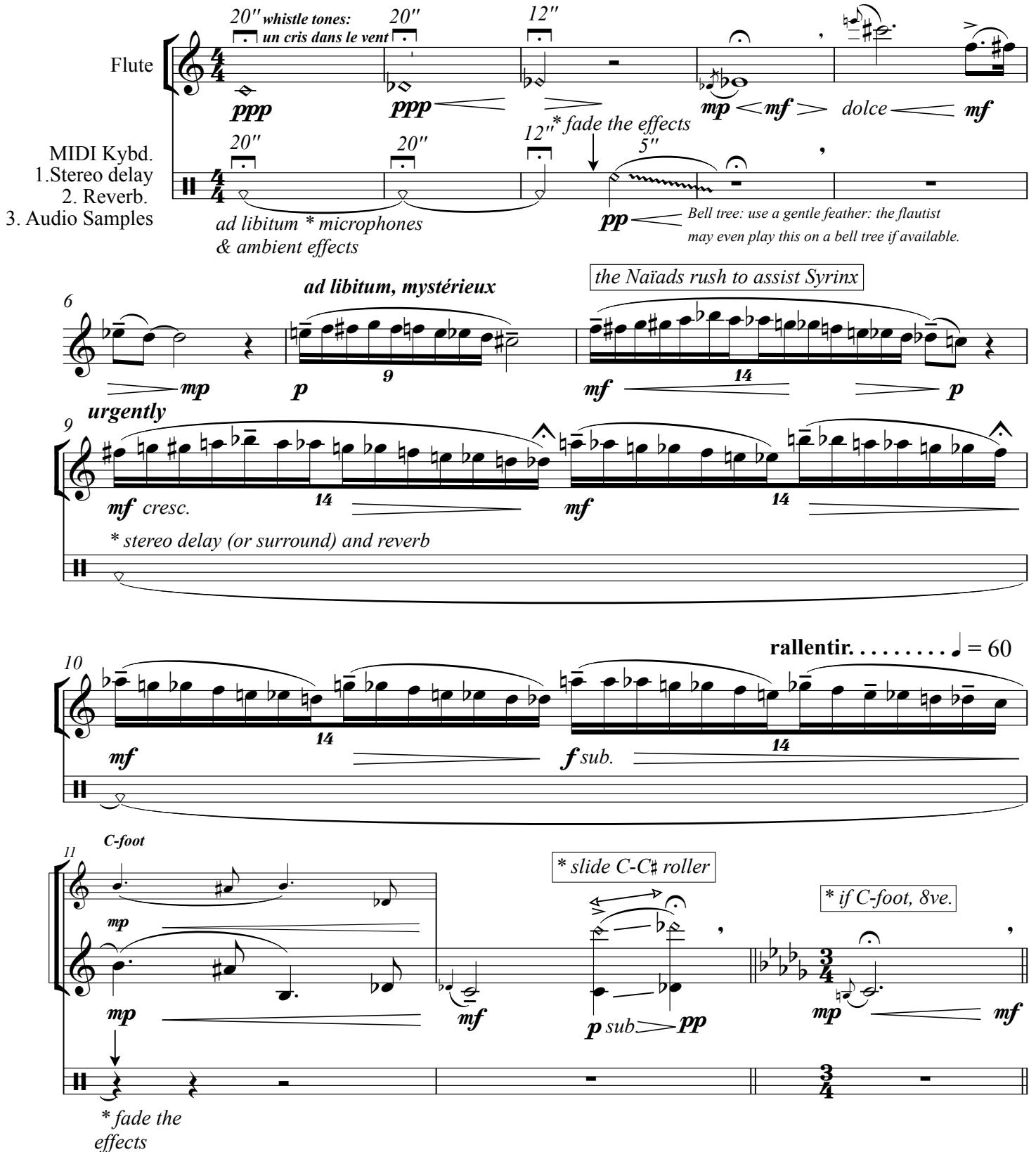
10 *mf* 14 *f sub.* 14 *rallentir. .... ♩ = 60*

11 *C-foot* *mp* *mf* *p sub.* *pp* *mp* *mf*

\* slide C-C# roller

\* if C-foot, 8ve.

\* fade the effects



*C-foot/loco*  
3

*sans rigueur et doux*  
3

*mf*

*f segue no. 2*  
5

*\* less reverb*

*\* cut effects*

2: Syrinx Vive!

*dolce e cantabile*

17

*mp* < *mf* > *p* 3 *mp espress.* *mf*

\*Cadenza in bar 22: ad lib. 40 - 50" using whole tones, multiphonics etc.

*with a flourish*

20

*f* *mf* < > *pp* *mf*

40-50" 40-50"

*\* with effects*

*\* cut effects*

*with a flourish*

23

*mf* *mf* *p* < *mf*

if C-foot: 8ve.

*\* with effects*

*\* cut effects*

### 3: Syrinx Triomphe!

\*Cadenza, bar 25: ad lib. 40-50", whole-tones on D, explore improv. e.g. more staccato motifs?

segue no. 3 **marcato – pomposo**

25 40-50" 40-50" **f** 7 **ff** *rit.* **mf**

\* with some effects ad lib \* cut effects

\* blow directly into the embouchure hole closing some keys for effect

\* synchronised with the goat hooves! **marcato**

'flatterzunge'

28 **mp** **f** **ff** **mf**

\* with effects \* fade 1 2 3 4 1 2 3 4 5 6 7 8 9 10! **mf** **f** méhéhé!

\* 3 Kybd./sampler: Goat hooves! \* goat bleating.

Syrinx appears fleetingly to Pan, for the last time.

crossing the stepping stones by the reeds.

31 **mp** **mf** **mp** **mf** **mp**

*doux* *cantabile*

the final ascension: returns to the Muses.

reflecting on the beauty of nature.

the farewell!

**assez lent**

34 **mf** **f** **mf** **mp** **p** **pp**

\* with effects \* fade effects \* cut

## Syrinx

Cl. Debussy  
(1913)

à Louis Fleury

FLÛTE SEULE

\* This Educational Transcription  
by Roland Bryce © 2025  
See explanatory notes.

Très modéré

The musical score is written for a single flute and consists of four systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system begins with the tempo marking 'Très modéré' and the dynamic 'mf'. The second system includes a 'p' dynamic marking and features triplet markings. The third system is marked 'Retenu' and includes a 'p' dynamic marking. The fourth system is marked 'Un peu mouvementé (mais très peu)' and begins with a 'p' dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

*mf*

*p*

*p*

**Retenu**

*p*

*p*

Un peu mouvementé (mais très peu)

*p*

*mf* *p*

*Cédez* *Rubato*  
*p* *p* *p*

*p* *p*

*p*

*(trille)* *(trille)* *au Mouvt (très modéré)*  
*mf*

*dim.*

*p* *p*

*En retenant jusqu'à la fin.* *Très retenu*  
*p marqué* *perdendosi*

# Claude Debussy: Syrinx (1913)

## *About Syrinx...*

Syrinx for solo flute was composed by Claude Debussy in 1913 as incidental music for the play *Psyché* by Gabriel Mourey. Originally titled *Flûte de Pan*, it was to be played offstage in a scene meant to depict the death of the half-goat half-man god Pan. ("The great god Pan is dead" in Plutarch) The play itself has largely faded into obscurity, but Debussy's short, haunting piece endured - becoming a cornerstone of the modern flute repertoire, particularly the so-called 'French school' associated with Taffanel, Gaubert, Moyses et al.

The work certainly evokes the myth of Syrinx, a nymph pursued by Pan who, to escape him, is transformed into a reed by the river nymphs. Pan, in grief or frustration, cuts the reeds and creates his panpipes - and he plays them, unaware or uncaring that they are of her. Debussy's Syrinx is often interpreted as Pan's solitary lament, full of chromatics, sensual phrasing, and rhapsodic freedom. Yet the title and theatrical origin hint at an even broader symbolic weight: farewell to the old gods, to Romanticism, or to voice itself.

This appendix presents Syrinx not only as a point of Debussy -historical interest, but as a dramatic foil to *La Voix de Syrinx*, where the silence of the nymph is finally broken.

Here is a summary of the French directions on Debussy's score and the English translation of them:

<b>Syrinx</b>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	The Greek name for a Panpipe named after the legend of Pan
<i>à Louis Fleury</i>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	Dedicated to: <i>Louis Fleury</i>
FLÛTE SEULE	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	Solo flute (unaccompanied)
<b>Très Modéré</b>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	Moderate tempo
<b>Retenu</b>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	<b>Held back</b> , i.e. slightly slower
<b>Un peu mouvementé (mais très peu)</b>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	Slightly animated ( but very little) - more musical
<b>Cédez</b>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	<b>Yield / Give Way</b> - used to indicate <i>rubato</i> or expressive slowing
<b>Rubato</b>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	Also an <i>Italian musical term</i> : a more flexible tempo
<b>(trille)</b>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	<b>Trill</b> (instead of tremolando)
<b>au Mouvt (très modéré)</b>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	<b>Return to tempo</b>
<b>En retenant jusqu'à la fin.</b>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	<b>Slowing down, up to the end</b>
<b>Très retenu</b>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	<b>Very held back</b>
<i>marqué</i>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	Same as <i>marcato</i> i.e. <i>slight emphasis</i>
<i>dim.</i>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	<i>Italian musical term</i> <i>diminuendo</i> , becoming quieter
<i>perdendosi</i>	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	<i>Italian musical term</i> : losing volume , i.e. <i>softer</i>

*Roland Bryce*

## About the Composer

Roland Karl Bryce is a British/Canadian composer, flautist, and educator. A graduate of Reading University and a flute performer diploma holder (ARCM). He attended masterclasses of flautists Sir James Galway and William Bennet 1978-80. His diverse catalogue spans theatrical music, sacred choral works, innovative educational material, and chamber music compositions.

*La Voix de Syrinx* marks a return to idiomatic writing for solo flute—melding myth, transformation, and lyricism in a modern recital context.

# La Voix de Syrinx

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A dramatic Étude featuring a variety of sonorities  
for solo flute (with optional electronic effects)

[www.music-stave.com/la\\_voix](http://www.music-stave.com/la_voix)

**A score of the original Debussy Syrinx notation is included  
in this edition along with explanatory notes.**



ISMN 979-0-9002538-0-4

