

jandi songs

(2007 –)

stephen chase

troost in wolken

Stephanhase
words by ernst jendl

calm drifting

1 in blaue ——— en himm ——— el — n

2 blaue ——— en himm ——— el — n

3 blaue ——— en himm ——— el — n

4 blaue ——— en himm ——— el — n

wol ——— ken so wei ——— ß

wol ——— ken so wei ——— ß

wol ——— ken so wei ——— ß

wol ——— ken so wei ——— ß

mit graue ——— en sei ——— ten

mit graue ——— en sei ——— ten

mit graue ——— en sei ——— ten

mit graue ——— en sei ——— ten

o tröst: nicht al — les ist rein!

o tröst: nicht al — les ist rein!

o tröst: nicht al — les ist rein!

o tröst: nicht al — les ist rein!

o wol — ken mit grau — en sei — ten!

o wol — ken mit grau — en sei — ten!

o wol — ken mit grau — en sei — ten!

o wol — ken mit grau — en sei — ten!

3rd July 2012

Parts 1-3: sing any one of the given notes in any register — change note with each new breath.

Part 4: sing in any register but stick with it throughout once chosen. Slow transition from G4 to F# between bars 1-5. Sing at a noticeably lower dynamic than the rest of the ensemble

Begin together but proceed independently until bar 6, then independently till bar 9, then independently to the end.

- = 2-5 seconds During the bar keep pauses for breath to a minimum —
- o = 7-11 seconds maximum pause between bars = 2 seconds.

Handwritten musical score for the first system, featuring four staves in 4/4 time. The lyrics are:

ich wi- wie -ssen su- ich wie wi- sa-chen
 ich nicht wi-ssen wie wi-ssen was su-chen ich su- wi-ssen
 ich nicht wi-ssen wie wi-ssen was su-chen su-chen -ssen was
 nicht -ssen wi- was -chen -chen wie was su-

Handwritten musical score for the second system, featuring four staves in 4/4 time. It begins with a "Pause 5-7" and includes lyrics:

ich -ssen was ich
 ich nicht was su- ich nicht
 nicht wi- su-chen ich nicht
 wi-ssen nicht

Handwritten musical score for the third system, featuring four staves in 4/4 time. It includes a "Pause 2-3" and lyrics:

wi- wie -ssen su- ich wie wi- su-chen
 wi-ssen wie wi-ssen was su-chen ich su- wi-ssen
 wi-ssen wie wi-ssen was su-chen su-chen -ssen was
 -ssen wi- was -chen -chen wie was su-

11 *Pausa 2-3"*

11 *Pausa 2-3"*
 ich -ssen su-
 wie was -chen
 ich -ssen su-
 wi- was -chen

12
 ich wie wi- su-chen
 ich su- wi-ssen
 su-chen -ssen was
 -chen wie was su-

12 *Pausa 3-5"*

12 *Pausa 3-5"*
 ich -ssen su- ich -chen wie wi- was su-chen
 wi- was -chen ich su- wie wi-ssen su-chen
 ich -ssen su- ich su-chen wi-ssen was -chen
 wi- was -chen su-chen wie -ssen was su-

15

15
 ich wi- wie -ssen su- ich 3 wie wi- su-chen
 ich nicht wi-ssen wie wi-ssen was su-chen ich 3 su- wi-ssen
 ich nicht wi-ssen wie wi-ssen was su-chen 3 su-chen -ssen was ich
 nicht -ssen wi- was -chen -chen wie was su-

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: -ssen su- wi- was su-chen su- wie -ssen su- wi- was -chen wi-ssen su-chen -chen wi- was -chen -ssen ich su-chen wi-ssen was ich -ssen su- wie -ssen su- wi- was su-chen wie -ssen was wi- ich -chen wi- was -chen

Handwritten musical score for four voices with lyrics: ich -chen wie wi- was su-chen, ich su- wie wi-ssen su-chen, ich su-chen wi-ssen was -chen, su-chen wie -ssen was su-.

Pauses: Pause 2-3" and Pause 1-2"

Measure numbers: 11, 16

Handwritten musical score for four voices with lyrics: ich -ssen su- wie -ssen su- wi- ich -chen wi- was -chen, ich -ssen su- wie -ssen su- wi- ich -chen wi- was -chen.

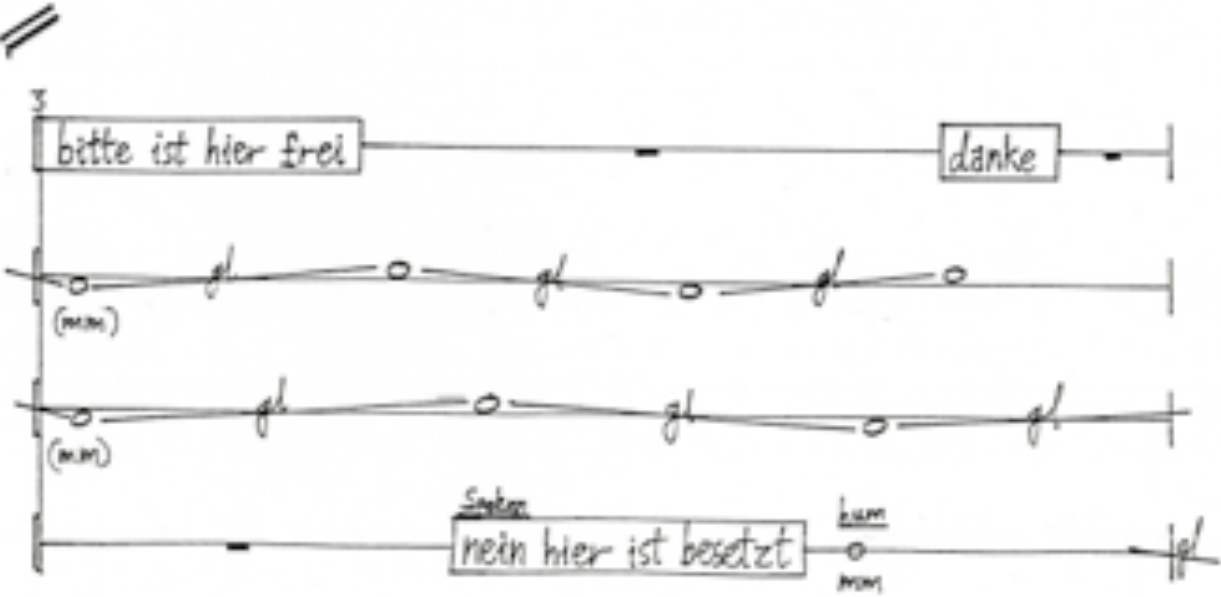
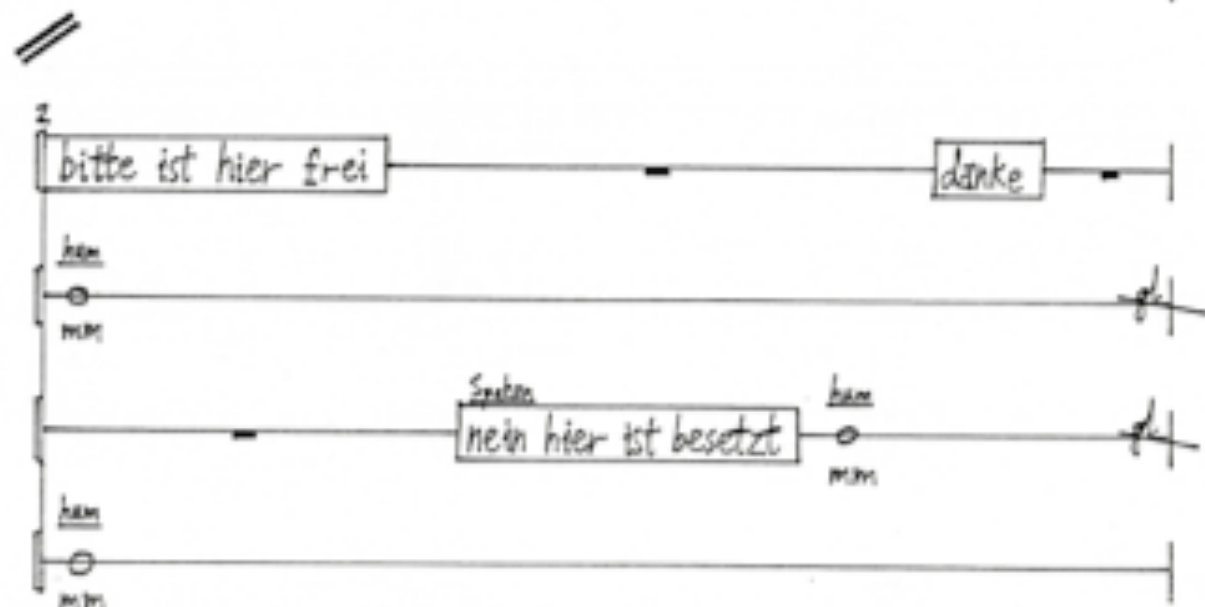
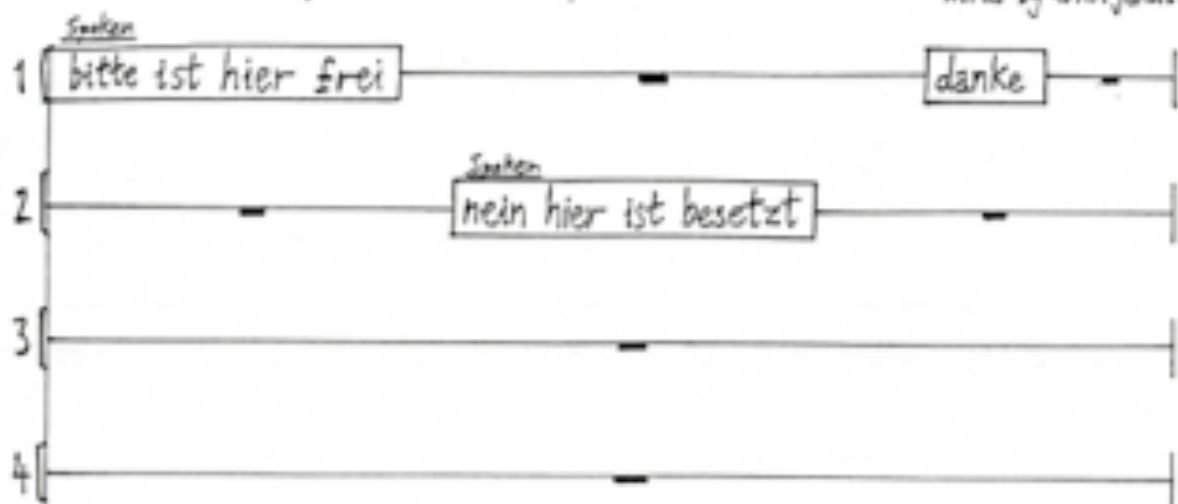
Pauses: Pause 2-3"

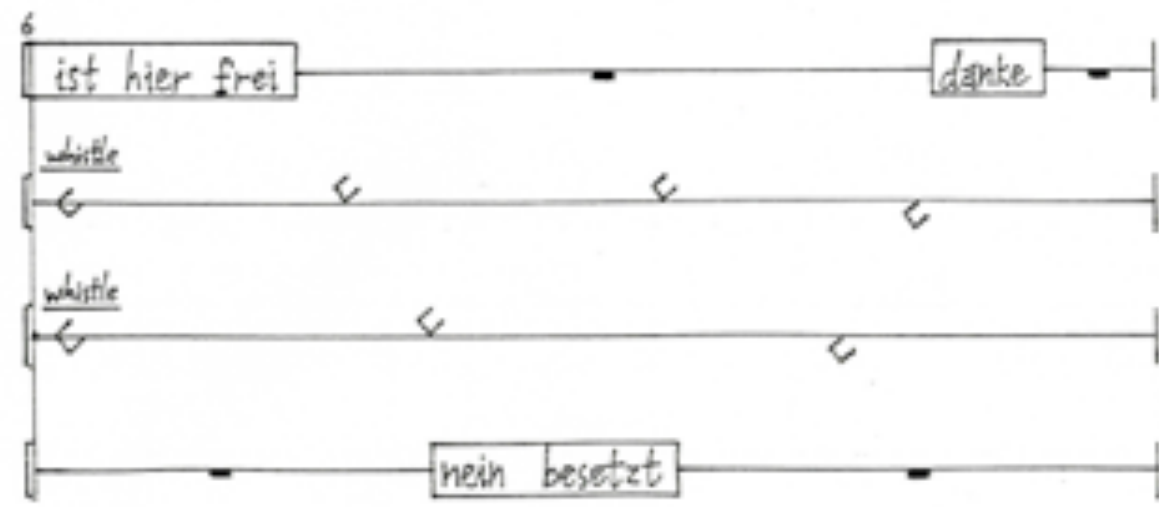
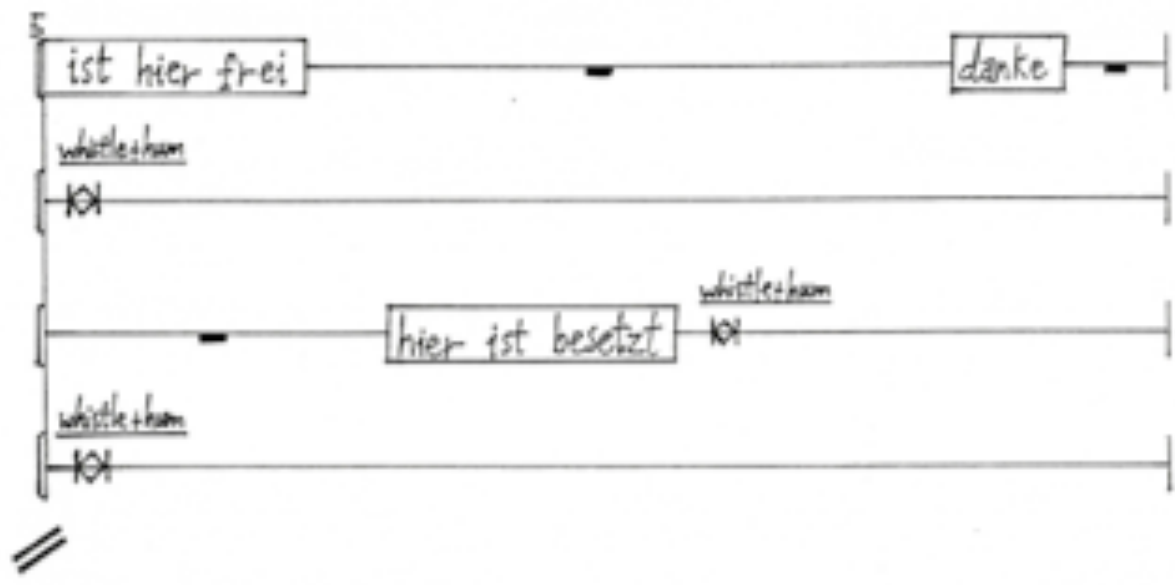
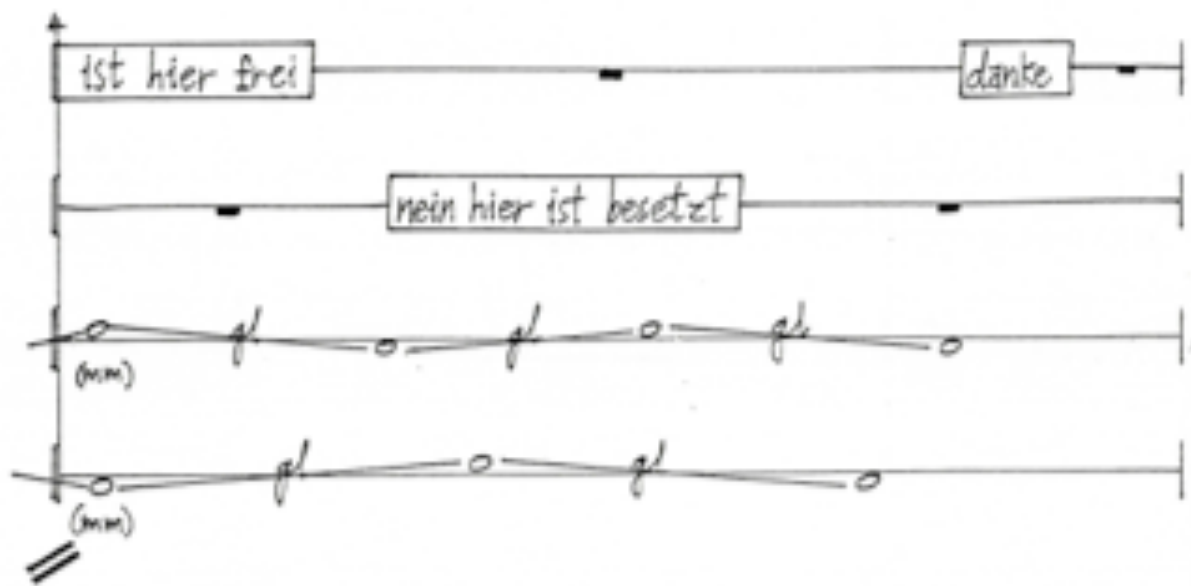
Measure numbers: 12, 16

21st July 2007, Rome
 Revised 15th September 2008, Sheffield

(Soubrette) Für George Nicholas im park [szene]

Spoken
word by Ernst Jandl





7

bitte ist hier frei

danke

nein

ham

whistle

Play 1-3 times

8

hier frei

danke

besetzt

whistle

whistle

whistle

9

ist hier frei

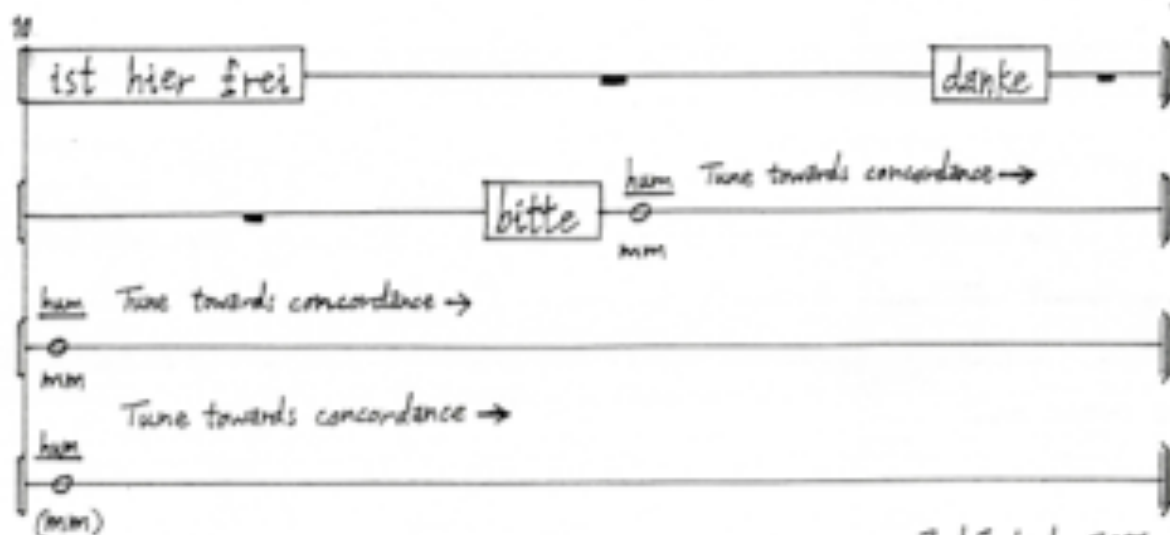
danke

Wavering, with irregular pulsations

Wavering, with irregular pulsations

nein hier ist leider besetzt

ham



o = hum (closed mouth)

c = whistle

mm = whistle and hum simultaneously (pitches need not be identical)

Spoken text (in boxes) is taken by solo voices; all other material within a part may be taken by more than one voice - doublings need not refer to the same pitches.

The duration of each of the ten sections is determined by the delivery of the spoken text; the pacing of which should be devised by the performers (a section should not exceed twenty seconds).

Dynamics and phrasing are free

Refer to 'falsch/wrong' for interpretation of the single-line stave.

Lohengrin

Stephen Chase
words by Ernst Jandl

Sustained, long breaths, flexible, ad lib. **A** Sing 12-20 bars

All (Near & Far) *Am Bre*

Sing x 3

a a a

All

a a a

All

a a a

B Sing x 3 or 4. (Calling, swaying)

All

chans san chans san

C Twice, in any order - 'fizzing', hocketing

All

chans san

D Sing approx. 9 bars in any order
Softly, gliding

Sustain until all ***Tutti*** are here
Unvoiced

All *f* te

u

u

↑ = anything up to a semi-time.

E Repeat till all ready - wait for last singer to finish, then...

All u fer der

F 'Vox Bulgarian' Full throated ***Tutti***

Twice, in any order Hocketting

an tan an tan

tan an tan

an an an

G ***Tutti***

H ge

N ge ge ge ge ge

'Ricochet'

As soon as you hear me voice in your group reach H respond with N otherwise you are H

(Near)
(Far)

Tutti
 In one long breath sustain 'e' or make your way to the pitch you wish to sustain. Briefly sustain your test pitch.

Near
 wei
 [v]

Far
 woi
 [v]

Tutti

Near
 te fuh

Far
 te fuh

J Sing x 5 to 7

All
 re mi

K Swan attack, then softening (from hard 'loch/echo' to softer 'cheese/chalk')

Twice, in any order. Hocketing.

All

L ('cheese'/chalk' softening further to 'Chopin'/chalet')

Twice in any order. Hocketing.

All

M Drift, flexible

All

N Sing x3

Near

N Sing x2-3

Far

O Like the slow beating of large wings heard close to.

All

P *poco crescendo* *Coming together - Repeat until all ready*

All (sch — v) (sch — v) (sch — v) (sch — v)

Q **Tutti**

All* (sch — v — a) (sch — v — a) (sch — v — a) (sch — v — a)

Sheffield, 15v15

(*Each singer chooses any one from these.)

Written for the CoMA Partsong Book. Dedicated to CoMA.

- Two groups of voices: 'Near' and 'Far'. At least two voices in each group. Sing in any 8vo.
- The Near group are close to or facing an audience.
- The Far group are in an adjacent/acoustically differentiated space/behind or at a remove from an audience.
- Dynamics are mostly free with a view to articulating heterophonic drift, hockets, echoes, afterimages and suchlike between and within the two groups. Accents and hairpins are a guide.

Tutti = a moment of ensemble coordination. This can be quite loose - singers anticipate each other aurally - or more determined. Elsewhere singers may proceed more independently moving in and out of phase.

∩∩ = Grace notes are fast, fleeting and always optional (any singer may omit any or all grace notes).

≡ = Smaller, unbeamed black noteheads are also optional and phrased freely.

♪ = More precisely defined rhythms/durations are for guidance only.

⊠ ⊡ and ⊞ = Explore relative pitch through mouth/vowel shape and amounts of air-pressure

Lohengrin
a
chans san
fte u
ferder lan
ge wei
te fuh
re mi
chmei schwan
(ernstjandl)

(oh to that gentle bank that for
a long time fed my swan.)

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