

PlanetWoman

Poem: Zsuzsanna Ardó

Music: Birgitta Flick

in collaboration with

VoNo and Lone Larsen

PlanetWoman

© Zsuzsanna Ardó (poem) and Birgitta Flick in collaboration with VoNo and Lone Larsen (music).

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This score was created collaboratively as part of the international choral project PlanetWoman — Artistic Director Zsuzsanna Ardó.

Parts F, I & J use a text and melody quotation from an excerpt of Hildegard of Bingen's song *O quam mirabilis*.

General notes

If an event does not have a time or length specification, this shall be decided in the moment of singing and can be different every time the piece is performed. Keep in mind that, despite the score's attempt of depicting approximate length relations through its layout, your perception of the music and its formal development is more reliable than the visual relations (and their practical limitations) in the score.

The stave *variously assigned* is used to notate additional or soloistic material for singers of any voice groups/sections and therefore placed in the middle of the system.

In the parts where you *improvise* with material, keep in mind that the improvising encompasses any musical behavior if not specified differently, including e.g. also how you treat the issue of silence, when and how you enter a part or transition to it (e.g. if with silence or singing/speaking).

In parts with *individual tempo*, create your individual time structure and development while being aware of your sound and your role in your section and everything that is sounding and progressing. In any aspect of the piece, but especially here, approach what you are doing with the attitude of the *beginner's mind*, approaching and discovering everything anew each time. Thus, variation becomes possible, but not necessary.

If there is a list or "*cloud*" of words to choose from and to work with individually, improvise with the order and selection of words. You don't have to make sure that all the words are there (if not specified differently), just choose what you want to explore, according to what feels coherent to you in the moment of singing/speaking. Again, stay aware of your sound and role in the section and your section's role in the whole group, thus shaping dynamics, density, and all other parameters together as a section that you are a contrapuntal part of. Emphasize and sound on consonants, especially m, n, ng or s, experiment also with the transitions and pauses between words as well as the speed in speaking/sounding/whispering them.

Both British or American *pronunciation* of the English lyrics by Zsuzsanna Ardó are possible, but the piece was composed with British pronunciation in mind. Pronounce Hildegard von Bingen's Latin with Italian pronunciation.

Boxes have their own time structure; if not signalized differently, they summarize material that can be repeated and experimented with as often as it feels right in the moment. The wavy line (continuation) or arrows (development of material) designate the time span of the box's validity. If the box contains musical material notated in music staves, but no clef is specified, the material shall be read through the clef of the music stave the box belongs to.

Spontaneous bourdons means that you at whatever point in a melodic line can decide to stay on a pitch while the melodic line continues, you rejoin the line either when the pitch appears the next time or at any other moment that feels right. If you do a bourdon while singing in individual tempo, either rejoin someone else's melody, take up your own melody whenever it feels right or start the melody anew after the next inhalation.

Vibrato can be used in whatever way when improvising or when singing melodic movements in individual tempo, but sing all other collective parts as well as individual parts with held pitches without vibrato.

Overtone singing: shape the dynamic course on your own. Move freely between pitches (partial 7-11, but also any other higher partial) and perceive your movements as counterpoint to what is ongoing. (Notated pitches as symbolic approximations of the partials' pitches).

Use *staggered breathing* when note values or sounds are too long to sing on one breath.

Specifications

ll: text :ll

Repeat the text between these signs for the duration of the box.

Whistle tones

Make a small opening with your lips and blow the air softly through your teeth and the opening and wait until the whistle tones develop within the air flow. Experiment with mouth form, air pressure, air velocity etc.

h(a)

Air sound with an "h" as starting point and the mouth form of *a* as in "sand"

ch(y)

A sound as "ch" in German "ich" with the mouth form of the German or Swedish "y".

o

German pronunciation if it appears as independent sound and not part of a word (as e.g. in Mond).



Small glissando around a pitch, max. ¼ step up or down, always in individual gliss tempo and with individual amplitude.



Pause, either longer than a fermata or indicating that there are other things happening in the rest of the choir than fermatas. (inspired by Benjamin Britten)



"instant chord": homophonic structure, individual choice of pitch. The position in the staff serves as inspiration for an approximate range, but go rather by ear than by that. If not specified explicitly or decided differently by conductor, you may change pitches in every chord in a series.

(or any other note value)

Quoted lyrics (from Hildegard of Bingen's *O quam mirabilis*, Riesencodex, R 466rb-va):

O quam mirabilis est inspiratio quae hominem sic suscitavit.

PlanetWoman

Wind
Between my teeth

Here I come

Sand
Under my tongue

Here I come

Salty air
Behind my eyes

Here I come

Saline mist
On my skin

Here I come

Lightning haze
In my face

Here I come

A wise live wire
A woman

Dancing
Through thunder

Dancing
Through roaring rain

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PlanetWoman

For VoNo

Poem: Zsuzsanna Ardó
Music: Birgitta Flick in collaboration with VoNo and Lone Larsen

A Resolutely, derminedly, "heavy pulse"
♩ = 70-72 *mp*

Soprano
Mezzo-Soprano
Alto
variously assigned
Tenor
Baritone
Bass

Here I come
Here I come
Here I come
(1 mezzo) Here I come
Here I come
Here I come
Here I come

1st x tacet, 2nd x: spoken/called outbursts "Here I come" at marked places (each box 1x and by another singer)

4 *mf*
S Here I come I come I come - - - - (mm)
Mezzo Here I come I come
A Here I come I come
var. as. (1 alto) Here I come (1 bari) Here I come
T Here I come I come
Bar Here I come I come
B Here I come I come

7 *mp* *cresc. poco a poco* *mf*

S Here I come I come I come I come Here I come *mf*

Mezzo *mp* *cresc. poco a poco* *mf*

A (mm) I come I come I come I come I *mf*

var. as. (mm) I come I come (1 bari) Here I come

T *mp* *cresc. poco a poco* *mf*

Bar *mp* *cresc. poco a poco* *mf*

B Here I come I come I come Here

10 *p* 1. *morendo* *mf* *resolutely, happily*

S come come come (mm) *morendo* Here I come

Mezzo come (mm) *morendo* Here I come

A come (mm) *morendo* Here I come

var. as. (1 alto) Here I come

T I come (mm) *morendo*

Bar I come (mm) *morendo*

B I come (mm) *morendo*

B Senza misura (She begins to discover herself)**C Tempo primo (for those with meter and pulse)
(tentatively, but calmly,
confidently, pleased)**

2. *pp* stagger breathing

(mm)

S

Mezzo

A

var. as. (1 bass)
Here I come

T

Bar

B

pp Wind bet-ween my teeth

pp Sand un-der my tongue -

Wind bet-ween my teeth

Sand un-der my tongue -

overtone singing: move freely between partials 7-11 or higher and experience yourself as contrapuntal to all other sounds and melodies.
(--> shape dynamic course on your own)

15^{ma} - - - - -

(1 bass)

whistle tones, individual tempo.

whistle tones, individual tempo.

18 *morendo* - - - -

S

Mezzo

A

var. as.

T

Bar

B

p Wind be-tween my teeth

Sand un-der my tongue - (ng)

p Sand un - (nn)

p sub. *pp*

cresc. poco a poco

(ng)

cresc. poco a poco

(ng)

transition between breathing sound and where the voice sound just starts. Individual tempo, dynamics according to context. a 2-3

h(a)

include more and more ss-sounds into the whistle-sounds and increase the intensity.

include more and more ss-sounds into the whistle-sounds and increase the intensity.

D

With warmth
Piu mosso

24

S eyes - - - - - (ss) *mp*

Mezzo Salty air be - hindny eyes - - - - - (ss) *p* Sal-ty

A *cresc. poco a poco* Sand un-der my tongue - - - - - *p*

var. as. Wind be-tween my teeth - - - - - Sand - - - - - my - - - - - *pp*

8

T *p* *mp*

Bar whisper merge between sounds, individ. tempo II: ss>ch(y)>:II *pp* tongue *mp*

B whisper merge between sounds, individ. tempo II: ss>ch(y)>:II *pp* My teeth my tongue my *mp*

My teeth my tongue

Come

Saline Skin In

ss Wind Between

Tongue Behind Nn h(a)

On

increase intensity/density

31

S air be - hind my eyes - - - - - (ss) Sa-line mist - - - - - On my skin - - - - - *mp* *pp*

Mezzo be - hind my - - - - - (ss) Sa - line mist - - - - - *p* *sub. pp*

A *p bring out* eyes - - - - - (ss) *pp* *pp*

var. as. transition to speaking speak very intensely and densely *pp*

Mist Eyes

Saline Skin In

ss Wind Between

Tongue Behind

8

T eyes - - - - - (ss) Sa - line mist - - - - - *p* *sub. pp*

Bar eyes - - - - - (ss) mist *p*

B eyes - - - - - (ss) mist *p*

37

mp solo

S light - ning

Mezzo *mp* brightly, with warmth and calm
light - ning

A *mp* light - ning *p* light - ning haze

var. as. whisper *p* same words very quickly intensely

T *mp* Light - ning

Bar *p* Light - ning

B *p* Light - ning

(could already start while the 2nd "haze" chord is sounding and thus overlap more with part E and shorten it (since the 3rd "haze" chord will then sound as "background" to the T melody and become part of F)

E Senza misura (with curiosity, mysteriously, dreamily, but still moving forward)

F

S whisper very quickly and intensely in any order, you can also extract sounds emphasize consonants, especially nn and ss.

Mezzo in my face

A

var. as. *mp* haze *p* haze haze

T *mp* O *p* quam mirabilis est

Bar haze *mp* haze *p* haze

B haze *mp* haze *p* haze

improvise melismatic melodies in unison with these pitches, any order or selection of pitches, but keep text syllables in written order. Each box or melody part is lead by one singer and sung on one exhalation, connect all parts to one large melodic arc.

transition after 1x into individual tempo:
improvise with the words ad lib in relation to the puls and the pitch of c.
Accentuated consonants and beginnings of words,
straight and raw or nearly harsh/coarse sound, no vib.

[H] *mp* continue as before, improvise rhythm individually

S: Here I come Here I come Here I come Here I come

Mezzo: Here I come Here I come Here I come Here I come

A: Here I come Here I come Here I come Here I come (2nd x only)

(solo from S/mezzo/A) comment on what is ongoing through improvising speaking outbursts with (2nd x only) "Here I come" and "Dancing" (or sound derived from there).

var. as. Here I come

T: (2nd x only) Here I come here come Here I come I come

Bar: Here I come here I come Here I come I come

B: Here I come Here I come Here I come I come

transition to letting more and more the word "I" become dominant, enjoy all vowels of it.

53

S: Here I come Here I come Here I

Mezzo: Here I come Here I come Here I

A: *cresc. poco a poco* come here I come

var. as. continue w/ A part

T: *cresc. poco a poco* Here I come Here I

Bar: *cresc. poco a poco* Here I come Here I

B: *cresc. poco a poco* Here I come Here I

57

mf

S
come _____ Here _____ I come I _____

Mezzo
Here I come _____ I come _____ I come _____ Here _____ I come I _____

A
Here I come _____ I come _____ I come _____

var. as.
Here I come _____ I come _____ I come _____

T
8
_____ come _____ Here _____ I _____ come _____ I _____ I

Bar
_____ come _____ Here _____ I _____ come _____ I come I _____

B
_____ come _____ Here _____ I _____ come _____ I come I _____

61

mf+

S
_____ I come I come I come _____ *morendo*

Mezzo
_____ I come I _____ come *morendo*

A
Here _____ I come _____ I come I come *morendo* - - -

var. as.
Here _____ I come _____ I come I come Here I

T
8
come _____ come _____ come _____ come _____ *morendo*

Bar
_____ I come _____ I _____ come _____ *morendo*

B
mf+ _____ come I come I come *morendo*

rallentando -----

I Senza misura
(breathing out, while moving forward)

J Molto rubato
(orientating herself, "discovering herself in the world"...) *(conduct dynamic development)*

65

S

Mezzo

A

var. as.

pp

come Here I come (mm)

p

whistle tones & ss-sounds

T

8

Bar

B

p

p

0

70

S

Mezzo

A

var. as.

T

8

Bar

B

solo

Sing an improvised version of the poem's text (see commentary) in conversation with your fellow improviser and also the spoken version of the poem that starts shortly after your improvisation and the ongoing Hildegard fragment.

solo

Sing an improvised version of the poem's text (see commentary) in conversation with your fellow improviser and also the spoken version of the poem that starts shortly after your improvisation and the ongoing Hildegard fragment.

solo

Read the poem as a whole (see commentary), find your way through it in conversation with the ongoing improvised version (2 singers) and the ongoing Hildegard fragment.

0

3

3

0

3

3

0

build, more and more intensely

K Senza misura
Blossoming, rejoicing

calming down -----

Steady pulse, a little lighter and more dancingly than before
♩ = 70-74

S
improvise collectively
with these words

Mezzo

A
Dancing

var. as.
Dancing
Through thunder

(1 A + 1 T)
unis.
A wise live wi - re

T
8
Dancing through
roaring rain

Bar

B
solo spoken
A wo - men

L Also: confident, joyful, present

Score for Soprano (S), Mezzo (Mezzo), Alto (A), Variable Alto (var. as.), Tenor (T), Baritone (Bar), and Bass (B). The music is in 4/4 time, with a key signature of one sharp (F#). The tempo/mood is *mf* (mezzo-forte).

Lyrics for Soprano (S):
 Dan - cing I come Here I come I come I come

Lyrics for Mezzo (Mezzo):
 Dan - cing I come Here come Dan -

Lyrics for Alto (A):
 Here I come Here come Dan -

Lyrics for Tenor (T):
 Dan - cing I come Here I come I

Lyrics for Baritone (Bar):
 Dan - cing I come Here I come I

Lyrics for Bass (B):
 Dan - cing I come Here I come I

M Broadly, brightly, with calm,
 at peace in herself, continuously energetic

Score for Soprano (S), Mezzo (Mezzo), Alto (A), Variable Alto (var. as.), Tenor (T), Baritone (Bar), and Bass (B). The music is in 4/4 time, with a key signature of one sharp (F#). The tempo/mood is *cresc. poco a poco* (crescendo poco a poco) and *mf+* (mezzo-forte plus).

Lyrics for Soprano (S):
 Dan - cing dan - cing

Lyrics for Mezzo (Mezzo):
 cing I come Dan - cing Here

Lyrics for Alto (A):
 cing I come Dan - cing Here

Lyrics for Tenor (T):
 come Here Dan - cing Here

Lyrics for Baritone (Bar):
 come Here Dan - cing Here

Lyrics for Bass (B):
 come Here Dan - cing Here

(pitch of Db solo and optional)

109

S

we come come come

mf *mp serenely*

Mezzo

we come come come

(pitch of Ab solo) with tension, forward *mf* *mp serenely*

A

we come come come

pp morendo

var. as.

(pitch of F solo) *mf* *mp serenely* *pp* morendo

15^{ma}

T

we come come come

mf *mp serenely* (mm)

Bar

we come come come

mf *mp serenely*

B

we come come come

(come)

Senza misura