

PlanetWoman

Poem: Zsuzsanna Arató

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 waved 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

II: text :II

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. $\frac{1}{4}$ 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 stave 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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Score

PlanetWoman

For VoNo

Poem: Zsuzsanna Ardó

Music: Birgitta Flick in collaboration with VoNo and Lone Larsen

A Resolutely, determinedly, "heavy pulse"
 $\text{♩} = 70-72$ mp

Soprano: Here I come

Mezzo-Soprano: Here I come

Alto: Here I come

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

Tenor: Here I come

Baritone: Here I come

Bass: Here I come

S: mf Here I come

Mezzo: Here I come

A: Here I come

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

T: mf Here I come

Bar: Here I come

B: Here I come

7

S: *mp* *cresc. poco a poco* ----- *mf*

Mezzo: *mp* Here I come ----- I come I come I come ----- Here I come *mf*

A: *(mm) mp* I come ----- I come ----- I come ----- I come ----- I come *mf*

var. as. (1 bari): *(mm)* I come ----- I come ----- I come ----- I come ----- I

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

Bar: *mp* Here I come ----- I come ----- I come ----- Here *mf*

B: *mp* *cresc. poco a poco* ----- I come ----- I come ----- come Here *mf*

Here I come

Here I come I come I come I come Here

10

S: *p*

Mezzo: come ----- come ----- come ----- (mm) morendo -----

A: come ----- (mm) morendo ----- *mp* resolutely, happily Here I come

var. as. (1 alto): Here I come

T: morendo -----

Bar: I come ----- (mm) morendo -----

B: I come ----- (mm) morendo -----

I come ----- (mm)

B Senza misura (She begins to discover herself)

2 **pp** stagger breathing (mm)

C Tempo primo (for those with meter and pulse) (tentatively, but calmly, confidently, pleased)

S Mezzo A var. as. T Bar B

18 morendo

p Wind be - between my teeth Sand un - der my tongue - (ng) —

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.

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D With warmth
Piu mosso

24

S eyes - (ss) *mp*
Salty air be - hind my eyes *cresc. poco a poco* (ss) *p* Salty

Mezzo (ss) *p* 3 - Sand un-der my __ tongue __

A *cresc. poco a poco* *p* Wind be-tween my teeth __ Sand __ my __

Wind whisper individual tempo a 2-3

var. as. Come
Saline Skin In
ss Wind Between
Tongue Behind Nn h(a)
On increase intensity/density

T *p* *mp* tongue __

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

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

31

S air be - hind my eyes (ss) *mp* Sa-line mist __ On my __ skin __
Mezzo be - hind my (ss) *p* sub. *pp* Sa - line __ mist __

A eyes *p bring out* (ss) *pp* speak very intensely
eyes and densely

var. as. transition to speaking Mist Eyes
Saline Skin In
ss Wind Between
Tongue Behind

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

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

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

37

Solo

mp

light - ning

mp brightly, with warmth and calm

Mezzo

light - ning

mp *p*

A

light - ning

light - ning haze

var. as.

whisper *p*

same words very quickly intensely

mp

Light - ning

T

Light - ning

Bar

Light - ning

B

Light - ning

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

(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)

p

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

in my face

Mezzo

A

var. as.

mp *p*

haze haze haze

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

T

mp *p*

0 quam mirabilis est

Bar

haze *mp* *p*

haze haze haze

B

haze

S Once in unison or individual tempo.
If you feel like it, make also spontaneous bourdons.

Mezzo (1x) (merge to air sound)
est in - spi - ra - ti - o (o) (merge to air sound)

A (S/Bar/B) Divide into 3 pairs: (1) S-mezzo, (2) S-B, (3) B-bari and speak words in listed order.
Each pair speaks one word/group of words together and shapes it together spontaneously, you may also overlap with preceding or following pair.
Consider yourself as counterpoint and commentary to the ongoing melodies.

var. as. come, saline, skin, in wind, between, tongue, on, face, come on, in, wind
1 2 3 1 2 3 1 2

T inspiratio stay with "inspiratio", but less and less pitches, merge into only singing on the pitch of c

Bar

B sing with ad lib expression/phrasing, unison

G "Heavy pulse", $\text{J} = 70-74$ (Repeat can be omitted, if better for your flow)
transition after 1x into individual tempo:
improvise with the words ad lib in relation to the puls and the pitch of c.
Accented consonants and beginnings of words, straight and raw or nearly harsh/coarse sound, no vib.

S solo Here I come mp Here I come Here I come

Mezzo shorten incrementally the melody from the beginning mp (join S/A incrementally) Here I come Here I come

A Here I come Here I come

var. as. transition into ad lib with whatever feels right $\text{5} \parallel$

T solo $\text{5} \parallel$

Bar Here I come $\text{5} \parallel$

B $\text{5} \parallel$

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)

var. as. (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).

Here I come

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

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

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

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

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

var. as. *cresc. poco a poco*

T: (continues with A part)

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

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

57

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

Bar come Here I *mf* come I come I I

B come Here I come I come I come I I

61

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 come I

T 8 come I come I come I come I come morendo

Bar come I come I come I come morendo

B — I 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.

come Here I come (mm)

T

Bar

B

70

Solo

S

Solo

Mezzo

A

var. as.

T

Bar

B

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

76

S

Mezzo

A

overtone singing: move freely between partials 7-11 or higher and experience yourself as contrapuntal to all other sounds and melodies.
(1 bass)

enter somewhere between here and the end of bar 85

var. as.

T

Bar

B

84

S

Mezzo

A

Sing as 2nd voice in canon with T/Bar.
Start 2-3 notes or 1-3 sec after them.
Do not try to coordinate your timing with them, keep your own phrasing and feeling for time and relation.
If a pitch is too low, leave it out and join the group when possible again.

var. as.

T

Bar

B

build, more and more intensely -----

90

S

Mezzo

A

var. as.

T

Bar

B

sus - ci - ta - vit.

T/bari holds f# until you land on it, listen to the unison with them for a short moment as starting point for improv

when landed on f#, wait for A to arrive and listen to a short unison between you before transitioning to improv

when landed on f#, wait for A to arrive and listen to a short unison between you before transitioning to improv

vit.

K **Senza misura**
Blossoming, rejoicing

calming down -----

S

Mezzo

A

var. as.

T

Bar

B

improvise collectively with these words

Dancing

Dancing Through thunder

(1 A + 1 T) unis.

A wise live wi - re

Here I come

Dancing through roaring rain

solo spoken

A wo - men

Steady pulse, a little lighter and more dancingly than before

$\text{♩} = 70-74$

L Also: confident, joyful, present

mf

Dan - cing I come _____ Here I come _____ I come I come

Dan - cing I come _____ Here come Dan -

Here I come _____ Here come Dan -

var. as.

Dan - cing I come _____ Here I come _____ come I

Dan - cing I come _____ Here I come _____ come I

Dan - cing I come _____ Here I come _____ come I

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

103

cresc. poco a poco

mf+

Dan - cing dan - cing

cresc. poco a poco

strongly

cresc. poco a poco

strongly

Here

cresc. poco a poco

strongly

Here

come Here Dan - cing

cresc. poco a poco

strongly

Here

come Here Dan - cing

strongly

Here

(pitch of Db solo and optional)

109

S

we come come come come Senza misura

Mezzo

we come come come come

(pitch of Ab solo) - - - - - with tension, forward

A

we come come come come pp morendo - - - - -

var. as.

(pitch of F solo) - - - - -

T

8 we come come come come - - - - - (mm)

Bar

we come come come come

B

we come come come come (come)

mf *mp* *serenely* *pp* *15^{ma}* *pp*