

The Enchanted Forest

Birgitta Flick (2023)

For Musa Horti
Lyrics: Musa Horti/Birgitta Flick (2023)

Lyrics

			fell down	
			Fell in love	
Went on	Missing (was missing)			
Became		Not to forget		
ve	Loved	Trying	Rising	Lived
	Learned		Dancing	
	Decided		Transformed	
				Found in the sea
				Read in the sand
			went on	rising
				dancing
				In my book
	transformed after...			

Went on
Trying Dancing
Not to forget
 Rising

Notes to the performers

Position:

There is an inner choir (choir I: S₁, A₁, T₁, B₁) and an outer one (choir II, S₂, A₂, T₂, B₂), they should consist of about the same number of singers. Form a slight semi-circle and position yourself as following:

T₂ T₁ B₁ B₂
S₂ S₁ A₁ A₂

conductor

General remarks:

If an event's or section's duration or place in time does not have a specification, this shall be decided in the moment of singing and can be different every time the piece is sung.

In the parts where you improvise with material in boxes, keep in mind that the improvising encompasses any musical behavior if not specified differently, 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). Everything you do is a result of your listening to yourself in relation to each other. Thus, what is made audible from each singer is of course important, but most important is your listening relationship and attitude towards the group.

If in these parts there is a list of words to choose from, 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 performance.

Boxes have their own time structure within the overall time structure; if not signalized differently, they summarize material that is repeated and experimented with in individual tempo. The waved line (continuation) or arrows (development of material) designate the time span of the box's validity. Individual tempo means that you 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. If not signalized differently, you are invited to experiment with any parameter of articulating your sound, such as density of the sounds/words, their speed, thus creating different dynamic courses and intensities.

The dynamic outlines of the piece are designated quite clearly, but it is important that you create individual dynamic courses when singing, whispering, speaking, or making sound in individual tempo. Also, you are invited to work out more dynamic details as a group within dynamic sections.

Both English or American pronunciation of the lyrics is possible.

Specifications:

II: text :II repeat the text between these signs over and over again.

ch in ||:ss>ch>nn>mm>ee>ch>:|| as in the German "ich" [ç]

dan, dan-cing, ri-sing emphasize all consonants and use the endings of the words (n, ng) to hold notes if not specified differently.

no pronounce it either [no:] or [nu:].

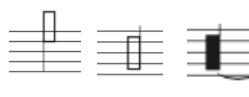
noo as in the English word "noon" [nu:n].

the if without a directly subsequent noun (as e.g. in part E), pronounce it in the stressed version (as if a noun starting with a vowel is following) [ði:].

they sing and hold notes on the "y" [i:] (as e.g. in part E).

 small glissando around a pitch, max. 1/4 step up or down, always in individual tempo and with individual amplitude.

 pause, either longer than a fermata or indicating that there are several different things happening in the rest of the choir while you are pausing. (inspired by Benjamin Britten)


"instant chord": homophonic structure, individual choice of pitch. The position in the stave is not relevant, although you can use it as an inspiration for an approximate range. If several instant chords appear directly after each other, repeat the pitch of the first chord.
(or any other note value)

 cross notehead: pitch in the area around the pitch that the notehead is marking, can thus also be a little higher or lower as the marked pitch. Try to be in unison.

The Enchanted Forest

For Musa Horti

Music: Birgitta Flick

Lyrics: Musa Horti/Birgitta Flick

Senza misura

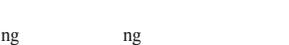
Soprano 1

1 ca. 45" ca. 45" - - - - - ca. 40-41" (or longer if needed and coherent) - - - - -

Rub your palms against each other in circular motion.

Speak poem below together, merge from there into the next part.

2 ca. 10" develop (octave) unison w/ whole choir I unis. (same)

mp 

ng ng ng>noo

develop (octave) unison w/ whole choir I unis. (same)

Alto 1

ca. 4-5"

Rub your palms against each other in circular motion.

Speak poem below together, merge from there into the next part.

mp 

ng>noo

develop (octave) unison w/ whole choir I unis. (same)

Tenor 1

ca. 4-5"

Rub your palms against each other in circular motion.

Speak poem below together, merge from there into the next part.

mp 

ng ng ng>noo

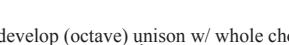
develop (octave) unison w/ whole choir I unis. (same)

Bass 1

ca. 4-5"

Rub your palms against each other in circular motion.

Speak poem below together, merge from there into the next part.

mp 

ng ng ng>noo

develop (octave) unison w/ whole choir I unis. (same)

Soprano 2

1 ca. 8" - - - - - ca. 37" (or longer if needed and coherent) - - - - -

Rub your palms against each other in circular motion.

2 **p**

Whisper through improvising with all or some of these words. Shape dynamics, density, tempo etc. individually.

Alto 2

Tenor 2

Bass 2

fell down
Fell in love

Went on Missing (was missing)

Became Not to forget

Believe Loved Trying Rising Lived

Learned
Decided
Dancing
Transformed

CHOIR I in bar 1:

Speak this text in the following way: It is read from left to right, column by column. Each line of text or word in a column can be repeated as often as if feels coherent to you. Enter stepwise, not everybody at once, not everybody speaks all the lines, but all words should have appeared at least once, everybody joins in latest in the last column

Each column adds or takes away words, but words in a column do not have a hierarchy. Each word or line in a column is spoken individually, but lines can overlap, do not wait for each other when speaking. Your individual choice of how to speak the words or the line, of dynamics, speed and intensity will shape the overall dynamics, density of text and intensity.

As soon as you have arrived in the last column, choose one of the words and start playing around with its sound/syllables after having said it for the first time. Merge then from speakingly experimenting with the sound into your singing voice and play around while singing, land eventually on the sound of “ng” which is the transition into bar 2.

* raise the pitch about ca. a quartertone, find your own intonation of the pitch, resulting in a multi-voice pitch.

34 **p** individual tempo + intensity
Rub your palms against each other in circular motion.

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

add whispering:
||:ss>ch>nn>mm>ee>ch>:||

add whispering:
||:ss>ch>nn>mm>ee>ch>:||

3

3

p

no

no

Insert 2-3x in this part, coordinate as a group.
Sing homophonically together, but
use individual tempo and amplitude of gliss.

use individual tempo and amplitude of gliss.

46

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

In my book _____ went _____ on _____ dan - cing _____

54 L'istesso tempo

slow gliss. in unison, try to reach a unison pitch together that is at least the d" or higher, depending on your gliss.

S 1

A 1

T 1

B 1

pp
cresc. poco a poco

murmur very quickly,
improvise with these words,
play also around with the sound
of them or parts of them, such as single
consonants sung slowly in contrast to the
quick flow of words/groups of words.

Found in the sea

went on rising Read in the sand

In my book

nn —

54

73

cresc. poco a poco

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

80

mf

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

go from experimenting in a speaking manner to singing.
Try to coordinate with something that catches your ear in whatever way.

go from experimenting in a speaking manner to singing.
Try to coordinate with something that catches your ear in whatever way.

D Tempo rubato
♩ = 92 as starting point
87

The Enchanted Forest

9

one after each other: leave the gliss and start singing the word "discover" on the same pitch of e. more and more dense
Individual tempo, phrasing.

102 *cresc. poco a poco* - - - - -

ritenuto

S 1 *mf* - - - - -

A 1 *mf* - - - - -

T 1 *mf* - - - - -

B 1 *mf* - - - - -

one after each other: leave the gliss and start singing the word "discover" on the same pitch of e. more and more dense
Individual tempo, phrasing.

S 2 *mf* - - - - -

A 2 *mf* - - - - -

T 2 *mf* - - - - -

B 2 *mf* - - - - -

one after each other: leave the gliss and start singing the word "discover" on the same pitch of e. more and more dense
Individual tempo, phrasing.

E Andante
108 $\text{♩} = 74$

S 1 - - - - -

A 1 - - - - -

T 1 - - - - -

B 1 - - - - -

S 2 - - - - -

A 2 - - - - -

T 2 - - - - -

B 2 - - - - -

114

S 1 *mf*
 A 1 *mf*
 T 1 *mf*
 B 1 *mf*

the _____
 the _____
 the _____
 the _____

they _____
 they _____
 they _____
 they _____

S 2 *mf*
 A 2 *mf*
 T 2 *mf*
 B 2 *mf*

the _____
 the _____
 the _____
 the _____

they _____
 they _____
 they _____
 they _____

they _____

≡ (stagger breathing, starting softly anew with "they")
decresc. poco a poco ----- ***pp***

S 1 **8** **8** **8** **8** **8** **8** **8**

(stagger breathing, starting softly anew with "they")
decresc. poco a poco ----- ***pp***

A 1 **—** **o** **—** **o** **—** **o** **—** **o**

— they —

T 1 **—** **—** **mp** **3** **3** **decresc. poco a poco** ----- ***pp***

(stagger breathing, starting softly anew with "they")
decresc. poco a poco ----- ***pp***

B 1 **o** **—** **o** **—** **o** **—** **o**

they —

***p* with surprise**

S 2 **—** **—** **—** **—** **—** **—** **—** **—** **—** **—** **—** **—** **—**

(stagger breathing, starting softly anew with "they")
decresc. poco a poco ----- ***pp*** the en - chan - ted

A 2 **—** **o** **—** **o** **—** **o** **—** **o**

— they —

T 2 **—** **—** **mp** **3** **3** **decresc. poco a poco** ----- ***pp***

(stagger breathing, starting softly anew with "they")
decresc. poco a poco ----- ***pp***

B 2 **o** **—** **o** **—** **o** **—** **o**

they —

F **Senza misura**
ritenuto **128** *ca. 25"*

127 (overlap with box for 2-3")

S 1 (overlap with box for 2-3")

A 1

T 1

B 1

S 2 *distantly* **128**

A 2 *fo - rest*

T 2

B 2

All: improvise together through repeating one of the following elements. Not all of them have to happen. No order och hierarchy of elements (numbers just for communication purposes if necessary). If you chose a text box: you can murmur, whisper, sing or do whatever you want with the text in the boxes. You can also play around with the sound of words or parts of them – and with the form of your lips.

2 try to find a unison pitch with the same sound with someone close to you and keep repeating it.

1 no hierarchy of the words, any order
 "after they transformed"

3 "after"

4 produce sounds that you think happen in the enchanted forest...

5 "they"

6 "transformed"

7 (any voice, any pitch, you can also vary this melodic fragment)
 trans - formed - trans - formed

8 "rising, dancing"

more and more sparse

129 *8-15" or longer* (box I-III could also start before the preceding part has ended, conductor decides)

all add:
 Rub your palms against each other in circular motion.

morendo

1 af - ter they trans - formed

Boxes I-III can be inserted repeatedly by the conductor who decides if, how and when a box happens and shapes its expression. No hierarchy of the boxes and no specific assignment to certain voices. Conductor appoints groups and uses roman numerals for communication of the boxes.

129 II whisper or sing these words in gliss. movements:
 rising, dancing

III they trans - formed af - ter