

# The Enchanted Forest

Birgitta Flick (2023)

*For Musa Horti*

Lyrics: Musa Horti/Birgitta Flick (2023)

Lyrics

fell down  
Fell in love  
Missing (was missing)  
Went on  
Became  
Not to forget  
Believe  
Loved  
Trying  
Rising  
Lived  
Learned  
Dancing  
Decided  
Transformed

In my book  
Found in the sea  
[Read on the sand]  
The people discovered  
Huge animals who ate the world  
Discovered  
The enchanted forest  
After they transformed – they transformed after...

Found in the sea  
rising  
Read in the sand  
went on  
dancing  
In my book

Went on  
Trying  
Dancing  
Not to forget  
Rising

There was	There was Went on	There was Went on Missing	Went on Missing Not to forget	Went on Missing Not to forget Shouted	Went on Missing Not to forget Shouted Discovered	Went on Missing Not to forget Discovered Trying	Not to forget Discovered Trying Became Transformed	Not to forget Trying Became Transformed Dancing Rising	Transformed Dancing Rising	Dancing Rising
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## Notes to the performers

### Position:

There is an inner choir (choir I: S<sub>1</sub>, A<sub>1</sub>, T<sub>1</sub>, B<sub>1</sub>) and an outer one (choir II, S<sub>2</sub>, A<sub>2</sub>, T<sub>2</sub>, B<sub>2</sub>), they should consist of about the same number of singers. Form a slight semi-circle and position yourself as following:

T<sub>2</sub> T<sub>1</sub> B<sub>1</sub> B<sub>2</sub>  
S<sub>2</sub> S<sub>1</sub> A<sub>1</sub> A<sub>2</sub>

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 :|| 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:].

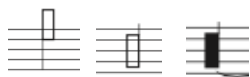
*they* sing and hold notes on the "y" [i:] (as e.g. in part E).



small glissando around a pitch, max. ¼ 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)



(or any other note value)

"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.



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**

**1** *ca. 45"*

*ca. 4-5"* *ca. 40-41" (or longer if needed and coherent)*

**2** *ca. 10"*

*mp* *ng* *ng* *ng>nnoo*

*develop (octave) unison w/ whole choir I*

*unis.* *unis. (same)*

*mp* *ng* *ng* *ng>nnoo*

*develop (octave) unison w/ whole choir I*

*unis.* *unis. (same)*

*mp* *ng* *ng* *ng>nnoo*

*develop (octave) unison w/ whole choir I*

*unis.* *unis. (same)*

*mp* *ng* *ng* *ng>nnoo*

*develop (octave) unison w/ whole choir I*

*unis.* *unis. (same)*

*ng* *ng* *ng>nnoo*

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

**2** *p*

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

Went on Missing (was missing) fell down  
Fell in love

Became Not to forget

Believe Loved Trying Rising Lived

Learned Dancing

Decided 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 it 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.

There was	There was Went on	There was Went on Missing	Went on Missing Not to forget	Went on Missing Not to forget  Shouted	Went on Missing Not to forget  Shouted Discovered	Went on Missing Not to forget  Discovered Trying	Not to forget  Discovered Trying Became Transformed	Not to forget  Trying Became Transformed Dancing Rising	Transformed Dancing Rising	Dancing Rising
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\* raise the pitch about ca. a quartertone, find your own intonation of the pitch, resulting in a multi-voice pitch.

17 *ppp* *mp* *mf*

S 1 *ppp* *mp* *mf*

A 1 *ppp* *mp* *mf*

T 1 *ppp* *mf*

B 1 *ppp*

nn

20 *mp* *mf*

S 2 *mp* *mf*

A 2 *mp* *mf*

T 2

B 2

nn

**Tempo rubato** *B* Softly

*rallentando* *p* *p* *p*

26 *mf* *p* *p*

S 1 cing cing

A 1 cing cing

T 1

B 1 *mf* In my book.

*B* 32 conductor shapes dynamic and temporal course

S 2 cing cing

A 2 cing *p* nn

T 2 *mf* very low In my book.

B 2 *mf* very low In my book.

**p** individual tempo + intensity

Rub your palms against each other in circular motion.

**p** individual tempo + intensity

Rub your palms against each other in circular motion.

**p** individual tempo + intensity

Rub your palms against each other in circular motion.

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

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

3

nn

3

nn

**p**

no

no

**42** A little bit more lively

*accel.* -----

*morendo* -----

*cresc. poco a poco*

rub your palms as before + whisper

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

*cresc. poco a poco*

*cresc. poco a poco*

**42**

**p**

dan

**p**

cing

ri

3

3

3

nn

3

nn

3

nn

**p**

no

no

no

no

no

*pp*

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

*pp cresc. poco a poco*

*mp*

in \_\_\_\_\_ the \_\_\_\_\_



C

67

*mp*

S 2

murmur quickly

Il: in my book, found in the sea, the people discovered: II

keep murmuring:  
play around with the word  
"discover", take apart its sounds,  
enjoy the consonants

A 2

*mp*

murmur quickly

Il: in my book, found in the sea, the people discovered: II

keep murmuring:  
play around with the word  
"discover", take apart its sounds,  
enjoy the consonants

T 2

*mp*

murmur quickly

Il: in my book, found in the sea, the people discovered: II

keep murmuring:  
play around with the word  
"discover", take apart its sounds,  
enjoy the consonants

B 2

*mp*

murmur quickly

Il: in my book, found in the sea, the people discovered: II

keep murmuring:  
play around with the word  
"discover", take apart its sounds,  
enjoy the consonants

73 *cresc. poco a poco*

S 1 sea peo - ple peo - ple co - vered dis -

A 1 sea peo - ple peo - ple co - vered dis -

T 1 the peo - ple dis co - vered dis -

B 1 the peo - ple dis dis

S 2 go from experimenting in a speaking manner to singing.  
Try to coordinate with something that catches your ear in whatever way.

A 2 go from experimenting in a speaking manner to singing.  
Try to coordinate with something that catches your ear in whatever way.

T 2

B 2

80 *mf*

S 1 co-vered peo - ple dis co - vered

A 1 co-vered peo - ple dis co - vered

T 1 co-vered peo - ple dis co - vered

B 1 co-vered peo - ple peo - ple dis co - vered

S 2 peo - ple dis co - vered

A 2 peo - ple dis co - vered

T 2 *mp* in my book co - vered

B 2 *mp* in my book co - vered

**D** Tempo rubato  
♩ = 92 as starting point

87

S 1 *pp* huge a - ni - mals a - ni - mals a - ni - mals who

A 1 *pp* huge a - ni - mals a - ni - mals a - ni - mals who

T 1 *pp* *misterioso* who ate

B 1 *p* *pp* *misterioso* who ate

**D**

87

S 2 *pp* make small gliss. movements around the pitch, max. 1/4 step up or down. Individual tempo.

A 2 *pp* make small gliss. movements around the pitch, max. 1/4 step up or down. Individual tempo.

T 2 *p* *pp* *misterioso* very low who ate

B 2 *p* *pp* *misterioso* very low who ate

=

Steady

♩ = 68

98

S 1 ate the world ate the the

A 1 ate the world ate the the

T 1 *pp* whisper very quickly ate + substantive *mp* whisper very quickly as before

B 1 *pp* whisper very quickly ate + substantive *mp* whisper very quickly as before

S 2

A 2

T 2 *pp* whisper very quickly ate + substantive *mp* whisper very quickly as before

B 2 *pp* whisper very quickly ate + substantive *mp* whisper very quickly as before

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

*cresc. poco a poco*

**ritenuto**

*mf* *p*

dis - co - vered

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

*cresc. poco a poco*

*mf* *p*

dis - co - vered

whisper very quickly  
ate + substantive  
\*\*

*mf* *p*

the

whisper very quickly  
ate + substantive  
\*\*

*mf* *p*

the

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

*cresc. poco a poco*

*mf* *p*

dis - co - vered

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

*cresc. poco a poco*

*mf* *p*

dis - co - vered

whisper very quickly  
ate + substantive  
\*\*

*mf* *p*

the

whisper very quickly  
ate + substantive  
\*\*

*mf* *p*

the

[E] Andante

108 ♩ = 74

**108**

*mp*

the

*mp* *3*

the

*mf*

the

**108**

*mp*

the

*mp* *3*

the

*mf*

the

114 *mf*

S 1 they

A 1 the they they

T 1 the they

B 1

they

S 2

A 2 the they they

T 2 the they

B 2

they

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

S 1

A 1 (stagger breathing, starting softly anew with "they")  
decresc. poco a poco *pp*

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

B 1 (stagger breathing, starting softly anew with "they")  
decresc. poco a poco *pp*

they

S 2 *p with surprise*

A 2 (stagger breathing, starting softly anew with "they")  
decresc. poco a poco *pp* the en - chan - ted

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

B 2 (stagger breathing, starting softly anew with "they")  
decresc. poco a poco *pp*

they

trans - formed trans - formed

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

127 (overlap with box for 2-3")

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

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

T 1

B 1

**F** 128

S 2 *distantly*

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 or 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.

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

⑤ "they"

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

trans - formed - trans - formed

⑧ "rising, dancing"

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

③ "after"

⑥ "transformed"

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**

② whisper or sing these words in gliss. movements:  
rising, dancing

③

they trans-formed af - ter