

resonantibus coelis

voice, double bass

eva-maria houben

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for voice and double bass

text: michael herrschel

eva-maria houben

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für michael.

Resonantibus coelis...

(– work in progress –)

Re-so-nán----ti-bus cóe----lis
de-sí----de-ro
vér--bum tú--um...

(Im brausenden Klang der Himmel / ersehne ich / dein Wort...)

Su-spí----ro só---num tú--um
sém-per con--so-lán---tem...

(Ich sehne mich nach deinem Klang = atme deinen Klang, deine Stimme, / die immer tröstet...)

Quáe----ro té
spé----s ú----ni-ca...

(Ich begehre, befrage, fordere ich dich heraus: / du einzige Hoffnung...)

Ló-que-re,
ló-que-re hó--die...
(*Sprich! / sprich heute!*)

Pró--cul a do-ló----ri-bus nós---tris
ár---bor fló---ru-it...
(*Fernab von unseren Schmerzen / blühte ein Baum...*)

Ex-áu---di cán---ti-ca
dis-pér--sa__in áu----ras...
Pro-té--ge va-gán---tes
per sóm---ni-a lu-mi-nó----sa...
(*Erhöre die Gesänge, / die sich in den Lüften verlieren... / Beschütze sie, die umherstreifen / durch lichterfüllte Träume...*)

Michael Herrschel

10 seiten:

jede seite eine minute.

jede seite ist in vier zeilen gegliedert.

jede zeile dauert 15 sekunden. – mit stoppuhr spielen.

abschnitte:

00:00-00:15; 00:15-00:30; 00:30-00:45; 00:45-01:00.

← → : irgendwann in diesem zeitabschnitt singen / spielen.

| ↓ : zu beginn der zeile spielen.

↓ | : die zeile mit diesem klang bzw. mit dieser phrase abschließen.

stimme

die melismatischen kantilenen wie auch die syllabisch gehaltenen phrasen einer zeile ohne hast, doch fließend bewegt singen.

jeder ton ist etwa gleich lang, doch einige sind zu betonen und etwas zu dehnen (–).

so einsetzen, dass die phrase ohne hast innerhalb des vorgesehenen abschnitts gesungen werden kann – doch nicht zwangsläufig immer gleich zu beginn der zeile.

in ruhig fließender bewegung.


freudige bewegtheit des singens. der gesang ist laut noch verhalten und still, sondern eher im mezzo-piano / mezzo-forte anzusiedeln: eine innere freude tritt hervor – doch fast wie in einem ‚vor-sich-hin-singen‘.

eine fermate in einer zeile gibt an: tacet (so auch in der kontrabass-stimme).

kontrabass

drei aktivitäten:

a) der kontrabass stößt an, begleitet (als orgelpunkt), öffnet den raum für die stimme.

-  : mit dem bogen oder mit dem finger (pizz.) die saite anreißen und verklingen lassen;
- – : mit dem bogen die saite streichen – bei fast unmerklichem bogenwechsel (falls nötig).

b) der kontrabass hüpfet und springt (salt. = saltando), mit dem bogenhaar (crine) oder mit dem holz (col legno) auf den saiten, auch mit dem bogenhaar auf dem steg (sul ponticello). ohne hast hüpfen – in freudig fließender bewegung. auch spielt er helle flageoletts (einmal in gleichmäßiger folge bei tempo ● = 30 MM).

c) der kontrabass kommentiert das geschehen mit doppelgriffen (auch flageoletts) – quasi ‚misterioso‘. diese klänge – durch frei zu gestaltende pausen voneinander getrennt (fermate) – sind etwa 2-3 sekunden lang.

10 pages:

each page one minute.

each page: four lines.

duration of each line: 15 seconds. play with stopwatch.

sections:

00:00-0:15; 00:15-00:30; 00:30-to 00:45; 00:45-01:00.

← → : sing / play anytime during this section.

|↓ : play at the beginning of the line.

↓| : complete the line with this sound or phrase.

voice

sing the melismatic as well as the syllabic phrases of a line without any haste, but fluently.

each sound is nearly as long as another one, but some sounds may be emphasized and lengthened (–).

enter in a way that you can sing the phrase in the given time section without any haste.

in quietly floating motion.

joyful motion of chanting. the chant is neither powerful nor restraint and silent; rather mezzo-piano /

mezzo-forte: an inner joy emerges – but perhaps in a way of ‘singing-to-yourself’.

a fermata in a line indicates: tacet (as well as in the voice of the double bass).

double bass

three activities:

- a) the double bass gives a push, accompanies (as a drone), opens the room for the voice.
 - ◡: pluck the string with the bow or with your finger (pizz.) and let the sound fade away.
 - –: strike the string with the bow – nearly inaudible change of the bow.
- b) the double bass hops and jumps (salt. = saltando), the hair of the bow (crine) or the wooden part of the bow (col legno) on the strings, even the hair of the bow on the bridge (sul ponticello). without any haste – in a joyful and fluent motion. the bass plays high harmonics, too (once in an even sequence; tempo about ● = 30 MM).
- c) the double bass makes comments by playing double handles (also harmonics) – ‘misterioso’.
these sounds – separated by free pauses – last in each case about 2-3 seconds.

0:00 ← 0:15 →

re - so - nan - ti - bus - coe - lis

f ord.

0:15 ← 0:30 →

re - so - nan - ti - bus - coe - lis

f ord.

0:30 ← 0:45 →

re - so - nan - ti - bus - coe - lis

f pizz.

0:45 ← 1:00 →

re - so - nan - ti - bus - coe - lis

f ord.

0:00 ← 0:15 →

de - si - de ro

0:15 ← 0:30 →

ver - bum - tu - um

0:30 ← 0:45 →

ver - bum - tu - um

0:45 ← 1:00 →

• = ca. 30MM

p

2

0:00 ← 0:15 →

su ————— spi - ro

pp

Detailed description: This system contains two staves. The upper staff is a vocal line in treble clef with a melodic line of eighth notes. The lower staff is a piano accompaniment line in bass clef, starting with a down-bow or breath mark and a *pp* dynamic marking. The lyrics 'su' and 'spi - ro' are positioned below the vocal line.

0:15 0:30

p col legno salt.

Detailed description: This system contains two staves. The upper staff is a vocal line in treble clef with a melodic line of eighth notes. The lower staff is a piano accompaniment line in bass clef, featuring a series of eighth notes with a *p* dynamic marking and the instruction 'col legno salt.'. The lyrics 'col legno salt.' are positioned below the piano line.

0:30 0:45

so ————— num tu - um

mf

Detailed description: This system contains two staves. The upper staff is a vocal line in treble clef with a melodic line of eighth notes. The lower staff is a piano accompaniment line in bass clef, starting with a down-bow or breath mark and a *mf* dynamic marking. The lyrics 'so' and 'num tu - um' are positioned below the vocal line.

0:45 1:00

re - so - nan - ti - bus coe - lis

Detailed description: This system contains two staves. The upper staff is a vocal line in treble clef with a melodic line of eighth notes. The lower staff is a piano accompaniment line in bass clef, featuring a series of eighth notes with a *p* dynamic marking. The lyrics 're - so - nan - ti - bus coe - lis' are positioned below the vocal line.

0:00 0:15

sem - per con - so - lan - tem

f ord.

0:15 0:30

sem - per con - so - lan - tem

f pizz.

0:30 0:45

re - so - nan - ti - bus coe - lis

mf

0:45 1:00

crine salt.

p 4

0:00

0:15

s.p.
pp

0:15

0:30

quae - ro te spes u - ni - ca quae - ro te spes u - ni - ca

pp

0:30

0:45

re - so - nan - ti - bus coe - lis

f ord.

0:45

1:00

crine salt.
p

0:00 0:15

pro - cul a do - lo - ri - bus nos - tris

p

0:15 0:30

p misterioso

0:30 0:45

ar - bor flo - ru - it ar - bor flo - ru - it

p

0:45 1:00

p misterioso

0:00

0:15

Musical notation for the first system, showing treble and bass staves. A fermata is present in the treble staff. The bass staff contains a melodic line with a fermata over the first measure.

p misterioso

0:15

0:30

Musical notation for the second system, including lyrics: ex - au - di can - ti - ca ex - au - di can - ti - ca. The system includes treble and bass staves with a piano (*p*) dynamic marking.

0:30

0:45

Musical notation for the third system, including lyrics: dis - per - sa in au - ras. The system includes treble and bass staves with a piano (*p*) dynamic marking.

0:45

1:00

Musical notation for the fourth system, including lyrics: re - so - nan - ti - bus coe - lis. The system includes treble and bass staves with a fermata in the bass staff.

0:00

0:15

p misterioso

0:15

0:30

pro - te - ge ra - gan - tes ra - gan - tes ra - gan - tes

f

0:30

0:45

per som - ni - a lu mi - no - sa

pp

0:45

1:00

re - so - nan - ti - bus coe - lis

pizz.
secco

0:00

0:15

Musical notation for the first system. The treble clef staff contains a fermata. The bass clef staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

p crine salt.

0:15

0:30

Musical notation for the second system. The bass clef staff starts with a downward bow stroke and a half note G2, followed by a slur. The treble clef staff has a fermata. A second treble clef staff appears on the right with a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5.

f pizz.

p col legno salt.

0:30

0:45

Musical notation for the third system. The treble clef staff contains a vocal line with lyrics: re - so - nan - ti - bus coe - lis. The bass clef staff starts with a downward bow stroke and a half note G2, followed by a slur.

f ord.

0:45

1:00

Musical notation for the fourth system. The treble clef staff contains a vocal line with lyrics: re - so - nan - ti - bus coe - lis. The bass clef staff contains a half note G2 with a fermata.