

you – and we

vocal soloist(s) and choir

eva-maria houben

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2019

inspired by and dedicated to antoine beuger (“the warming forces beings have”).
in addition dedicated to the choir klub konsonanz, uschi krosch (conductor), and
nikolaus gerszewski (“blurred edges” – 2020)

each page for itself; each page a place to dwell, to be all together in a special way.

any choice and any order of the pages.



a sound (any pitches) in (octave-)unison.

ä – engl. *calm* [k^hä:m]

ö – germ. *Boot* [bo:t(h)]

ü – germ. *Stuhl* [ʃtū:l]

ç – germ. *ich* [ʔic̟]

f – engl. *cough* [k^hɔ:f]

s – engl. *sea* [si:]

ʃ – germ. *schnell* [ʃnɛl]; engl. *dish* [dɪʃ]

the choir: we
singing some sound(s).

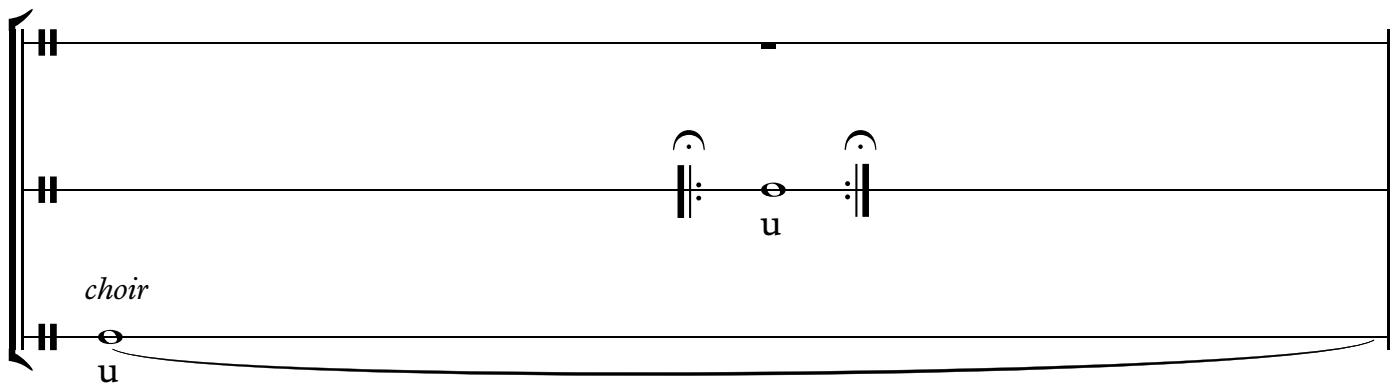
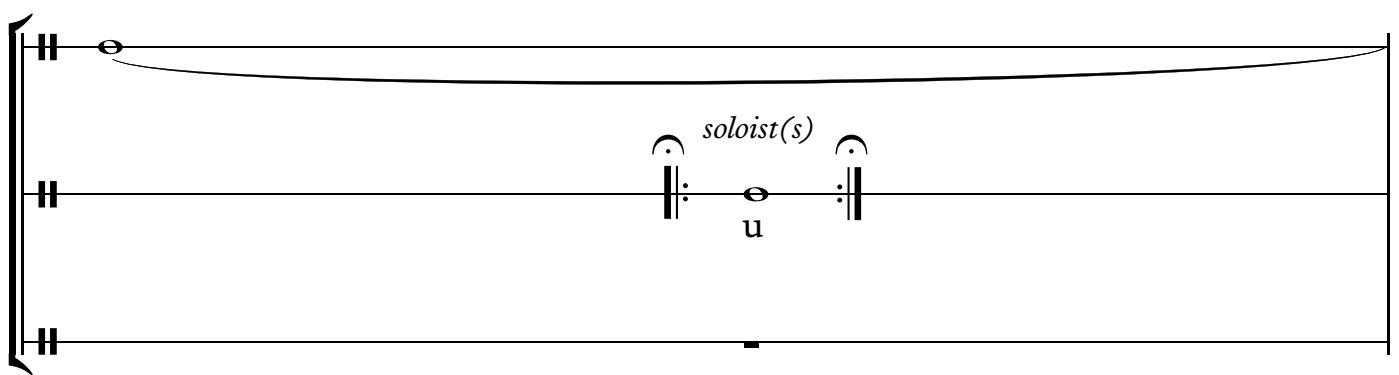
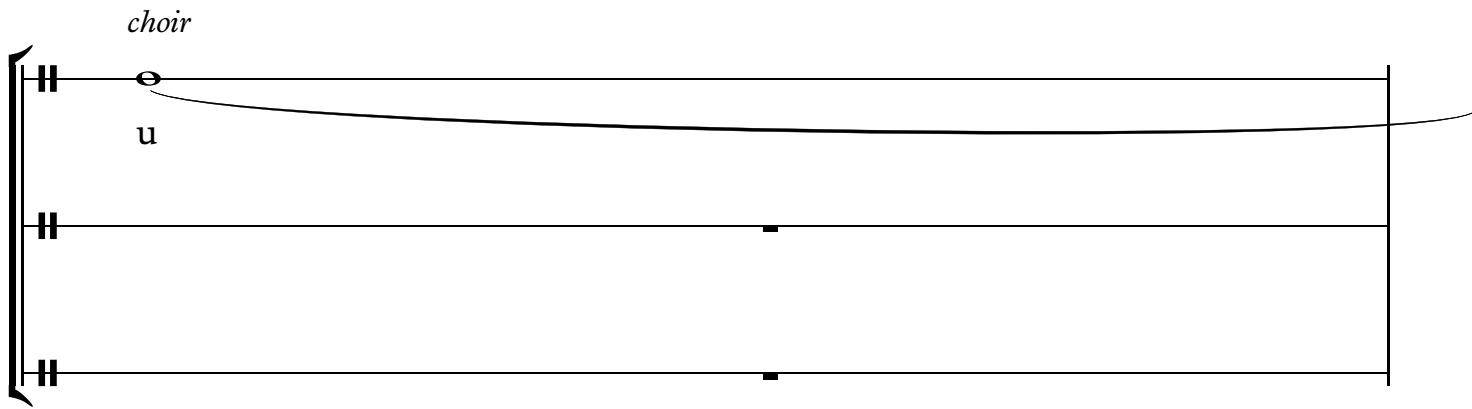
one singer begins—the other follow in unison, and they all together open a wide space for the soloist(s).

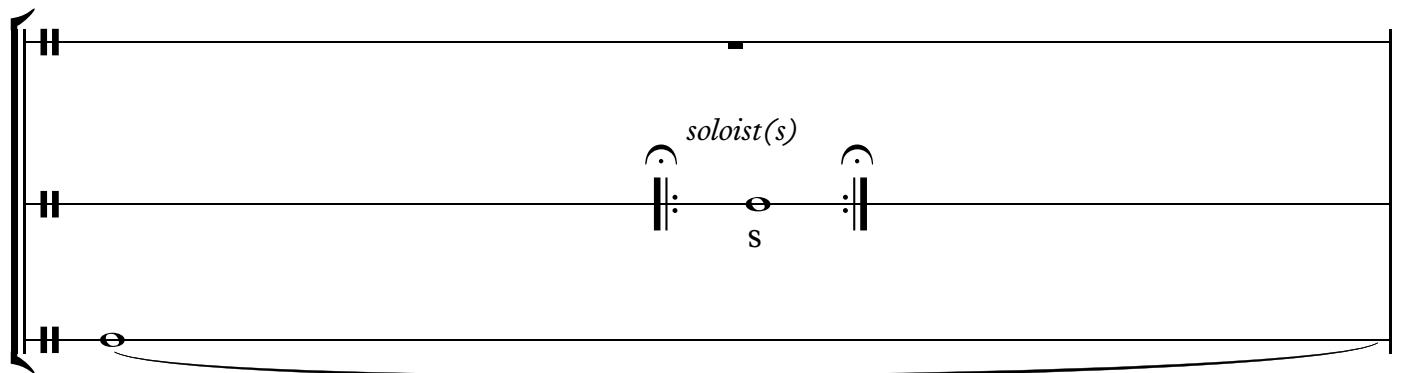
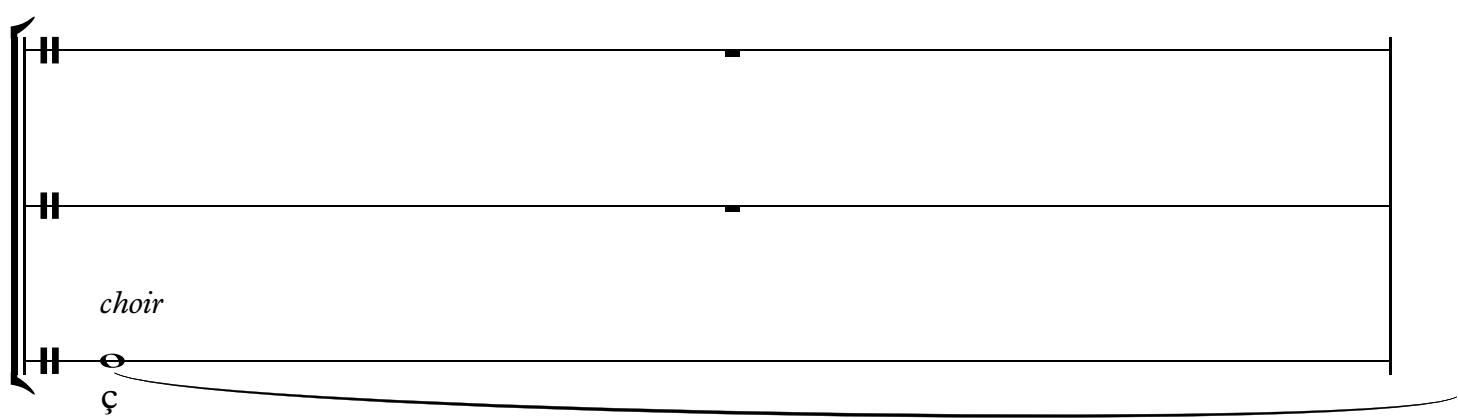
soloist(s) – member(s) of the choir: you

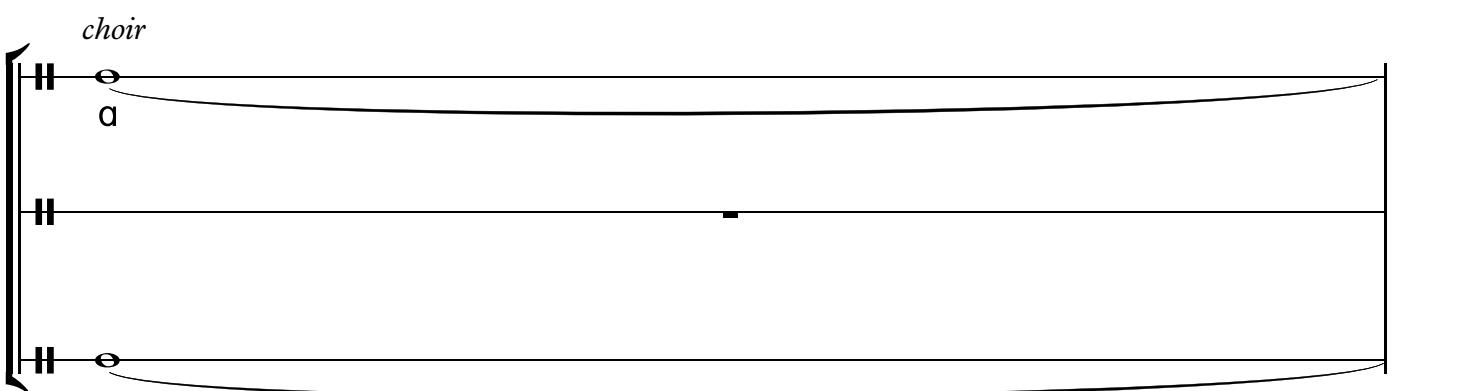
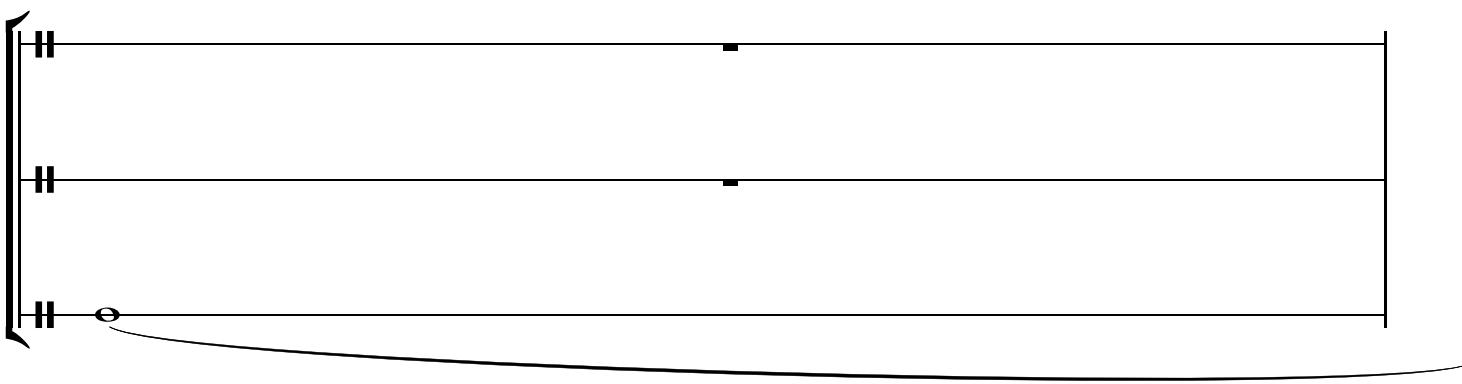
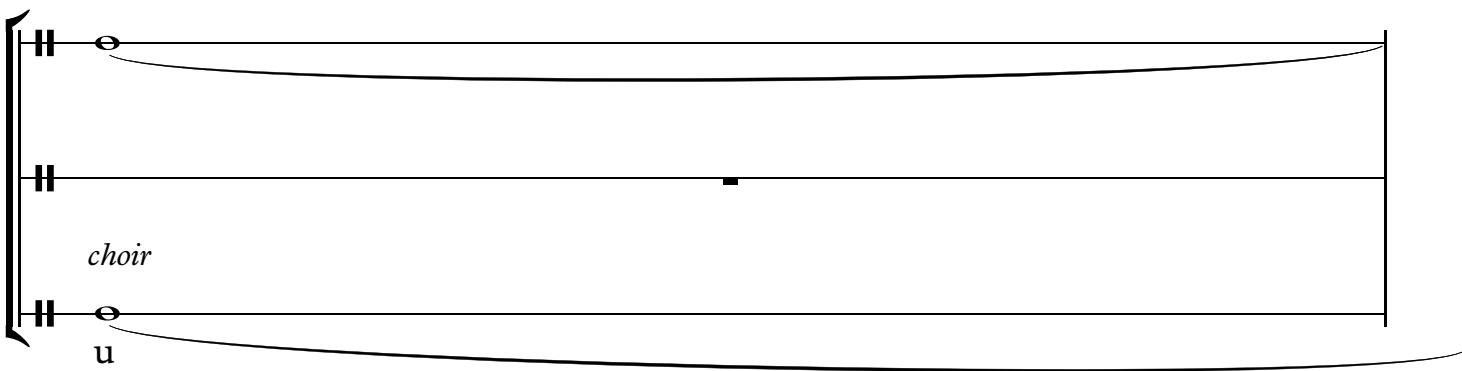
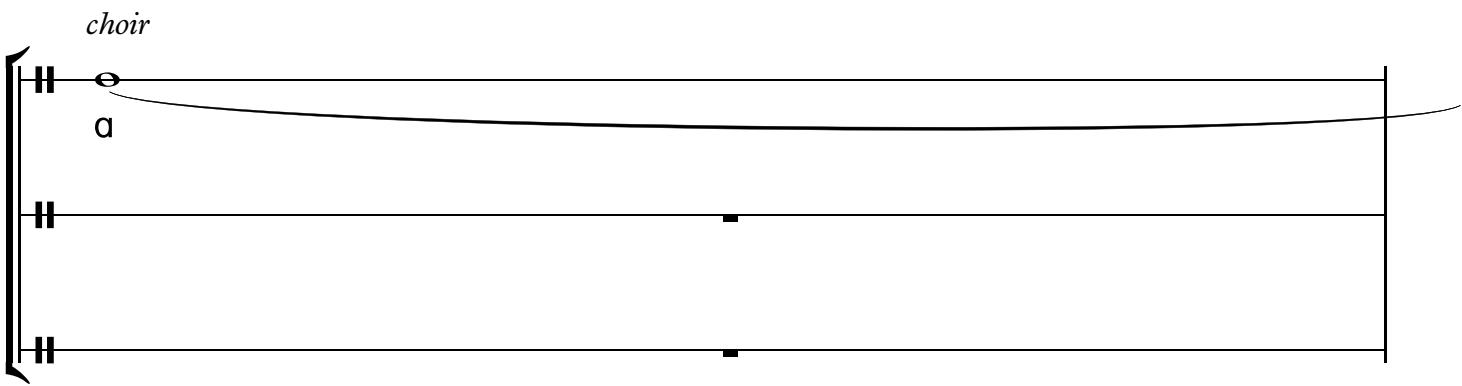
- with repetitions (fermata): several repetitions of one quiet breath.

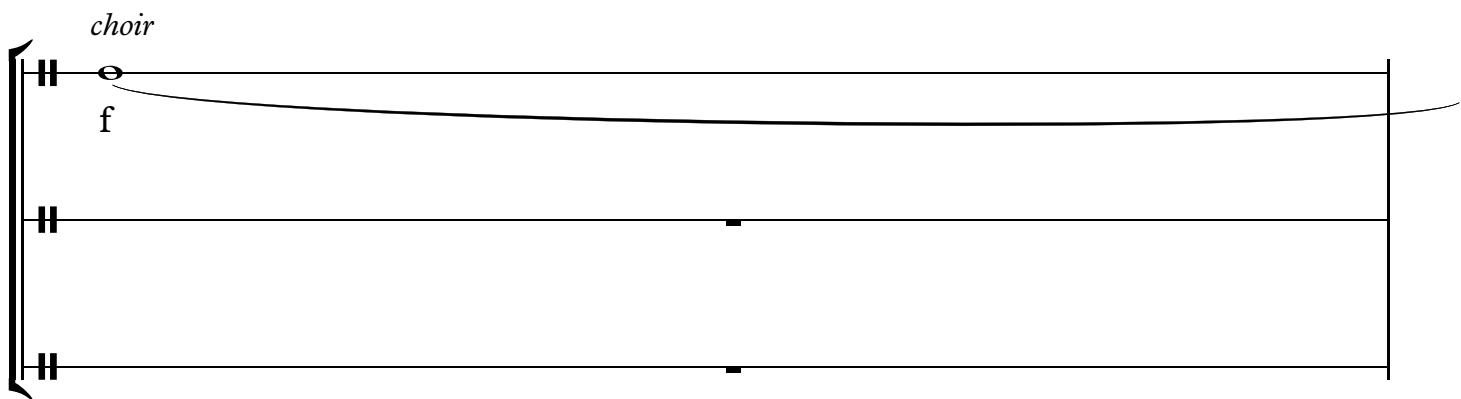
one, two or (seldom and at most) three sounds (maybe changing from breath to breath) on one quiet breath. if there are several soloists (not only one) they sing independently from each other.

falling with your voice into the tender sound of the choir.





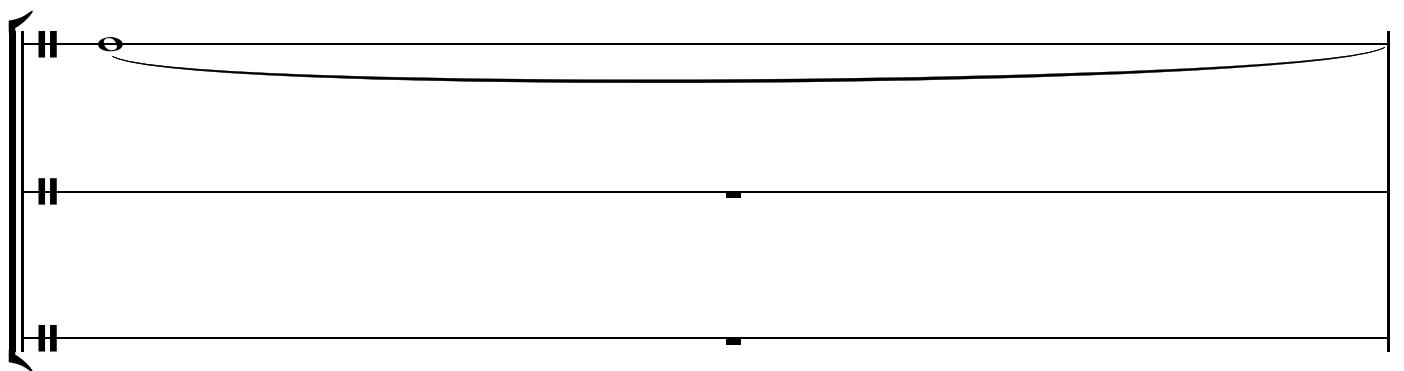


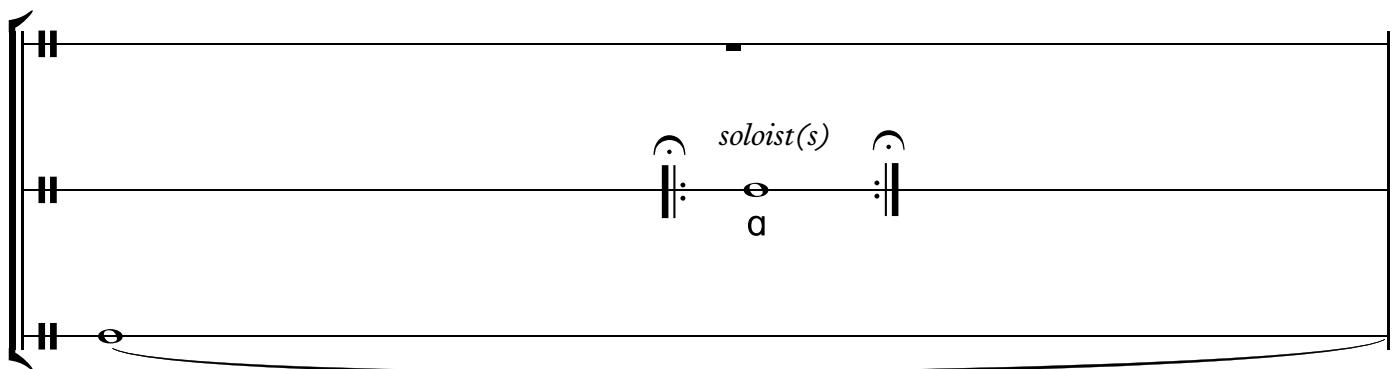
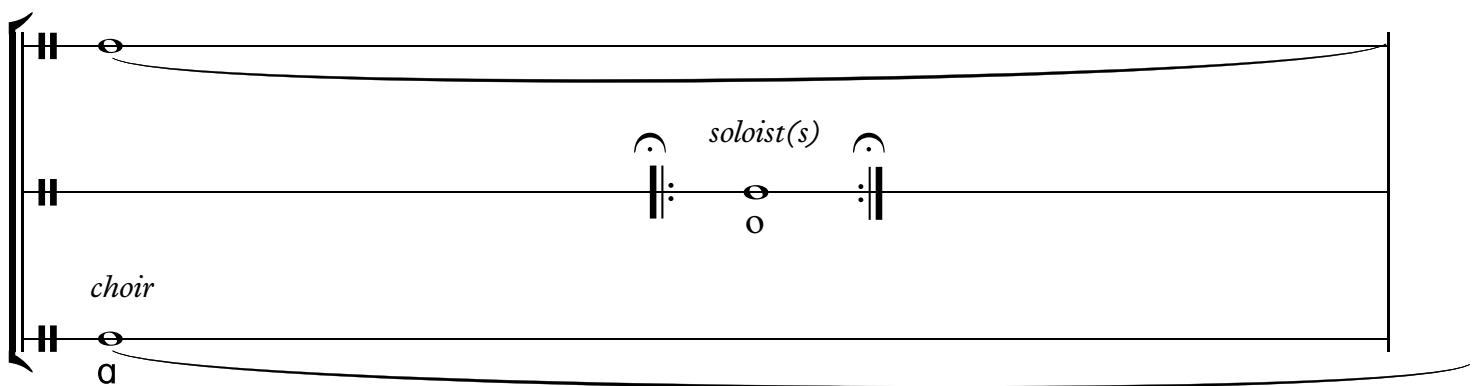
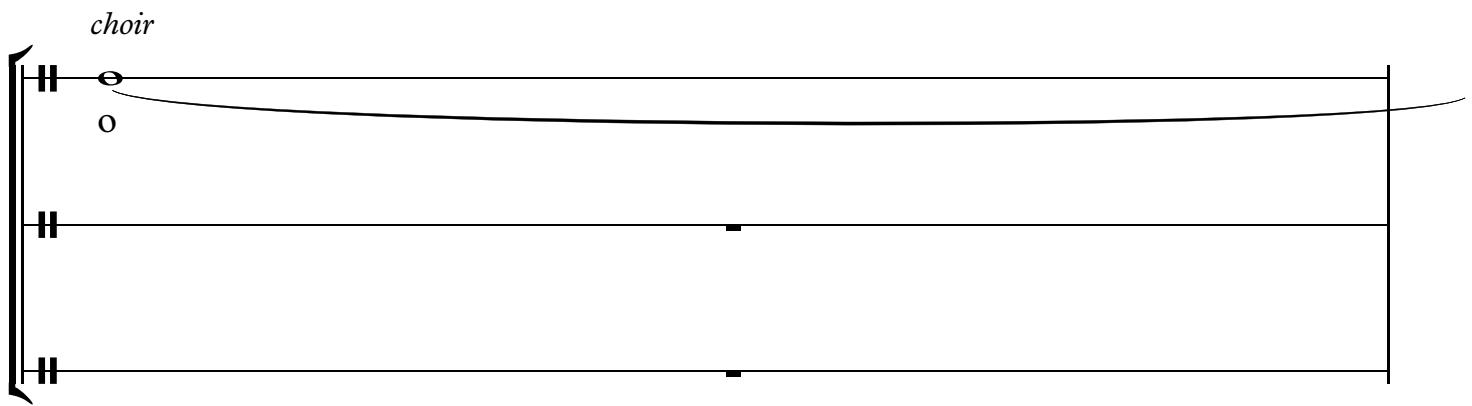


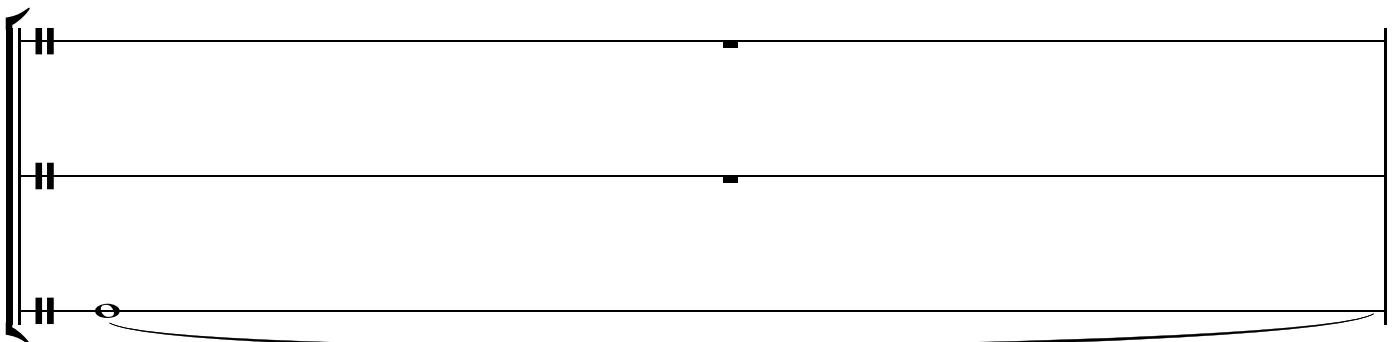
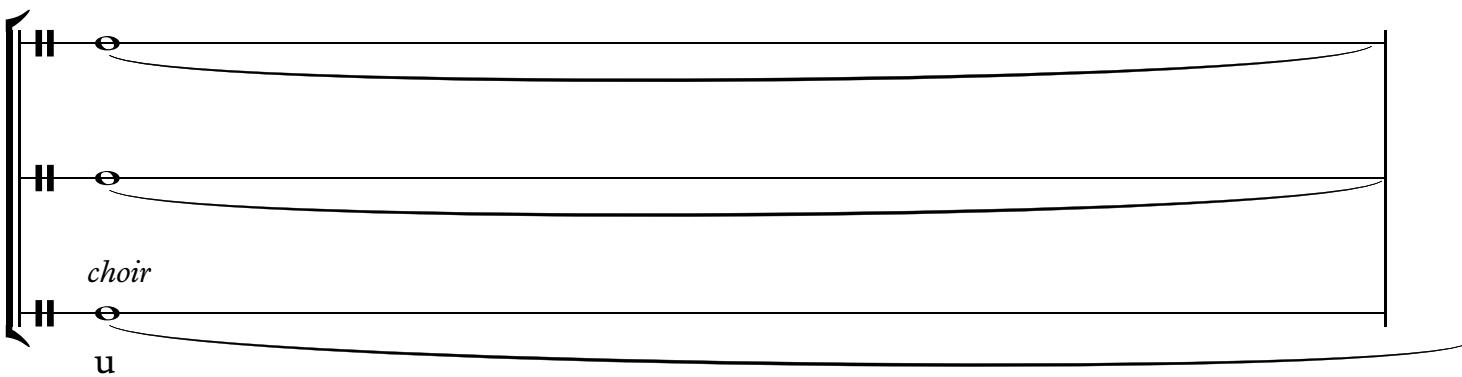
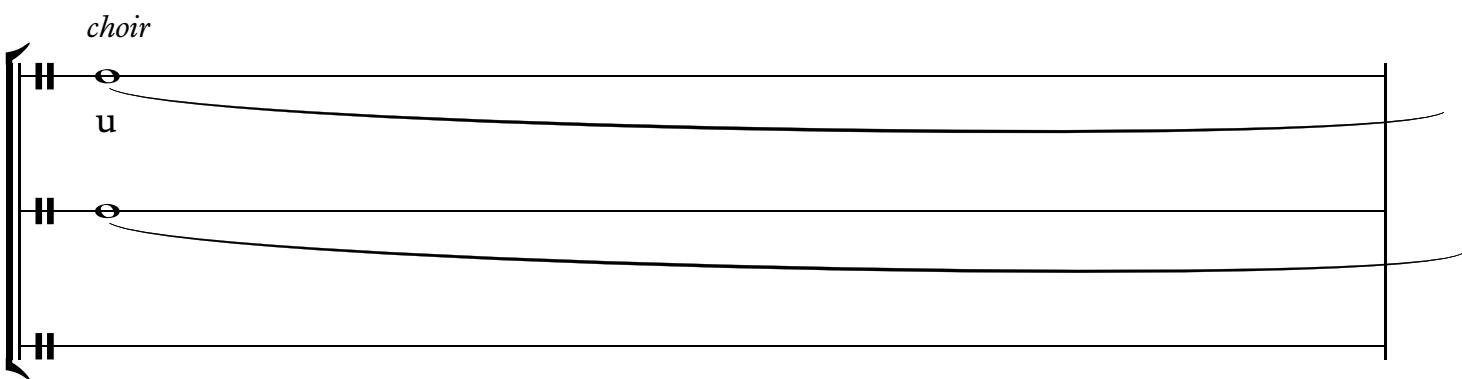
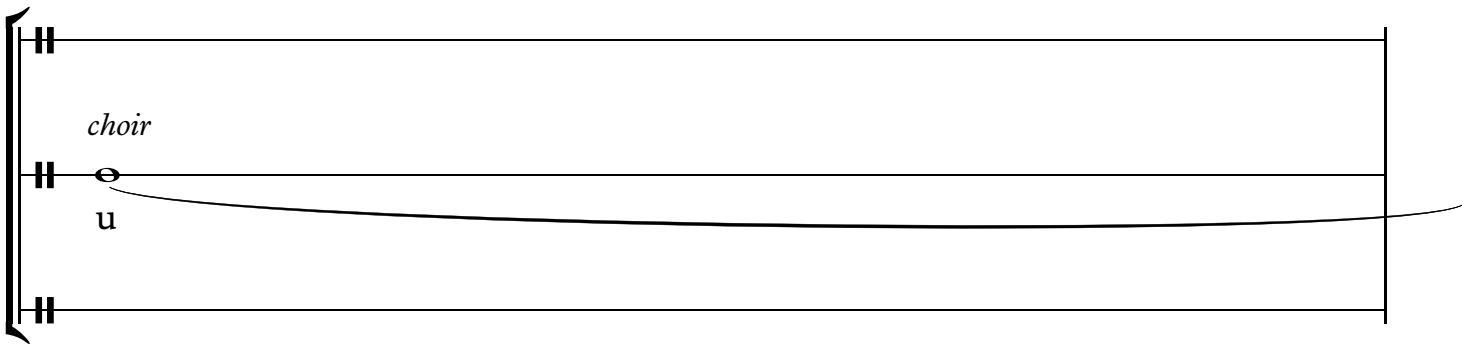
Musical score page 4, second system. The vocal line begins with a fermata over the first note. The vocal line ends with a fermata over the second note. The vocal line ends with a fermata over the second note.

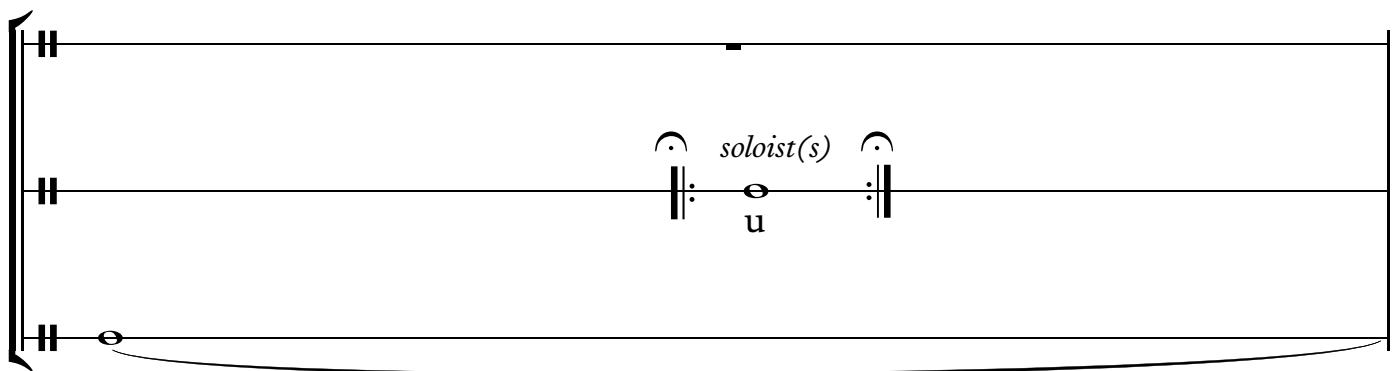
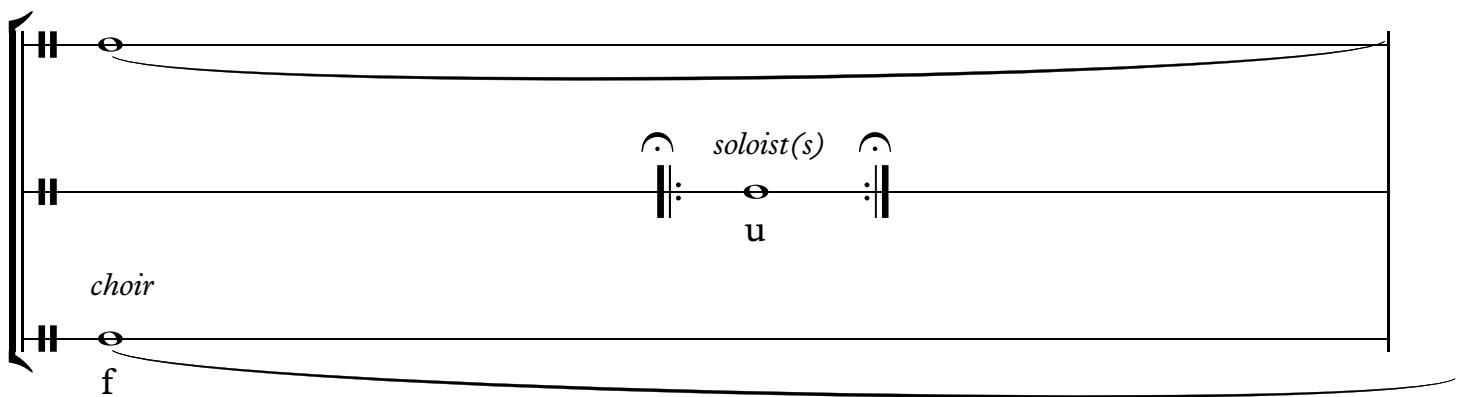
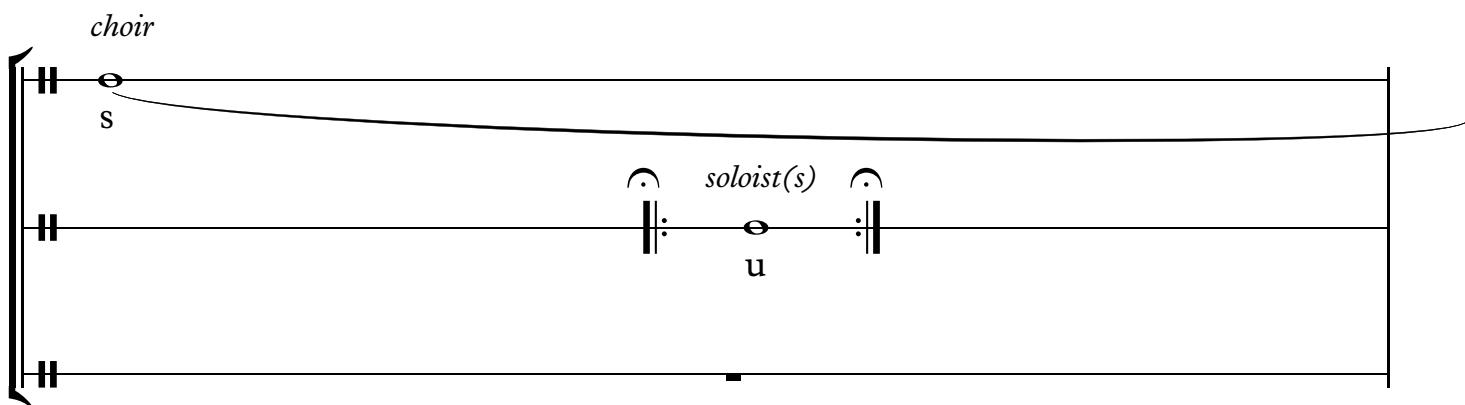
soloist(s)

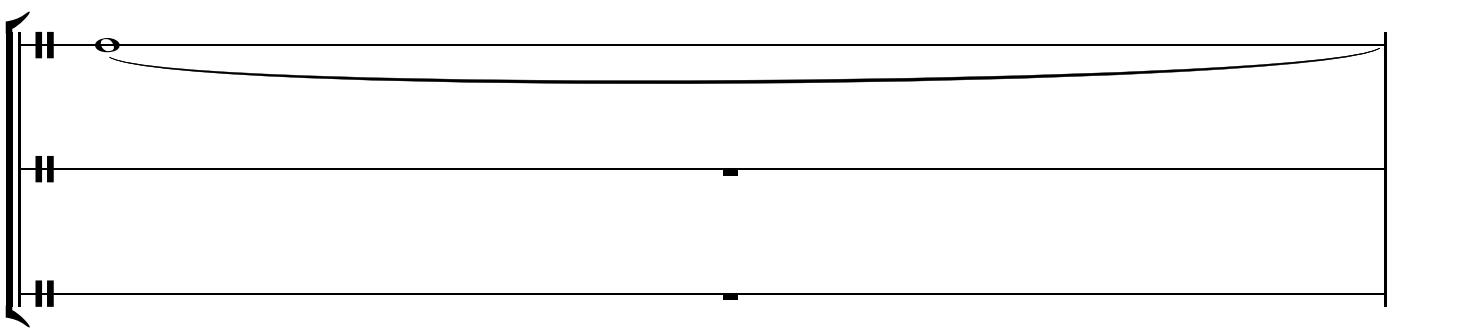
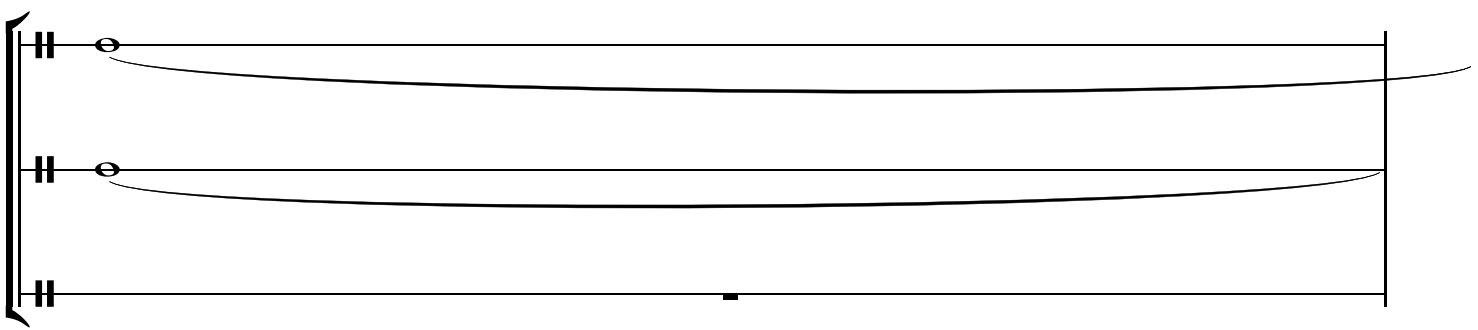
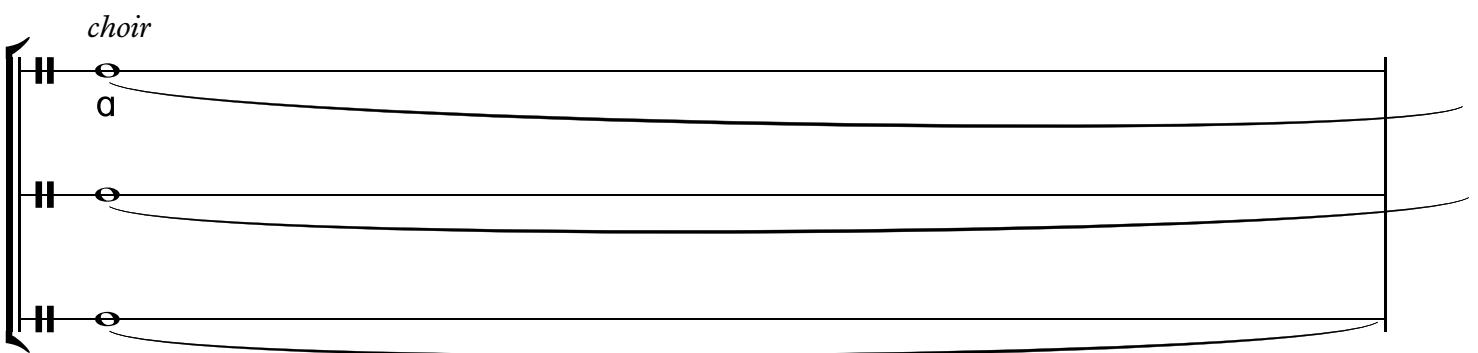
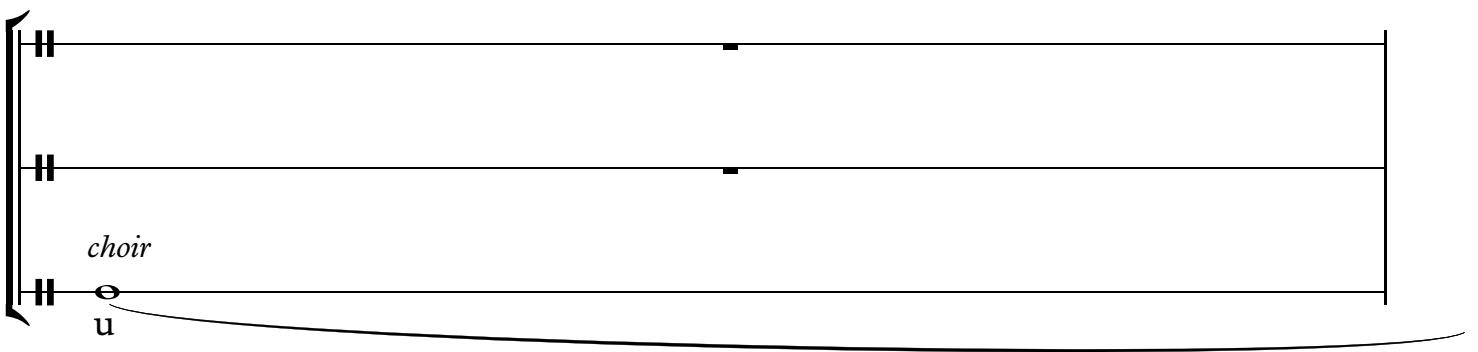
choir

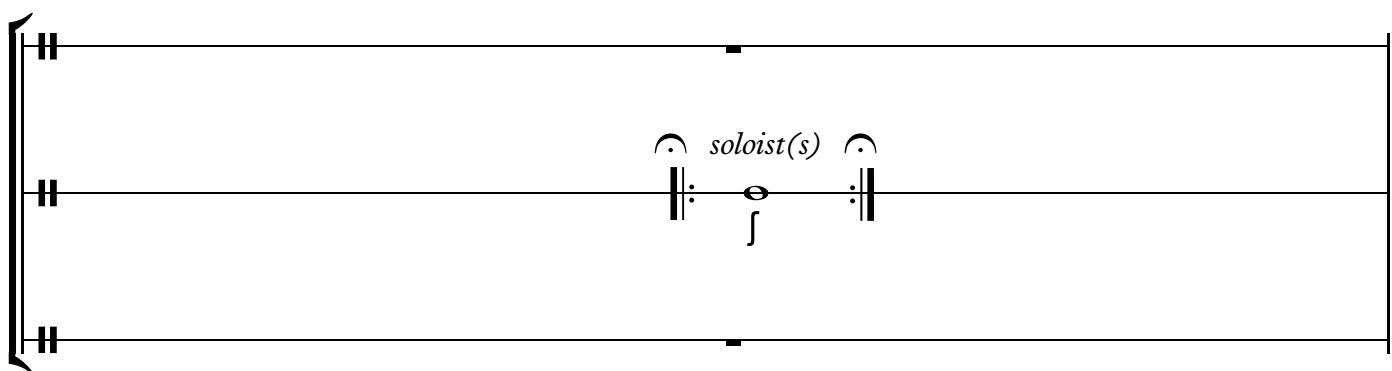
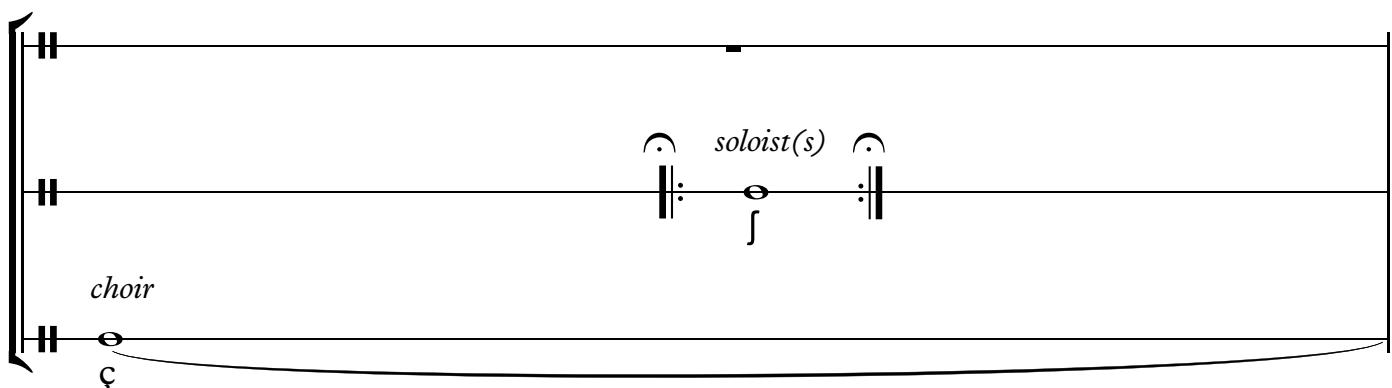
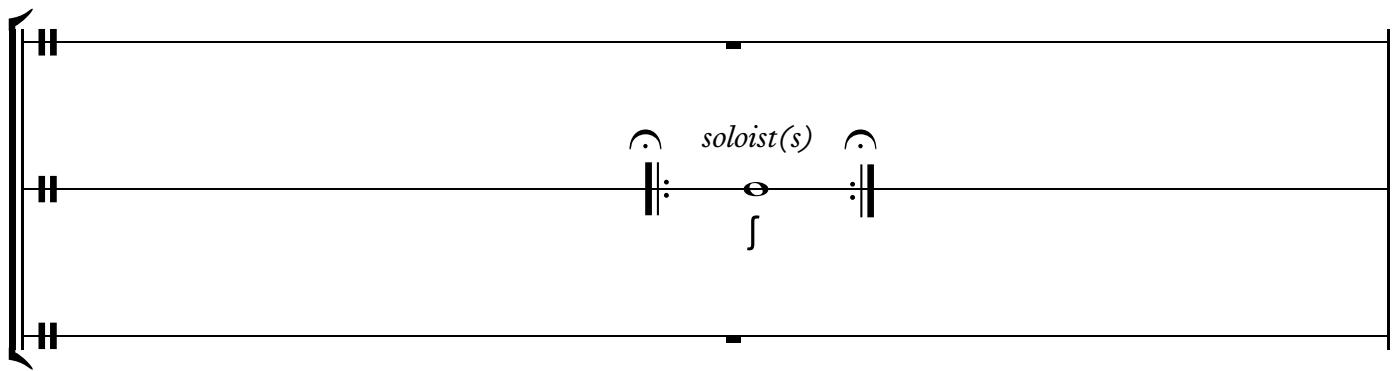


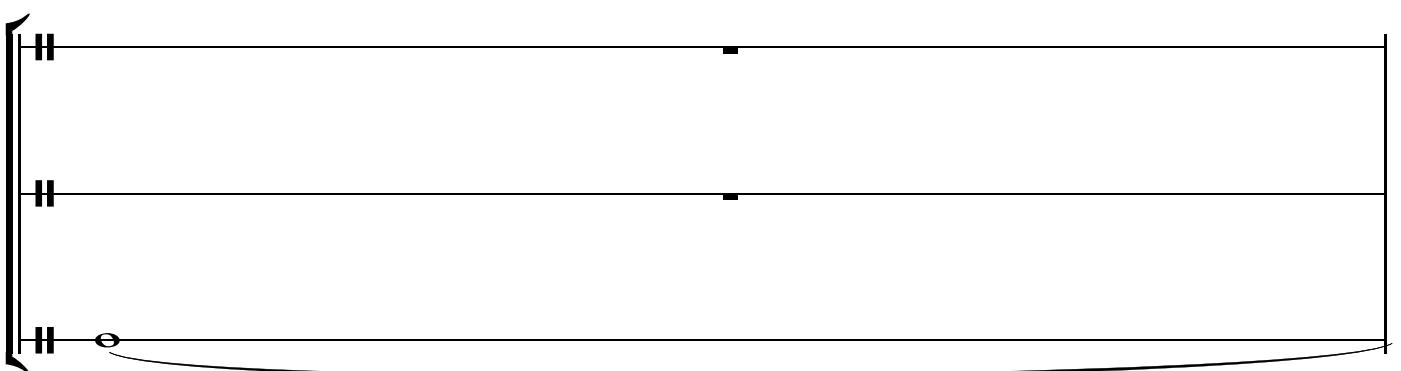
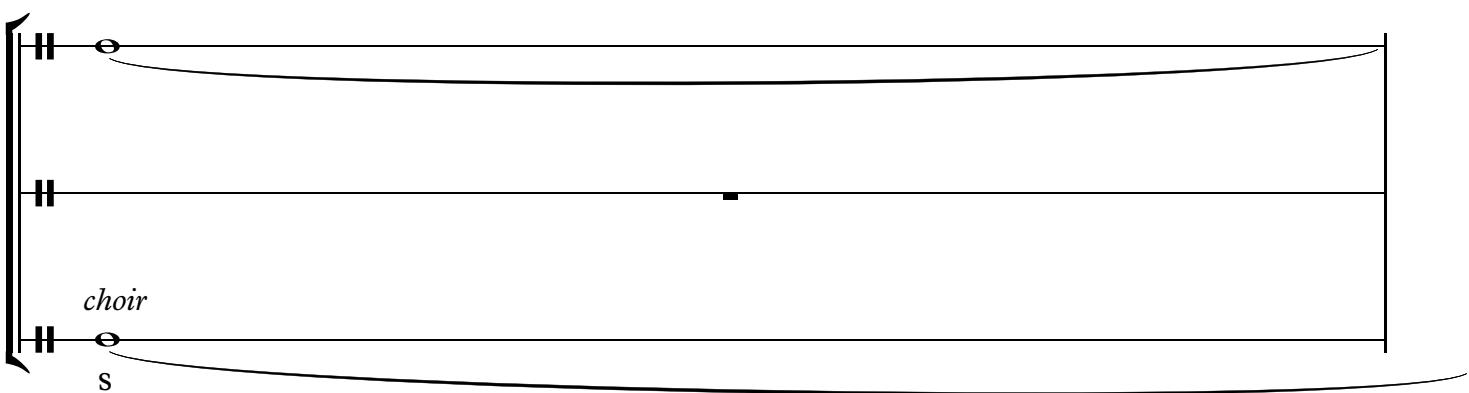
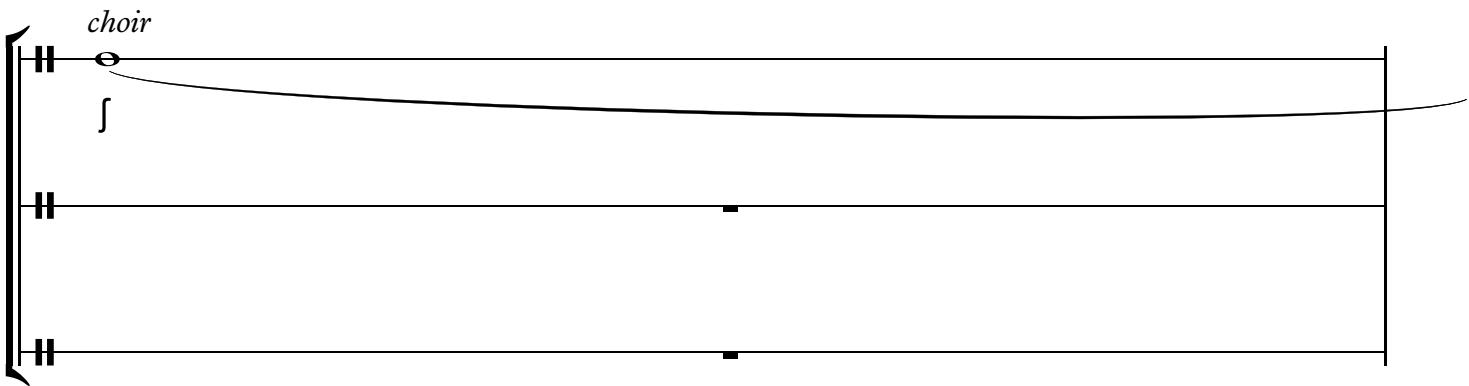


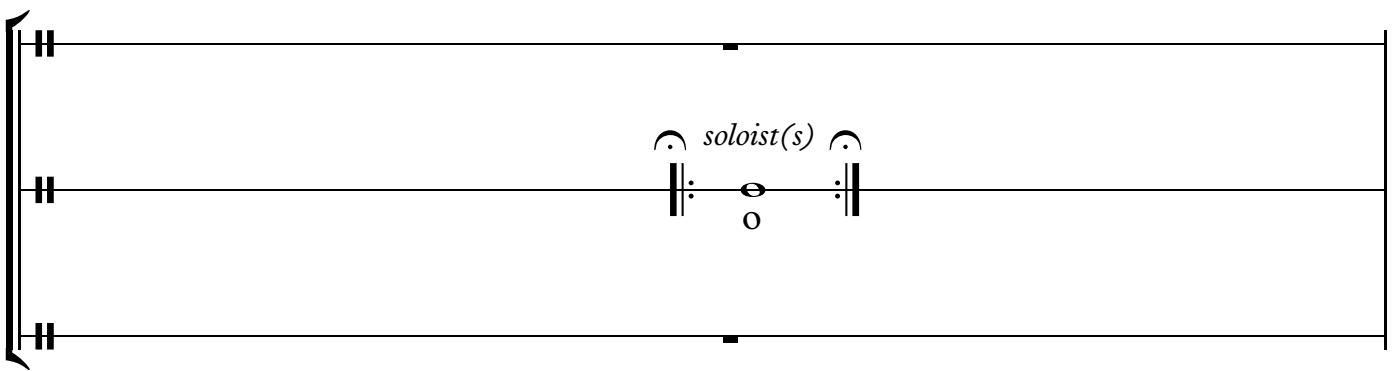
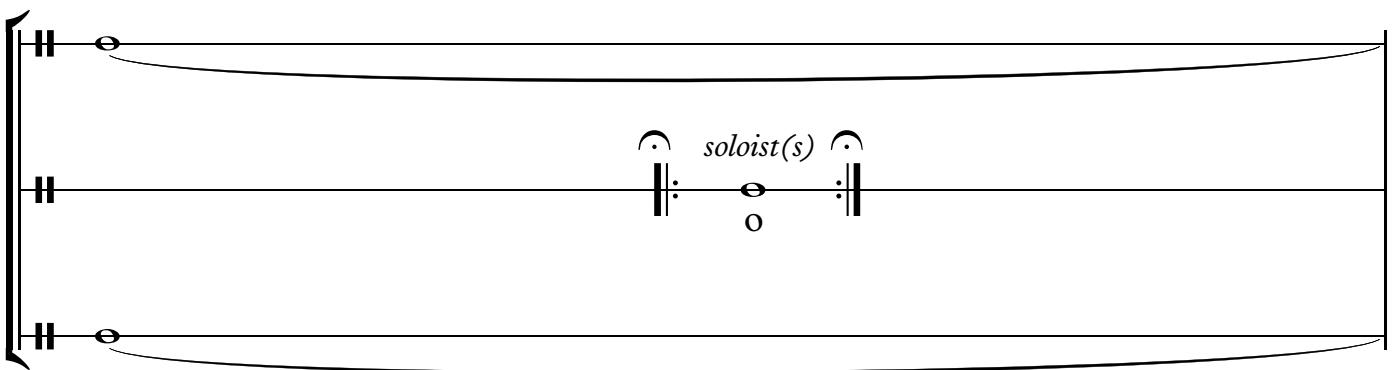
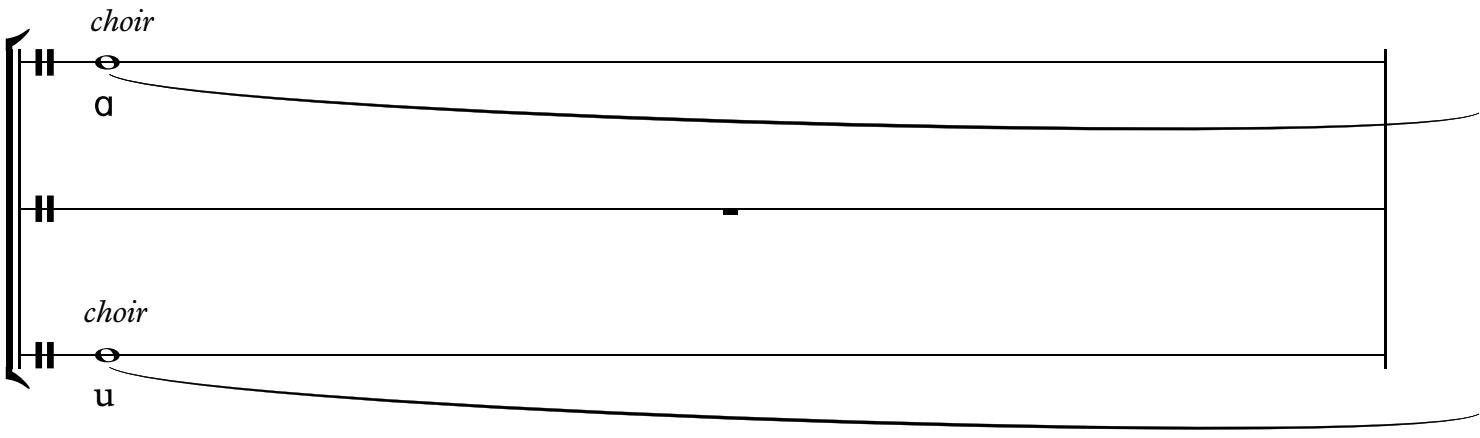












The image displays five horizontal musical staves, each consisting of five lines and four spaces. The staves are arranged vertically, representing different measures or sections of a composition.

- Staff 1:** Labeled "choir" above the top line. It features two vocal entries: "u" on the top line and "a" on the second line from the bottom. Both notes have a short vertical stem and a curved line extending downwards to the right.
- Staff 2:** Labeled "choir" above the top line. It features a single vocal entry "o" on the third line from the bottom. This note has a vertical stem with a small circle at the top, followed by a curved line extending downwards to the right.
- Staff 3:** Labeled "soloist(s)" above the middle line. It features a single vocal entry "o" on the third line from the bottom. This note has a vertical stem with a small circle at the top, followed by a curved line extending upwards to the right.
- Staff 4:** Labeled "choir" above the top line. It features a single vocal entry "f" on the bottom line. This note has a vertical stem with a small circle at the top, followed by a curved line extending downwards to the right.
- Staff 5:** Labeled "choir" above the top line. It features a single vocal entry "o" on the third line from the bottom. This note has a vertical stem with a small circle at the top, followed by a curved line extending upwards to the right.

Each staff concludes with a vertical bar line on the right side. The overall layout is clean and minimalist, focusing on the vocal parts and their specific markings.