

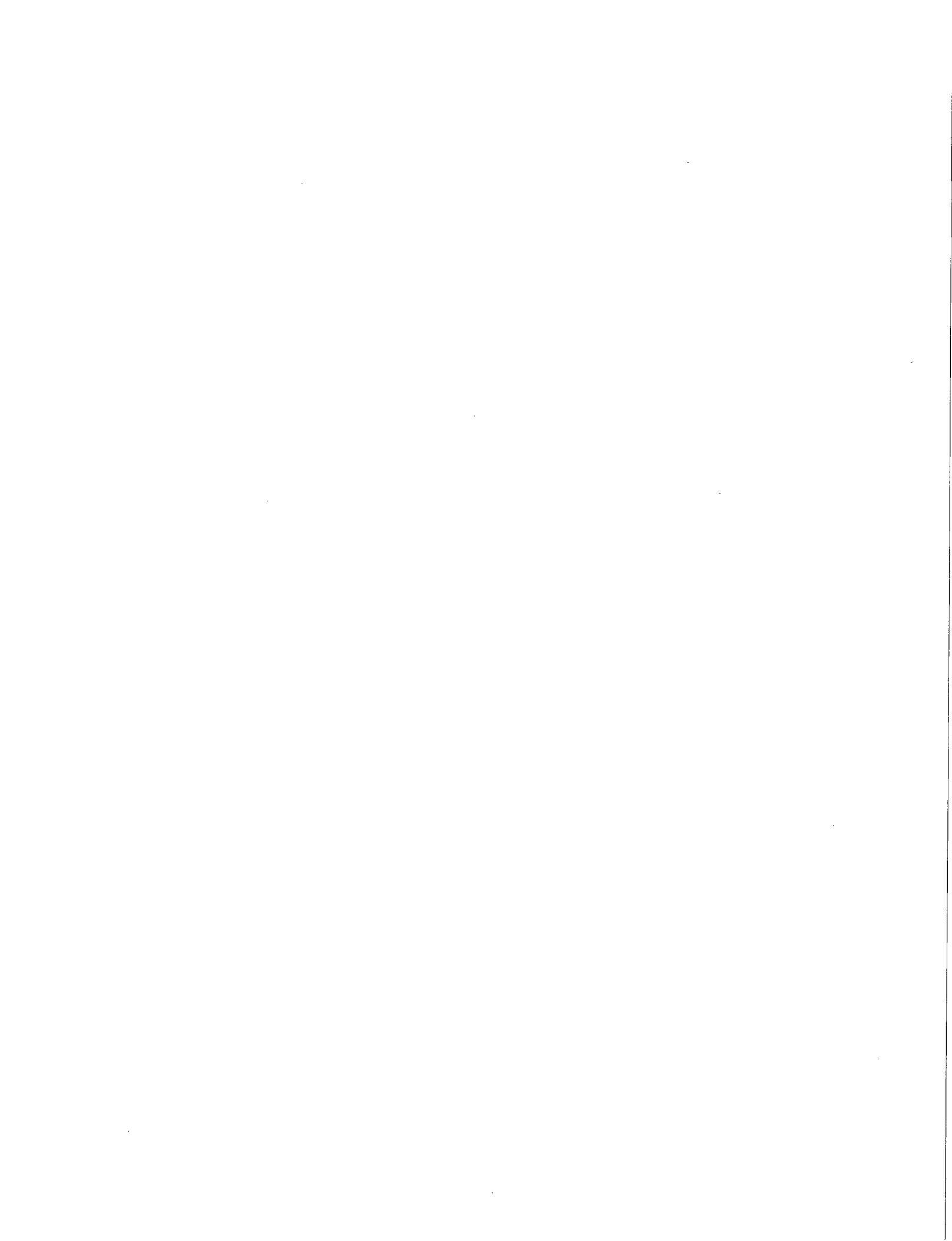
gemtian songs

for Solo Voice(s) and any Accompanying Instruments and/or
Voices

texts by Lara Candland
Music by Christian Asplund
(Provo 2010)

a cycle of six songs:
the brunette willow in saffron stockings
o jointed night
charted from my otter's window
a scarce cove
brittle portraits
o heart

- These songs may be performed individually, as a smaller set, or as the complete six song cycle.
- They may be performed by a solo vocalist and any number of accompanying musicians playing any instruments or singing.
- It is also possible to have more than one solo vocalist, in which case the solo vocalists may perform their part rhythmically in “heterophonic unison”, i.e. not strictly synchronized, but in the same ballpark.



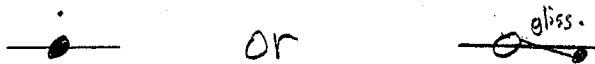
the brunette willow in saffron stockings

for solo voice(s) and accompanying instruments and/or voices

text: Lara Candland

music: Christian Asplund

Instructions: Solo singer chooses a pitch that is comfortable, but high enough to be capable of intensity. He or she should sing the entire poem (below) using only the following figures, where the staff line represents the chosen pitch, i.e. a staccato note and a longer note with a descending glissando:



Accompanying instruments/voices provide an accompaniment that allows solo voice(s) to be heard in the foreground, using the same two figures above on the same pitch chosen by the singer(s).

the brunette willow in saffron stockings

fountains along
whispering *cellar*
into mens' ears

lighting the dead-ends
with loose blood and silk

o whisper
silk umbrella
cold

o jointed night

Lara Candland

for Voice(s) and any instruments

Christian Asplund

Singer(s): Use given pitches as central tones. i.e. he or she may sing other pitches, but sings mostly the given pitches, and keeps returning to them. Rhythms are free.

Instruments (and/or backup choral singer(s)): Provide an accompanimental texture for the singer(s) as follows: Follow the singer(s), playing either drones/long tones on the given pitches or using the given pitches as central tones, similar to the singer, but more in the background, texturally.

1 B G# B

pyrite stars
drunken between clouds
garnered and stitched with my shrewder

needle
into summer's noiseless raiment--
noteless eve -

- ning

4 C# E D# C#

zephyrless dark your incautious cover cover taunts the day's brittle sky--

8 C# A C Ab

before evening's brow smoothed and withdrew heart-- stars
o'ertook my swindled ampler viands and stintless shone through the window

12 Ab B D

rapt savior that bearest every pebble's affliction

15 Bb Ab F

vital savior trodden savior vision
grant

charted from my otter's window
for solo vocalist(s) and any instruments and/or voices

Text: Lara Candland

Music: Christian Asplund

Use the poem on the following pages as a score, with the following instructions:

Solo vocalist(s): Each line or phrase should be sung with one single pitch, and there should be a change of pitch with each line or phrase. There should be pauses between each phrase or line. Use spacing of the words to determine pauses between phrases and words. No coordination with other musicians is necessary. Solo vocalist should be in the foreground of the texture. It is also possible to use more than one solo vocalist, in which case vocalists may alternate phrases, divide the poem into sections, or perform simultaneously. In these cases, care should be taken to make it sound good.

Other performers: Use the following instructions to provide an accompaniment for the solo vocalist: Choose two lines or phrases, and two pitches, i.e. one pitch per phrase. Alternate between playing an instrumental version of the phrase on the chosen pitch (in any octave) and a sung/chanted version of the phrase with the same pitch (in any octave). i.e., repeat the following cycle until the solo vocalist finishes:

- a. Play phrase one
- b. Sing/chant phrase one
- c. Play phrase two
- d. Sing/chant phrase two.

Use space between the items and vary the amount of space creatively and expressively, listening carefully to the entire texture.

This is the procedure to follow with 5 or more "other performers." If there are fewer than five "other performers" then each performer should choose more than 2 phrases and 2 pitches as follows:

# of "other performers"	# of phrases/pitches
4	3
3	4
2	6
1	12

charted from my otter's window

who decreed this interdict

winter's shrinkling

april

has not lifted this prayer unshriven

this fairy vanished in plummetless amber

maiden horses

poise past the next hill

feign homliness

sham opals

dowered chrysolite

bending

finally

to the quenching pond

the glazier has come and gone

ceded his view to mine

o juggler of glass strung across my domecstite—

this stint away from the father—

this shape of day day day day—

strung like jewels packed around a clasped chain—

a scarce cove

for Solo Voice(s) and accompanying instruments and/or voices

Lara Candland

Christian Asplund

Accompanying instruments:

Mm. 1-3, play in any octave.

Mm. 1-2 in rhythmic unison (downbeats coordinated).

M. 3, repeat continuously until voice(s) finish text above. All play in same tempo. Last five notes, pitch determined by performers, following contour. Last three notes optional, but stay in tempo and don't put rests in place of optional notes, i.e. play continuous eighth notes. This will mean that downbeats will not all be coordinated, but eighth note tempo should be.

repeat several X

repeat several X

these two notes:
improvised pitches
following given
contour.



(slashes represent line breaks in poem)

Solo Voice(s): a scarce cove / sizzle of rabbit / on panes of glass / sheltering our dinner with fire
a lollipop in her pocket / a latch washed onto the beach / a small house in my mouth

3

sim. (improvised pitches)

repeat many X

(Play either all three, the first two, the first one, or none of the optional notes. Pitches improvised, following given contour.)



Solo Voice(s): we gorged on verse and prayer
waves were shingling back to low tide

Accompanying instruments/voices: Play accented long tones, using lowest G on your instrument, i.e. accent each time you re-attack.

4

repeat many X

fp

brittle portraits

for Solo Voice(s) and accompanying instruments and/or voices

Instructions:

Solo Voice: reads the poem below. This reading should be in the foreground of the texture.

Accompanying instruments/voices: Accompanying musicians improvise an accompaniment to the reading by whispering single phonemes from the stanza that the Solo Voice is on. This should be a heightened "stage whisper", using plenty of accents, crescendos, diminuendos, etc. expressively and creatively to build an interesting texture that nonetheless stays below the Solo Voice in volume.

After the reading is over, musicians do an improvisation, using only fragmented phonemes from the poem. The instrumentalists should find ways to translate these phonemes to their instruments.

brittle portraits

slip from their albums' sticky pages

(once wrapped in linen
sitting on a stone
waiting to be kissed)

vintage coin
that burnished sun
glints

(emerging from his declivity
lids still closed)

our father invents a system:
the family's hustle blooms
the sisters discover slender delectable missives
beyond the album's pages
behind the portraits

our mother's stricken intensity
swirls cotton into thread
her fern swoops
its insects wind around her stems

(once discarded
he creates a series
filling flesh with blood)

o heart

for voice and instrument(s)

Text: Lara Candland

Music: Christian Asplund

Instructions: Rhythm is mostly free, like an Indian alap. White notes are longer (more than a second), black notes are shorter (less than a second). Commas indicate a rest of any length. "Chord symbols" do not really indicate chords, but pedal tones to guide the instrumental accompaniment.

Accompaniment may add a perfect fifth, and even other notes and accompaniment may be very simple (i.e. drones) or more complex (like a later Coltrane free rhythm ballad). Voice should always be easy to hear in texture. The first and last bars are improvisations of any length on a G pedal.

The musical score is written on six staves, each with a treble clef and a common time signature. The lyrics are written below the notes. Pedal points are indicated by circled letters above the notes. The score is as follows:

1) **G ped.**
(8) above much sod o je-sus de-scen-ding beggar

3) **G ped.** **D ped.**
(8) be-wildered at the di-a-dems re-im-bursed on morning's moun-tain

5) **D ped.** **B ped.**
(8) countless crescents arc and bead the e-vange-list

7) **B ped.**
(8) sur-renders his so-rest heart burst clear of the

8) **B ped.** **Ab ped.**
(8) raf-ters our hearts re-quire for-bid-den help-- our hearts

11) **Ab ped.**
(8) found scooped a- gainst the pipes of meek

12) **Ab ped.** **E \flat ped.** **G ped.**
(8) Je-sus' blood