

Vocalise for Soprano - with Piano, Cello, Clarinet, Flute

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2007

Likely duration: 2 to 2 1/2 minutes



I wish attribution to include my name, date, and title of composition, as are listed in each score. I request that any public performance of any work I have released be recorded to video with sound, and that recording be forwarded to me (as video file or website URL of video). Please use the 'Contact' form on my website listed below if you have a video of a performance, to arrange how I might receive such.

This score is driven by the "Aegean Symphonic Orchestra" sound font, which can be downloaded, then installed and configured, from: <https://sites.google.com/view/hed-sounds/aegean-symphonic-orchestra> One advantage to this .SF2 file is selectable solo or ensemble strings.

VOCALISE ('vocal-eez') Definition:

"A musical composition consisting of the singing of melody with vowel sounds or nonsense syllables rather than text, as for special effect in classical compositions, in polyphonic jazz singing by special groups, or in virtuoso vocal exercises."

This Vocalise was conceived to be a recital performed in one of two ways: with theatrics, or without theatrics. 'Theatrics' here means specific, staged extra-musical interaction between the performers.

Concepts about both approaches for performance are included.

It's my hope all musicians involved will agree to perform "with theatrics". The instruments were *written specifically* with this in mind.

All my free compositions (and further info) are found at:
<https://www.gandsnut.net>

All Musicians: The vocalist is the final arbiter of performance nuance for the entire piece. If there are to be NO THEATRICALS, then silent measures 50 and 51 should be deleted, with measure 52 then occurring where measure 50 was.

Soprano: measures 7, 11, 66, 70 - the last sixteenth note of the measure with a specified 'La' should be kept as is, effectively making it a grace note to the next measure. Dynamics for the voice should not exceed 'forte' throughout the Vocalise.

Piano: *leggiero* throughout, with strict observance to be on the beat during the 16th note flourishes. The piano (if grand) should NOT have its top on long OR short stick. Top should be closed.

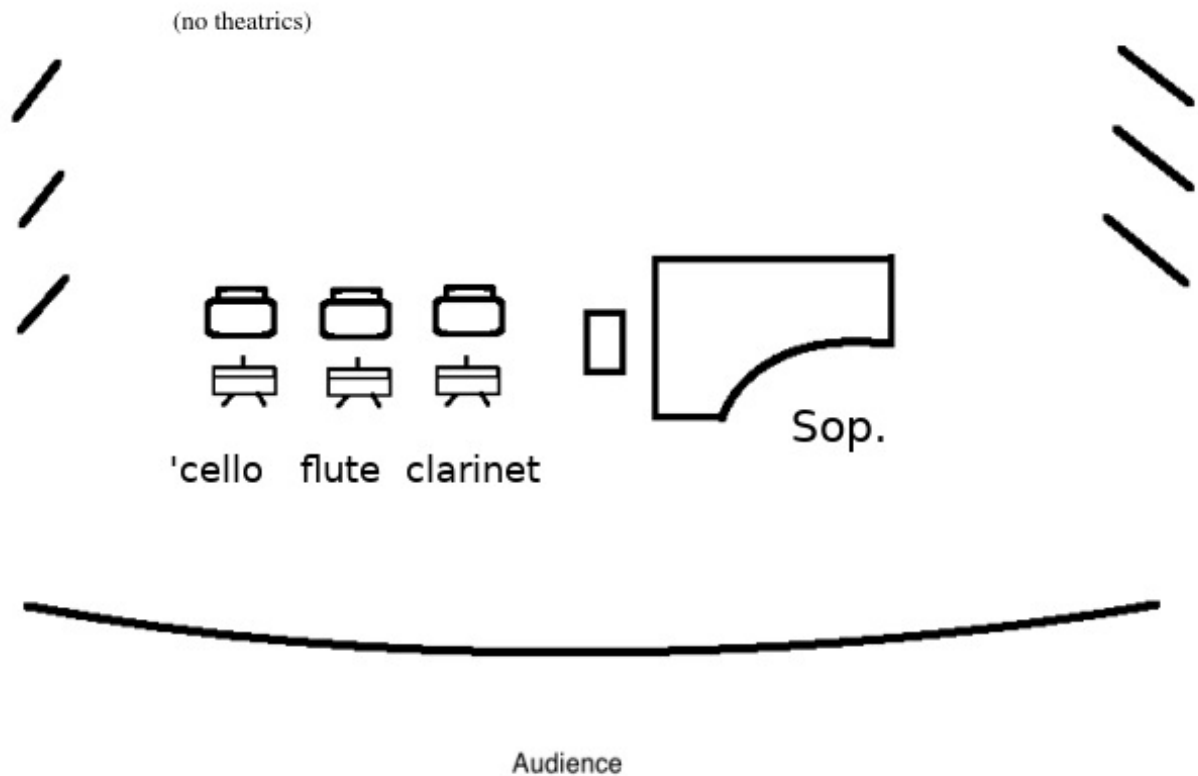
'Cello: 'sing' when the musical phrase suggests, but NEVER overpower. The placed accents are critical and have been designated to emphasize what might otherwise get lost in the shuffle.

Flute, Clarinet: Defer to the vocalist for dynamic adjustment based on phrase and register, so a balance in volume is reached but does not overpower the singer.

No Theatrics

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We all know the way a recital happens... All musicians enter the 'stage', take positions & prepare. The performance begins. Nobody moves from where they are at (not that the instrumentalists CAN do much moving). Most specifically, the Soprano really doesn't look anywhere else but towards the audience. The stage arrangement shown might work fine. Shown are matching chairs for 3 instrumentalists, where the Soprano might stand. Matching music stands are shown for the instrumentalists. Here, the order of seating the instrumentalists is arbitrary and can be altered.

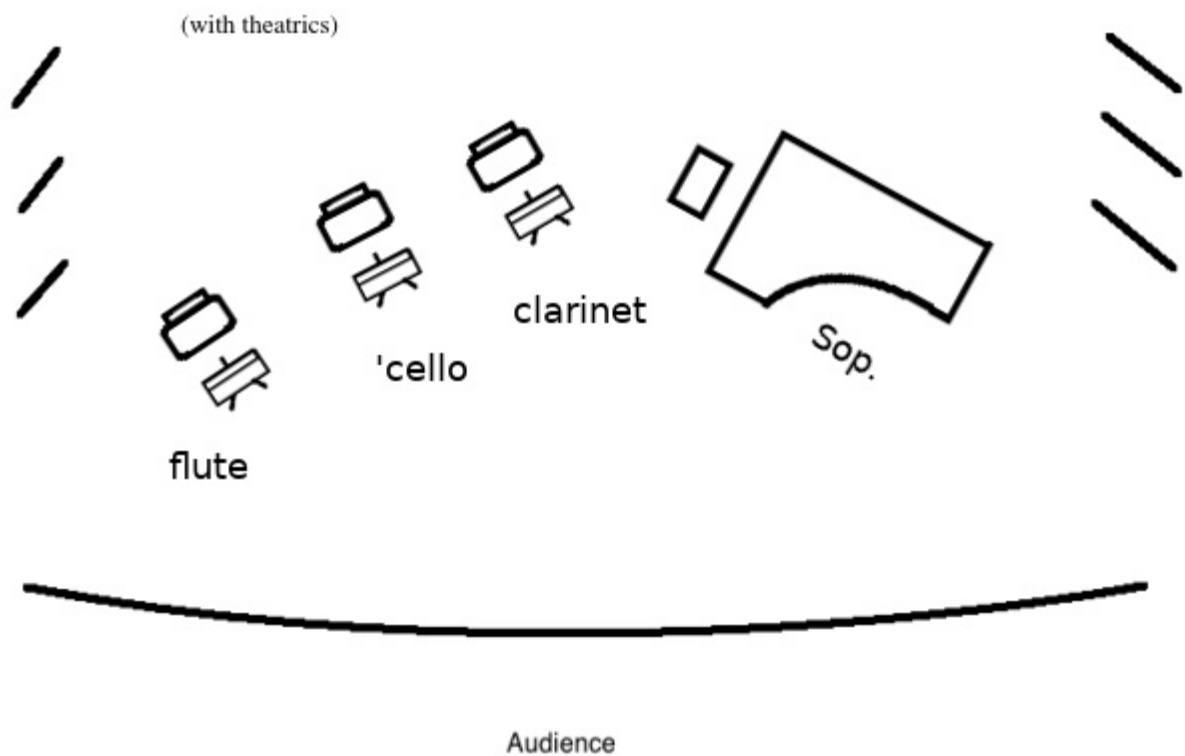


The players (except Soprano) can enter from stage-right and take their places, Soprano can enter stage-left. When ready, the performance can begin. Note: The Soprano - in this case - will not take much notice of her colleagues, and direct her view straight out to the audience.

With Theatrics (preferred)

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Consider this stage arrangement, where more space is provided between flute, 'cello, clarinet, and said players are turned and placed at an angle towards center-stage. Matching chairs for 3 instrumentalists, the Soprano now can easily see the other musicians, but is still able to view towards the audience. The Soprano WILL BE MOVING from where she initially stands, so the chair spacing MUST be sufficient to easily walk between all 3 instrumentalists and between the clarinet & piano bench.



The players (except Soprano) can enter from stage-right and take their places, Soprano can enter stage-left. Up to measure 34, the Soprano is encouraged to comfortably change where she 'looks' between audience AND THE INSTRUMENTALISTS. From the start to measure 34, she shouldn't move from the location.

At some point in measure 37 - WITHOUT STOPPING singing - the Soprano should walk WITHOUT HURRY, around the front of the piano, between the pianist & clarinet, walk behind the 3 players to a point between the flute & 'cello. She needs to that point by measure 42. Note: logistics require the order of the seated players.

Note: when the Soprano is amongst the instrumentalists, it will likely be helpful for her to stand not side-by-side, but 1/2 step behind them. The appearance of this can be adjusted during rehearsal.

From measure 43 until measure 49, any instrumentalist NOT PLAYING is welcome to watch interactions between the Soprano and each other, without staring blankly at their music. This includes the pianist.

While the flute plays, the Soprano watches. When the 'cello is playing, the Soprano need only turn a bit to watch. Perhaps during the 'cello playing, the Soprano should walk casually behind the 'cello to stand between 'cello and clarinet. It's IMPERATIVE the Soprano be at that point by measure 49. This sets up a "comedic moment".

Measures 50 & 51 are the unexpected absence of the piano played, what we're all expecting. But nothing happens. Important: the tempo in these measures can be (should be) halted, to give a healthy "pregnant pause", where Soprano and the 3 seated instrumentalists all turn heads to look INTENTLY at the pianist. 3-4 seconds can elapse where 1) the pianist doesn't understand why everybody is looking at he/she, and 2) should then understand, "OH, I need to play on!!".

The pianist resumes "a tempo" playing the furious passage starting at measure 52, and at that moment the Soprano walks around behind the clarinet, and makes her way back to the INITIAL standing location. This must be accomplished by measure 59, when the tutti happens.

I see it fine, and natural during all of the above stage-business, for the Soprano to lightly, kindly put a hand on any instrumentalist's shoulder or back (except pianist) as each plays. Or not... The point is, all are collaborating, and pleased with each other's part in the performance.

At End of the Performance

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The Soprano can first take her bow, then **IN WHATEVER ORDER** she chooses, recognize/acknowledge each co-performer, who at that time will stand and take a bow.

All on stage can then take a group bow. And then exit the stage at a time that feels appropriate. Order, direction of exit is unimportant.

I am more than happy to answer questions or comments about this piece and its performance as I have laid out. Contact me via my web page 'Contact' form, or through MuseScore website.

♩. = 120

Soprano

Flute

Clarinet (In Bb)

Violoncello

arco

mf

Grand Piano

mp

8

Detailed description: This is a page of a musical score for five instruments. The tempo is marked as quarter note = 120. The key signature has four flats (B-flat major or D-flat minor). The Soprano, Flute, and Clarinet parts are mostly silent, indicated by horizontal lines. The Violoncello part begins in the second measure with a quarter-note triplet (G2, F2, E2) marked *arco* and *mf*. The Grand Piano part features a complex accompaniment with chords and moving lines in both hands, marked *mp*. An octave sign (8) is present in the right hand of the piano part in the third measure.

4 *mf*

Sop. *La_ la_ La_ la_ La_ La_ la*

Fl.

Cl. *mp*

Vc.

Pno. *p*

8 *mf*

Sop. Ah_____ La_ la_____ La_ la_____ La_____ La_____ la

Fl. *mf*

Cl.

Vc.

Pno.

12

Sop.

Ah_ La___ la_ La___ la_ La___

Fl.

Cl.

Vc.

Pno.

15

Sop.

la_ La_ la_ la_ la_ La_ La_ la_ la_ la_

Fl.

Cl.

Vc.

Pno.

18

Sop. *La* *La* *la* *la* *la*

Fl.

Cl.

Vc.

Pno.

21

Sop.

Fl.

Cl.

Vc.

Pno.

La la la la La la la

4

4

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>

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24

Sop. *La* *La* *La* *La* *La*

Fl.

Cl. **To Clarinet (In A)**

Vc. *mp*

Pno.

8--i

28

Sop.

La La La La La La La la la

Fl.

Cl. A

Vc.

Pno.

32

Sop.

La La La La La

Fl.

Cl. A

Vc.

pizz.
f

Pno.

35

Sop.

Fl.

Cl. A

Vc.

Pno.

The image shows a page of a musical score, page 17, starting at measure 35. The score is for five instruments: Soprano (Sop.), Flute (Fl.), Clarinet A (Cl. A), Violin (Vc.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano part has a melodic line with two 'La' lyrics. The Flute and Clarinet A parts are mostly rests. The Violin part has a rhythmic pattern of eighth notes. The Piano part has a complex accompaniment with sixteenth notes in the right hand and rests in the left hand.

37

Sop.

Fl.

Cl. A

Vc.

Pno.

La_ La La La La

Detailed description of the musical score: The score is for five instruments: Soprano, Flute, Clarinet in A, Violin, and Piano. The key signature is G major (one sharp) and the time signature is 4/4. The Soprano part begins with a half note 'La' followed by a quarter rest, then a quarter note 'La', a quarter note 'La', and a quarter note 'La' tied to the next measure. The Flute and Clarinet in A parts are mostly silent, with some notes in the final measure. The Violin part plays a rhythmic accompaniment of quarter notes. The Piano part has a complex arpeggiated accompaniment in the first measure, followed by rests in the second and third measures, and some notes in the final measure.

39

Sop.

La la La la La

Fl.

Cl. **To Clarinet (In Bb)**

Vc.

Pno.

42

Sop.

Fl.

Cl.

Vc.

Pno.

arco

mf

The musical score consists of five staves. The Soprano staff (Sop.) has a melodic line starting in measure 42, with a slur over measures 42-44. The Flute staff (Fl.) has a melodic line starting in measure 43. The Clarinet staff (Cl.) has rests in all measures. The Violin staff (Vc.) has a rest in measure 44 and then plays an arpeggiated figure in measure 45, marked 'arco' and 'mf'. The Piano staff (Pno.) has rests in all measures.

46

Sop.

Fl.

Cl.

Vc.

Pno.

8-----!

51

Musical score for Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The score is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The Soprano, Flute, Clarinet, and Violoncello parts are mostly silent, indicated by a horizontal line with a dash. The Piano part features a melodic line in the right hand and a bass line in the left hand, both starting in the second measure. The piano part is marked *mf* (mezzo-forte) and includes a first ending bracket labeled '8' that spans the first two measures of the piano's active section.

55

Sop.

Fl.

Cl.

Vc.

Pno.

8

The image shows a page of a musical score, page 23, starting at measure 55. The score is for a chamber ensemble consisting of Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measures 55, 56, 57, and 58 are marked with a fermata, indicating a full measure of rest for the vocal and woodwind parts. The piano part begins in measure 55 with a melodic line in the right hand and a supporting bass line in the left hand. The piano part concludes in measure 58 with a fermata. A rehearsal mark '8' is placed below the piano part at the beginning of measure 58.

56

Musical score for Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The Soprano, Flute, and Clarinet parts are mostly silent, indicated by horizontal lines. The Violoncello part is also mostly silent. The Piano part features a complex texture with rapid sixteenth-note runs in both hands, followed by a melodic phrase in the right hand and a bass line in the left hand. A fermata is placed over the first measure of the piano part, with the number '8' above it, indicating an 8-measure rest.

59 *f* *mf*

Sop. La Ah La_ la_

Fl.

Cl.

Vc. *mp*

Pno. *mp*

8--i

65

Sop. Sop. *La la La La la Ah*

Fl.

Cl.

Vc.

Pno.

Detailed description: This page of a musical score, numbered 26 and starting at measure 65, features a vocal line and instrumental accompaniment. The vocal line (Sop.) is in a key with four flats (B-flat major or D-flat minor) and contains the lyrics "La la La La la Ah". The instrumental parts include Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. The flute and clarinet parts have melodic lines that complement the vocal melody.

68 *mf*

Sop. *La_ la_____ La_ la_____ La_ La_____ la*

Fl.

Cl.

Vc.

Pno.

71

Sop.

Ah_ La___ la_ La___ la_ La___

Fl.

Cl.

Vc.

Pno.

74

Sop. la_ La_ la_ la_ la_ La_ La_ la_ la_ la_

Fl.

Cl.

Vc.

Pno.

77

Sop. *La* *La* *la* *la* *la* *la*

Fl.

Cl.

Vc.

Pno. *15*

80

Sop.

Fl.

Cl.

Vc.

Pno.

Ah_

mf

15

Detailed description of the musical score: The score is for measures 80, 81, and 82. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The Soprano part (Sop.) has a vocal line that is silent in measures 80 and 81, then begins in measure 82 with the syllable 'Ah_'. The Flute (Fl.), Clarinet (Cl.), and Violoncello (Vc.) parts are silent in measures 80 and 81, then play a rhythmic pattern of eighth notes in measure 82. The Piano (Pno.) part has a complex melodic line in measure 80, a fermata over measure 81 (marked with the number 15), and continues in measure 82. The dynamic marking *mf* is present in the Piano part in measure 82.

83

Sop.

Fl.

Cl.

Vc.

Pno.

La_ la

8

The image shows a page of a musical score for measures 83 and 84. The score is written for five instruments: Soprano (Sop.), Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Soprano part begins with the lyrics 'La_ la' and features a melodic line with a slur over the first two notes. The Flute, Clarinet, and Violoncello parts play a rhythmic accompaniment of eighth notes. The Piano part consists of a block chord in the right hand and a bass line in the left hand. A dashed line under the piano part indicates an 8-measure rest.