

CARUS

NOVUS

Mixed choir / Chœur mixte

Hans Schanderl

One hour to
madness and joy I

Eine Stunde der Raserei und der Wonne
für 8-stg. gemischten Chor

carus novus
herausgegeben von
kurt suttner

Carus 9.914



One hour to madness and joy I

(eine Stunde der Raserei und der Wonne, Teil I)

Text: Walt Whitman aus "Children of Adam"

Hans Schanderl (*1960)

$\text{♩} = 54$
Mund geschlossen mm

A $\text{♩} = 104$ *mf* (**)

Sopran I oh - ee

Sopran II oh ee

Alt I *f* *) dabi - ju

Alt II *f* *) dubu - i

Tenor I mm

Tenor II mm

Bass I mm

Bass II mm

6 *Einstieg approximativ, non-unisono frei: sfz* (***) *sfz*

oh - ee

Einstieg approximativ, non-unisono frei: sfz (***) *sfz* *Kasten 2)*

oh - ee

wiederholen ad lib.

oh - ee

da be - ju da be - ju da be - ju da be - ju

du bu - i du bu - i du bu - i du bu - i

f *pp*

o - u -

mf *Mund geschlossen*

o - - mm

mm

sfz mm

. Artikulation da-bi-ju, du-bu-i: kurz, leicht, federnd, an Vogelgezwitscher denken (kein pop-artiges du-ba-du)

(**) e, ee = klingend [i] (***) = kurze Pause

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Kasten 3)

Kasten 1)

Kasten 3)

be ju da be ju da

du bui du bu i du bu i

bija-da - gu bija-da - gu bija-da - gu bija-da - gu bija-du ga u-a - u - a-u-a u-a - u - a

ba du-bija ba du - bija ba du-bija ba du-bija ba-du-bija badubija badu

a ya a ya a ya

o yu a ya o yu o yu a ya ya o ya

25 Kasten 2) **ff**

Kasten 3)

Kasten 1) **ff**

Kasten 3)

D S I+II mit geschlos.

p-mp

mm

m

be ju da be ju

du bu i du

a-i i-a-i

a ya

o ya o ya

p

mm

p *mf*

mm to mad -

p *ff* *p* *f*

mm - i - ü - i - ü - i ü - i -

p *ff* *mf*

p *ff* *mf*

one hour

one hour

E Con molto passione

29

oh con - fine me not
oh con - fine me not
to mad - ness oh fu - ri - ous oh con - fine me not oh to
ness oh fu - ri - ous oh con - fine me not oh to
ü - i ü - i oh con - fine me
to mad - ness and
to mad - ness y

33

what is this that frees me so in sto. that frees me so in storms
what is this that frees me so in storms
drink the li - ri - a dee - per than an - y
drink stic de - li - ri - a dee - per than an - y
lean? a - mid light - ning and ra - ging
what do my shouts mean?
what do my shouts mean?

F

Mund legato öffnen - schließen

meno mosso ♩ = 92

mm - o-mm-o - mm-o- mm o - mm

mm - o-mm-o - mm-o- mm o - mm

o - ther ma - - - n oh sa-vage and ten - der

o - ther ma - - - n oh sa-vage and ten - der

winds_ mm

pp

ppp

rit.

zart **p**

a tempo

mnisvoll, flüsternd

rit.

I be - queath th. my chil - dre -

my chil - dren

my chil - dren

my chil - dren

my chil - dre

pp

pp

pp

pp

G

Tempo primo ♩ = 104 stringendo molto accel.

Tempo primo ♩ = 104

50

n bride

for rea - sons

I tell them to you for rea - sons

and bride

I tell them to you for rea - sons oh bridge - rom

I tell them to you oh br' an

mp f mf ff

poco cresc. cresc.

H

55

ded to you who - ev - er you are

to you who - ev - er you are

oh to be yiel - ded to you who - ev - er

to you who - ev - er

oh to be yiel - ded to you who - ev - er you are

oh to be yiel - ded to you who - ev - er you are

oh to be yiel - ded

ded to you who - ev - er you are

oh to be yiel - ded to you who - ev - er you are

oh to be yiel - ded

f sfz p mf

60

I

and you to be yiel - ded to me and you to be yiel - ded to me in de - fi - ance

and you to be yiel - ded to me and you to be yiel - ded to me of the world

you are and you to be yiel - ded to me

you are and you

and you

and you to be yiel - ded to me and you to be yiel - ded to me

and you to be yiel - ded to me and you to be yiel - ded to me

f, *f*, *mp*, *mp*

67

de - fi - ance of the world

de - fi - ance of the worl

in de - fi - ance of

in de - f

world

of the world

of the world

of the world

sfz, *sfz*, *sfz*, *pp*, *mp*, *ff*, *mf*, *pp*, *pp*, *ff*, *mf*, *p*, *mf*, *pp*, *ff*, *mf*, *p*, *mf*, *f*, *mp*, *p*

J

mit Inbrunst

75 *mf* oh - mm oh bash - ful and fe - mi -

mf oh to - mm pa - ra - dise. mm

mf oh to re - mm pa - ra - dise. mm *p*

mf turn to mm to pa - ra - dise mm *p*

mf re - turn to mm to pa - ra - dise mm *p*

mf oh to re - mm pa - ra - dise mm *p*

mf oh to - mm oh bash - ful *p molto legato*

K

Mund legato öffnen-schließen (s rit.)

her scher Kontrast

81 *p* nine you mm to - mm mm on you for - mm first *cresc.*

p molto legato fe - mi - nine to to plant on - mm for - mm first - *cresc.*

p molto 1 me to - mm on you for the - mm *pp cresc.*

to plant on you for - mm first - *pp cresc.*

molto legato to draw - mm on you - mm the - mm *p cresc.*

molto legato oh you - mm to me on you - mm the - mm *p cresc.*

p molto legato me to - mm to me on - mm for - mm first - *cresc.*

molto legato and you - mm on - mm for - mm first *p cresc.*

rit.

L

time the lips - mm a - mm ter - mm min' - mm man oh the puz - zle

mm time the lips of a de - ter - min'd man oh the puz - zle the

time the lips - mm a de - ter - mm min'd - mm man oh the

mm time the lips of mm de - ter - min'd man oh the

time the lips of - mm de - mm ter - mm - min'd oh

time the lips - mm a - mm ter - mm - min'd - mm

mm time the lips of - mm de - ter - mm - min'd - mm r

time the lips - mm a de - mm - ter - mm - m'

M

ohne Metrum ieu

Fluss **)

oh the thrice - tied knot pool all un - tied and il - lu - min'd

thrice - tied knot the deep a pool all un - tied and il - lu - min'd

puz - zle the thri - ce - t' deep and dark pool all un - tied and illum'in'd

puz - zle the the deep and dark pool all un - tied and illum'in'd

the' the deep and dark pool all un - tied and il - lu -

knot the deep and dark pool all un - tied and il - lu -

oh the puz - zle the thrice tied knot the deep and dark pool all un - tied

oh the pu u uz - zle the thrice - tied knot the deep and dark pool all un - tied and

*) zur Tondauer: Ton mit Kopf pur ist bewegt, d.h. ca. 152, ad lib.
 mit Tonverlängerungsstrich approximativ der Strichlänge, ♪ sind etwas schneller
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**) Anmerkung zur Intention:
 jetzt muss der Damm brechen, jetzt muss es fluten

↓ neue Einsätze geben

oh to speed where there is space e - nough and air e - nough to

oh to speed where there is space e - nough and air e - nough to

oh to speed where there is space e - nough and air e - nough to last

oh to speed where there is space e - nough and air e - nough to last

8 min'd oh to speed where there is space e - nough a - and air

8 min'd oh to speed where there is space e - nough a - ar

and illumin'd oh to speed where there is space e - nough to last

illumin'd oh to speed where there is space e - nough to last

ⓘ vor jedem weiteren Einsatz bis zum A.

1-Welle im Gesamtklang warten

last to be ab - solv'd and con - ven - tions

last to be ab - solv'd - ous ties and con - ven - tions

to - ous ties and con - ven - tions

om pre - vi - ous ties and con - ven - tions

ab - solv'd from pre - vi - ous ties and con - ven - tions

to be ab - solv'd from pre - vi - ous ties and con - ven - tions

to be ab - solv'd from pre - vi - ous ties and con - ven - tions

to be ab - solv'd from pre - vi - ous ties and con - ven - tions

I from mine and you from yours_ to find a new un -

I from mine and you from yours_ to find a new un -

I from mine and you from yours to find a new un -

I from mine and you from yours to find a new un -

I from mine_ and you from yours_ to find a

I from mine_ and you from yours_ to find a

I from mine_ and you from yours_ to find a

I from mine_ and you from yours_ to find a

mf-f mit dunkler Färbung

mf-f mit dunkler Färbung

mf-f mit dunkler Färbung

mf-f mit d

mp

mp

ne un - thought -

un - thought -

O

p

p

thought - of non - cha - lar best_ of na - ture

thought - of non - cha lar th the_ best_ of na - ture

thought - of

thought - of

un - non - chalance with the best_ of na - ture

non - chalance with the best of na - ture

non - chalance with the best of na - ture

of non - chalance with the best of na - ture

piu f

piu f

f

f

P

p

p

p

127 kurz, abgehackt

Q

to have the gag re - mo - o - o - o - o - o - o - o -

to have the ga - ag to have the gag re - mo - o - o - o - o - o - o - o -

to have the gag to have the gag re - mo - o - o - o - o - o - o - o -

to have the ga - ag to have the ga - ag re - mo - o - o - o - o - o - o - o -

to have the ga - a - ag re - mo

to have the ga - ag to have the gag

to have the ga - ag to have the

to have the gag to have

132

ved from o - one's the feel - ing of

ved from one' to have the feel - ing of

ved uth to have the feel - ing of

s mou - outh to have the feel -

n o - one's mou - outh to have the feel -

ved from o - one's mou - outh to have the feel - ing of to -

ved from o - one's mou - outh to have the feel - ing of

One Hour to Madness and Joy

für 8-stg. gemischten Chor

Walt Whitman (aus „Children of Adam“)

(Deutsche Übersetzung: Johannes Schlaf)

(2. Preis beim Kompositionswettbewerb des Deutschen Musikrats
zum 6. Deutschen Chorwettbewerb 2002 Osnabrück)

Part One

One hour to madness and joy! Oh furious!
O confine me not!

(What is this that frees me so in storms?

What do my shouts amid lightning and raging winds mean?)

O to drink the mystic deliria deeper than any other man!

O savage and tender aching! (I bequeath them to you
my children,
I tell them to you, for reasons, O bridegroom and bride.)

O to be yielded to you whoever you are,
And you to be yielded to me in defiance of the world!

O to return to Paradise! O bashful and feminine!

O to draw you to me, to plant on you for the first time
The lips of a determined man.

O the puzzle, the thrice-tied knot, the deep and dark pool,
all untied and illumined!

O to speed where there is space enough and air enough to last!

To be absolv'd from previous ties and conventions,
I from mine and you from yours.

To find a new unthought-of nonchalance with the best
of Nature.

To have the gag removed from one's mouth.

To have the feeling today or any day I am sufficient as I am.

Teil I

Eine Stunde der Raserei und der Wonne! O Wildheit!
O halte mich nicht!

(Was ist das, das mich im Stürmen so frei machte?

Was bedeutet mein Jauchzen mitten in Blitz und Orkan?)

diese mystische Trunkenheit tiefer zu kosten als irgendein anderer!

O ihr wilden und zärtlichen Wehen! (ich vermache sie euch,
meine Kinder!
Euch erzähle ich sie, mit Bedeutung, o Bräutigam und Braut!)

Oh, euch gänzlich hingegeben zu sein, wer immer ihr seid!
Und ihr, mir gänzlich hingegeben, einer Welt zum Trotz!

Oh, zum Paradies zurückzukehren! O verschämte Weiblichkeit!

Oh, dich zu mir zu ziehen, um deinen Lippen zum erstenmal
den Kuß eines entschlossenen Mannes aufzudrücken!

Das Rätsel, der dreifach geknüpften Knoten, der tiefe und dunkle
Weiher, alles Gelöste und Erhellte!

O dorthin zu eilen, wo endlich genug Raum und Luft ist!

Losgelöst sein von vorläufigen Banden und Konventionen,
ich von den meinen und du von den deinen.

Ein neues ungeahntes Gleichgewicht zu finden mit dem,
was das Beste der Natur ist.

Den Knebel aus dem Mund bekommen zu haben.

Das Gefühl, heute oder überhaupt: du reichst aus, so wie du bist.