

Gisle Kverndokk:

“Voice – Body – and Soul”

A paraphrase in 7 sections over the song “Body and Soul” by Edward Heyman, Robert Sour, Frank Eyton and Johnny Green.

With additional lyrics by Johnny Mercer, Mitchell Parish, Irving Caesar, Lorenz Hart, Harry Ruby, Cole Porter, Irving Mills, Ira Gershwin, Howard Dietz, B. G. DeSylva, Lew Brown and Al Dubin.

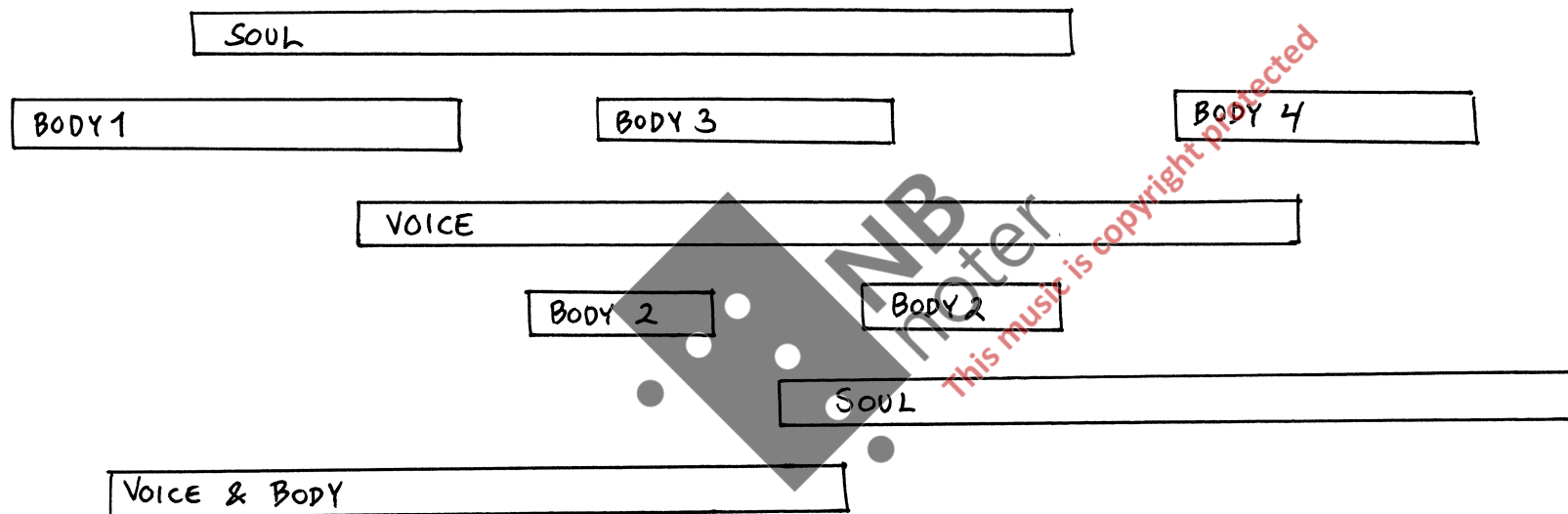
For 3 or more voices.

Commissioned by The European Voice Teacher’s Association for EUROVOX 2003, Oslo.

"Voice – Body – and Soul" can be performed in many different forms;

Each section can be performed as separate solo- or ensemble-pieces. All the sections can be put together in different ways, to form all sorts of ensemble-combinations. "Soul" and "Body" can be synchronized rhythmically and performed as a quartet. The duration of the piece is variable.

Performance-map (suggestion) for a choir-version:



Gjise Kveundstik
Oslo 3/8-03

Soul

Gisle Kverndokk
2003

Andante espressivo

Voice

Life, life be - gins, _____ when some - bo - dy's eyes look in - to your own. Your own.

6 *mp* I spend my days _____ in long - ing, and wond' - ring. Why? ----- Why? -----

11 *pp* I'm all for you, Bo - dy, and Soul! _____ Soul! _____ Soul! _____ Bo - dy and Soul!

18 *mf* My life a wreck you're ma - king. _____ You know I'm yours! _____ He dan - ces o - ver - head, _____ On the cei - ling

23 *p* near _____ my _____ bed, _____ in _____ my sight,

Soul

27 *mf* 3 3

through the night. What good is me - lo - dy, what

30 *p* 3 *pp*

good is mu - sic, It was swell, I - sa - belle, swell!

Detailed description: The image shows a musical score for two staves. The first staff starts at measure 27 and contains two triplet markings over eighth notes. The lyrics 'through the night.' are written below the first staff, with a long horizontal line under 'night.' indicating a breath mark. The second staff starts at measure 30 and contains a triplet marking over eighth notes. The lyrics 'What good is me - lo - dy, what' are written below the first staff, and 'good is mu - sic, It was swell, I - sa - belle, swell!' are written below the second staff. Performance markings include *mf* (mezzo-forte) and *pp* (pianissimo) above the notes, and *p* (piano) above the notes in measure 31. The score ends with a double bar line.



10 *f* Ah! Just you! You a - lone! Ro - me - o! Why not face

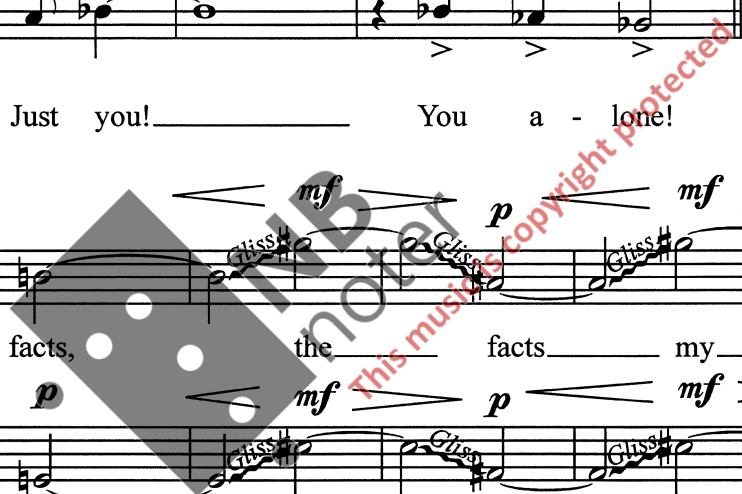
pp Just you! Just you! You a - lone! Ro - me - o! Why not face

pp Just you! Just you! You a - lone! Ro - me - o! Why not

16 *p* the facts, Why not face the facts, *mf* the facts my dear, why not face the

p the facts, *mf* Face the facts my dear, Why not?

p the facts, *mf* Face the facts my dear, Why not?



23 *f* facts? My lips could move and talk, and yet, *p* *Glissando*

f My feet could step and walk, My lips could move and talk, and yet, *p* 3 *Gliss.*

f My feet could step and walk, My lips could move and talk, and yet, *p* *Glissando*

28 *f* My heart stood still, My heart, filled me with ah! *f* *Glissando*

f and yet, My heart stood still, My heart, filled me with ah! *f* 3 *Glissando*

f and yet, My heart stood still, My heart, filled me with ah! *f* 3 *Glissando*

BODY 1

GISLE KVERNDOKK
2003

VERY FAST AND INTENSE.
ARE FREE.

PPP

WE MEET, AND THE ANGELS SING. I CAN'T BELIEVE IT. THEIR WRITING SONGS OF LOVE. A B C D E F G. SWELL!
THE SWEETEST SONG I EVER HEARD. IT'S HARD TO CONCEIVE IT. BUT NOT FOR ME. I NEVER LEARNED TO SPELL.
YOU SPEAK, AND THE ANGELS SING. THAT YOU'D TURN AWAY ROMANCE. A LUCKY STAR'S ABOVE.
HE'S A FOOL, AND DON'T I KNOW IT. UNLESS I COULD HAVE ONE MORE CHANCE TO PROVE, DEAR.
BUT A FOOL, AND THE ANGELS SING. WITH LOVE TO LEAD THE WAY. ONE, TWO, THREE, FOUR.
EVEN THE OWL TELLS ME YOU'RE A FOOL. I'VE FOUND MORE CLOUDS OF GRAY. IT WAS.
SINGING THOSE LULLABY NOTES. THAN ANY RUSSIAN PLAY COULD GUARANTEE. SWELL.
DON'T BE A BRING-DOWN. DANCING IN THE DARK. AS COLUMBUS ANNOUNCED.
IF YOU CAN SWING DOWN. TILL THE TUNE ENDS. WHEN HE KNEW HE WAS BONKED.
GIVE ME THOSE HIGH NOTES! WE'RE DANCING IN THE DARK. IT WAS SWELL.
AND IT SOON ENDS. AS JULIET CRIED IN HER ROMEO'S EAR. ISABELLE
WE'RE WAITING IN THE WONDER OF WHY WE'RE HERE. WHY NOT?
I WAS TALKING TO THE MOCKINGBIRD. FIVE, SIX, SEVEN.
HE SAYS YOU ARE THE WORST HE'S HEARD. I CAN BE HAPPY.
I NEVER LEARNED TO COUNT A GREAT AMOUNT. SWEET
OR I CAN BE SAD. IF IT AIN'T POSSESSIN' SOMETHING.
IT ALL DEPENDS ON YOU. WHY I SPEND THE
NIGHT, DREAMING OF A SONG. LONELY
WHEN YOU'RE AWAKE, THE THINGS
YOU THINK, COME FROM THE
DREAMS YOU DREAM
THOUGHT HAS
WINGS AND
LOTS OF
THINGS

WHISPERING - - - - - → FALSETTO/FLUTE - NOTES - - - - - → WHISPERING

Body 2

GISLE KVERNDOKK
2003

➔ = STARTING POINTS.

➔ = STARTING POINTS.

TEMPO, PITCH, DYNAMICS
= AD LIB.

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Body 3

GISLE KVERNDOKK
2003

RHYTHMICALLY PRECISE.
TEMPO, REGISTER AD. LIB.

STARTING POINTS

SAD AS A GYP-SY

YOU CAN'T BLAME ME

IT ALL DEPENDS ON YOU

SO GLA-MO-ROUS

I CAN BE HAPPY

YOU MADE MY LIFE -

I CAN BE SAD

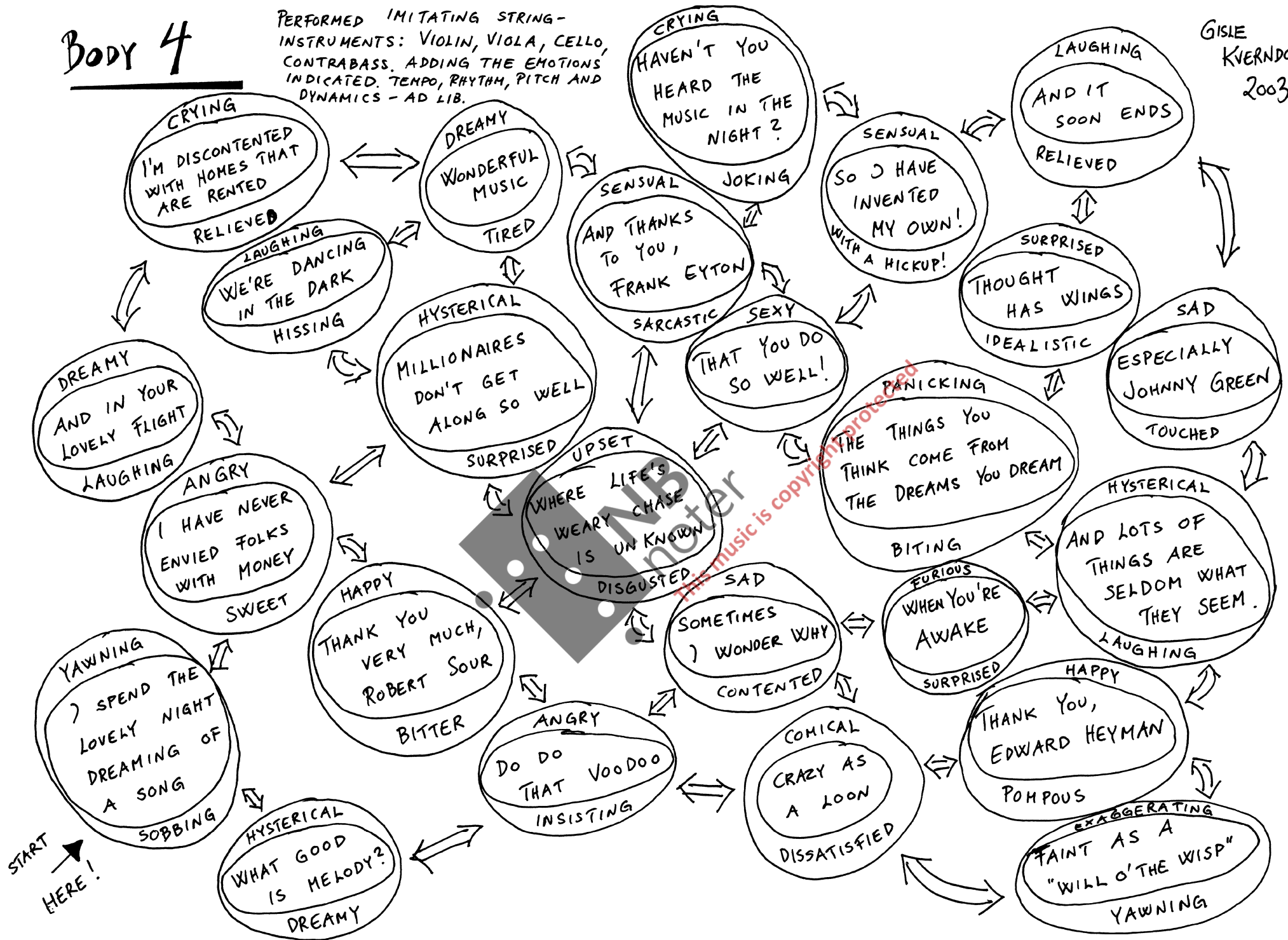
SERENADING THE MOON -

NB noter
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Body 4

PERFORMED IMITATING STRING-INSTRUMENTS: VIOLIN, VIOLA, CELLO, CONTRABASS. ADDING THE EMOTIONS INDICATED. TEMPO, RHYTHM, PITCH AND DYNAMICS - AD LIB.

GISLE KVERNDOKK
2003



VOICE & BODY

GISLE KVERNDOKK
2003

①

MY — HEART IS — SAD AND — LON — LY...

SING BEAUTIFULLY AND EXPRESSIVE, REPEAT AND IMPROVISE.

④

HE TOOK HER DOWN TO CHINA-TOWN, AND SHOWED HOW TO KICK THE GONG AROUND...
HER

EASY AND SWINGING. PITCH AD LIB. REPEAT AND IMPROVISE IN A SCAT-SINGING-WAY.

②

SPEND MY DAYS IN LON-GING...

SING INTENSIVELY, HEARTBROKEN, PITCH AD LIB., REPEAT AND IMPROVISE.

③

I CAN'T BELIEVE IT, I CAN'T BELIEVE IT, I CAN'T, I CAN'T, I CAN'T...

FAST AND FURIOUS! PITCH AD LIB., REPEAT AND IMPROVISE IN A BIG, EVEN CRESCENDO

⑤

I'LL GLADLY SURRENDER MYSELF TO YOU!

A BIG SIGH! REPEAT, IMPROVISE, GRADUALLY GOING INTO VERY BREATHY TONES. PITCH AD LIB.