

# Praise the Lord of Taste

commissioned by



Klaus Sandvik 2010



With support from



NORSK KULTURRÅD  
Arts Council Norway

Hallelujah  
Hallelujah  
Hallelujah-lelujah  
Hallelujah

Hallelujah  
Hallelujah  
Hallelujah-lelujah  
Hallelujah

Hallelujah  
Praise the Lord of Taste  
My Lord, taste the Lord and praise the Taste  
Praise the Taste  
Hallelujah  
Hallelujah, hallelujah

Praise the Taste  
Hallelujah  
Hallelujah  
Praise the Lord of Taste

Hallelujah  
Hallelujah  
Praise the Lord of Taste  
Hallelujah-lelujah  
Hallelujah

Praise the Taste  
Praise the Taste  
Praise the Taste  
Praise the Lord of Taste  
Praise the Lord of Taste



«Wow, that was good, oh yes, mm-hm-hm-hm-hm, mm!, ah.»  
«Oh yes, exquisite. Mmm, mm, mmmm, that was good. Really good. Mm! Mmm!»  
«Mm-hm-hm-hm, exquisite. Really good, oh yes, oh yes.»

# Praise the Lord of Taste

## to Ensemble Fanfaronner

Dur. 12'  
(10'-15' dependent on the performance)

Klaus Sandvik 2010

**p** ⇔ **mf** *free dynamics in this range*  
until letter [A]  
[hum freely along with the piano accompaniment]  
[unsynchronized with Alto]

**p** ⇔ **mf** *free dynamics in this range*  
until letter [A]  
[hum freely along with the piano accompaniment]  
[unsynchronized with Soprano]

Soprano

Alto

*molto rubato* - may be fast, may be slow, very free interpretation of tempo  
with continuous change of speed, gradual or sudden  
like "classy" piano music in an elegant restaurant..

("Afternoon in Paris")

*p* ⇔ *mf* (*quasi f*)  
*free dynamics in this range*  
until letter [A]

*r.h.*

*h.h.*

(7)

S.

A.

("Sophisticated Lady")

S. [make an operatic outburst to a high note 'aa!' somewhere before letter [A] →  
[unsynchronized with Alto, then resume humming]

A. [make an operatic outburst to a high note 'aa!' somewhere before letter [A] →  
[unsynchronized with Soprano, then resume humming]

^ (con Ped) ^ ^ ^ ^ (con Ped) ^

S.

A.

r.h.  
l.h.

^ ^ ^ ^ ^ ^ ^ ^ ^ ^

S.

A.

("When I fall in love")

^ (con Ped) ^ ^ ^ ^ ^ ^ ^ ^ ^ ^

S.  
A.

8va  
8va  
Λ (con Ped)

A

S.  
A.

[..traces of humming ———— | }

[..traces of humming ———— | }

A  
sub.  
**p**  
molto

S.  
A.

*senza vib.*  
< **mp** [occasionally, make short pitch variations] *sub. pp*

*senza vib.*  
< **mp** [occasionally, make short pitch variations] *sub. pp*

mm

mm

<max speed>

**ff** **pp**

♩ = 60

**accel.** .....  $\text{♩} = 80$

*p* <medium speed> [\*1] *legato* → [continous, sing while breathing in]  
[breathe when necessary]

S. *mm*

A. <medium speed> [\*1] *p* *legato* → [continous, sing while breathing in]  
[breathe when necessary]

*mm*

("Oh you who feed the little birds") **accel.** .....  $\text{♩} = 80$

*mp*

**accel.** .....  $\text{♩} = 80$

S. [let the speed of the trill follow the amount of activity in the piano - like a wide but controlled vibrato]  
[also follow the dynamics of the piano, a little behind in time]

A.

*poco meno mosso* **accel.** .....  $\text{♩} = 80$

*mp*

$\text{♩} = 96$  **accel.** .....  $\text{♩} = 96$

S.

A.

$\text{♩} = 96$  *poco meno mosso* **accel.** .....  $\text{♩} = 96$

*mp*

Tempo:  $\text{♩} = 116$

Soprano (S.) *pp*

Alto (A.) *pp* < (*f poss*) <sub-pitch quality>

Tempo:  $\text{♩} = 116$

Piano accompaniment *pp*

longa

**B**  $\text{♩} = 80$  *p* *mm* *accel.*  $\text{♩} = 96$  *ziss.*

Soprano (S.) *p*

Alto (A.) *p*

**B**  $\text{♩} = 80$  *accel.*  $\text{♩} = 96$  *ppp* *mp*

Piano accompaniment *ppp* *mp*

S. *p* *mp*  
glu-glu-glu-glu-glu-glu glu-glu-glu-glu-glu-glu

A. *p* *mp*  
glu-glu-glu-glu-glu-glu glu-glu-glu-glu-glu-glu

*poco* *mp* *poco* *f*

S. *mp* *pp*  
glu-glu-glu-glu glu-glu-glu glu - glu-glu glu-glu-glu glu-glu

A. *mp* *pp*  
glu-glu-glu-glu glu-glu-glu glu - glu-glu glu-glu-glu glu-glu

*f* *mp* *mp* *f* *mp* *pp*

*mp* *f* *p*

5+4+3



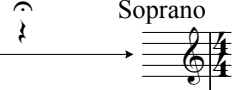
**Instructions:**

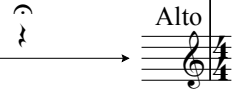
[M1] repeats 1-7 times, the pianist should vary the number of repetitions. [M2] is to be played only one time before [M1] takes over again. Tempo is approximate and should vary according to the amount of activity and density of the singers performance in the following way: no activity implies maximum speed, very high activity implies considerably slower but not too slow. The tempo-changes should be as fluid as possible. Dynamics in the piano follow the dynamics of the singers with a small delay. Minimum dynamic can be *pianissimo*.

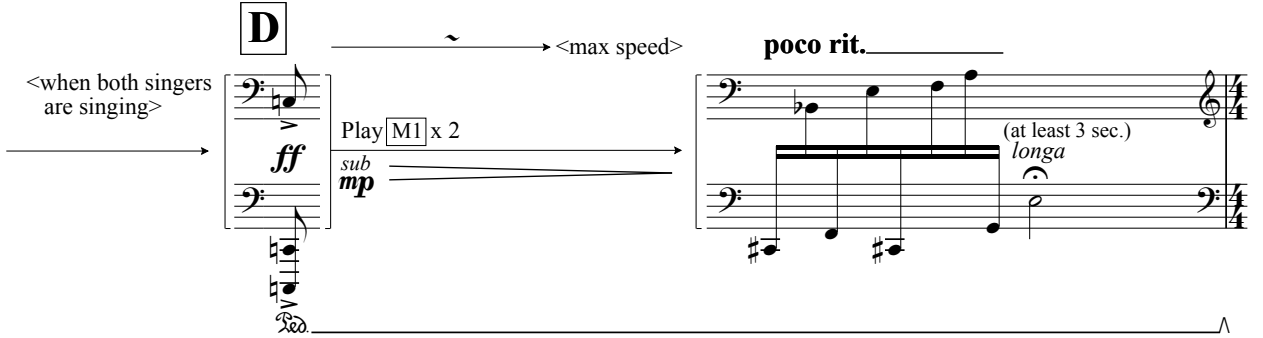
The singers should vary the pauses between the different phrases. This pause can be from 1 sec. to 8 sec. in the beginning, but should decrease to 0.5 sec. - 3. sec towards the end of this section, in other words; the activity increases. The degree of the indicated dynamics can be chosen by the singers, the indicated *cresc.* and *decresc.* can be minimal but also substantial - all the way up to *fortissimo*.

The pianist decides when to go on from letter [D] after completion if a [M1]. When this happens the singers immediately stick to and stay on the note they are currently singing and transforms it into the pattern of phrase no 3 ("lu-lu-...").

The total duration of this section should be at least 60 sec.

<towards "lu-lu"... on the current note> }  Soprano

<towards "lu-lu"... on the current note> }  Alto

**D** 

<when both singers are singing>

*ff* *sub mp* *mp* *poco rit.* *longa* (at least 3 sec.)

*♩* = 60

S. *mp* *p*  
e: a - nam

A. *mp* *p*  
e: a - nam

(pitch as 7. partial to C | 19 cent up from A-A#)

*♩* = 60

*mp* *p* *pp*

*p* *pp*

S. *pp* *pp*  
e-nam-e-nam etc. "smacking"

A. *p* *pp*  
e-nam-e-nam etc. "smacking"

<very fast>

*ppp* *p* *pp*

<gradual release>

**E**

<Everyone choose freely among the five possible 'mm'-phrases>

S. ("wow") ("that was good") [long]

A. [short] ("oh yes") [very short] ("wait a minute") ("affirmative") [long]

Pianist Voice mm m mmm

<Tempo in the range ♩ ≈ 80-130 and dynamics are individual and free>

<until>

<Alto only>

mm - hm-hm-hm-hm

<at some point, change to l.h.>

*Red.*

**Instructions:**

Pitch is approximate and can be high or low within the indicated range.  
 Pauses between the phrases should fit as in an engaged conversation about excellent taste.

The total duration of this section should be at least 15 sec. before the Alto decides to go on.

**F**

<Freely choose among the same five possible soprano-phrases presented at letter **C** + the new phrase:

♩ ≈ 90 <tempo is approximate and should be varied, but not too slow>

A. <Freely choose among the same five possible alto-phrases presented at letter **C** + the new phrase:

♩ ≈ 90 <tempo is approximate and should be varied, but not too slow>

♩ ≈ 120

**M3** 8va

**M4** 8va

Go back to **M3**

**M5** 8va

<choose>

<Pedal is to be held down until it is briefly lifted when the singers sing the same note>

**Instructions:**

The pianist and singers follow the same rules as at letter **C**.  
 This time **M3** repeats, and the pianist chooses whether to play **M4** or **M5** in between.

The singers should again vary the pauses between the different phrases but this time max pause is 3 sec. from the beginning.  
 The activity should still increase over time.

**Additional rule:** when piano plays **M5** the singers immediately jump to or start the new added phrase.

The pianist decides when to go on from letter **G** after completion of a **M3**. When this happens the singers immediately stick to and stay on the note they are currently singing and transforms it into the pattern of phrase no 3 ("lu-lu...").

The total duration of this section should be at least 60 sec.

<immediately go to "lu-lu"... on the current note> †

<immediately go to "lu-lu"... on the current note> †

**G** *8va*

<when both singers are singing>

Soprano  $\text{♩} = 60$  *mp*

Alto *mp*

*<short individual pitch-deviations until the dynamic is piano>*

e: a - nam

(pitch as 7. partial to C | 19 cent up from A-A#)

e: a - nam

*rit.*  $\text{♩} = 60$

(no 8.va)

*mp* *p* *p*

*pp*

S. *p* *>* *e-nam-e-nam etc.* *<very fast>* *pp* "smacking"

A. *p* *>* *e-nam-e-nam etc.* *<very fast>* *pp* "smacking"

Piano: *pp* *ppp* *p* *pp* *<gradual release>*

S. "smacking"

A. "smacking"

Pianist Voice: "smacking" ("affirmative") [long] mmm

Piano: *Red.*

**H** <Everyone choose freely among the five possible 'mm'-phrases> *<until>*

S. ("wow") mm ("that was good") [long] mmm

A. [short] ("oh yes") mm [very short] ("wait a minute") m ("affirmative") [long] mmm

P.V. *<Pianist only>* mm - hm-hm-hm-hm

*<Tempo in the range  $\approx$  80-130 and dynamics are individual and free>*

**H** *<l.h.>* *pp* *Red.*

Instructions:

Same as at letter [E]. The total duration of this section should be at least 15 sec. before the pianist decides to go on.

<This section should have a soft *piano*-character, but the actual dynamics can be louder.>

Soprano *p* *gliss.*

Alto *p* *gliss.*

I  $\text{♩} \approx 60, \textit{rubato}$

*p* character *poco*

S.

A.

*ppp* *mp* *ppp* *pp*

S.

A.

*poco* *pp*

["This time the taste was really exceptional.."]

**J** ♩ = 104

S. *mm - hm-hm-hm-hm*

A.

Pianist Voice

**J** ♩ = 104

*ppp mp longa*

*ppp pp*

S. ("wow") *mm* ("oh yes") *mm* ("that was good") *mmm* *mm*

A. ("wait a minute"/"good") *mm* ("affirmative") *mmm* ("oh yes") *mm* *mmm*

P.V. ("wait a minute"/"good") *mm* *mm* ("oh yes") *mm* ("wow") *mm*

S. *mm* *mm!* ("wait a minute"/"good") *mm* *mm* *mm*

A. *mm* *mm* *mm* *mm!* *mm* *poco a poco cresc.*

P.V. ("that was good") *mmm* ("affirmative") *mm* *mmm*

S. ("affirmative") *poco a poco cresc.* ("exquisite")  
 mmm mm mm mm ah - h

A. ("wow") ("that was good")  
 mm mm mm mmm mmm

P.V. *poco a poco cresc.*  
 mm mm mm mm - hm-hm-hm-hm mm

S. mm mm mm - hm-hm-hm-hm mm! ah -

A. mm! mm mm! ah - ("exquisite")

P.V. mm mm mmm mm



S. <Mimic Alto>

A. <improvise soundwise on the following text> *accel.*  
 "Oh yes, exquisite. Mmm, mm, mmmm, that was good. Really good. Mm! Mmm!"

P.V. <Mimic Soprano, as a soft echo> *decresc.*

(no accel. in piano) (not in sync with the sound of the text)

*mf p mp pp*

*red. 8vb*



Soprano (S.)

Alto (A.) *rit. e decresc.* "Mm-hm-hm-hm, exquisite. Really good, oh yes, oh yes." Hal - le - lu - jah

Pianist Voice (P.V.) (wait until sync) *ppp*

Pianist Voice (P.V.)

\*) Always sing "Hallelujah" as "Hea-le-lu-yeah"

**K** ♩ = 72

Soprano (S.) \*) Hal - le - lu - jah Hal - le - lu - jah

Alto (A.) \*) Hal - le - lu - jah Hal - le - lu - jah

Pianist Voice (P.V.) \*) Hal - le - lu - jah Hal - le - lu - jah

Soprano (S.) Hal - le - lu - jah - le - lu - jah Hal - le -

Alto (A.) Hal - le - lu - jah - le - lu - jah Hal - le -

Pianist Voice (P.V.) Hal - le - lu - jah - le - lu - jah Hal - le -

Remark:

The general interpretation and dynamics of this section until letter **M** is to be chosen by the performers.

S. lu - jah Hal - le - lu - jah Hal - le -

A. lu - jah Hal - le - lu - jah Hal - le -

P.V. lu - jah

<Juicy and firm, as in a church in Chicago>

con Ped. - also when not specified

S. lu - jah Hal - le - lu - jah - le -

A. lu - jah Hal - le - lu - jah - le -

con Ped.

con Ped.

S. lu - jah Hal - le lu - jah Hal - le -

A. lu - jah Hal - le -

S. lu - jah Praise the Lord of Ta - ste

A. lu - jah Praise the Lord of Ta - ste

S. My Lord taste the Lord and

A. My Lord taste the Lord and

S. praise the Ta - - ste Praise the Ta - ste

A. praise the Ta - - ste Praise the Ta - ste

S. Hal - - le - lu - jah Hal - le -

A. Hal - - le - lu - jah Hal - le -

S. lu - jah, hal - le - lu - jah Praise the Ta - ste

A. lu - jah, hal - le - lu - jah Praise the Ta - ste

Pianist Voice Praise the Ta - ste

S. Hal - le - lu - jah Hal - - - le -

A. Hal - le - lu - jah Hal - - - le -

Ped.

S. lu - jah Hal - le - lu -

A. lu - jah Praise the Lord of Taste Hal - le - lu -

Pianist Voice Hal - le - lu -

**L**

NB noter  
This music is copyright protected

S. -jah Hal - le - lu - ja - - ah

A. -jah Hal - le - lu - ja - - ah

P.V. -jah Hal - le - lu - ja - - ah *gliss.*

S. Praise the Lord of Ta - 'y' - ste Hal - le -

A. Praise the Lord of Ta - 'y' - ste Hal - le -

S. lu - jah - le - lu - jah Hal - le lu - jah

A. lu - jah - le - lu - jah Hal - le - lu - jah

Pianist Voice Hal - le lu - jah

S. Praise the Ta - ste Praise the Ta - ste

A. Praise the Ta - ste Praise the Ta - ste

P.V. Praise the Ta - ste Praise the Ta - ste



*poco a poco rit. until letter* [M]

S. *Praise the Ta - ste*

A. *Praise the Ta - ste*

<towards sub-pitch quality in S. and A.>

S. *Praise the Lord of Ta - ste*

A. *Praise the Lord of Ta - ste*

Pianist Voice *<sub-pitch quality> (f<sub>poss</sub>)*

*mm*

<dynamics follow the singers>

*Red* *Red* *(con Ped)*



♩ = 60 ["a long widely stretched burp"]

**M** <sub-pitch quality> (*f* *poss*)

S. (8) Ta - ste

A. (8) Ta - ste

P.V. mm

♩ = 60

**M**

8vb

*pp dolce*

8vb

≈ 4-7

S. mm

A. mm

8vb

8vb

8vb

8vb

Explanations/remarks:

Sub-pitch is the very bottom of the low register, also called the vocal fry register/pulse register/glottal rattle/stroh bass. It can sound a bit like the purring from a cat. The speed of this pulse or rattle is indicated with the following signs:

- .... : as fast as possible
- ... : medium speed
- .. : as slow as possible

- ▼ (triangle down) notehead represents sub-pitch
- ▲ (triangle up) notehead denotes the lowest possible singable pitch

Use of phonetics:

- a : 'arm' /a:m/
- ɔ : 'saw' /sɔ:/
- o : as in latin 'lux'

The approximate durations and pauses of this section are indicative, the performers are invited to experiment. The two singers should interact and be responsive to the output of the other singer. They can and are invited to enlarge or diminish the length of the individual phonetics and transformations.

\*) as continuous as possible, breathe when necessary but breathe in with sub-pitch voice.

~ 5-8

S. *(f poss)*

A. *(f poss)*

o: - o: - mm - mnja-mnja-...

\*) mm - o: - o: -

8<sup>vb</sup>

8<sup>vb</sup> > <let sustain pedal be down>

S. a: - a: - a: - a: - o: - o: - mm - o: - o: -

A. a: - a: - a: - a: - o: - o: - mm - o: - o: -

~ 15-25

S. a: - mm a: - o: - o: - mm - mm -

A. a: - mm a: - o: - o: - mm - mm -

*(f poss)*

*p poss*

8<sup>vb</sup>

8<sup>vb</sup> > <let sustain pedal be down>

Pianist Voice *(f poss)*

mm -

S. mm - a: - o: - o: -

A. mm - a: - o: - o: -

P.V. mm - mm

<sustain pedal up>