Carus Chormusik

Mixed choir / Chœur mixte

# John Høybye

## This Human Life!

Solo S, Coro (SSAATTBB)

Carus 9.211

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John Høybyes *This Human Life!* für Solostimme und gemischten Chor handelt von Gedanken über Leben und Tod, Sorgen und Spekulationen, wie sie uns alle beschäftigen. Beschrieben in ernsten, humorvollen, grotesken und vielversprechenden Worten von R. H. Stoddard, William Blake, Edward Broadbridge und Woody Allen.
Die Musik ist „klassisch" und doch zeitgemäß – und wie immer bei Høybye – gefärbt von einem Hauch Jazz.

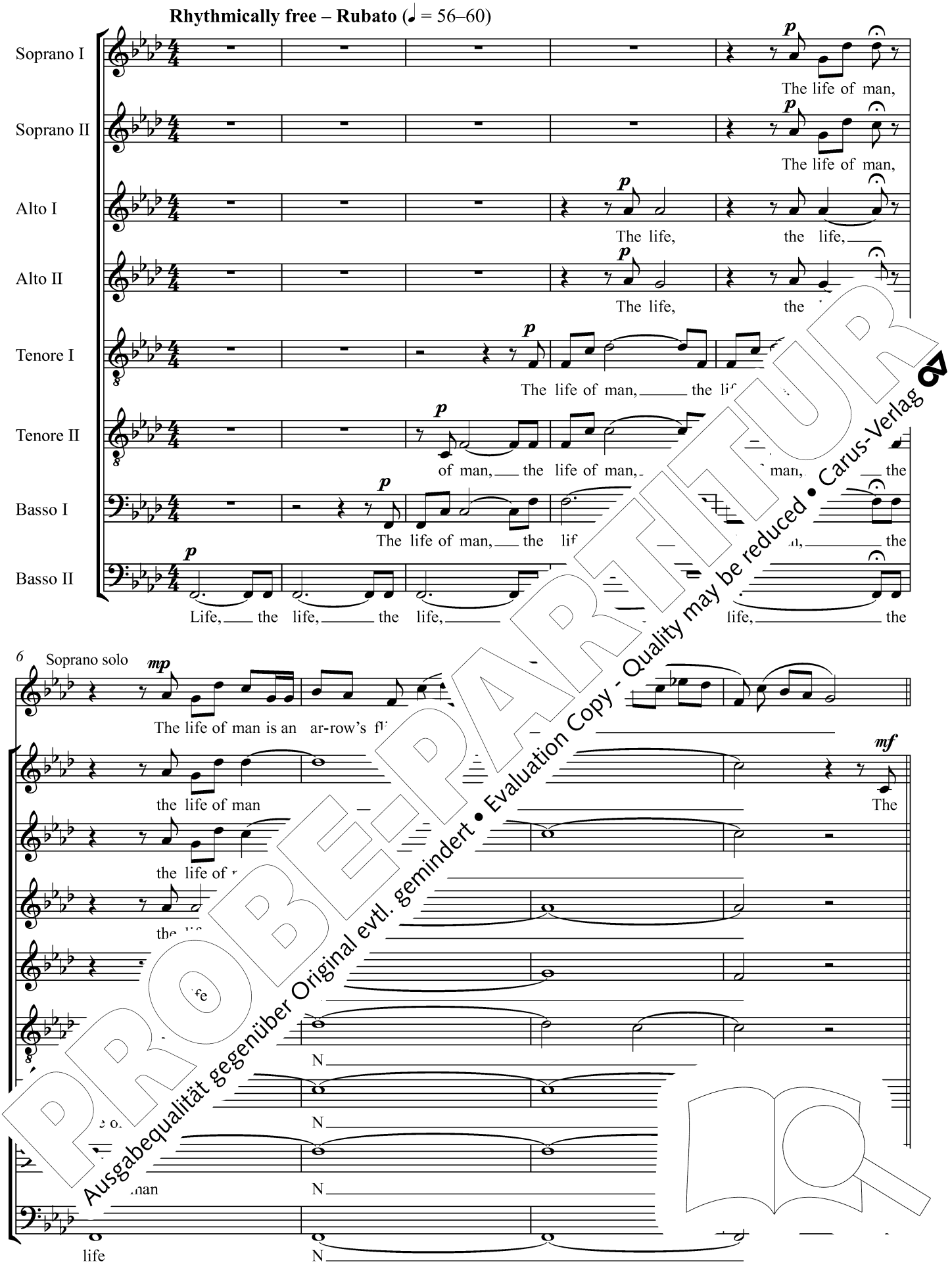
Kompositionsauftrag des Schwäbischen Kunstsommers 2017
Tanja Wawra gewidmet

John Høybyes *This Human Life!* for solo voice and mixed choir deals with thoughts about life and death, worries and speculations that occupy our minds. Described in serious, humorous, grotesque and promising words by R. H. Stoddard, William Blake, Edward Broadbridge and Woody Allen.
The music is "classical" yet contemporary – and as always with Høybye – coloured by a touch of jazz.

Commissioned by Schwäbischer Kunstsommer 2017
Dedicated to Tanja Wawra

# 1. The Flight of the Arrow

Musik: John Høybye (*1939)
Text: Richard Henry Stoddard (1825–1903)

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Dauer / Duration: ca. 15 min.

10 **Con moto** ♩ = 88

life of man is an ar-row's flight, out of dark - ness in - to the light, and

dm dm dm dm dm dm out of dark - ness in - to the light,

Ah Ah Ah Ah Ah Ah

dm dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

14

out of light in - to dark - ness a- sure, per - haps to pain. Ah

Oh to plea - sure, per - haps to pain.

Oh per - haps to plea - sure, per - haps to pain.

Oh per - haps to plea - sure, per - haps to pain.

Oh per - haps to plea - sure, per - haps to pain.

Oh per - haps to plea -

Oh per - haps to plea -

Oh Oh per - haps to plea - sure, per - haps to pain.

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18

*p*

dm

Ah Ah Ah Ah Ah dm

dm dm dm dm

dm dm dm dm

*mf* *legato cantabile*

Ah The life

Ah

Ah lif man is an

Ah life of man is an

22

dm dm

dm dm dm

dm dm dm dm

dm dm dm

*f*

ar- of dark - ness in - to the light, and out of light in - to

out of dark - ness in - to the light,

flight, out of dark - ness in - to the light,

ar-row's flight, out of dark - ness in - to the light, and out of light in - to

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26

sub. p

dark - ness a - gain, per - haps to plea - sure, per - haps to pain. N

sub. p

dark - ness a - gain, per - haps to plea - sure, per - haps to pain.

sub. p

dark - ness, per - haps to plea - sure, per - haps to

sub. p

dark - ness, per - haps to plea - sure, per in. N

30

mf

There must be some - thing a - bove,

pp

Mm

mf

There must be some - thing a - bov

mf

There must be some - t

mf

There must

pp

Mm

mf

some-thing a - bove or be - low,

mf

some-thing a - bove

mf

some-thing a - bove

mf

some-thing a - bove or be - low,

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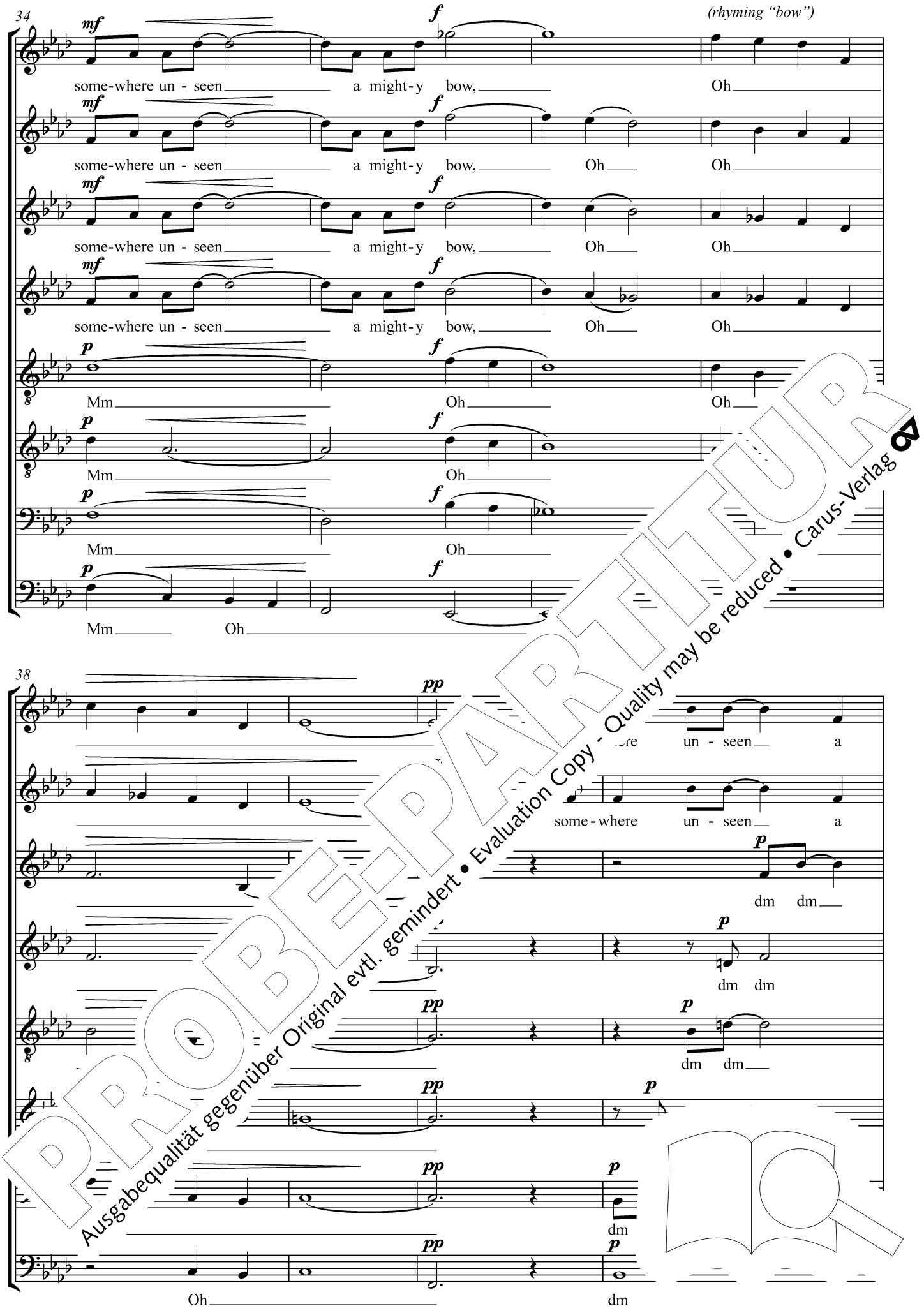


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42

might - y bow, a - bove or be - low, a sleep - less

might - y bow, a - bove or be - low, a sleep - less

dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm

dm dm dm dm dm dm

dm dm dm dm dm dm

dm dm dm

46

eye that sees the and fly, a sleep - less

eye that sees fly and fly, a sleep - less

dm dm fly and fly, a sleep - less

dm dm fly and fly, a sleep - less

dm dm fly and fly, a sleep - less

dm dm fly and fly, a sleep - less

dm dm fly and less

dm dm

dm dm a sleep - less

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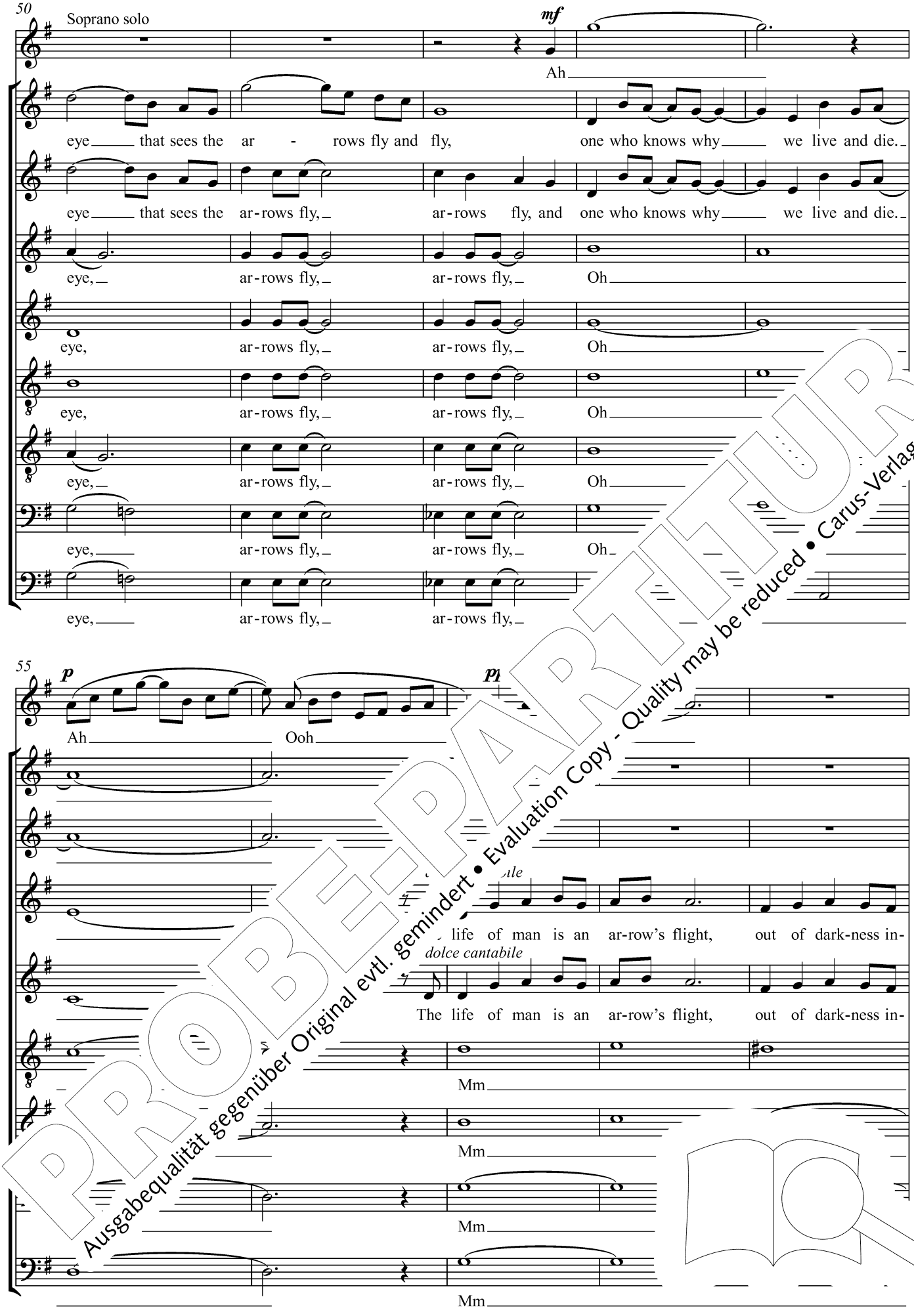


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60

sub. p

and out of light in - to dark - ness a - gain, per - haps to plea - sure, per -

sub. p

and out of light in - to dark - ness a - gain, per - haps to plea - sure, per -

sub. p

to the light, and out of light in - to dark - ness a - gain, per - haps to plea - sure, per -

sub. p

to the light, and out of light in - to dark - ness a - gain, per - haps to plea - sure, per -

sub. p

out of light dark - ness a - gain, per - haps to

sub. p

out of light dark - ness a - gain, pe

sub. p

out of light dark - sure, per -

sub. p

out of light dark to plea - sure, per -

64

Soprano solo

mp

Ah

mp

haps to pain. Ah

mp

haps to pain.

mp

haps to pain.

haps to

Ah

mp

Ah

mp

o pain. Ah

mp

haps to pain. Ah

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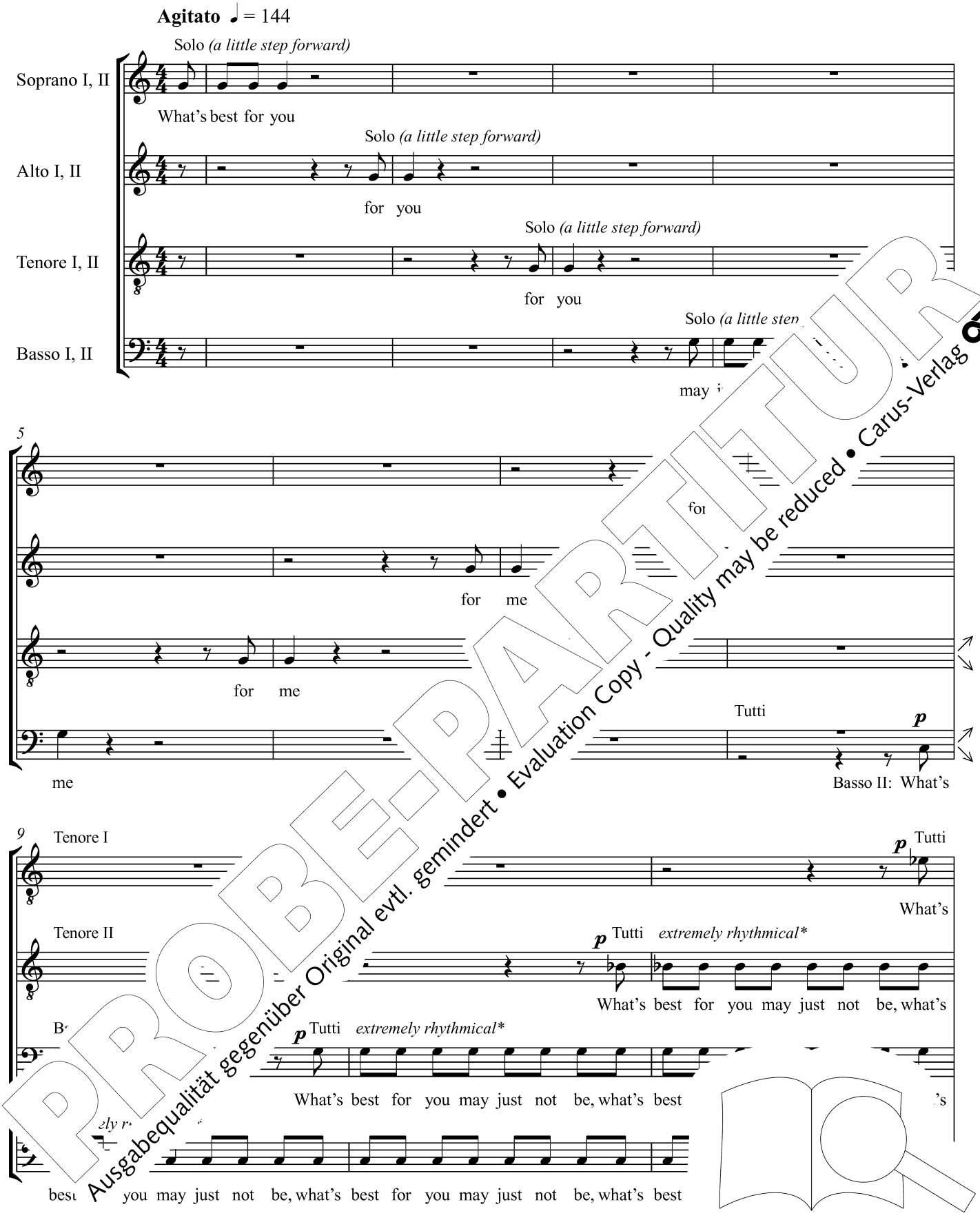
# 2. What's best for you

Musik: John Høybye (*1939)
Text: Edward Broadbridge (*1944)

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* When I wrote this piece, I had in my mind Stravinsky's words about rhythm in music: "It must run like a sewing machine." (J.H.)

12 *extremely rhythmical**

*f*

best for you may just not be what's al - so best for me. Ba da da BA da da BA da Ba da da BA da da BA da

*f*

best for you may just not be what's al - so best for me. Ba da da BA da da BA da Ba da da BA da da BA da

*f*

best for you may just not be what's al - so best for me. Ba da da BA da da BA da Ba da da BA da

*f*

best for you may just not be what's al - so best for me. Ba da da BA da da BA da

16

S I *mf* Tutti

What's best for

S II *mf*

A I Tutti

What's best for

A II *mf* Tutti

What's best for Ba

T I *pp*

ba ba ba

T II *pp*

Ba da da BA da da BA da ba ba ba

*pp*

Ba da da BA da da BA da

B II

Ba da da BA da da BA da

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20

Ba da da Ba da da

Ba da da Ba da da

Ba da da Ba

da da

ba ba ba ba ba

ba ba ba ba

ba ba ba Ba da da BA da da P ba ba

BA da da BA da ba Ba ba ba ba ba da da

24

Ba da da

Ba

da da da

Ba da da Ba da da

ff

ba ba Ba da da BA da da BA da

ff

ba ba ba BA da

ba ba ba

ba ba ba BA da da BA da da Ba BA da da da da

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28

Ba da da

Ba da da

Ba da da

Ba da da

Ba da da BA da da BA da

Ba da da BA da da BA da

un ga g ra

Ba da da BA da da BA da

un ga ga tji un ga tj

BA da da BA da da BA da un ga ga tji un ga tji ga

33 Soprano I, II

dN du dN du dN du dN du dN du dN du dN du dN

Alto I, II

un ga g

ga tji un ga tji ga un

ga un ga ga tji un ga tji ga un

n g un ga tji ga un ga ga tji un ga tji ga un

un ga ga tji un ga tji ga un ga ga tji un ga tji ga un

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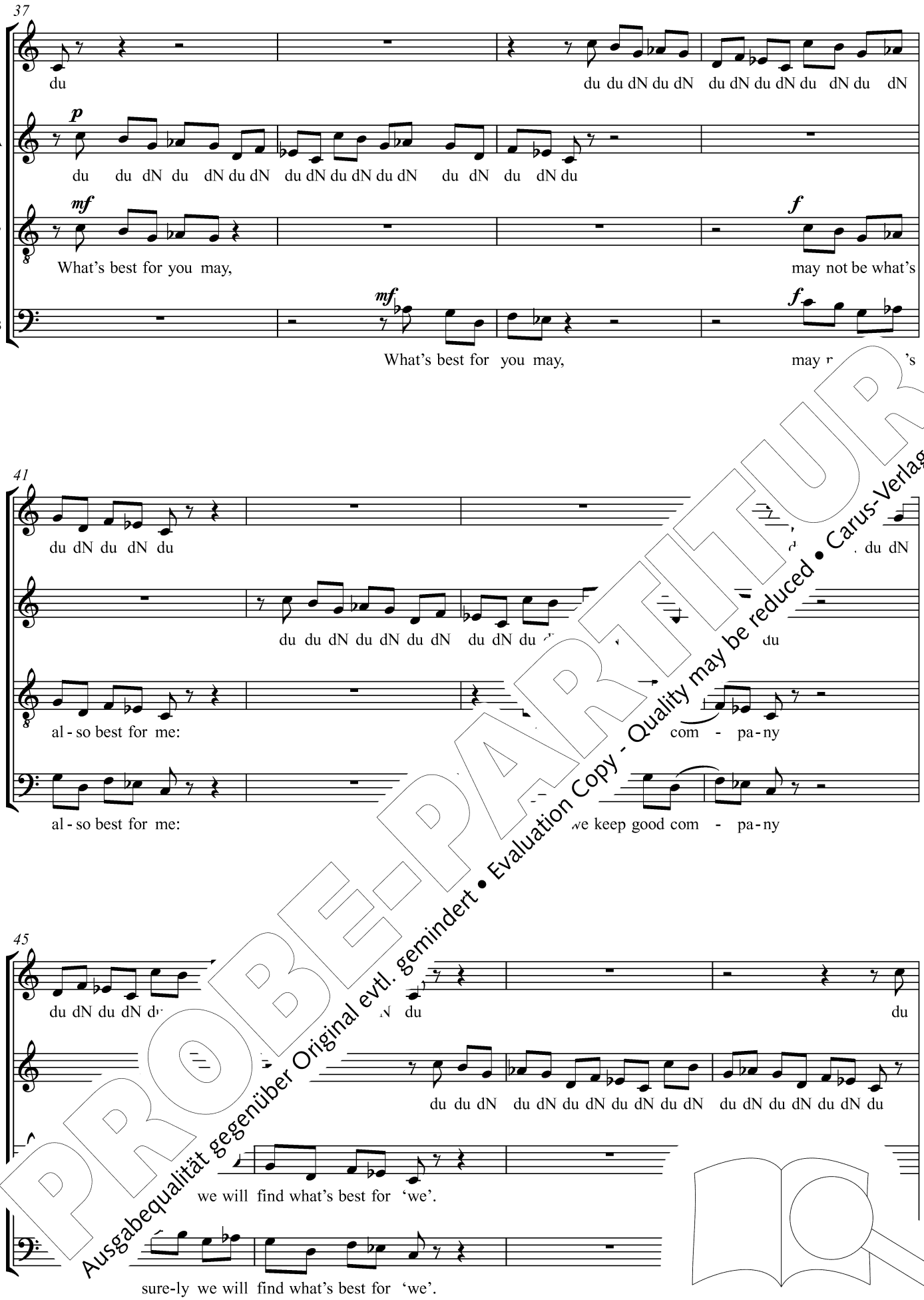


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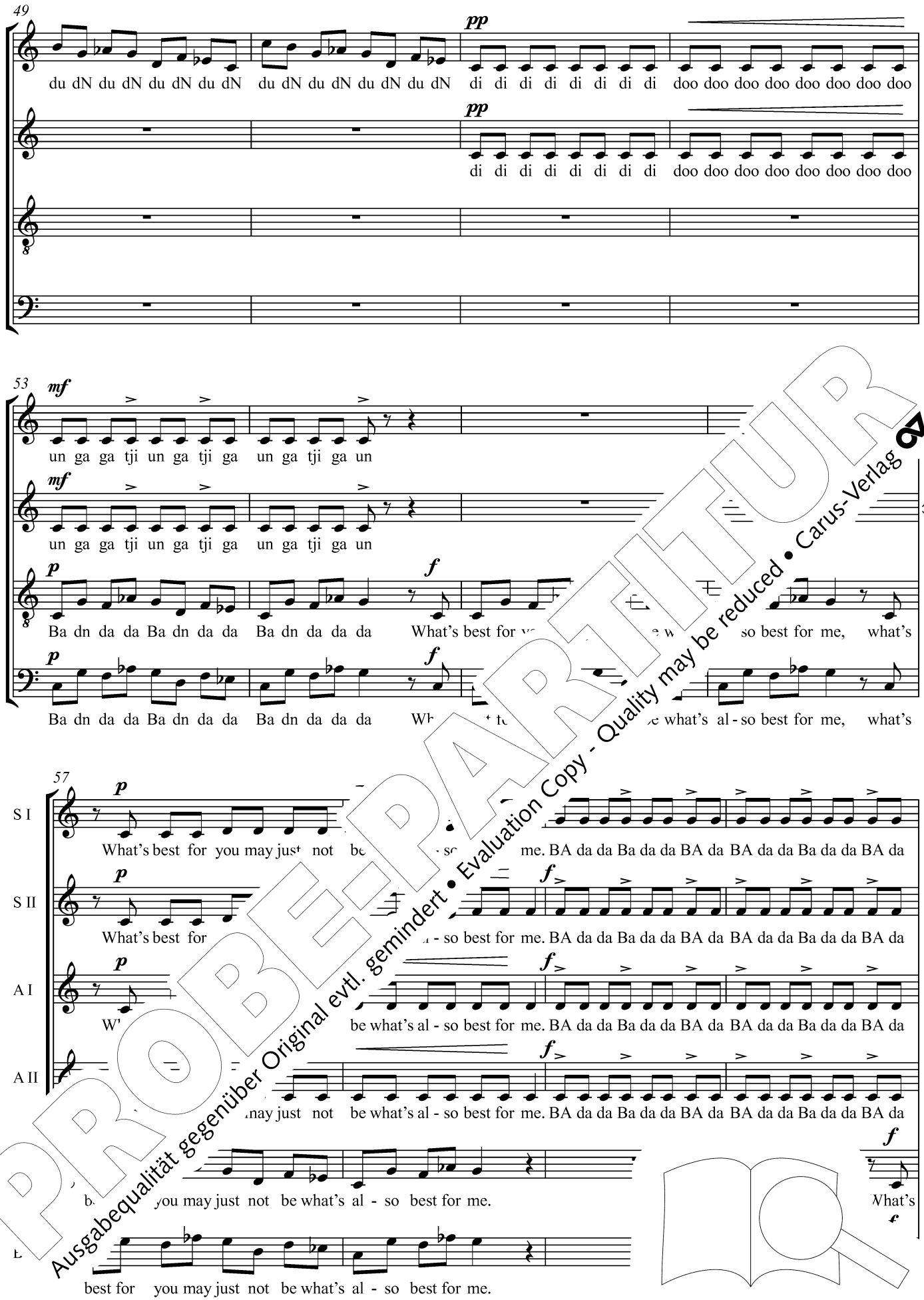


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61 *sub.* ***p***

BA da da Ba da da BA da BA da da Ba da da BA da BA da da Ba da da BA da

*sub.* ***p***

BA da da Ba da da BA da BA da da Ba da da BA da BA da da Ba da da BA da

*sub.* ***p***

BA da da Ba da da BA da BA da da Ba da da BA da BA da da Ba da da BA da

*sub.* ***p***

BA da da Ba da da BA da BA da da Ba da da BA da BA da da Ba da da

best for you may just not be what's al - so best for me: but if we keep

best for you may just not be what's al - so best for me: but if we'll

64

***f*** ***p***

BA da da Ba da da BA da BA da da It be - came HE

***f*** ***p***

BA da da Ba da da da da It be - came HE

BA da da Ba da da BA da da

BA da da Ba da da BA da da

nat' 'we'.

find what's best for 'we'. Ba da da Ba da da

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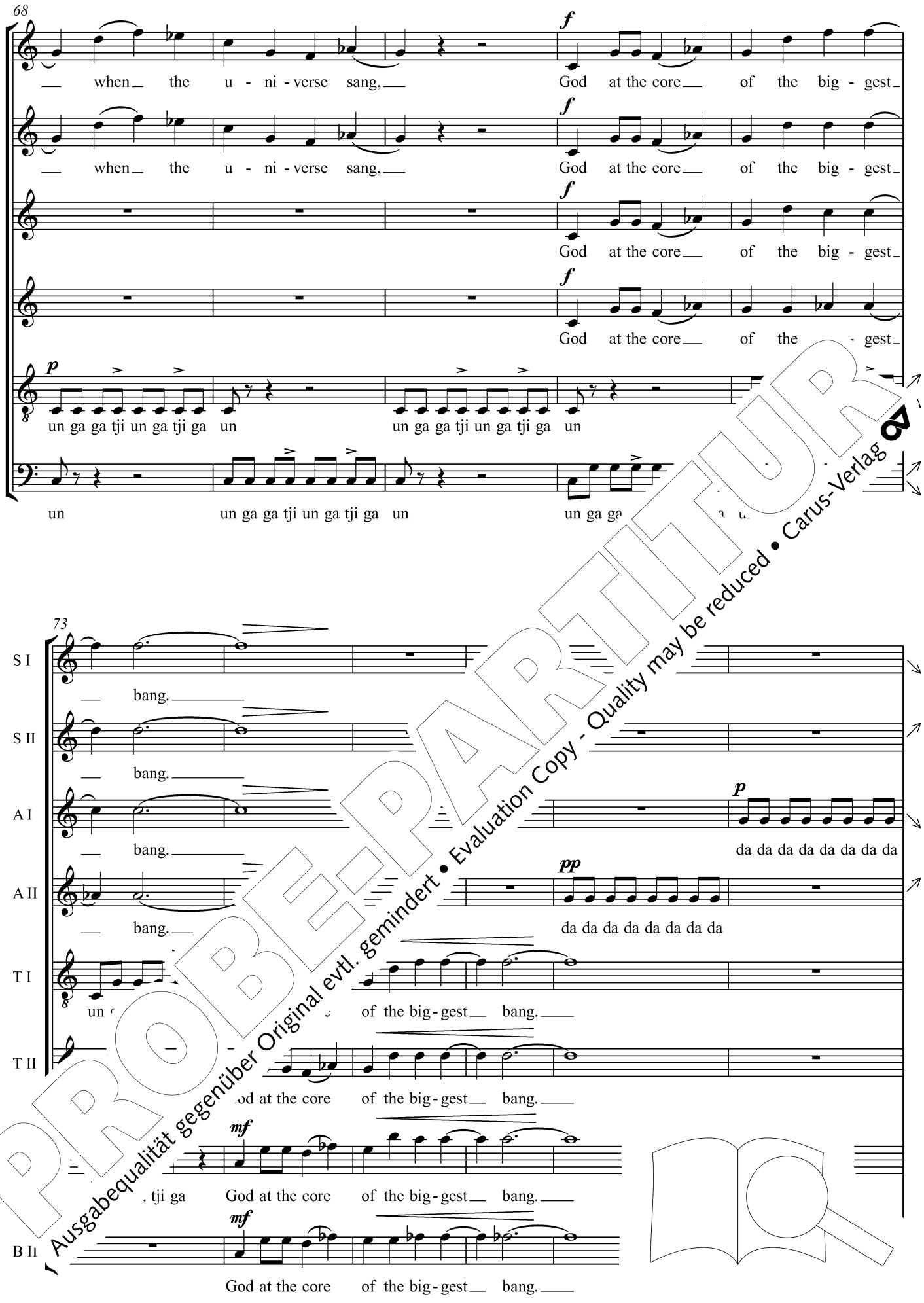


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79

Soprano I, II

mf f

da da da da da We pro-cre-ate

Alto I, II

mp mf f

da da da da da da da da da da da da da da da and an - i- mate,

f

ba da da ba da da

mf p

da da ba dN da da ba dN da da da dN da da da ba dN da da ba dN da da da dN da

ba da da

mf p

da da ba dN da da ba dN da da ba dN da da da ba dN da da

83

then cel - e-brate and ter-mi - nate.

then cel - e-brate and ter-

p

and an - i-mate,

ba da da ba da da

da da da dN da da da ba dN da da da dN da

ba da da

da da ba dN da da ba dN da da ba dN da da da ba dN da da

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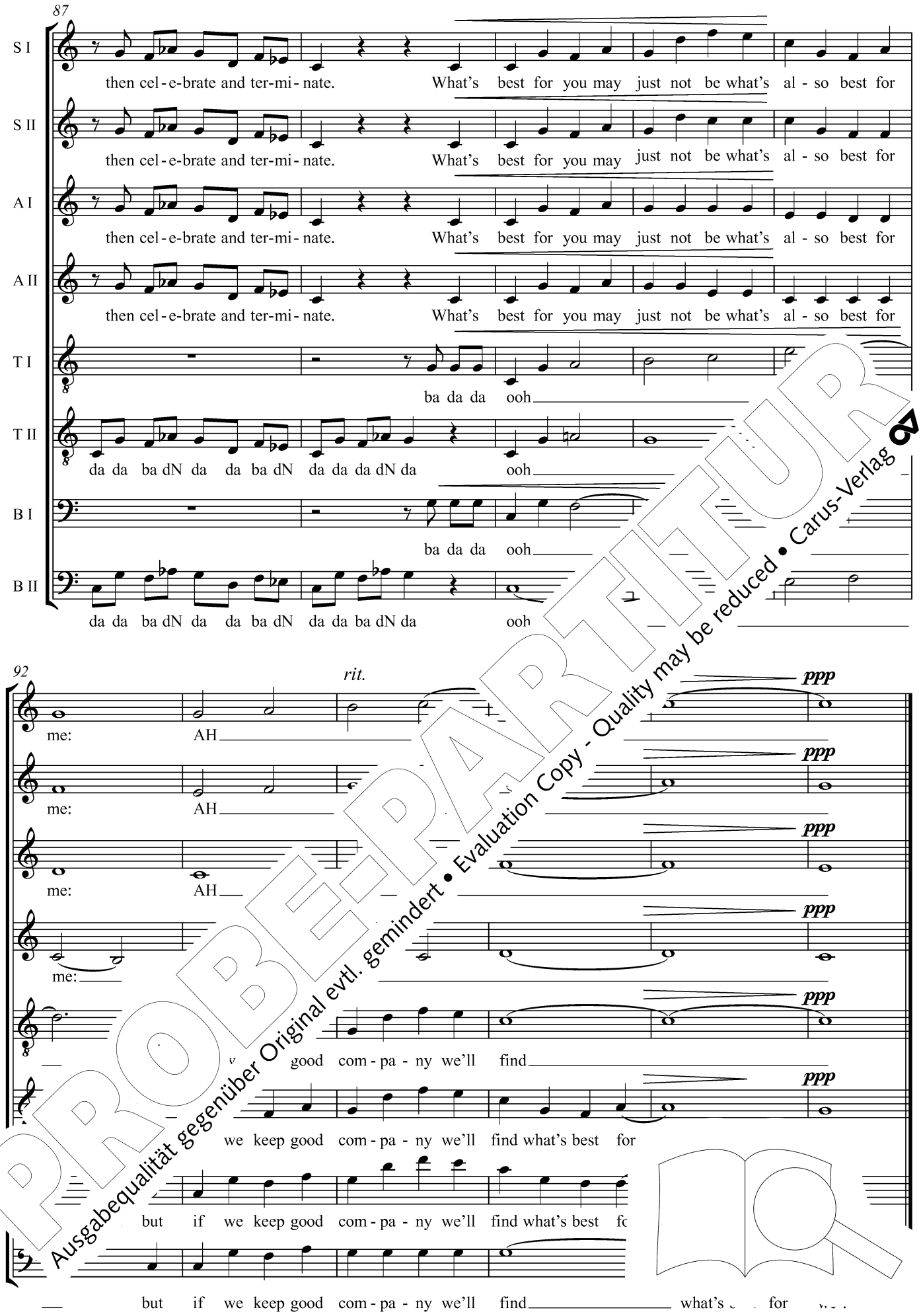


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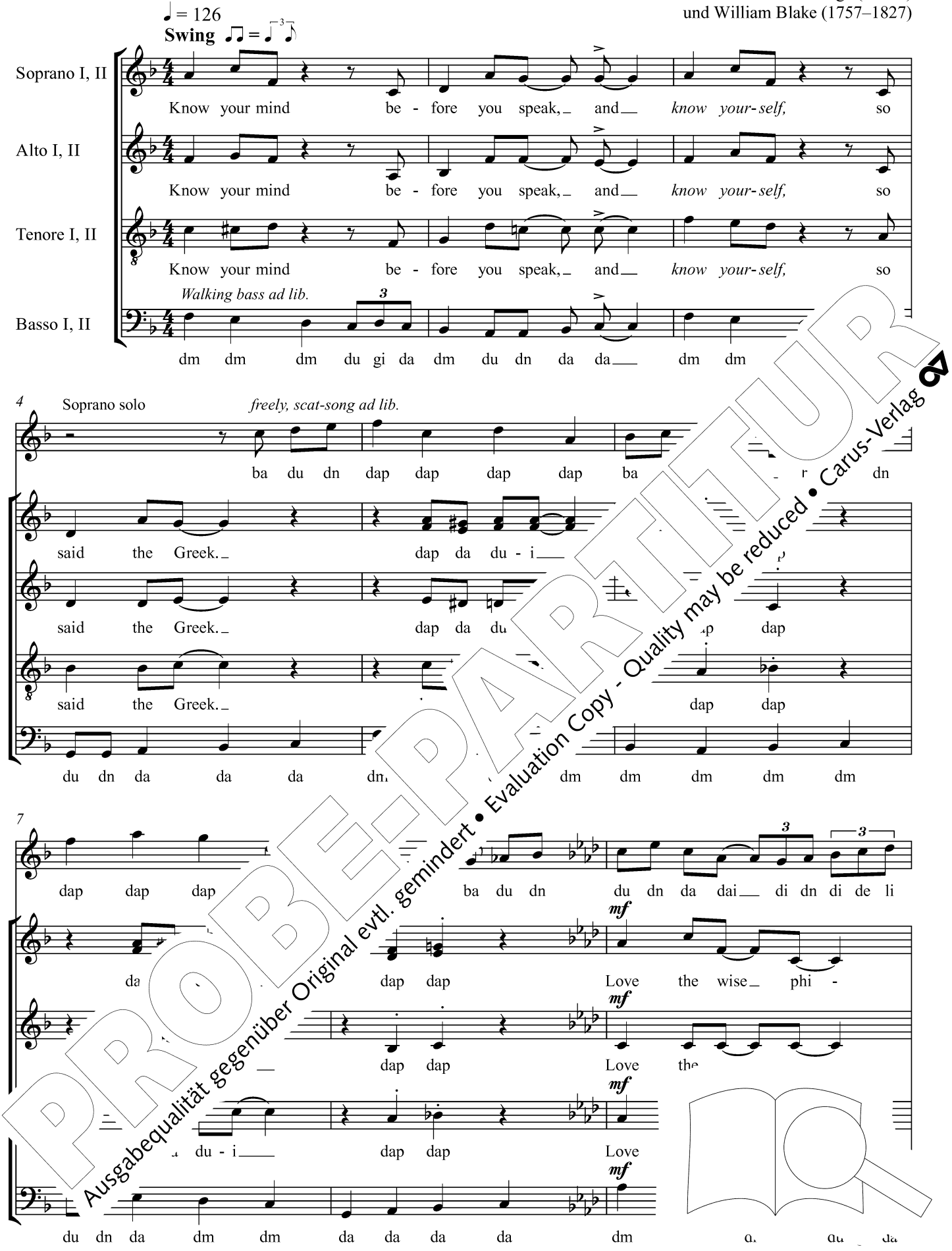
# 3. Know your mind

Musik: John Høybye (*1939)
Text: Edward Broadbridge (*1944)
und William Blake (1757–1827)

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10

da dn du dai dap dap dap dap dap di dai

los - o - phy, and prac-tise true phi - lan-thro-py, prac-tise true phi - lan-thro-py.

los - o - phy, and prac-tise true phi - lan-thro-py, prac-tise true phi - lan-thro-py.

los - o - phy, and prac-tise true phi - lan-thro-py, prac-tise true phi - lan-thr

dm du dn da da dm dm dm phi - lan-thro-py, prac-tise true

15

If on-ly we could pur-chase peace, ooh if on-ly it would

dum dum dum dum ooh dum would

dum dum dum d mine it, dum would

dum dum dur on-ly we could mine it, dum dum

20

grow no no no no no no no no no, we have to sign it.

BUT no no no no no no no no no, we

trees, BUT no no no no no no no no

dum dum BUT no no no no no no no no

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26

Know your mind be - fore you speak, and *know your-self,* so said the Greek. da da da da

Know your mind be - fore you speak, and *know your-self,* so said the Greek. da da da da

Know your mind be - fore you speak, and *know your-self,* so said the Greek. da da da da

*as before*

dum dum dum du gi da dm du dn da da dm dm dm dm du dn da da da da

31

dap dap dai Ev'-ry night and ev'-ry morn mi rn.

dap dap dai Ev'-ry night and ev' - ry are born.

dap dap dai Ev'-ry night ne to mis - e - ry are born.

dap dap dai Ev'-ry norn some to mis - e - ry are born.

37

dap dap dap dap dap dap sweet de - light, la la la la la

dap dap dap dap sweet de - light, la la la la la

E and ev' - ry night some are born to sweet de - light.

Ev'-ry morn and ev' - ry night some are born to sweet de - light, bang ang g

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42

la la la la la la la la la wa some are born to end - less,

fz

la la la la la la la la la wa some are born to end - less,

fz

wa dap da da wa some are born to end - less,

fz

wa dap da da wa some are born to en

47

Soprano I

born to end - less night, la la la la la la la born

Soprano II

born to end - less night, la la la la la la la - ght.

end - less night, la la la la la la la less night.

end - less night.

end - less night. la la la

53

mf

A

mf

A

mf

Lo e or hate-ful strife? Wel-come to this hu-man life

Lov-ing care or hate-ful strife? Wel-come to this hu-man life!

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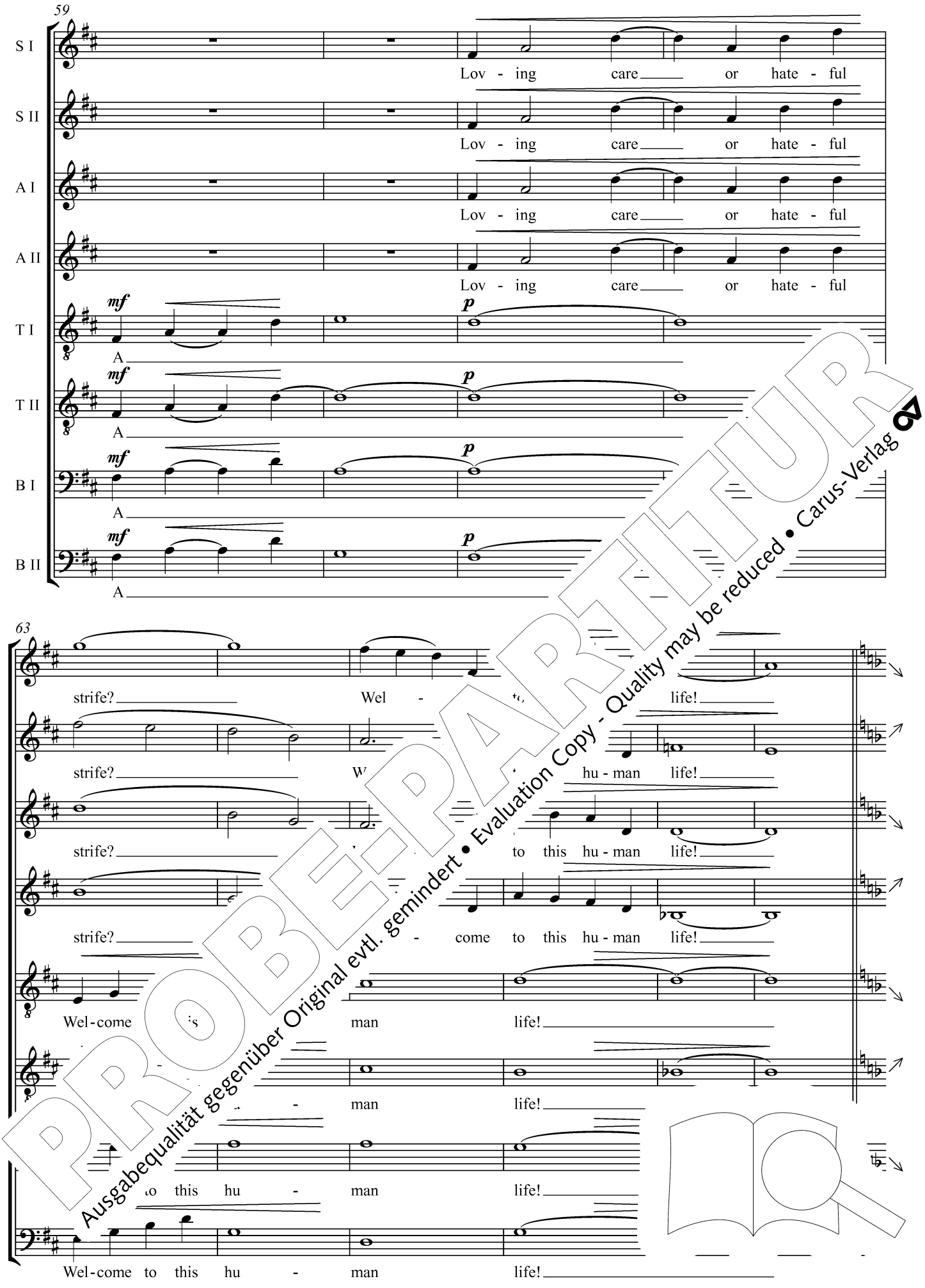


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♩ = 126
**Swing** ♫ = ♩³♪

69

S: Know your mind be - fore you speak, and *know your - self,* so

A: Know your mind be - fore you speak, and *know your - self,* so

T: Know your mind be - fore you speak, and *know your - self,* so

B: dm dm dm du gi da dm du dn da da dm dm dr

72 Soprano solo *freely, scat-song ad lib.*

ba du dn dap dap dap dap ba dn

said the Greek. dap da du - i dap p

said the Greek. dap da ap dap

said the Greek. dap dap

du dn da da da dm dm dm dm dm

75

dap dap ba du dn du dn da dai di dn di de li

da dap dap Love the wise phi -

- i dap dap Love

ap da du - i dap dap Love

du dn da dm dm da da da da dm g

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78

da dn du dai dap dap dap dap dap di dai

los - o - phy, and prac - tise true phi - lan - thro - py.

los - o - phy, and prac - tise true phi - lan - thro - py.

los - o - phy, and prac - tise true phi - lan - thro - py.

dm du dn da da dm dm dm dm du dn

81 *Half time and fingersnaps 2 & 4*

Know your mind be - fore you speak, and w so

Know your mind be - fore you speak, our - self, so

Know your mind be - fore know your - self, so

dm dm dm du gi dr da dm dm dm dm

84

said the ap dap dap dap dap dap du dai wa

dn dap dap dap dap dap dap dap du dai wa

k. ba du dn dap dap dap dap dap dap dap du dai

du dn da da ba du dn dap dap dap dap dap dap dap du dai

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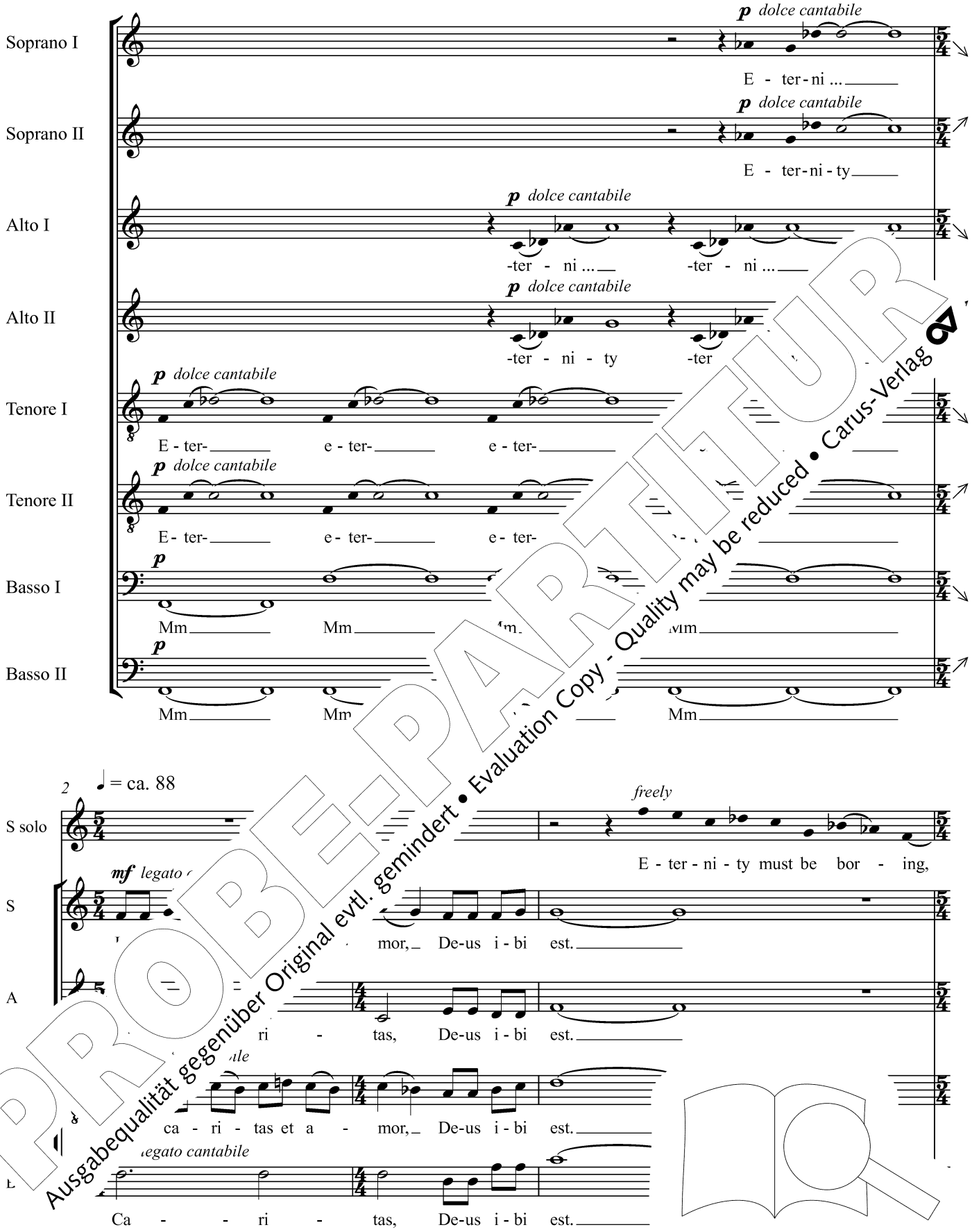
# 4. Eternity

John Høybye (*1939)
Melodie (Ubi caritas): gregorianisch
Text: St. Gallen, 8. Jh. (Ubi caritas), Liturgie (Agnus Dei)
sowie Zitate von Woody Allen (*1935)

**Rhythmically free**

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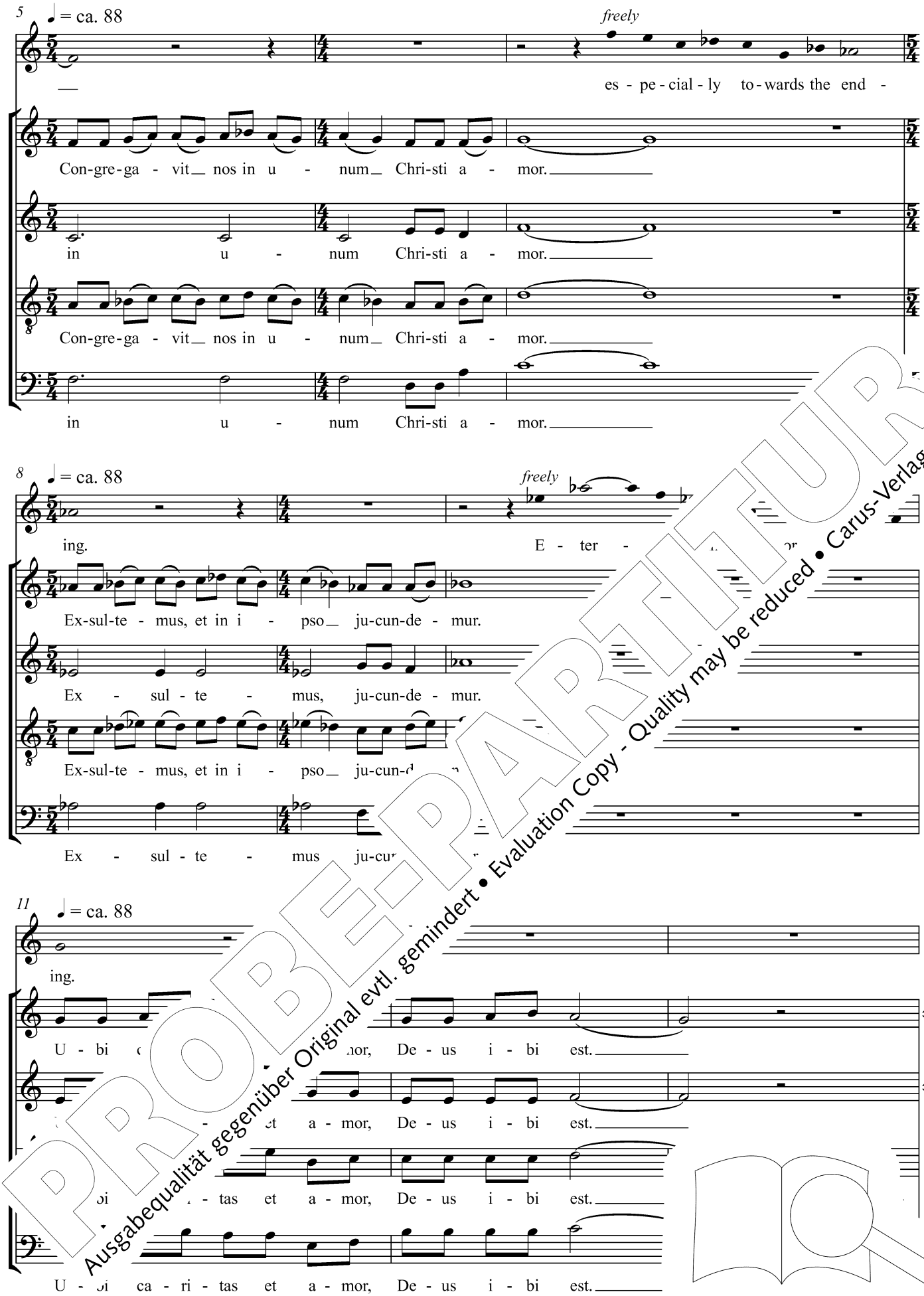


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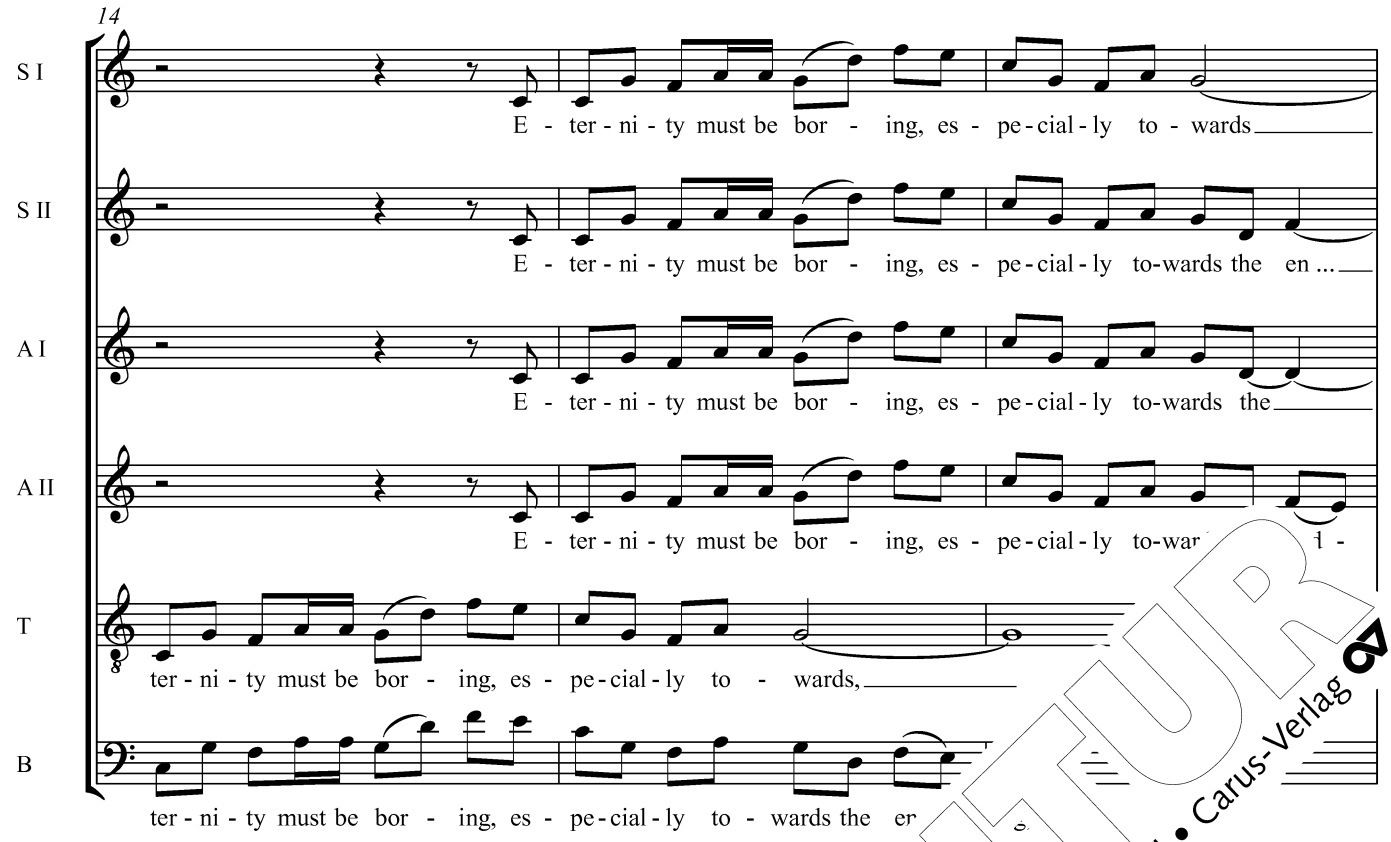


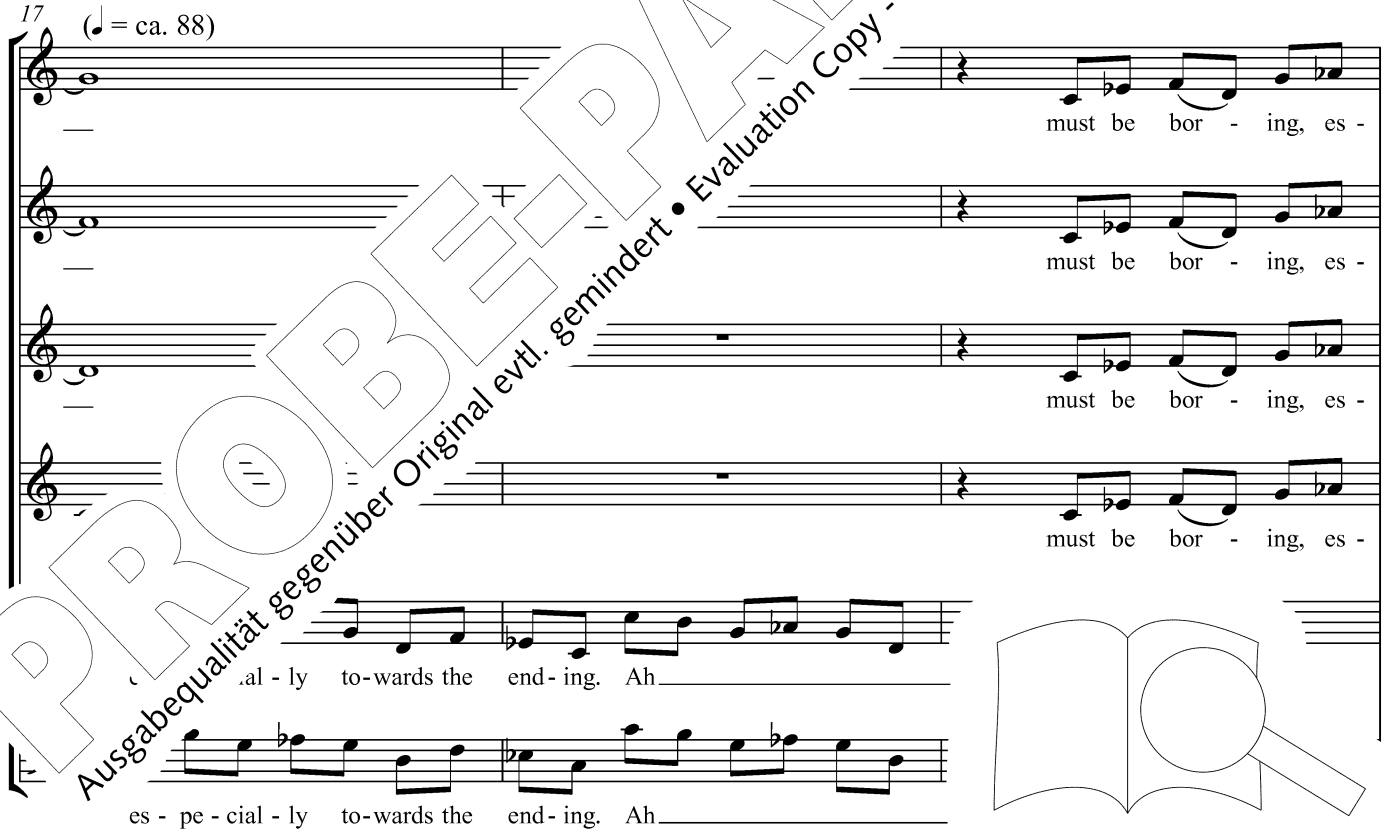


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20 *rit.*

pe - cial - ly to - wards the end - - - - - - - - ing.

pe - cial - ly to - wards the end - - - - - - - - ing.

pe - cial - ly the end - - - - - - - - ing.

pe - cial - ly the end - - - - - - - - ing.

23

*Solo (a male voice), speaking loudly and solemnly:*
It's not that I'm afraid to die – I just don't want to be there when it happens.

24 **Extremely rhythmical** ♩ = 88

S

A *p without voice*

d k d k d k d k d k d k d k d k d k d k d k d k d k

T *p*

dak dak dak dak dak

B *p*

dak dak dak dak dak

26

*Solo (a female vo.*
Life is divid .ole.

Sopranos: Use a tuning fork to get the pitch.

*p (singing)*

da da da dN da dN dap

d k d k d k d k d k d k d k d k d k d k d k d k d k

dak dak dak da

dak dak dak dak d

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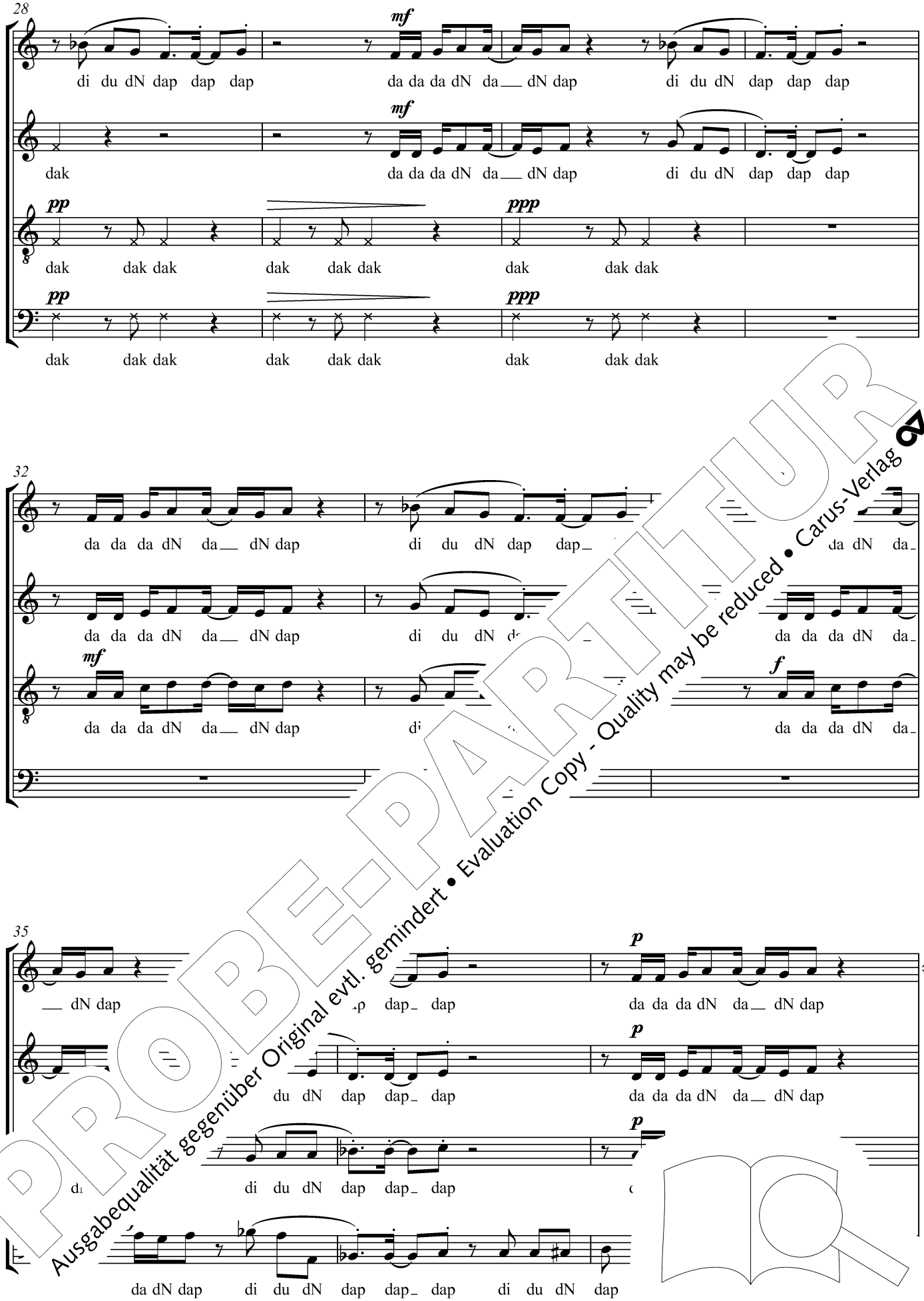


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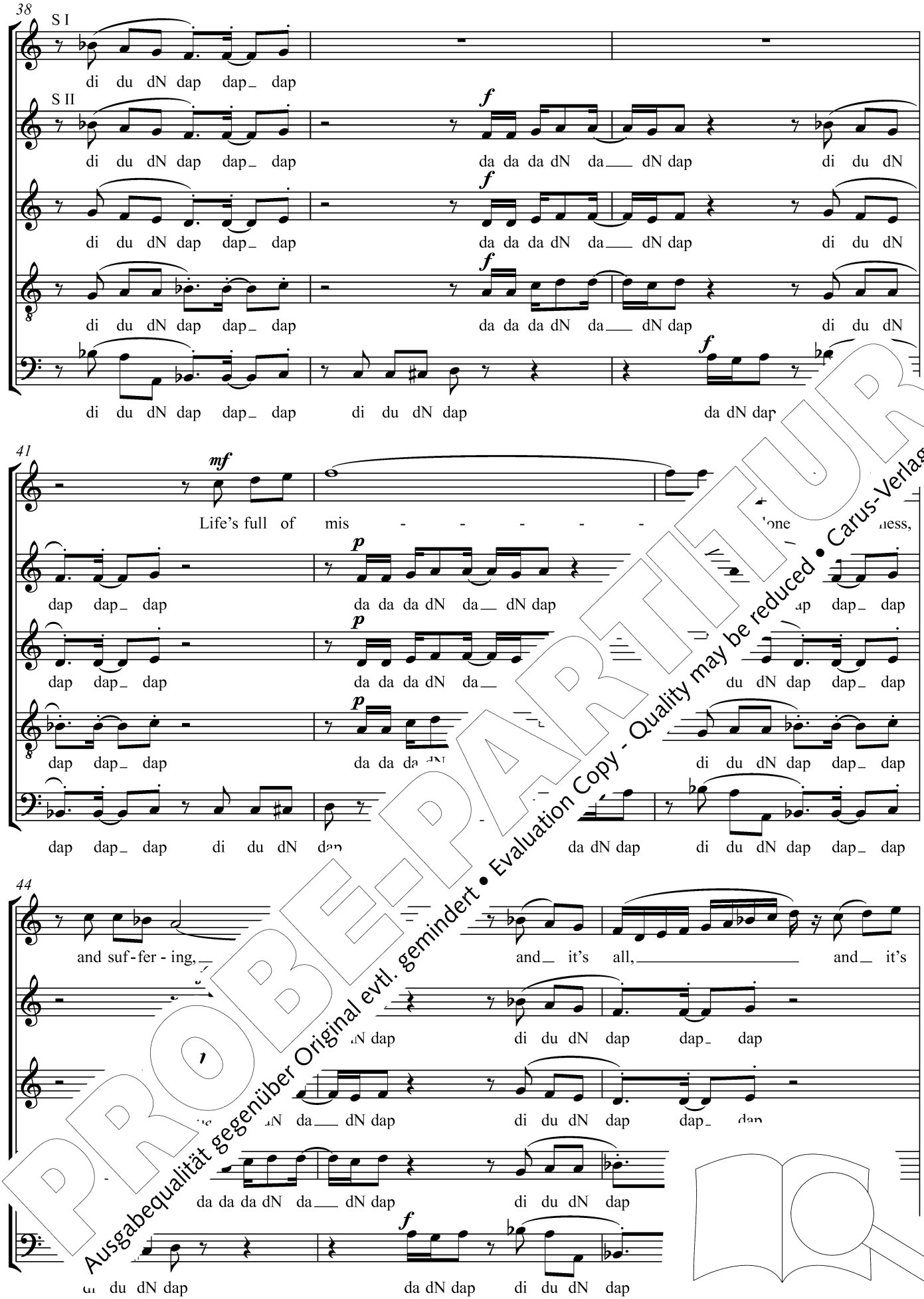


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47

all o-ver much too soon.

*pp* vocal percussion*

da da da dN da__ dN dap di du dN dap dap_ dap da da da dN da

*pp* vocal percussion*

da da da dN da__ dN dap di du dN dap dap_ dap da da da dN da

*pp* vocal percussion*

da da da dN da__ dN dap di du dN dap dap_ dap da

*Solo (a male voice) speaking loudly, simple-minded:*
I recently turned sixty. Practically a third of my li[f]

*pp* vocal percussion*

dap da dN dap di du dN dap dap_ da[p] V dap

50

full of mis - - - -

*f*

__ dN dap dap U-bi ca-ri-tas__ et a -

*f*

__ dN da dap dap_ dap U-bi ca-ri-tas__ et a -

*f*

di du dN dap dap_ dap U -

da dN dap di du dN dap dap_ dap di du dN dap

* vocal percussion: distinct, rhythmic, overarticulated consonants and hardly any vowels

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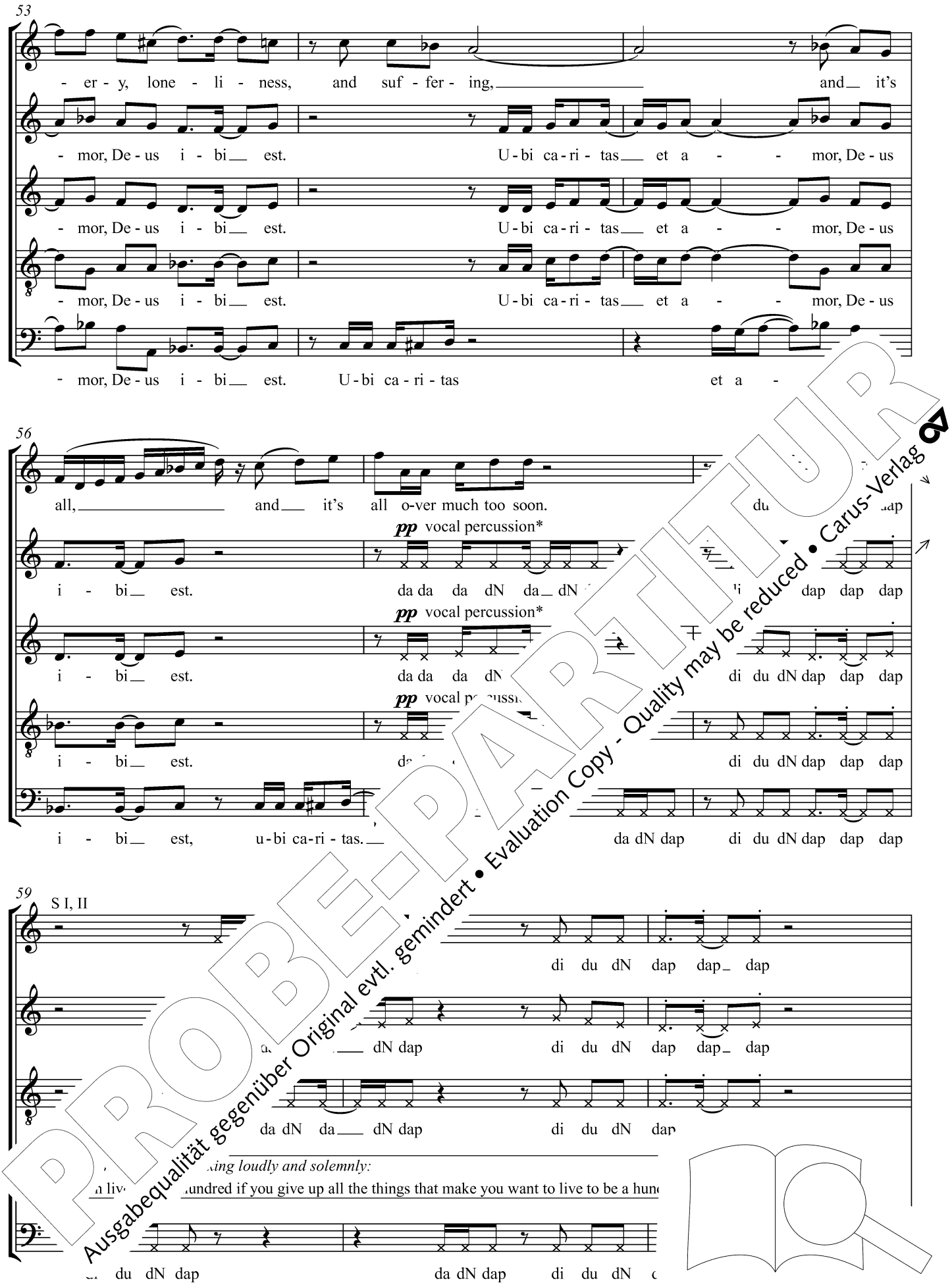


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62

*p* *singing*

da da da dN da dN dap di du dN dap dap dap *f* U-bi ca-ri-tas

*p* *singing*

da da da dN da dN dap di du dN dap dap dap *f* U-bi ca-ri-tas

*p* *singing*

da da da dN da dN dap di du dN dap dap dap *f* U-bi ca-ri-tas

dap da dN dap di du dN dap dap dap di du dN dap

65

et a - mor, De-us i-bi est. bis

et a - mor, De-us i-bi est. na

*dolce cantabile*

et a - mor, De-us i- Do na

*f* *p* *dolce cantabile*

et a - mor, De-u Do na

68

pa -bis pa - cem, do - na, do-na no-bis pa -

do - na no-bis pa - cem, do - na, do-na no-bis pa -

bis, do - na no-bis pa - cem, do -

no - bis, do - na no-bis pa - cem, do -

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73

- - - - cem. A - gnus De - i, qui tol - lis pec-

- - - - cem. A - gnus De - i, qui tol - lis pec-

- - - - - cem. A - gnus De - i, qui tol - lis

bis pa - - cem. A - gnus De - i, qui tol -

77

ca - ta mun - di: mi - se - re - - re, mi - se - re - re, mi

ca - ta mun - di: mi - se - re - - re, re - re no - bis,

mi - se - re - re, mi - s bis,

re - re, mi - se - re - re no - bis,

81

*p* bis. - cem. *pp* Ah ah ah ah

*p* r na no - bis pa - cem. The life of man is an ar-row's flight, *mf*

-re re - re. Do - na no - bis pa - cem. Mm *p*

mi se - re - re. Do - na no - bis pa - cem. Mm *p*

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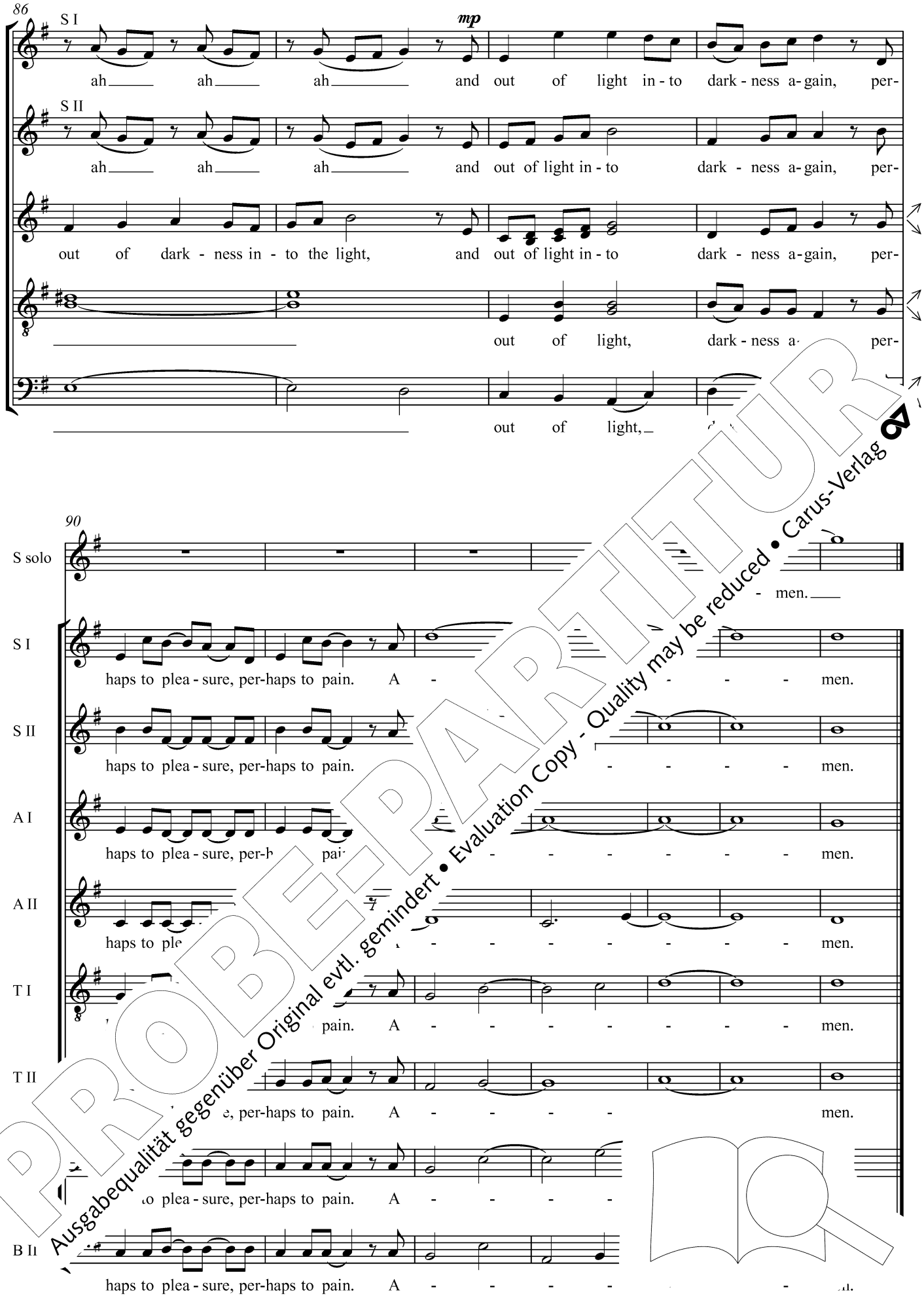


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**1. The Flight of the Arrow**

The life of man is an arrow's flight,
out of darkness into light,
and out of light into darkness again;
perhaps to pleasure, perhaps to pain!

There must be something, above, or below;
somewhere unseen a mighty bow,
a hand that tires not, a sleepless eye
that sees the arrows fly, and fly;
one who knows why we live – and die.

Richard Henry Stoddard (1825–1903)

**2. What's best for you**

What's best for you may just not be
what's also best for me:
but if we keep good company
we'll find what's best for 'we'.

It became He when the Universe sang –
God at the core of the Biggest Bang.

We procreate and animate,
then celebrate and terminate.

Edward Broadbridge (*1944)
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**3. Know your mind**

Know your mind before you speak,
and *know yourself*, so said the Greek.
Love the wise philosophy,
and practise true philantropy.

If only we could purchase pea
if only we could mine it,
if only it would grow on
but no, we have to sign in.

Loving care or ha
Welcome to this

Broadbridge (*1944)
Carus-Verlag, Stuttgart

a orn
ise rn.
Ev ery night
some sweet delight,
some ar to endless night.

William Blake (1757–1827)

**4. Eternity**

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus, et in ipso jucundemur.

*(Where there are charity and love, there is God.*
*The love of Christ has brought us together.*
*Let us rejoice and be joyful in Him.)*

St. Gallen, 8. Jh.

Eternity must be boring – especially towards t g.

It's not that I'm afraid to die – I just d
there when it happens.

Life is divided into the horrible

Life is full of misery, lonel s
and it's all over much t

I recently turned lly y life is over.

You can liv na up all the things
that ma e undred.

Woody Allen (*1935)
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is peccata mundi:

i tollis peccata mundi:
pacem.

Liturgie

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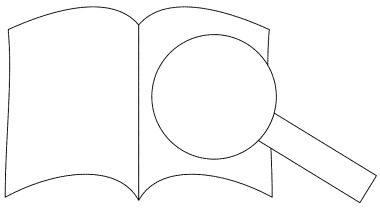

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Benati: Credo (L) / SSSAAATTTBBB
Berlioz/Gottwald: Sur les lagunes (F) / 16 voices ⊙
Buchenberg: Als vil in gote, als vil in vride / SSAATTBB
– Vier geistliche Gesänge (G) / SSAATTBB
Buren: Gloria (L) / SATB ⊙
– Herr, strafe mich nicht (G) / SSATB
Busto: Ave maris stella (L) / SATB
– Ego sum pastor bonus (L) / SATB
Debussy/Gottwald: Des pas sur la neige (F) / 16 voices ⊙
Diestro: Alleluja / SATB
Eben: Abba – Amen (G/L) / SATB
Essl: Magnificat (L) / Solo S, SATB
Ferrario: Jubilate Deo / SSAATTBB
Hansson: Lighten mine eyes / SSAATTBB
– Salve Regina / SSAATTBB
Kinzler: Blind man of Jericho (E) / SATB ⊙
– Singet dem Herrn ein neues Lied (G) / SSAATTBB
Kirschner: Missa brevis / SATB mit Stimmteilungen und Soli
Matsushita: Exsultate justi in Domino / SATB
– Jubilate Deo / SSAATTBB
– Tenebrae factae sunt / SSATBB
– Ubi caritas / SATB
– Usquequo Domine / SSAATTBB
Miškinis: Angelis suis Deus (L) / SSAATTBB ⊙
– Ave Maria (L) / SAATTBB ⊙
– Cantate Domino (L) / SAATBB o TTTBBB ⊙
– Gloria (L) / SATB ⊙
– O salutaris hostia (L) / SAATTBB ⊙
– Thoughts of psalms (L) / SATB ⊙
– Tu es qui venturus es an alium (L) /
Močnik: Christus est natus (L) / SA
– Doxologia „Salus Deo nostro
– Evhe „Gebet“ / SSAATTBB
– Verbum supernum prodiens
Nystedt: Ave Maria op. 110 (L)
– Die Sieben Worte
– Es sollen wohl
– Missa brevis
– Psalm 86
Schande
– Kiris
–
lo A, SATBB ⊙
⊙
(L) / SATB
(L) / SATB
) / SATB
ernam. Trauermarsch (L) / SATB
Setu töölaulu (Est) / SSAATTBB ⊙
aulu Ernst Enno (Est/G o Est/E) / SSAATTBB ⊙
lu palju (Est) / SSAATTBB ⊙

⊙ = available on Carus CD

8/18

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