

Svend Asmussen

Scandinavian Solstice

2007

4 Songs with text by

Ellen Bick Asmussen

Minstrel
Hotel Terminus
Mine
Breaths

Skandinavisk Solhverv / Scandinavian Solstice

er en digtcyklus, der over et år - fra vintersolhverv til vintersolhverv - beskriver kærlighedsforholdet mellem forfatteren, en amerikansk kvinde, og en legendarisk dansk jazzviolinist.

Digtene gengives på både engelsk og dansk (i Niels Brunes oversættelse) og de fire digte, der indleder samlingens fire årstidssuiter, er sat i musik af Svend Asmussen, hvis nodeark er gengivet i faksimile i bogen, der er udgivet på Lindhardt og Ringhof, 2007.

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The music is engraved after the faksimiles in the book "Scandinavian Solstice" (see page 12) with a few corrections. After the engraver has played them on the piano also a few adjustments were made .

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You can find more free Svend Asmussen scores on

“The Svend Asmussen Free Online Score-Library”

The Asmussen-ScoreLibrary is part of the
University Library of Southern Denmark:
<https://www.sdu.dk/en/bibliotek> - Search for Svend Asmussen.

Temporarily direct link:
<http://www.dichmusik.dk/SvA.html>

Minstrel

Ellen Bick Asmussen

Svend Asmussen

How can I sing this ve - ry spe - cial song

The first system of music is in 2/4 time, key of B-flat major. It consists of a vocal line and a piano accompaniment. The lyrics are: "How can I sing this ve - ry spe - cial song".

5 so you will hum it for a

The second system of music starts at measure 5. The lyrics are: "so you will hum it for a".

9 while and so that I too will keep hum - ming? (humming)

The third system of music starts at measure 9. The lyrics are: "while and so that I too will keep hum - ming? (humming)".

14 rep. ad lib e dim.

The fourth system of music starts at measure 14. It features a repeat sign and the instruction "rep. ad lib e dim.".

Hotel Terminus

Ellen Bick Asmussen

Svend Asmussen

Our lives, like a ho - tel on a first vi - sit

The first system of musical notation for 'Hotel Terminus' is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of a vocal line and a piano accompaniment. The lyrics are: 'Our lives, like a ho - tel on a first vi - sit'. The piano part features a steady bass line with chords in the right hand.

5
check in, check out the room and the fa - ci - li - ties,

The second system of musical notation starts at measure 5. The lyrics are: 'check in, check out the room and the fa - ci - li - ties,'. The piano accompaniment continues with a consistent harmonic support for the vocal line.

9
move a - round your new place, cu - ri - ous, trip - ping, ba - skin,

The third system of musical notation starts at measure 9. The lyrics are: 'move a - round your new place, cu - ri - ous, trip - ping, ba - skin,'. A triplet of eighth notes is marked above the vocal line in the third measure of this system.

12
snoo - zing when one day with - out war - ning, you've been checked

The fourth system of musical notation starts at measure 12. The lyrics are: 'snoo - zing when one day with - out war - ning, you've been checked'. The piano accompaniment includes some dynamic markings (accents) in the bass line.

16

out with - out be - ing asked. No time to take your lug - gage or

Detailed description: This system contains measures 16, 17, and 18. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, B-flat4, and C5. In measure 17, there is a quarter rest followed by a dotted quarter note B-flat4. In measure 18, the melody consists of eighth notes G4, A4, B-flat4, C5, B-flat4, A4, G4, and F4. The bass line provides harmonic support with chords and single notes.

19

make - up. Have you paid your bill, tipped the maid? Made your own

Detailed description: This system contains measures 19, 20, 21, and 22. The melody in the treble clef continues with eighth notes G4, A4, B-flat4, and C5 in measure 19. In measure 20, there is a quarter rest followed by a dotted quarter note B-flat4. In measure 21, the melody consists of eighth notes G4, A4, B-flat4, and C5. In measure 22, there is a quarter rest followed by a dotted quarter note B-flat4. The bass line continues with harmonic support.

23

bed? The big ques - tion: Are you rea - dy to move

Detailed description: This system contains measures 23, 24, 25, 26, and 27. The melody in the treble clef starts with a quarter note G4 in measure 23, followed by a quarter rest and a dotted quarter note B-flat4 in measure 24. In measure 25, the melody consists of eighth notes G4, A4, B-flat4, and C5. In measure 26, there is a quarter rest followed by a dotted quarter note B-flat4. In measure 27, the melody consists of eighth notes G4, A4, B-flat4, and C5. The bass line continues with harmonic support.

28

rit.....

on in dark - ness?

8ba.....

Detailed description: This system contains measures 28, 29, 30, and 31. The melody in the treble clef starts with a quarter note G4 in measure 28, followed by a quarter rest and a dotted quarter note B-flat4 in measure 29. In measure 30, the melody consists of eighth notes G4, A4, B-flat4, and C5. In measure 31, there is a quarter rest followed by a dotted quarter note B-flat4. The bass line continues with harmonic support. The system ends with a double bar line and the instruction '8ba.....'.

Mine

Ellen Bick Asmussen

Svend Asmussen

Pushed to choose the tree I would be_ if I could come back a

The first system of the score consists of two staves. The upper staff is a vocal line in G minor, C major, and G minor, with lyrics: "Pushed to choose the tree I would be_ if I could come back a". The lower staff is a piano accompaniment in G minor, C major, and G minor, with lyrics: "tree in May, flow - e - ring and hou - sing birds, it".

tree in May, flow - e - ring and hou - sing birds, it

The second system of the score consists of two staves. The upper staff is a vocal line in G minor, C major, and G minor, with lyrics: "tree in May, flow - e - ring and hou - sing birds, it". The lower staff is a piano accompaniment in G minor, C major, and G minor, with lyrics: "woul - dn't be birch, too loose, fal - te - ring, and wi - shy - wa - shy as the".

woul - dn't be birch, too loose, fal - te - ring, and wi - shy - wa - shy as the

The third system of the score consists of two staves. The upper staff is a vocal line in G minor, C major, and G minor, with lyrics: "woul - dn't be birch, too loose, fal - te - ring, and wi - shy - wa - shy as the". The lower staff is a piano accompaniment in G minor, C major, and G minor, with lyrics: "wind blows, or wil - low, wee - ping or not."

wind blows, or wil - low, wee - ping or not.

The fourth system of the score consists of two staves. The upper staff is a vocal line in G minor, C major, and G minor, with lyrics: "wind blows, or wil - low, wee - ping or not.". The lower staff is a piano accompaniment in G minor, C major, and G minor, with lyrics: "wind blows, or wil - low, wee - ping or not."

13

No, I'd ra - ther hide un - der some - thing. Make me *twi - sted pine*:

16

Pine be - cause it shel - ters from the rain

19

and can be found to hide un - der all year round.

8va

22

Twi - sted be - cause a - ny - thing straight puts doubts in my

25

(twi - sted) mind. Make mine pine.

Breaths

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Very Slow

Musical notation for the first system, measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. A fermata is placed over the final note of the first measure. A first ending bracket is shown at the end of the system.

5

Musical notation for the second system, measures 5-7. The lyrics are: *catch my - self liste - ning for your brea - thing at night, tas - ting the skin of the*

8

Musical notation for the third system, measures 8-10. The lyrics are: *hand I hold, smel - ling your dri - ven ways and hard knuck - les, —*

11

Musical notation for the fourth system, measures 11-13. The lyrics are: *a kiss mol - ding my rock - y re - ser - va - tion,*

14

Musical notation for the fifth system, measures 14-16. The lyrics are: *re - ser - ving me for you. You are the per - fect night,*

18

a man for all my sea - sons, and when the

21

ul - ti - mate page of your per - so - nal song - book is turned,

24

I will be cupped in you, our sharps, flats, and

Rubato.....

27

puns re - cor - ded in print, in stone, in chise - led gigg - les and in

30

hot brea - thy love.

MINSTREL

How can I sing this very special song
so you will hum it
for a while -
and so that I too will keep humming?

MINNESANGERINDE

Hvordan kan jeg synge denne særlige sang
så du nynner den
en tid -
og så jeg selv nynner videre?

HOTEL TERMINUS

Our lives, like a hotel on a first visit -
check in, check out the room and the facilities,
move around your new place, curious, tripping,
basking, snoozing -
when one day without warning, you've been
checked out
without being asked.
No time to take your baggage or makeup.
Have you paid your bill, tipped the maid?
Made your own bed?

The big question:
Are you ready to move on in darkness?

HOTEL TERMINUS

Vores liv er som et hotel, man tager ind på første gang -
checke ind, checke værelse ud, og faciliteterne,
gå rundt det nye sted, nysgerrig, snublende, dasende,
døsende -
til man en dag uden varsel
er blevet checket ud
uden at være spurgt.
Ingen tid til at hente bagagen eller lægge makeup.
Har du betalt regningen, givet stuepigen drikkepenge,
redt din seng?

Det store spørgsmål:
Er du parat til at rejse videre i mørke?

MINE

Pushed to choose
the tree I would be
if I could come back a tree
in May, flowering and housing
birds,
it wouldn't be birch, too loose, faltering,
and wishy-washy
as the wind blows,
or willow, weeping or not.

Ni I'd rather hide under something.
Make me twisted pine:
Pine because it shelters from the rain
and can be found to hide under
all year round.
Twisted because anything
straight puts doubts in my (twisted) mind.

Make mine pine.

BREATHS

I catch myself listening for your breathing at
night,
tasting the skin of the the hand I hold,
smelling your driven ways and hard knuckles,
a kiss molding my rocky reservation,
reserving me for you.

You are the perfect night,
a man for *all* my seasons,
and when the ultimate page of your personal
songbook is turned,
I will be cupped in you,
our sharps, flats, and puns recorded
in print, in stone, in chiseled giggles
and in hot breathy love.

TRÆ

Blev jeg tvunget til at vælge
hvilket træ jeg ville være
hvis jeg kunne vende tilbage som træ
i maj, blomstrende, givende ly
til fugle,
så skulle det ikke være en birk, for løs, for
flagrende
og blafrende
som vinden blæser,
ej heller en pil, om den så græder eller ej.

Nej, jeg ville hellere gemme mig under noget.
Gør mig til et knudret fyrretræ:
fyr, fordi den skærmer for regnen
og man kan finde den at stå under
hele året.
Knudret, fordi alt hvad der er
glat vækker tvivl i mit (knudrede) sind.

Fyrretræ til mig.

ÅNDEDRAG

Jeg griber mig i at lytte efter dine åndedrag
om natten,
at smage på huden på den hånd jeg holder,
at lugte dine varige vaner og hårde knoer,
et kys der former mit klippefaste forbehold,
så jeg er forbeholdt dig.

Du er den fuldkomne nat,
en mand til alle mine årstider,
og når den sidste side i din personlige
sangbog er vendt,
vil jeg være indlejret i dig
og vore krydser og b'er og ordspil holdt fast
på tryk, i sten, i mejslede fnis
og i hedt åndende elskov.



**SKANDINAVISK
SOLHVERV / SCANDINAVIAN
SOLSTICE**

Digte af Ellen Bick Asmussen

Oversat af Niels Brunse
Musik af Svend Asmussen

Lindhardt og Ringhof