

# Blue Bird's Tune

*By Jürg Frey*

For vocal ensemble

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The ensemble is divided into two groups, ideally equal in number: vocals 1, vocals 2

The number of voices will impact dynamics. The more vocalists in vocals 2, the quieter they should sing (but a good number of voices in vocals 2 is advantageous to produce sound clusters).

Spatial separation may be experimented with – perhaps front/background. Overall the idea is to have one sound, and the separation is within the sound.

Vocals 1 can be sung in any octave and can be doubled in the lower octave. Singers can choose which notes to sing between the upper and lower note and shift notes within a chord.

Vocals 2: singers choose their own pitches, including microtones, but do not double the pitches from vocals 1. Pitches may change from one bar to the next. No text but individual vowels, which can change between bars.

Bar 14 to 19: the same as vocals 1.

The dynamics are low, the tempo is 40.


Breathing should be staggered (always re-enter on the same pitch after breathing)

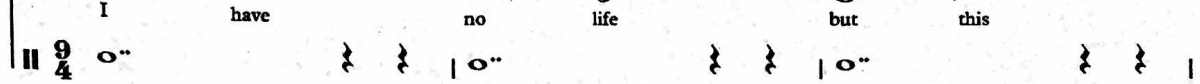
Take care of the balance so that vocals 1 always shine through in the overall sound.


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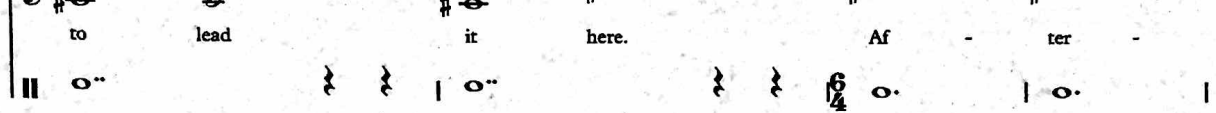
Jürg Frey

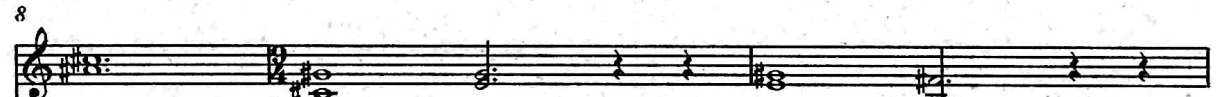
- - 40


Vocals 1 


Vocals 2 

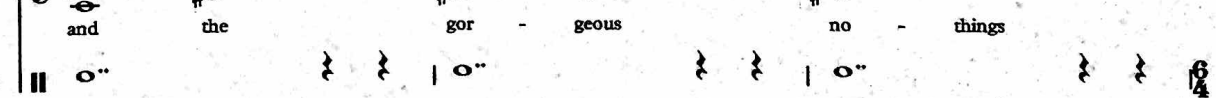
Voc. 1 


Voc. 2 

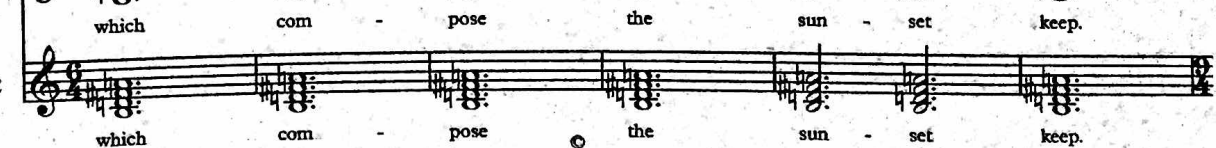
Voc. 1 

Voc. 2 

Voc. 1 

Voc. 2 

Voc. 1 

Voc. 2 

20

Voc. 1

Voc. 2

nor — a — ny Death —

23

Voc. 1

Voc. 2

but lest dis - pelled Blue Bird's

27

Voc. 1

Voc. 2

Tune. Minds And Winds. How —

32

Voc. 1

Voc. 2

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