Commissioned by the Girls' Choir of the Singakademie zu Berlin

Yannick WITTMANN

# 25 HOURS

for SATB a cappella

Das vorliegende Stück basiert auf einem Text, den mir die Autorin und Künstlerin Olga Hohmann von sich zeigte und den sie mit dem Titel *time travels, traveling in time, traveling time or 25 hours* überschrieben hatte. Der Text beschäftigt sich, am Tag der Zeitumstellung, mit dem Konzept Zeit im Allgemeinen. Dabei ist er wunderbar assoziativ, nimmt Umwege, eröffnet Bilder und startet Gedankengänge, findet zurück, bringt einen zum Schmunzeln und ist in einer faszinierenden Art ausführlich und kurzweilig zu gleich.
Olga arbeitet sowohl mit eigenem als auch mit vorgefundenem Material - Zitate, Slogans, aufgeschnappte Sätze aus dem öffentlichen Raum, Sprichwörter und Mantras vermischen sich mit Erinnerungen, Gedanken, Kommentaren, Weiterführungen und Ergänzungen. Das Innen und das Außen verschwimmen dabei zu einer Art ununterscheidbarem Stimmengewirr, einem Netz aus Referenzen, einem popkulturellen Gewebe, bei dem Gedanken mehrspurig gedacht werden, statt linear. Jedes Zitat, ob Werbeslogan, philosophische Fragestellung oder Kindheitserinnerung, wird dabei hierarchisch gleichwertig behandelt.
In *time travels, traveling in time, traveling time or 25 hours* zitiert sie Albert Einstein, William Faulkner (gesehen auf einem T-Shirt einer vorbeigehenden Person), ihren guten Freund L. und eine Deutsche Hotelkette.
Olga hat mir netterweise das Vertrauen geschenkt, Auszüge aus dem Text für die Komposition zu nutzen. Die verwendeten Ausschnitte finden Sie unten.

Die Komposition verlangt neben den SATB-Singstimmen nach vier solistischen Sprecher*innen. Diese können aus dem Chor heraus besetzt werden und können mitsingen, solange die Sprechrolle es erlaubt. Die vier Sprecher*innen sollen gleichmäßig auf der Bühne verteilt sein, weshalb es sich anbietet, sie je aus einer Stimme heraus zu besetzen:
Sprecherin 1 = Sopran, Sprecherin 2 = Alt, Sprecher 3 = Tenor, Sprecher 4 = Bass
Bei der Aufführung des Stücks ist sehr darauf zu achten, dass die Sprecher*innen gut zu verstehen sind, auch wenn der Chor singt.

The present piece is based on a text shared with me by the author and artist Olga Hohmann, which she had titled *time travels, traveling in time, traveling time or 25 hours.* The text engages with the concept of time, taking the occasion of the time change as a point of departure. It is wonderfully associative, takes detours, opens up images and trains of thought, circles back, brings a smile, and is both delightfully detailed and refreshingly light at the same time.
Olga works with both original and found material – quotes, slogans, overheard sentences from public spaces, proverbs, and mantras mix with memories, thoughts, commentary, elaborations, and additions. The internal and external blur into a kind of indistinguishable cacophony of voices, a web of references, a pop-cultural fabric in which thoughts are developed in multiple strands rather than linearly. Every quote – whether a commercial slogan, philosophical question, or childhood memory – is treated with equal hierarchical importance.
In *time travels, traveling in time, traveling time or 25 hours*, she quotes Albert Einstein, William Faulkner (as seen on a passerby's T-shirt), her good friend L., and a German hotel chain.
Olga generously entrusted me with the use of selected excerpts from the text for this composition. The passages used can be found below.

In addition to the SATB choir voices, the composition calls for four solo speakers. These may be cast from within the choir and may sing as long as their speaking parts allow. The four speakers should be evenly distributed across the stage, which makes it practical to assign each speaker from a different voice group as follows:
Speaker 1 = Soprano, Speaker 2 = Alto, Speaker 3 = Tenor, Speaker 4 = Bass
During performance, special attention must be paid to ensuring that the speakers remain clearly heard and understandable, even when the choir is singing.

*Excerpts from:* ***time travels, traveling in time, traveling time or 25 hours***

The human biorhythm is actually designed for a 25 hour day. Not for a 24 hour day. There is exactly one day in the year that suits our bodies.

And I wonder: Do birds actually think that the sun rises because they start chanting?

I wonder: Is wind made from birds flapping their wings?

They say: When you have children the days are long and the years are short.

They say: The only way out of it is going through it.

If you stop pondering for a moment numerous bird songs can be heard.

"The past is never dead"*
It hasn't even passed yet
But the present,
the present is always now
It's always already gone
Time, time is what keeps
Everything
From happening
All at once

*(Olga Hohmann)*

**Zitat von / Quote from William Faulkner*

# 25 Hours

Olga Hohmann (*1992)

Yannick Wittmann (*1996)

**Allegro** ♩ = 120

Speaker 1 — *besetzt aus dem Sopran / performed by a soprano*

Speaker 2 — *besetzt aus dem Sopran 2 / performed by an alto*

Speaker 3 — *besetzt aus dem Tenor / performed by a tenor*

Speaker 4 — *besetzt aus dem Bass / performed by a bass*

Sopran: *f* *f subito*
Ev- ery-, ev- ery-, ev-ery-thing all at once,

Alt: *f* *f subito* *p* *stomp left* L *stomp right* R L
Ev- ery-, ev- ery-, ev-ery-thing all at once, *1 nin nin nin nin nin nin nin nin nin nin nin nin nin nin ...

Tenor: *f* *f subito*
Ev- ery-, ev- ery-, ev-ery-thing all at once,

Bass: *f* *f subito* *p* *stomp left* L *stomp right* R L
Ev- ery-, ev- ery-, ev-ery-thing all at once, *1 nin nin nin nin nin nin nin nin nin nin nin nin nin nin ...

*1: Das „i" soll sehr kurz und wie ein geschlossenes [i] gesprochen werden – wie in "Igel". Danach direkt zum „n" übergehen, ohne den Vokal zu verlängern. / The "i" should be very short and pronounced like the "ee" in "see" – a closed [i] vowel. Quickly move to the "n" without lengthening the vowel.

7

*mf* R *stomp right* L *stomp left* L R L 3
*1 nin nin nin nin nin nin ... nin nin nin

*mf* L R L L R L 3
nin nin nin

*mf* R *stomp right* L *stomp left* L R L 3
*1 nin nin nin nin nin nin ... nin nin nin

*mf* L R *Bass div. ad lib.* L L R L 3
nin nin nin

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13
A
mf
The past is ne - ver dead it has-n't e - ven past yet
mp sim.
Ev-ery- thing, ev-ery-thing ev-ery-thing and all at once, The
mp sim.
Ev-ery- thing, ev - ery-thing ev-ery-thing and all at once,
mp sim.
Ev-ery- thing, ev-ery-thing ev-ery-thing and all at once,
mp sim.
Ev-ery- thing, ev - ery-thing ev-ery-thing and all at once,
17
mp sim.
ev - ery- thing, ev - ery- thing
past is ne - ver dead it has - n't e - ven passed
mf
ev - ery- thing, ev - ery- thing at once. The past is ne - ver dead it has - n't
mf
ev - ery- thing, ev - ery- thing and all at once. The past is ne - ver
20
mf
ev-ery- all at once, The past is ne-ver dead it has-n't e - ven passed yet
The past is ne-ver dead it has-n't e - ven passed yet
ven passed yet, the past is ne-ver dead it has-n't e - ven passed yet
dead it has - n't e - ven passed yet The past is ne-ver dead it has-n't e - ven passed

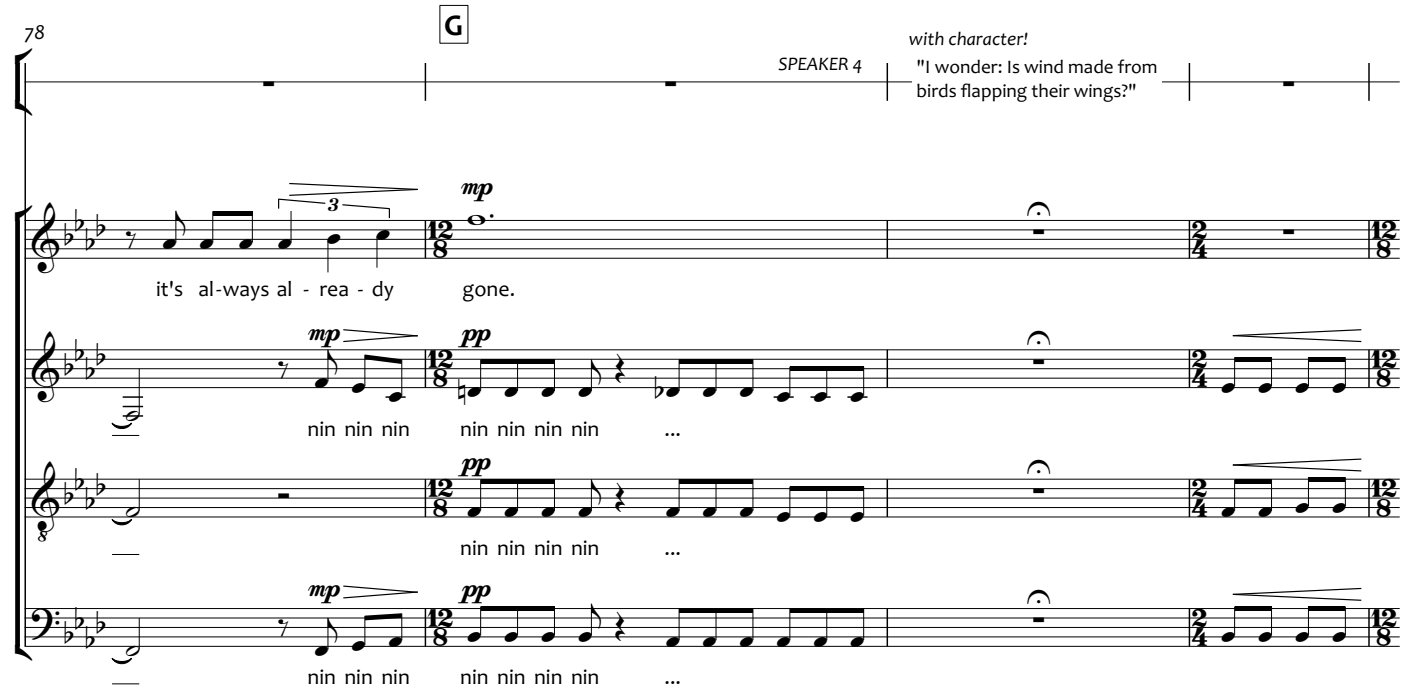
SAMPLE PAGE

24
B
but the pre-sent is al - ways now it's al-ways al - rea - dy gone.
but the pre-sent is al - ways now nin nin nin nin nin nin nin ...
but the pre-sent is al - ways now nin nin nin nin nin ...
yet but the pre-sent is al - ways now nin nin nin nin nin nin nin ...
29
SPEAKER 1
with character!
"The human biorhythm is actually designed fo a 25 hour day. Not for a 24 hour day.
34
C
SPEAKER 1
There is exactly one day in the year that suits our bodies."
end around here
hörbar erschrocken einatmen / audibly gasp in fright
o
The past is ne-ver dead, is ne-ver dead, is ne-ver

41
SPEAKER 1
"exactly one day"
tutti
SPEAKER 4
"one day?"
The past is ne-ver dead, is ne-ver dead, is ne-ver dead. The
dead.
Ev-ery-thing, ev-ery-thing, ev-ery-thing and all at once.
47
past is ne-ver dead, is ne-ver dead, is ne-ver dead. The past is ne-ver dead, is ne-ver dead, is ne-ver dead it
55
D
E
poco f warm
has-n't e-ven passed yet, it has-n't e-ven passed yet.
has-n't e-ven passed yet, it has - n't e - ven passed yet. The
chorisches atmen / staggered breathing
The past is ne-ver dead, is ne-ver

SAMPLE PAGE

*2 Immer undeutlicher sprechen (weniger Konsonanten), Übergang von Text zu "m" / *Gradually reduce articulation (drop consonants), transition into 'm'.*



82
with character!
SPEAKER 2
"They say: When you have children the days are long and the years are short."
zügige Anschl... - keine Lück...
Smooth tra...ons – no gap...
SPEAKER 3
with character!
"And I wonder: Do ... act...y think that the sun rises because th... t chanting?"
86
SPEAKER 1
"The human biorhythm is ... ly designed for a 25 hour day. Not for a 24 hour day."
SPEAKER 2
"They say: The only way out of it is going through it."
mp > pp
90
SPEAKER 3
"And I wonder: Do birds actually think that the sun rises because they start chanting?"
SPEAKER 4
"I wonder: Is wind made from birds flapping their wings?"

SAMPLE PAGE

96
SPEAKER 1
"The human biorhythm is actually designed for a 25 hour day."
SPEAKER 2
"They say: When you have children the days are long and the years are short."
SPEAKER 3
"There is exactly one day in the year that suits our bodies."
tutti, gerufen, synchron mit Solo /
tutti, shouted in sync with solo
mf
individuell sprechen und wiederholen /
Speak individually and repeat freely
"for a 25 hour day!"
||: "a 25 hour day!" :||
101
SPEAKER 1
||: "a 25 hour day!" :||
SPEAKER 2
||: "a 25 hour day!" :||
SPEAKER 3
||: "a 25 hour day!" :||
individuell sprechen und wiederholen /
Speak individually and repeat freely
||: "a 25 hour day!" :||
individuell sprechen und wiederholen /
Speak individually and repeat freely
||: "a 25 hour day!" :||
individuell sprechen und wiederholen /
Speak individually and repeat freely
||: "a 25 hour day!" :||

SAMPLE PAGE

The last two pages are missing in this perusal score.