

Ragnhild Berstad

Requiem - underveis

2012

 *for mixed choir
solo singers
glass instruments
sound files
small ensemble
and
electronics*

The music is copyright protected

*commissioned by
Oslo Internasjonale Kirkmusikkfestival
with financial support from
Norsk Kulturråd*



Instrumentation

2 flutes (amplified)

1 bass clarinet (doubling clarinet in Bb) (amplified)

2 percussionists on glass-instruments (amplified)

Glass 1 (percussion 1)

glass bowls 2, 3 and 5

sand plate 1a

glass bells 1a and 2a

2 glass-sticks

1 wood-stick

tuned glasses



Glass 2 (percussion 2)

glass bowls 1 and 4

sand plate 1b

glass bells 1b and 2b

2 glass-sticks

1 wood-stick

tuned glasses



4 solo voices amplified

1. soprano

2. soprano

alto

tenor

Choir (partly amplified) consisting of:

sopranos

divided in 3 separate voices

altos

divided in 3 separate voices

tenors

divided in 3 separate voices

basses/baritones

divided in 3 separate voices

2 of the baritones for one occasion joining the solo singers (amplified)

2 violas (amplified)

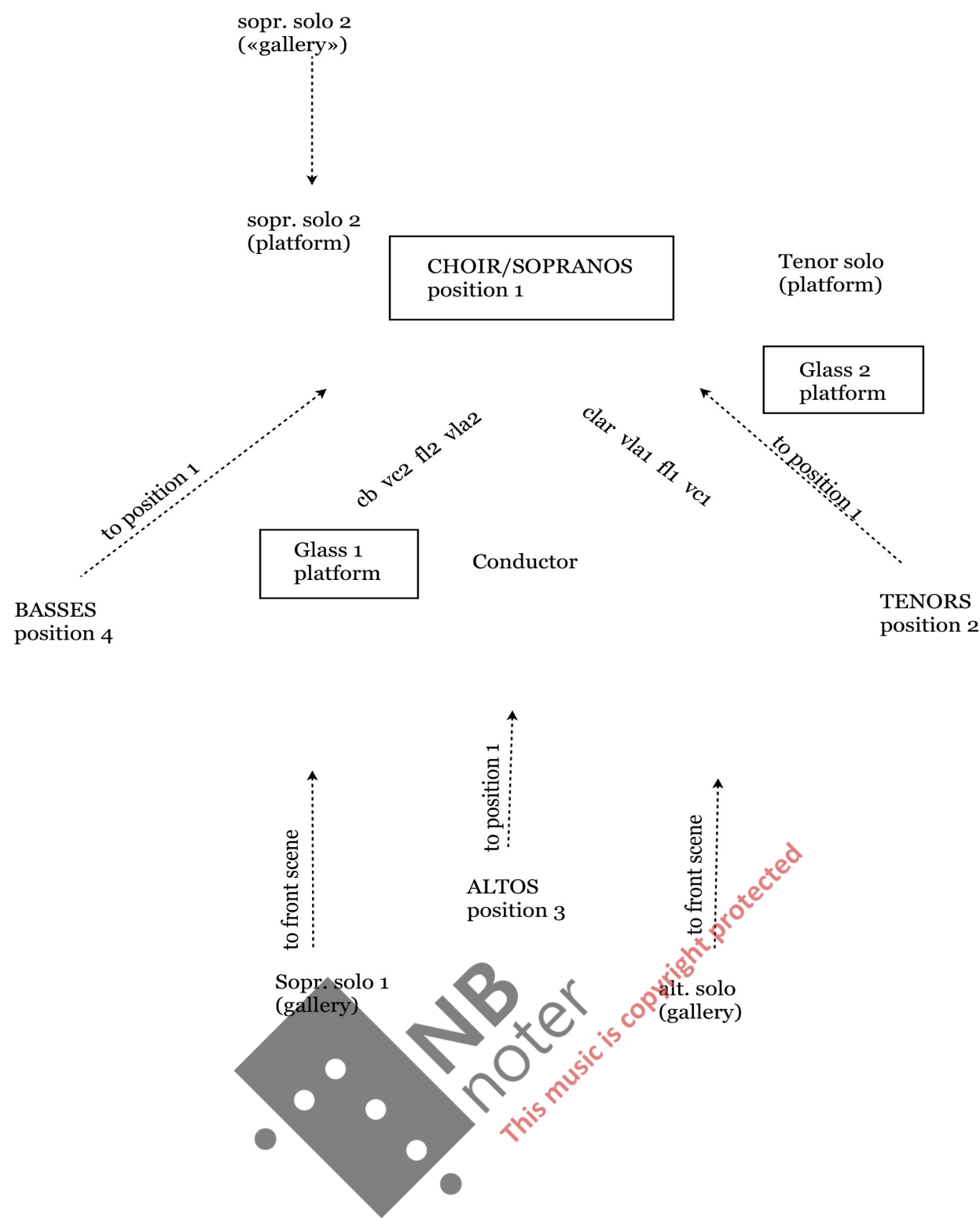
2 violoncellos (amplified)

1 double bass with 5 strings (amplified)

Score is in C



Positions and mouvements



Electronics

About the electronics

The piece is to be amplified

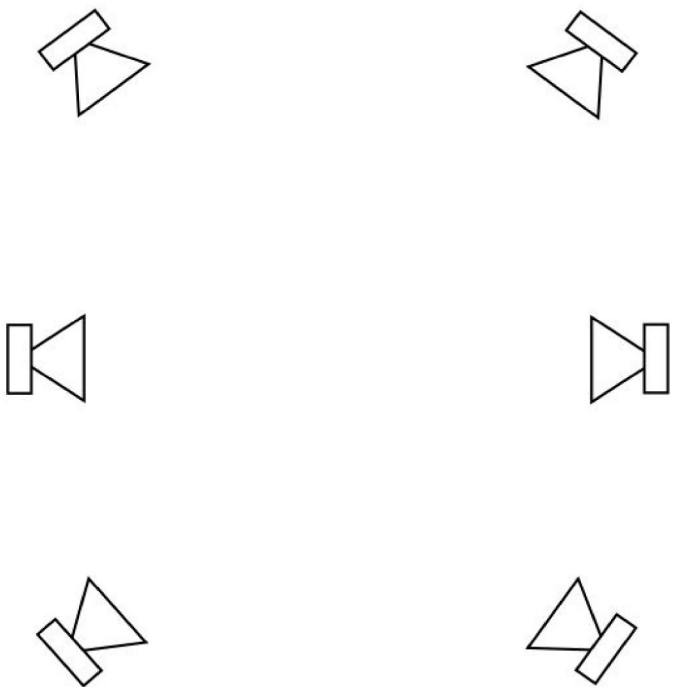
Six channels PA system is needed with:
2 channels in front
2 channels in middle of the room
2 channels back

12 different sound files are to be played from a sampler with six channels.
The sampler is to be operated by a musician who can read the score
(alternatively the sound file part) and follow cues from the conductor.
It is necessary for the musician at an early stage, before the rehearsals starts,
to set up a sampler playing 6 channels samples and practise to get used
with the sound material and make sure that the techniques are working properly.

(In the practising period the sampler can be set up in stereo.)

The sound files are following the score and are available at
MIC – Music Information Centre Norway.

Position of the loudspeakers



Explanation of signs

General



- sign from conductor

- gradual transition



- pitch to be raised by $\frac{1}{4}$ of a major second



- pitch to be lowered by $\frac{1}{4}$ of a major



- pitch to be slightly raised/lowered (by approx. $\frac{1}{8}$ of a major second)



- pitch to be lowered by approx. $\frac{3}{8}$ of a major second



- subito



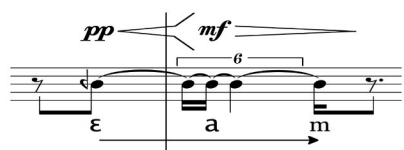
- make a crescendo, then turn immediately back to the previous dynamic level



- make a sudden increase of the crescendo in the end of the note; makes a strong accentuation



- the rhythmical notation shows the length of the different stages of the cresc. – dim. movement



- emphasize the end of the cresc. on indicated note, the rhythmical notation shows the length of the different stages of the cresc. – dim. movement



- make the accent in the acceleration/deceleration figure according to rhythmical notation



- notes in bracket can be omitted



- the bracket indicates that the pause might be shorter than notated, depending on previous section



- rapid repetitions of initial note



- notes in box to be repeated until sign from conductor



- prolongation line shows the duration of the note



- thin beam indicates rhythmic flexibility inside the figure



- glissando, note in bracket indicates the end note of glissando, not to be played as a separate note



- tremolo as fast as possible



- to be played slower than ord. grace notes

Dynamic levels

Amplified instruments: dynamic levels notated are before amplification

Winds



- air + pitch



- unspecified multiphonic; quasi didgeridoo



- rapid tongue repetitions (fast as possible)

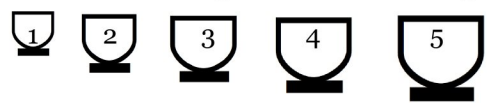


- bisbigliando; timbre variation on same pitch

Fingering suggestions:
Flute: from “Flûtes au present”, Artaud
Clarinet: from “New directions for clarinet”

Glass-instruments

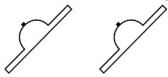
5 glass bowls (2, 3, 5 + 1, 4)
numbered from top to bottom according to pitch



4 (2+2) glass sticks covered with sand



2 (1 + 1) sand plates covered with sand inside



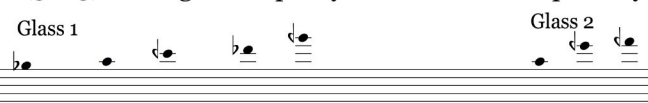
2 (1 + 1) wood sticks



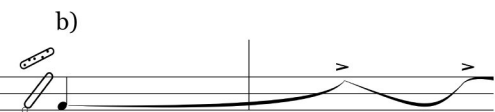
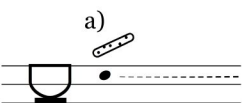
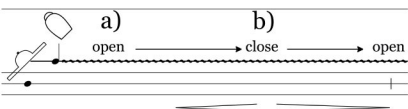
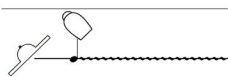
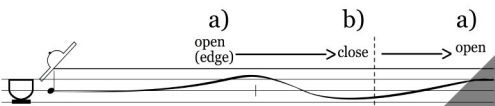
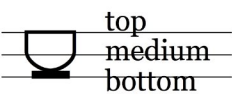
4 (1, 2 + 1, 2) glass bells with sand on edge,
numbered in pairs according to pitch



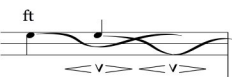
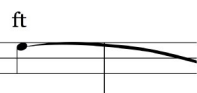
8 (5 + 3) tunes glasses: partly tuned to notated pitch by water



Playing techniques according to notation:



ft



Clefs:
instruments to be played on are used as clefs in a three-line system, the lines shows the different places on the instrument body to be played on

Glass bowls:
instrument to be played on by glass sticks or sand plate,
rubbing the sand covered surface of bowl in circular movements

Sand plate:
1) playing tool, playing on glass bowl, by rubbing bowl
a) with edge (“open”) and the transitions between a) and b), i.e. gradually close/gradually open
b) with whole inner surface (“close”) and the transitions between a) and b), i.e. gradually close/gradually open
2) instrument to be played on by glass bells in circular movements.
Makes timbre transitions and dynamic swells.

Glass bell:
playing tool, playing on inner surface of sand plate
a) with part of edge (“open”) and the transitions between a) and b), i.e. gradually close/gradually open.
b) with whole edge connected to sand plate (“close”) and the transitions between a) and b), i.e. gradually close/gradually open.
Makes timbre transitions and dynamic swells.

Glass stick: playing tool
a) rubbing surface of bowl
b) rubbing wood stick placed on edge of glass bowl, use the whole part of glass stick in the circular movement

Wood stick on bowl:
instrument to be played on by glass stick, rub the wood stick in circular movements from tip to bottom, the glass bowl works as a resonator in the sound production, use the whole length of glass stick during one circular movement. Makes a frictional, noisy sound with variation in timbre depending on the position on stick and with harmonic resonance from the bowl

fingertip

rub the sand covered surface of bowl by fingertip, causes a whispering sound

rub by the whole hand / palm of hand

play with fingertips on both hands, dynamic swells and accents - and variation of timbre - are made by changing of speed and area on bowl,

here change from fingertip to whole hand and back

Tuned glasses: rubbing the edge in circular movements by fingertip made wet by Farris (sparkling water)

Voice



-tremolo/throat vibrato (the Norwegian "mekring")



- falsetto



- whispering



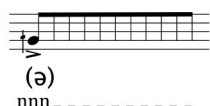
- vowel whispering with a great pressure on throat

an/aŋ

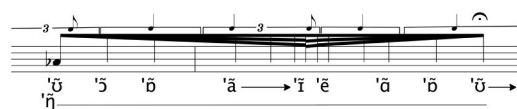
- sing the consonant n/ŋ, the preceding vowel is short

(h)ɪa

- phoneme in bracket (h) is weak



- rapid repetitions of the consonant "n", on indicated note, the vowel in bracket indicates that the vowel sound is heard allusively following the articulation of the consonant



- velar strokes combined with vowel changes, crescendo/diminuendo repetitions on initial note

q u a n

- arrow above the word quan (i.e. part of word): emphasize the transition between the vowels

u → y i

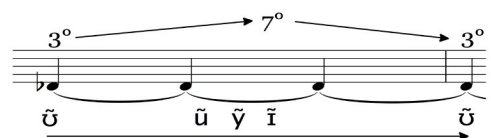
- make a gradual transition between the indicated phonemes, phonemes above the arrow indicates passing mouth positions during transition

ã

- nasal resonance

ũ → ã

- make a gradual transition between the phonemes, while letting the harmonics resonate by means of nasal resonance



- diphonic singing, make a gradual transition between the harmonics (3, 4, 5, 6, 7, 6, 5, 4, 3)

The piece should be performed without vibrato

Phonetics

a = as in father

ɒ = as in hot

d = as in day

e = as in day

ɛ = as in French misère

ə = as in better

h = as in hang,
- unmodulated, intensified breath

i = as in be

ɪ = as in bit, hymn

j = as in yes

k = as in French coup

m = as in much

n = as in never

ŋ = as in ring

ɔ = as in oral

ø = as in French peu

ʊ = as in German Mutter

r = as in Italian raro

s = as in see

t = as in French teint, t without breath

u = as in do

y = as in French menu

v = as in vain

Strings



- sound without definite pitch



- sautillé / spiccato with glissando movement to new pitch and back

Bowing speed

"fast bow"
normal bow
"very slow bow" (V.SL.B)

- a glass like sound

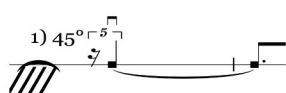
- equivalent to "crushed tone" in softer dynamic levels, no pitch is to be heard

Positions

st ord qsp sp

qsp

- quasi sul pont; between sp and ord



- play on top of the bridge; use a bowing angle approx. 45 degrees on bridge/string length, damp strings to avoid pitch

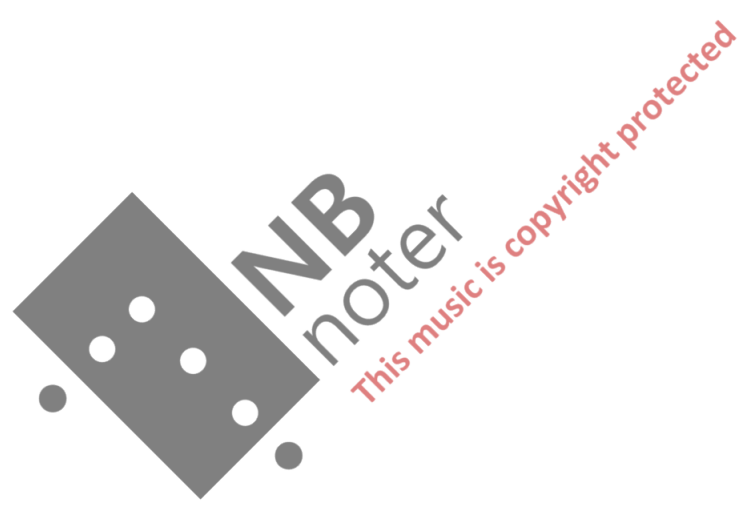
Bowing pressure



- "crushed tone"; exaggerated bowing pressure. no pitch is to be heard



- gradual transition from exaggerated pressure to normal pressure



Requiem - underveís

Ragnhild Berstad

60"

4
4

Flute 1

Flute 2

Bass Clarinet
in B $\flat$

Glass instruments 1

Glass instruments 2

Sound file

Soprano Solo 1

Soprano Solo 2

Alto Solo

Tenor Solo

Soprano 1

Soprano 2

Soprano 3

Alto 1

Alto 2

Alto 3

Tenor 1

Tenor 2

Tenor 3

Bass 1

Bass 2

Bass 3

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass

"Glass Samples 1"

60"

ON THE GALLERY IN THE BACK OF THE CHURCH

FRONT LEFT, ON GALLERY (ABOVE THE ALTAR)

ON THE GALLERY IN THE BACK OF THE CHURCH

ON THE PLATFORM, RIGHT HAND SIDE OF THE CHOIR (IN POSITION 1)

POSITION 1

POSITION 3

POSITION 2

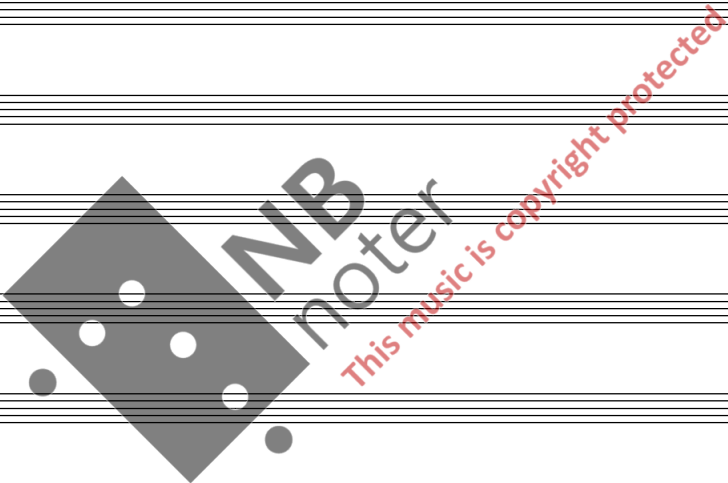
POSITION 4

Sopranos div. à 2

Altos div. à 2

Tenors div. à 2

Baritons/Basses div. à 2



1) Breathe when necessary, but not simultaneously

The image shows a musical score for the song "The Rose Tree". The score is written on a grand staff with two systems of staves. The first system contains the first two lines of the song, and the second system contains the next two lines. The music is in 4/4 time and features a melody line and a bass line. The melody line includes a triplet of eighth notes in the second line of the first system and a triplet of eighth notes in the second line of the second system. The bass line includes a triplet of eighth notes in the second line of the first system and a triplet of eighth notes in the second line of the second system. The lyrics "The Rose Tree" are written below the melody line. The score includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo). The score also includes a large diagonal watermark that reads "NB noter" and "This music is copyright protected".

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

TENORS AND BASSES WALK SLOWLY TO POSITION 1

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Soprano 1

Soprano 2

Soprano 3

Altos div. in 3

Tenors div. in 3

Bass 1

Bass 2

Bass 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

15

7

2

4

7

2

4

$$\frac{4}{4} \text{ } \text{♩} = 78$$

25

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

qui - em

na

De - us

e

→ I → ə

do -

a

e - is

me - am

De - us

ε

ε

1) ε

div. ε

na - e - is, Re

qui - em

e - is, Re - qui - em

ae - ter -

ter - nam

do - na e -

mi - ne

Re - qui - em

Do - mi - ne, do - na

ε

a

m

Re

4

40

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

et lux per-pe-tu-a lu-c - at e-is,

Ex-au-di o - ra-ti-o-nem me-am

Ex-au-di o - ra-ti-o-nem

De - us, in Si on

Te De-us, in Si on,

tum in Je - ru - sa - lem

in Si-on,

Re - qui

I

nam

te de - cet hym - nus De - us,

e - is

ε

de-cet hym - nus De - us, in Si - on

n

ε

mi - ne

Do - I ae - ter

ε

I Do

Re-qui

ε - m do

a e i(s)

u

lux

na

mi - ne

ε

na

ε

I

u

et

lu(x)

slightly amplified

slightly amplified

pp sempre

pp

This music is copyright protected

[illegible]

50

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

ALTOS STOP (PAUSE) WALKING

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Muta in Clar in Bb

ti-bi red-de-tur vo - tum

et ti-bi red-de - tur

De - us, in Si - on,

in Si - on,

De - us,

nus

nus

ti - bi

red - de - tur

Ex - au - di o - ra - it

a

Ex - au - di o - ra

Ex - au - di

Ex - au - di o - ra - ti o - nem me - am

o - ra - ti o - nem

Ex - au - di o - ra - ti -

flautato

flautato

flautato

sono reale

sim. marcato

55

60

Fl. 1

Fl. 2

Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

ad te om - nis ca - ro ve - ni - et a Ex - au - di a ca - ro me am o ra - ti a Ex - au - di ex o - ra om - nis ca - ro in Si on me - am ad - te om - nis

sim. marcato

sim. marcato

sim. marc.

[illegible]

[illegible]

5"

10"

15"

20"

Fl. 1

Fl. 2

B. Cl.

Glass 1
Bowl 2
top
medium
bottom

Glass 2
Bowl 4
top
medium
bottom

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Liberamente
"whispering"

ft

ft

ft

v

v

v

<v>

<v>

<v>

play with fingertips and palm of the hand on the sand covered surface of the bowl,
make sudden acnts, make pauses

This music is copyright protected

F

5/4

Colla parte

A musical staff with five lines. A large, tilted watermark is overlaid on the staff. The watermark consists of a dark gray diamond shape containing four white dots, followed by the text 'NB noter' in a large, bold, sans-serif font. Below this, the text 'This music is copyright' is written in a smaller, red, italicized font. The staff itself has some faint, illegible markings, possibly remnants of a previous score.

**ALTOS, GROUP 1,
WALK TOWARDS POSITION 1**

18

90
4 G A tempo
4 = 60 Timoroso

50"

55"

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

amplified

(æ) —

amplified

amplified

whisper *1) f*

Di - es di - es sol - vet sae - clum fa - vil tes

whisper *1) f*

Di - es di - es sol - vet in vil - la

whisper *1) f*

i - rae, il - la sae - clum fa tes

whisper *1) f*

i - rae, il - la i - rae, di - es

whisper *1) f*

Di - es i - rae, il - la

whisper *1) f*

Di - es di - es il - la

whisper *1) f*

Di - es i -

whisper *1) f*

Di - es

whisper *1) f*

Di - es i -

4 G A tempo
4 = 60 Timoroso

1) **f** - the whispered syllables are to be thrown out with as much force as possible

1) Play on top of the bridge, use a bowing angle approximately 45 degrees on bridge/string length, no ordinary pitch is to be heard, bowing changes are to be clearly audible

100

Fl. 1

Fl. 2

B. Cl.

Glass 1 *2/3* Bowl 2 and 3

Glass 2 *4/4* Bowl 1 and 4

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

put woodstick on edge of bowl 3

rub woodstick with glasstick in a slow circular movement, with accents, accelerating mov.

woodstick on edge of bowl 4

sim. perc 1

bisbigliando

p

pp

mp

f (possibile)

tutti choir

et tu cum sur a ju ti

na ra re cre di scrip

sim. nnn

et ra, sur get tu di Li pro re

na cum get tu di Li

tu re cre ra, can ber

get tu di res ra, scrip fe tur,

cra ra, can pon Li tus

(sur) a juv ti su' ber

sim

sim

1) 45°

amplified

1) 45°

1) 45°

1) 45°

pp

p

pp

p

V.S.L.B

mp

1) Play on top of the bridge, use a bowing angle approximately 45 degrees on bridge/string length, play simultaneously on indicated string, a complex sound with some definite pitch to be heard (pitch as notated),bowing changes are to be clearly audible

2) Bowing angle 60-75 degrees on string length,
a weak, hoarse sound with some definite pitch to be heard,

[illegible]

115

3/4

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

"Recitation 2"

For det skal ikkje alltid verta myrker i det landet som nå er i vande

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

amplified

[illegible]

This page of the musical score is divided into two systems. The top system includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Bass Clarinet (B. Cl.), Glass 1, Glass 2, and a Sound file. The bottom system includes vocal soloists (S. Solo 1, S. Solo 2, A. Solo, T. Solo), a choir (S. 1, S. 2, S. 3, A. 1, A. 2, A. 3, T. 1, T. 2, T. 3, B. 1, B. 2, B. 3), and string instruments (Vla. 1, Vla. 2, Vc. 1, Vc. 2, Cb.).

The vocal parts feature Latin lyrics, including "quan do ju dex a", "est fu tu rus, a", "cum Si byl la. Quan tus tre mor est fu tu rus, quan", and "Da vid cum Si byl la. Quan tus tre mor est fu tu rus, quan". The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *mf*, *mp*, *f*, *gliss.*). A large, semi-transparent watermark reading "MP noter" is overlaid diagonally across the center of the page.

26

K
♩ = 60

Fl. 1
Fl. 2
B. Cl.
Glass 1
Glass 2
Sound file

S. Solo 1
S. Solo 2
A. Solo
T. Solo

S. 1
S. 2
S. 3
A. 1
A. 2
A. 3
T. 1
T. 2
T. 3
B. 1
B. 2
B. 3

Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

(n) dam → jɔŋ an an → j-jɔŋan → ñ → ĭ → j aŋ ɔŋ n (ə) nnn ---- amplified quan (ə) nnn ---- an (n) aŋ aŋ

Quan - tus tre mor Quan - tus tre mor Quan - tus tre mor Quan - tus tre mor

est ven tu rus quan - do ju dex est ven tu rus, quan - do ju dex est ven tu rus,

1) à 1 amplified p mf > p ñ → ĭ → j ɔŋ an

1) Joining solo group

4

L
4/4 = 76

Fl. 1
Fl. 2
B. Cl.
Glass 1
Glass 2
Sound file

amplified (level 2)

S. Solo 1
tutti cresc.
dam in re kuui em *mf*

S. Solo 2
dam in kuan → jōn in re

A. Solo
kuan → jōn an kusōn dam in re

T. Solo
kuui em kusōn dam in

WALK TO POSITION 1 IN FRONT OF THE STAGE

WALK TO PLATFORM ON THE STAGE

WALK TO POSITION 1 IN FRONT OF THE STAGE

ALTOS IN POSITION 1

S. 1
Di - es i - rae, di - es il - la -

S. 2
Di - es i - rae, di - es il - la sol -

S. 3
Di - es i - rae, di - es il - la sol -

A. 1
Di - es i - rae, di - es il - la sol -

A. 2
Di - es i - rae, di - es il - la sol -

A. 3
Di - es i - rae, di - es il - la sol -

T. 1
Tu - ba mi - rum spar - gens so - num pul - cra re - gi -

T. 2
Tu - ba mi - rum spar - gens so - num per se - pul - cra re - gi -

T. 3
Tu - ba mi - rum spar - gens so - num per se - re - gi -

B. 1a ampl.
crescendo
re k u u i → em *mf*

B. 1b ampl.
in k u u i → em *f*

B. 2/3
Tu - ba mi - num spar - gens so - num per -

Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

L
4/4 = 76

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

in fa - vil - la, Quan - tus tre - mor est fu - tu - rus quan-do jud - dex est ven - tu - rus,

- vet sae - clum in fa - vil - la, Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex est ven -

vet sae - clum in fa - vil - la, Quan - tus tre - mor quan-do jud - dex est ven - tu - rus,

vet sae - clum in fa - vil - la, est fu - tu - rus, quan - do ju - dex est ven -

vet in fa - vil - la, Quan - tus tre - mor quan - do ju - dex est ven

vet sae - clum fa - vil - la, Quan - tus tre - mor est fu - tu - rus, quan - do ju - dex est ven -

- o - num co - get om - nes thro - num. Li - ber scrip - tus

o - num co - get om - nes an - te thro - num. re - tur

o - num co - get om - nes an - te Li - ber scrip - tus pro - fe

o - num co - get om - nes an - te thro - num. Li - ber scrip - tus pro - fe - re - tur

se - pul - cra re - gi - o - num Li - ber scrip - tus pro - fe - re - tur

se - pul - cra re - gi - o - num Li - ber scrip - tus pro - fe - re - tur

2/4 4/4

→ V.S.L.B N.B → V.S.L.B N.B

amplified detaché

→ V.S.L.B N.B → V.S.L.B N.B

→ V.S.L.B N.B → V.S.L.B N.B

→ V.S.L.B N.B → V.S.L.B N.B

150

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

amp. down (level 1)

mp *f* *mf* *mp*

poco crescendo ----- */mp*

cunc - ta Di - es i - rae, di - es il - la scrip - tus pro-

tu - rus, stric - te dis - cu - su rus. Tu - ba mi - rum spar - gens so - num Li - ber scrip - tus pro-

tu - rus, cunc - ta stric - te dis dis cu - su - rus. i - rae, di - es il - la Li - ber scrip - tus pro-

tu - rus, cunc - ta stric - te dis - cu - su - rus. Tu - ba mi mi - rum Li - ber scrip - tus

tu - rus, cunc - ta dis - cu - su - rus. Tu - ba mi mi - rum Li - ber scrip - tus pro-

tu - rus, stric - te dis - cu - su - rus. Tu - ba mi - rum spar - gens so - num Li - ber scrip - tus pro-

In quo to - tum cum se - de -

In quo to - tum con - ti Ju - dex er - go sum se - de

In quo to - tum ne - tur Ju - dex er - go sum se - de

In quo to - tum con - ti - ne - tur Ju - dex er - go

con - ti - ne - tur Ju - dex er - go sum

In quo to - tum con - ti - ne - tur Ju - dex er - go sum

amplified detaché amp off

amp off

mp *mp* *mp* *mp*

[illegible]

[illegible]

2

4

M♩ = 54-56

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

160

mf

mp

p

pp

pp

pp

muta in Clar Bb

"Glass samples 4"

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

(*mf*)

p

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

cord - da re, Je - su pi - e,

- bit. Re - cord - da - Je - su pi. pi - e,

bit. Re - cord - da - re, Je - su pi 5 - e,

bit. Re 5 da re, Je - su pi

bit. Re cord re, Je - su pi

bit. Re cord da

cor - da - re. Je - su pi - e

Re - da - re. Je - su pi

Je

Re - cor

cor da - re.

Re -

2

4

M♩ = 54-56

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

fff

f

mf

mp / *mf*

mp

p

mf

mp

ppp

ppp (possible)

f

mf

mp / *mf*

mp

p

mf

pp

pp

pp

f

mf

f

p

sono reale

p

mp

mf

165

Fl. 1

Fl. 2

Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

170

35

pp

pp

pp

ppp (possible)

play with glass stick on the sand covered surfae of the bowl

"lingering" in slow circular movements

3

4

8

4

NB noter

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Fl. 1

Fl. 2

Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

og ein sorgfull Gud

a

NB noter
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Fl. 1

Fl. 2

Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

180

pp

dim

ppp

p

pp

5/4

37

4/4

a

Ag - nus De - i

pec - ca-ta mun - di

i den uendelege skumringa

u

NB noter

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4

Fl. 1

Fl. 2

Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

185

make timbre transitions, corresponding to the solo singers

open

close

open

close

open

rub bowl with edge of sandplate in slow circular mov

then play simultaneously with glass bell on sand plate by rubbing sand surface

rub bowl with edge of sand plate

"Glass samples 5"

agn - us De -

ag - nus De - i

qui - tol - lis

pec - ca-ta mun - di

do -

do - na e - is re - qui-em

og ein sorgfull Gud

agn - us De - i

U

u

U

i

suono reale

p

p

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

1) to be performed slower than ordinary grace notes

[illegible]

[illegible]

235

Fl. 1

Fl. 2

Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Libera me Domine

STOP WALKING

De morte aeterna

in die illa tremenda

NB noter
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240 $\frac{2}{4}$ **S** ♩ = 100 **4**

Fl. 1

Fl. 2

Cl.

Glass 1

Glass 2

Sound file

IN NEW POSITTON ON TH GALLERY

S. Solo 1

quando caeli

quando caeli movendi

(t)

S. Solo 2

movendi sunt et terra

WALK TO THE POSITION ON THE GALLERY

A. Solo

quando

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

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4/4 51 2/4

Fl. 1

Fl. 2

Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

pp (poss)

p

f

Re

f

Se - ba - oth

mf

f

f (sempre)

us

oth

De - us

De - us

f (sempre)

f (sempre)

ba

f

Se

Do - mi - nus

tus Do - mi - nus

Sanc - tus

Sanc - tus

Sanc - tus

Sanc - tus

Sanc - tus

Sanc - tus

Sanc - tus

detaché

detaché

detaché

detaché

ff

f

mf

f

ff

f

mf

Fl. 1

Fl. 2

Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

3/4

4/4

ord.

mp

p

ff

mf

f

Se - ba - oth

us - oth

ba a -

us se -

se a -

tus

Sanc - tus

Sanc - tus

Sanc - tus

Sanc - tus

a

détaché

ff

mf

6

5

3

250

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[illegible]

4/4 3/4 4/4

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Do - mi - ne

Do - na e - is Do - mi - ne

e - is Do - mi - ne

ne

mi - ne u -

Sanc - tus

tus Do - mi - ne

Do

Sanc - tus

tus Sanc - tus

Sanc - tus

Sanc - tus

tus

tus

tus

détaché

pp

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[illegible]

0"

5"

10"

15"

20"

Fl. 1

Fl. 2

B. Cl.

Glass 1
Bowl 3 top medium bottom

Glass 2
Bowl 4

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S.
pp ♩ = 66
Do-mi-ne Je - su Chri-ste, Do - mi ne Je-su Chri-ste, Do - mi-ne Je - su Chri-ste
1) x3

A.
pp ♩ = 66
Do-mi-ne Je - su Chri-ste, Do - mi ne Je-su Chri-ste, Do - mi-ne Je-su Chri-ste
1)

T.
pp ♩ = 75
Li - be-ra e-as, Do - mi-ne
1) x14

B.
pp ♩ = 60
Li - be - ra a - ni-mas om - ni-um, Li - be - ra a - ni-mas om ni - um, Li - be - ra a - ni - mas om-ni-um, Li -be -ra a - ni -mas om -ni - um,
1) x2 2/5

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

Liberamente

play with glass stick on the surface of the bowl

slow circular movements

START WALKING SLOWLY TO POSITION 3

START WALKING SLOWLY TO POSITION 2

START WALKING SLOWLY TO POSITION 4

T

PP

(13)

PP

PP

PP

PP

PP

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S.

A.

T.

B.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

20"

25"

A,
VC

30"

35"

S

40"

play simultaneously
with edge of sand plate on bowl

open
(edge)

close

open

1)

2)

3)

1) finish box 1, go on immediately with box 2

2) complete the sentence ("Domine Jesu Christe")
not the whole box, then go on immediatly with box 2

3) finish box 2,
go on immediately with box 3

pp

pp

pp

pp

Do - mi - ne Je - su Chri - ste Do - mi - ne

Li - be - ra e - as de - o - re

Do - mi - ne

x4

x4

x4

pp

pp

pp

40"

45"

50"

55"

60"

T. B

vla 1,2

S

T

vla1, vc 1

A

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S.

A.

T.

B.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

open

close

open

close

open

continue timbre transitions with dynamic swells, vary the intensity and speed of movements

play simult. with glassbell 1 on sand plate

open

close

open

continue with timbre transitions with dynamic swells, vary the intensity and speed of mov.

chri - ste

Je - su

x3

3)

e - as

de o - re

x4

3)

1)

2)

3)

1) finish box 1, go on immediately with box 2

2) complete the sentence, not the whole box. Do not wait for the downbeat, but go on immediately as illustrated

3) Soprano, alto, tenor: finish box

(♩ = 60)

(mas - om - ni - um)

Li - be - ra

om - ni - um

Li - be - ra

an - i - mas



60

vla, vc1

B2

 $\overline{+ 20''}$ $+ 5''$

Fl. 1

Fl. 2

B. Cl.

Glass 1

introduce glass bell 2

gradually introduce bowl 1
play with glass stick

continue simultaneously
with bowl 3 and
sand plate/glass bells

Glass 2

introduce glass bell 2

gradually introduce bowl 2

Sound
file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 20

S. 3

A.
div à 2°

T.
div á 2'

B.
div á

ppp

1

 $\overline{+ 20''}$
$$\underline{+ 5''}$$

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

[illegible]

62

vla/vlc
(♩ = 60)

22"
27"

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A.
div à 2

T.
div á 2

B.
div á 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

play with glassticks on 4 bowls

play with glassticks on 4 bowls

play on 5 bowls

broad bow

broad bow

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Glass

W $\frac{3}{4}$ = 54 265 **63**
5
4

Fl. 1
Fl. 2
B. Cl.
Glass 1
Glass 2
Sound file
S. Solo 1
S. Solo 2
A. Solo
T. Solo
S. 1
S. 2
S. 3
A. div à 2
Altos div. in 3
T. div à 2
Tenors div. in 3
B. div à 2
Bass div. in 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

pp, *p*, *mp*, *mf*, *f*, *ff*, *a*, *Lux ae - ter - na.*, *To B.*

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5
4

Fl. 1

Fl. 2

B. Cl.

Glass 1

Glass 2

Sound file
"Glass samples 6"

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1
a

S. 2
a

S. 3
a

A. 1
lu - ce - at e - is,

A. 2
cum sanc - tis tu - is in ae - ter - num,

A. 3

T. 1

T. 2
a

T. 3

B. 1
a

B. 2
a

B. 3
a

5
4

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

[illegible]

[illegible]

3/4 4/4 poco ritenuto. A tempo 2/4 X Colla parte 67 3/4
Fl. 1
Fl. 2
B. Cl.
Tuned glass
Tuned glass
Sound file
S. Solo 1
S. Solo 2
A. Solo
T. Solo
S. 1
S. 2
S. 3
A. 1
A. 2
A. 3
T. 1
T. 2
T. 3
B. 1
B. 2
B. 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.

This musical score is for 'The Song of the Sea' by John Rutter. It is a large-scale work for a full orchestra, vocal soloists, and a large choir. The score is written for a 3/4 and 4/4 time signature. The vocal parts include Soprano Solo 1, Soprano Solo 2, Alto Solo, Tenor Solo, Soprano 1, Soprano 2, Soprano 3, Alto 1, Alto 2, Alto 3, Tenor 1, Tenor 2, Tenor 3, Bass 1, Bass 2, and Bass 3. The instrumental parts include Flute 1, Flute 2, Bassoon, Tuned glass, Sound file, Viola 1, Viola 2, Violoncello 1, Violoncello 2, and Contrabass. The score features complex vocal lines with many slurs and ornaments, and a rich instrumental texture. A large watermark 'NB noter' is visible across the center of the page.

34

4/4

Fl. 1

Fl. 2

B. Cl.

Tuned glass

Sound file

S. Solo 1

S. Solo 2

A. Solo

T. Solo

S. 1

S. 2

S. 3

A. 1

A. 2

A. 3

T. 1

T. 2

T. 3

B. 1

B. 2

B. 3

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

300

305

NB noter

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