

Jon Mostad:

**"I'M GETTING READY FOR THE
MARRIAGE FEAST..."**

musikk til visjoner fra Johannes' åpenbaring.

for orgel (m. vokalgruppe ad lib.
til "Motto".)

Innhold:

Motto: "I'm getting Ready for the Marriage Feast" ca. 1'20",	side 1
1. Lovsang i himmelen	" 4'15", -- 3
2. Guds vredes vin	" 4', -- 10
Mellomspill ("I'm getting Ready--")	" 2', -- 14
3. En ny himmel og en ny jord.	" 6'35", -- 18

Spilletid for hele syklusen: Ca. 18½'

Satsene kan spilles enkeltvis, men Motto bare sammen med en av hovedsatsene (1, 2 eller 3) eller Mellomspill. Ved framføring av satsene (1), 2 og 3 i rekkefølge, må Mellomspill være med.

Ved framføring av hele syklusen, eventuelt noen av satsene, i rekkefølge, bør bibel-sitatene som er anført over hovedsatsene, leses, eller i det minste siteres i program e.l. Dersom Motto-satsen framføres uten vokalgruppe, kan også teksten på sangen leses først.

Hvis syklusen framføres i en gudstjenestlig sammenheng, bør bibellesningene før satsene 1, 2 og 3 utvides. Forslag til utvidet bibellesning: 1.: Joh. åp. 5, 11-14; 2.: Joh. åp. 14, 14-19, 3.: Joh. åp. 21, 1-5.

Registreringsforslagene tar utgangspunkt i et mellomstort tre-manualers orgel med "klassisk" verkoppstilling, men syklusen kan også framføres på to-manualers orgler. For at sats 3. skal kunne spilles tilfredsstillende, må det finnes svell på orglet.

Forkortelser i registreringsforslagene: Hv = hovedverk, Sv. = Svellverk, Rp = ryggpositiv, P. = pedal, Pr. = principalstemme (også oktav o.s.v), Fl. = fløytestemme, Ged. = gedaktstemme, Tst. = tunge-stemme, Mix. = mixturstemme, Trem. = tremulant.

Komponeringsarbeidet har skjedd i nær kontakt med organist Asbjørn Myrås, som jeg takker for verdifulle råd.

Jon Mostad

"I'M GETTING READY FOR THE MARRIAGE FEAST"... Music to visions from the Revelation of St. John.

CONTENTS.

Motto: "I'm getting Ready for the Marriage feast"	ca. 1'20" p. 1
1. Song of Praise in Heaven (Rev. 5.12.13b)	" 4'15" p. 3
2. The wine of God's Wrath (Rev. 19.15b)	" 4' p. 10
Interlude ("I'm getting Ready..")	" 2' p. 14
3. A new Heaven and a new Earth (Rev. 21.1.5a)	" 6'35" p. 18

Total duration: Ca. 18 $\frac{1}{2}$ '.

The movements may be played separately, but "Motto" only together with one or more of the main movements (1, 2 or 3) or Interlude. When the movements (1) 2 and 3 are played successively, the Interlude should be included.

When all the cycle, or some of the movements, are played in succession, the Bible quotations that are written above the main movements, should be read, or at least be quoted in a programme or the like. If the "Motto"-movement is performed without a vocal group, even the song text may be read first.

If the cycle is performed as part of a service, the Bible readings preceding the movements 1, 2, and 3, ought to be extended. A suggestion for extended Bible readings: 1: Rev. 5.11-14.2: Rev. 14, 14-19. 3: Rev. 21.1-5.

The suggestions for registration refer to a medium size three manual organ with a "classical" distribution of the departments, but the cycle may also be performed on a two manual organ. If movement 3 is to be played satisfactorily, the organ must be equipped with a swell.

Abbreviations in the suggestions of registration:
 Hv.=Great, Sv.=Swell, Rp.=Choir, P=Pedal, Pr.=Open diapason, Fl.=Flute
 Ged.=Gedakt (stopped), Tst.=Reed, Mix.=Mixture, Str.=String, Trem.=Tremulant.

The composing has been done in close contact with organist Asbjørn Myrås, to whom I am grateful for valuable advice.

Notes:

P.1:Vocal group ad lib.sings the melody with text written above the organ part, claps hands and beats tambourines ad lib.

*) If only hand-clapping is employed, clap on off-beat.(As written for tambourines.)

P.3:*) From here onwards chords are written out only when a new one appears,except for change of page , when they are written even in case of repetition.†

P.8,3rd system,bar 93: +ad lib(Not reeds).

p.13:*) The glissando is executed diatonically. c with the left foot,the gliss. up to d' with the right.

p.17: The motor is switched off before mvmt.3.

p.18: Bar 1:Motor on

Bar 2: **) Wait till the tone has ~~gxx~~ reached normal volume/pitch.

*) In this part (to b.22) more overtones,which are faded in and out, are added to the pedal point. Each of the elements may in principle be played on any department of the organ. It must only be secured that the department ~~xx~~ that is used for the added overtones , is equipped with a swell, and that the pedal point is played with tremulant(or a tremulating stop) ~~fx~~ if possible. Sw. and Ch. are still prescribed in paranthesis, in order to have a simple reference for the registration from bar 22 onwards.

Bar 7:***) (Rp). may be coupled to (Sv.) or a third manual(Ped.) in order to make one hand (both) free to registrate. The (Sv.)-part is still written on a separate staff to show when the different overtones should enter.

P.19:Bar²⁰ ~~2~~: icoupler (cp.note ***)p.18)

P.25:Bar 127: *) If the mix. -sound in Hv. covers too much what is played on Sv. (The Sv. sound should not dominate too much,either.

"I'M GETTING READY FOR THE MARRIAGE FEAST..."

Musikk til visjoner fra Joh. Apenbaring.

Jon Mostad, 1979

MOTTO: "I'M GETTING READY FOR THE MARRIAGE FEAST"

(tekst og mel. Engelsk vekkelssang av ukjent opphav)

Moderato, $\text{♩} = \text{ca. } 108$

Vokalgruppe ad lib. - synger melodien på tekst notert over orgelst., slår på tamburiner og klapper i hendene ad lib. etc simile

"Solo"-registrering, 2. gang gjerne med trompet & e.l.

Fl./Str. 8'+ ad lib.

P. 16' 8'

The first system of the musical score shows a vocal line with the lyrics "I'm getting ready for the" and a piano accompaniment. The piano part includes a 4/4 time signature and a key signature of one flat. There are markings for "tamb." and "klapp" above the piano part.

The second system continues the vocal line with lyrics "marriage feast, Yes, I'm getting ready for the". The piano accompaniment features chords and a melodic line in the right hand.

The third system continues the vocal line with lyrics "marriage feast, Glo-ry to the Lamb! I'm going to sing and". The piano accompaniment includes a key signature change to two flats.

The fourth system continues the vocal line with lyrics "shout up there, In that city built four square, I'm getting ready for the". The piano accompaniment includes a key signature change to one flat.

* Hvis man bare vil bruke håndklapp, klappes på etterslag (som notert for tamburin.)

2

(1.)

marriage feast, Yes, I am.

2.

I'm getting ready for the marriage feast, Yes, I am. tamb. ad lib. (tristess)

(slag)

Empty musical staves.

1. LOVSANG I HIMMELEN

De ropte med høy røst:

Verdig er Lammet som ble slaktet,
verdig til å få all makt og rikdom, visdom og styrke,
ære og pris og takk.

Han som sitter på tronen,
han og Lammet skal ha all takk og ære,
pris og makt i all evighet.

Joh. åp. 5, 12, 13b.

Allegro, ♩ = ca. 116

Sv.: Fl. 8', Pr. 4', ters (hvis ikke
ters finnes som eget register,
bruk sesquialterd.)

Hv.: Pr. 8', 4', 2'.
P.: 4' solo (Fra t. 32)

* Herfra er bare akkordene skrevet ut hver gang det kommer en ny.
Ved overgang til ny side er de skrevet ut også ved gjentakelse.

Musical notation system 1, measures 1-19. Includes a circled measure number 20 at the end of the system.

Musical notation system 2, measures 20-24. Features a piano introduction with a treble clef and a bass clef.

Musical notation system 3, measures 25-29. Includes a circled measure number 25 at the beginning.

Musical notation system 4, measures 30-34. Includes a circled measure number 30 at the beginning.

Musical notation system 5, measures 35-39. Includes a circled measure number 30 at the beginning. A performance instruction "(ten., quasi legato)" is written above the notes. A dynamic marking "p." is present below the notes.

Musical notation system 6, measures 40-44. Includes a circled measure number 35 at the beginning.

Handwritten musical notation system 1, measures 1-3. It features a grand staff with treble and bass clefs. The right hand plays a sequence of eighth notes with various accidentals (sharps, naturals, flats). The left hand provides a bass line with some rests and notes.

Handwritten musical notation system 2, measures 4-6. Measure 4 is marked with a circled '40'. The right hand continues with eighth-note patterns, and the left hand has a long, sweeping melodic line.

Handwritten musical notation system 3, measures 7-9. The right hand has a steady eighth-note accompaniment, while the left hand plays a more active bass line.

Handwritten musical notation system 4, measures 10-12. Measure 10 is marked with a circled '45'. The right hand has some rests, and the left hand features a long, sustained note with a fermata.

Handwritten musical notation system 5, measures 13-15. Measure 13 is marked with a circled '50'. The right hand returns to an eighth-note pattern, and the left hand has a simple bass line.

NB
noter
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55

65

70

75

80

85

Handwritten musical score system 1. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a series of eighth-note chords in the upper staves and a melodic line with a triplet in the lower staff.

Handwritten musical score system 2. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. A circled number '90' is written above the first measure. The music continues with eighth-note chords and a melodic line.

Handwritten musical score system 3. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The text '+ ad lib (ikke tungest.)' and '(tenuto, quasi legato)' is written above the first measure. A circled number '95' is written above the fifth measure. A large watermark '5 ANB noter' is overlaid on the system.

Handwritten musical score system 4. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features sustained chords in the upper staves and a melodic line in the lower staff. The text 'P. + mix.' is written at the end of the system.

100 *Meno mosso*, $\text{♩} = 96$

Handwritten musical score system 5. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. A circled number '100' is written above the first measure. A large watermark '5 ANB noter' is overlaid on the system.

Tempo I
105

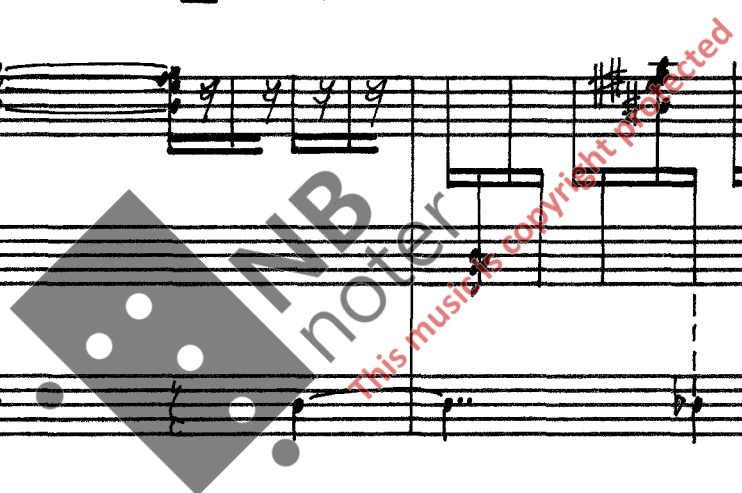
First system of musical notation, including a grand staff with piano accompaniment and a vocal line. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line begins with a melodic phrase. A tempo marking of 105 and a 4/4 time signature are present.

Second system of musical notation, continuing the piano accompaniment and vocal line. The piano part maintains the eighth-note accompaniment while the vocal line continues its melodic development.

Third system of musical notation, featuring a circled measure number (110) above the piano part. The piano accompaniment continues with the eighth-note accompaniment and chords. The vocal line is also present.

Fourth system of musical notation, showing further development of the piano accompaniment and vocal line. The piano part continues with the eighth-note accompaniment and chords.

Fifth system of musical notation, starting with a circled measure number (115) and a 5/4 time signature. The piano accompaniment continues with the eighth-note accompaniment and chords. The vocal line is also present.



10

Spilletid. Ca. 4'15"

2. GUDS VREDES VIN

Han skal styre folkene med jernstav og trække vinpressen
 fylt av vredes-vin, av Guds, Den Allmektiges harme.
 Joh. & p. 19, 15 b.

Lento, ♩ = ca. 52

Sv.: Ged. el. fl. 8'

Rp.: Tungest. 8'
 P.: Tungest. 16'; 4' (ikke 8')

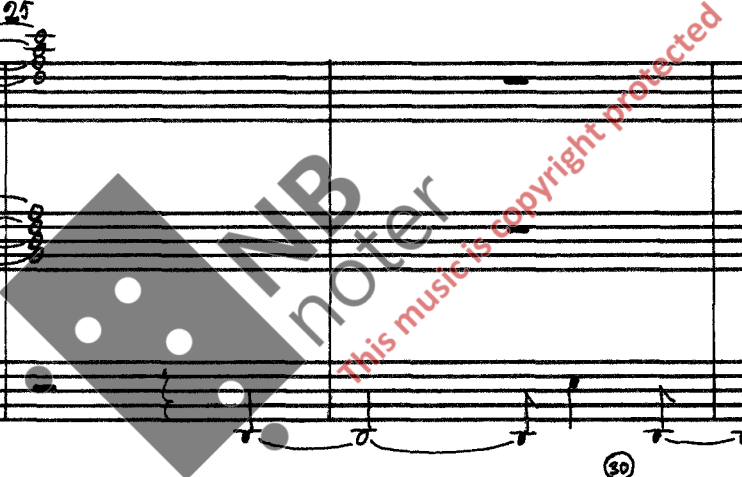
Musical notation system 1, measures 15-19. Includes a circled measure number 20 at the end of the system. Dynamics include *pp*.

Musical notation system 2, measures 20-24. Includes dynamic markings *pp* and *simile*.

Musical notation system 3, measures 25-29. Includes a circled measure number 25 at the beginning of the system.

Musical notation system 4, measures 30-34. Includes dynamic markings *Sr.* and *pp*.

Musical notation system 5, measures 35-39. Includes dynamic markings *(Sv.)*, *Rp.*, and *(Rp.)*.



35

Rp.

Ped.
solo

poco accel. a tempo

40

45

13

Spilletid: Ca. 4'

*) Glissandoet utføres diatonisk. c med venstre fot, glissandoet opp til d' med høyre.

MELLOMSPILL.

Moderato, $\text{♩} = \text{ca. } 112$

Rp.: Ged. 8', Pr. 4', kvint
(Cvnt. 8', 4', 2')

Sv.: Fl. 8'4"/Str. 8'

P.: Subb. 16', Pr. 8'

First system of musical notation, consisting of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle and bottom staves contain accompaniment with chords and moving lines.

Second system of musical notation, starting with a circled measure number 20. It includes a dynamic marking 'mf' and a performance instruction '+ Tunest. 8''.

Third system of musical notation, starting with a circled measure number 25. It features a large watermark reading 'IMB noter' and 'This music is copyright protected'.

Fourth system of musical notation, starting with a circled measure number 30. It continues the melodic and accompanimental lines.

Fifth system of musical notation, featuring a dynamic marking 'Sv' and a triplet of eighth notes in the upper staff.

16

Handwritten musical score system 1, measures 16-18. It features a grand staff with treble and bass clefs. The music includes a complex melodic line with slurs and a fermata over a measure. A measure number '35' is written above the staff. The key signature has one sharp (F#).

Handwritten musical score system 2, measures 19-21. It features a grand staff with treble and bass clefs. The music includes a complex melodic line with slurs and a fermata over a measure. A measure number '35' is written above the staff. The key signature has one sharp (F#).

40

sempre legato

Hv. Trp. 8' + ad lib. (ikke mix)

sempre legato

Handwritten musical score system 3, measures 22-24. It features a grand staff with treble and bass clefs. The music includes a complex melodic line with slurs and a fermata over a measure. A measure number '40' is written above the staff. The key signature has one sharp (F#). A large watermark 'IMB noter' is visible over the system.

45

Handwritten musical score system 4, measures 25-27. It features a grand staff with treble and bass clefs. The music includes a complex melodic line with slurs and a fermata over a measure. A measure number '45' is written above the staff. The key signature has one sharp (F#).

Handwritten musical score system 5, measures 28-30. It features a grand staff with treble and bass clefs. The music includes a complex melodic line with slurs and a fermata over a measure. The key signature has one sharp (F#).

50

55

(sv.) pp

Motoren slås av for 3.

Spilletid: 2'

3. EN NY HIMMEL OG EN NY JORD.

Og jeg så en ny himmel og en ny jord, for den første himmel og den første jord var borte, og havet fantes ikke mer. Han som sitter på tronen, sa da til meg: „Se, jeg gjør alle ting nye.”
 Joh. Ap. 21, 1 5a.

$\text{♩} = \text{ca. } 69 \text{ (♩} = 207)$

(Rp) Fl. 8'. Trem*)
 (Sv.)*

*) I dette avsnittet (fram til t. 22) skal liggetonen tilføres mer overtonerike klanger som gradvis fades ut og inn. Hvert av elementene (liggetonen og de tilførte klangerne) kan i prinsippet spilles på et hvilket som helst verk, orglet. En må bare sørge for at det (de) verk som brukes for de tilførte klangerne, har sveil, samt at liggetonen om mulig blir spilt med tremulamt (evt. en tremulerende stemme). At verkbetegnelsene (Rp og Sv) likevel er satt opp i parentes, er for å ha en lettvinnt referanse for registreringen videre fra t. 22.

***) (Rp) kan koples til (Sv) eller et tredje man. (Ped) for å frigjøre en hånd (begge) til registrering. (Sv.) - stemmen er likevel fortsatt notert på et separat system for å vise når de forskjellige overtonene skal komme inn.

20

Handwritten musical score for measures 19-20. The notation includes a treble clef and a bass clef. The right hand plays a series of half notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include *mf*, *pp*, *f*, and *pp*. A handwritten note at the end of measure 20 reads: "ert. kopling (foto-note s. 18)".

Handwritten musical score for measures 21-25. The notation includes a treble clef and a bass clef. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamic markings include *pp*, *f*, and *pp*. Handwritten annotations include "(Rp) + 4' ad lib. = trem." and "ert. tungest. 16' ad lib.".

Handwritten musical score for measures 26-30. The notation includes a treble clef and a bass clef. The right hand continues the melodic line with slurs. The left hand has a steady accompaniment. Dynamic marking is *mf*. Handwritten annotations include "ert. tungest. 16'" and "P. 16' Ged. 8'".

Handwritten musical score for measures 31-35. The notation includes a treble clef and a bass clef. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamic markings include *pp* and *Sv*. Handwritten annotations include "Rp" and "Sv".

Handwritten musical score for measures 36-40. The notation includes a treble clef and a bass clef. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamic marking is *Rp*. Handwritten annotations include "P.: + Sv./p.".

20

(Rp) p

Hv. Pr. 8'4'2'

(Rp.)

ff

40

45

55

Hv.

Hv.

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*) Binde over fra v. h.

Musical score system 1, measures 55-60. It features a piano accompaniment with a treble and bass clef. The treble clef part has a melodic line with slurs and ties. The bass clef part has a more rhythmic accompaniment. A circled measure number '60' is present at the end of the system. A dynamic marking '(sv.)' is written below the bass clef staff, and 'pp' is written below the treble clef staff.

Musical score system 2, measures 61-64. It includes a vocal line (Sv.) and a piano accompaniment. The vocal line is marked 'Rp + Tugest 81' and has a melodic line with slurs. The piano accompaniment is marked 'Sv., Fl. et str 8', 4' (=alle andre st.)' and 'p: - Sv/P'. A dynamic marking 'p' is written below the piano part.

Musical score system 3, measures 65-70. It features a piano accompaniment with a treble and bass clef. The treble clef part has a melodic line with slurs and ties. The bass clef part has a more rhythmic accompaniment. A circled measure number '70' is present at the end of the system. A dynamic marking 'Rp.' is written above the treble clef staff.

Musical score system 4, measures 71-74. It features a piano accompaniment with a treble and bass clef. The treble clef part has a melodic line with slurs and ties. The bass clef part has a more rhythmic accompaniment. A circled measure number '70' is present at the end of the system. A dynamic marking 'Sv.' is written above the treble clef staff.

Musical score system 5, measures 75-78. It features a piano accompaniment with a treble and bass clef. The treble clef part has a melodic line with slurs and ties. The bass clef part has a more rhythmic accompaniment. A circled measure number '75' is present at the end of the system. Dynamic markings 'Rp.' and 'Sv.' are written above the treble clef staff.

Musical notation system 1: Treble and bass staves with a piano accompaniment. Includes a triplet of eighth notes marked 'Rp.' and a dynamic marking of mf .

Musical notation system 2: Treble and bass staves. Includes a circled measure number '80', dynamic markings 'Sv.', 'Rp.', and 'Hv.', and a time signature change to 6/8. A dynamic marking 'p. + Pr. 8 1/4' is present in the bass staff.

Musical notation system 3: Treble and bass staves. Includes a circled measure number '85', dynamic markings 'Hv. + trp. 8', mix' and 'Sv. + Pr. 4', 2', Mix.', and a dynamic marking 'f'. A watermark 'NB noter' is visible over the system.

Musical notation system 4: Treble and bass staves. Includes a circled measure number '90', dynamic markings 'Hv.' and '(Sv.)', and a dynamic marking 'f'.

Musical notation system 5: Treble and bass staves. Includes the tempo instruction 'Più allegro, $\text{♩} = 116$ ', dynamic markings 'Rp. - ungest. 8' art. fl. 4'', and a time signature change to 4/4. A dynamic marking 'Sv. : ÷ Pr. 4', 2', Mix' is also present.

95 Sv.

pp mf pp mf pp

+ Pr. 4' 2' (100) + Kvint, sesquialtera

f pp f pp p pp f

+ fl. 4'

105

pp f pp f mp

+ turgent. 8' (=ad lib.)

(non legato)

f f f

(sv.)

110

Rp. Hv. Rp. Sv.

Hv. trumpet

Sv. Hv. Rp. Sv.

Musical notation system 1. Treble clef: Sv. Hv. 115 Rp. Treble clef: tr. Bass clef: Rp. Treble clef: Rp.

Musical notation system 2. Treble clef: Hv. tr. Treble clef: Sv. tr. Bass clef: Hv. Treble clef: 5/4

Musical notation system 3. Treble clef: (Hv.) (20) Treble clef: Rp. Bass clef: Rp. Treble clef: 5/4

Musical notation system 4. Treble clef: tr. Bass clef: tr. Treble clef: 5/4

Musical notation system 5. Treble clef: Rp. Treble clef: Sv. Bass clef: Rp. Treble clef: 5/4

125

(Hv)

Sv.: ÷ alle 8'-stemmer

Hv.

Rp.

Hv: + Fl. 8' (evt. - Mix)*

P.: + Mix.

130

la m.s legatissimo possibile

tr

non legato, ma tenuto

135

*) Hvis mix.-klangen i Hv. dækker for mye over det som spilles på Sv. (Sv. skal ikke tre for tydelig fram, heller.)

140

tr

145

P. + Tst. 16' (evt også 8')

+8'

150

155

155

158

161

165

165

167

Musical notation system 1, measures 170-174. Includes treble and bass staves with notes, rests, and dynamic markings.

Musical notation system 2, measures 175-179. Includes treble and bass staves with notes, rests, and dynamic markings.

Musical notation system 3, measures 180-184. Includes treble and bass staves with notes, rests, and dynamic markings. Includes handwritten annotations: "÷kvint, sesq. #", "÷Tst.", and "÷ Mix.".

Musical notation system 4, measures 185-189. Includes treble and bass staves with notes, rests, and dynamic markings. Measure 180 is circled.

Musical notation system 5, measures 190-194. Includes treble and bass staves with notes, rests, and dynamic markings. Includes handwritten annotation: "Hv. i: 4'2' agevt. mix".

185 *mp* $\div 2'$

190 $\div Pr. 8'$

195 $\div 8'4' + Sv./P.$

200

(Sv.) *Poco rit.* *pp*

Spilletid: Ca. 6'35"