Text

Liliata rutilantium te confessorum
turma circumdet;
iubilatium virginum chorus excipiat.

(Måtte liljeskaren af herlige bekendere
omslutte dig;
måtte koret af jomfruer, som fryder sig,
byde dig velkommen.)

(May the lilied crowd of radiant confessors
encompas thee;
may the choir of rejoicing virgins
welcome thee.)

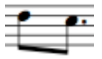
Performance instructions

Performance
During the entire performance of this piece, the performer should cover her ears with his hands firmly, effectively blocking any external sound.
The purpose of this is to eliminate any outward communication; the performer is to communicate inwards with himself.
He should sit on a chair while singing.

Register
The music can be transposed. It should be in the singer's most natural range and the highest pitch in the piece, occurring from page 3 and onwards, should be producible without an increase in volume.

No amplification
The singer should not be amplified under any circumstance.
The extreem softness of the piece is intended.

Vocal style
The performer should NOT sing in a classical way like one would sing Bach.
Ideally, the tone production should be without vibrato, or applied with moderation in places where the singer feels it enhances the music.
The singing should sound like its coming more from the throat than the stomach, such as is often the case in non-classical, including non-western, vocal traditions.

Rythm
The piece is not notated in a strict metric scheme, but should nevertheless be in a clear tempo. A punctuation, such as: 
is not to be interpreted metricly, but rather as a small rubato-like prolongation.
In general, a slight rubato is needed to render the expressivity of music.

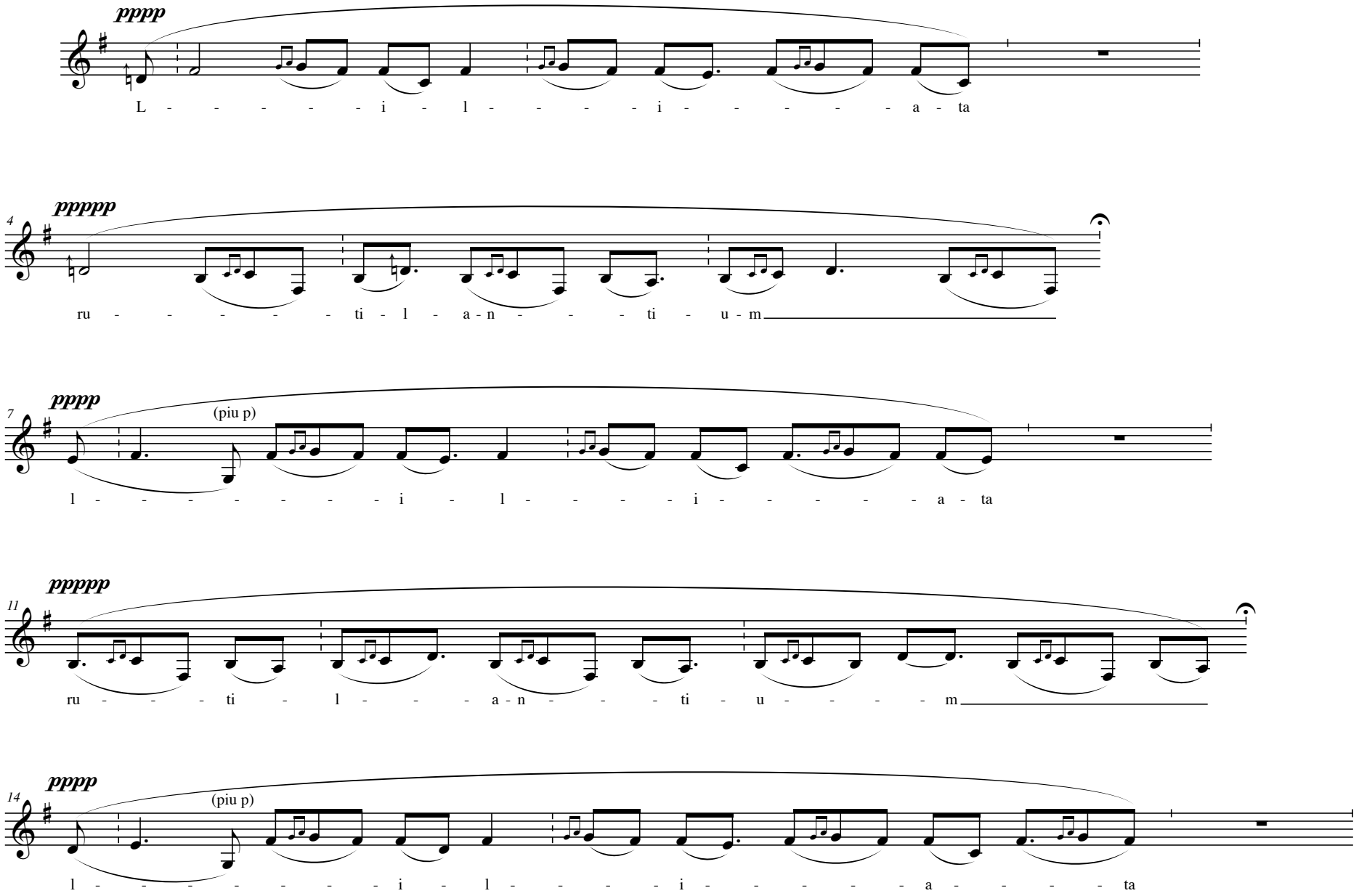
Ornamentation
The following ornament occurs throughout the piece:

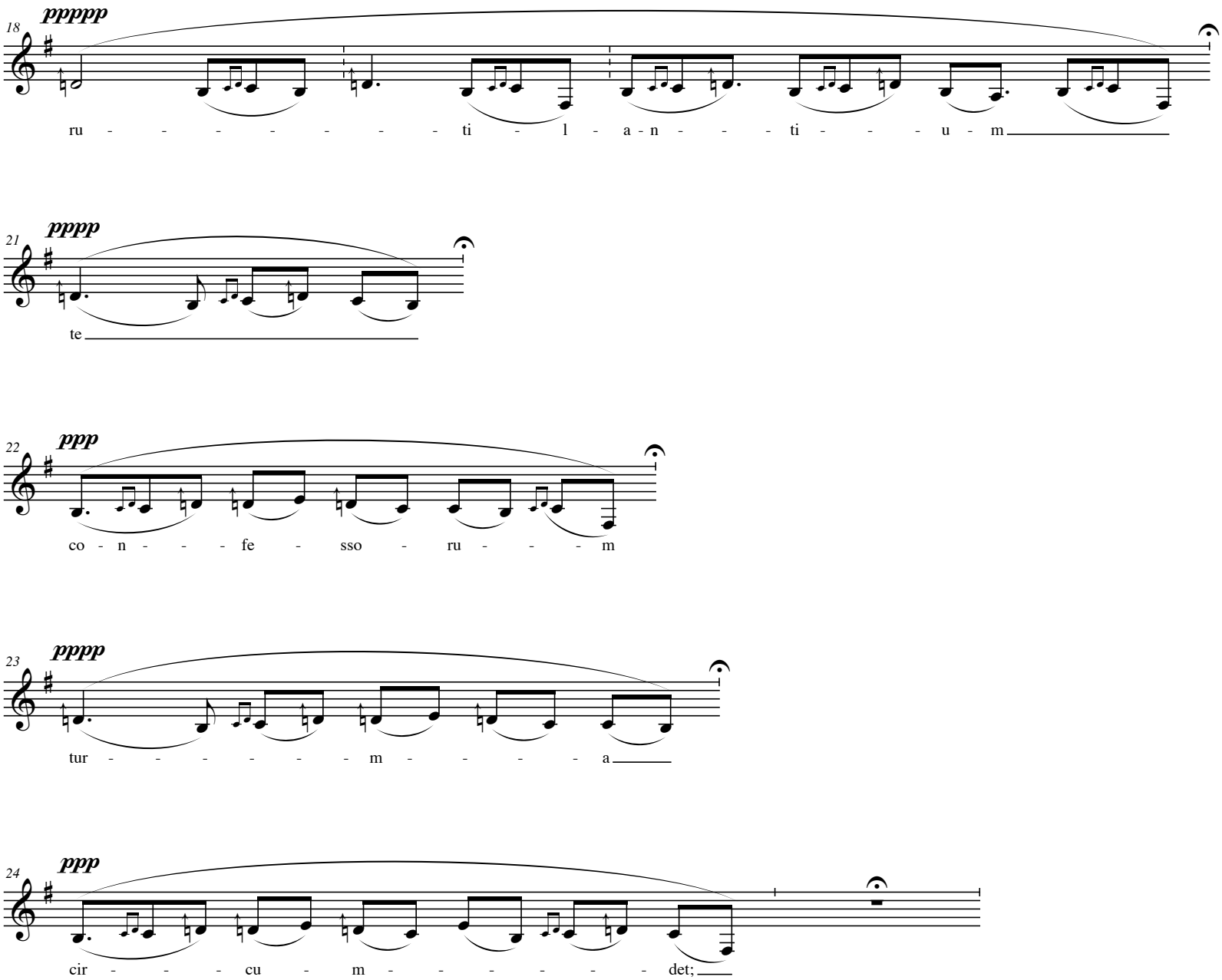
It should not be thought of as individual notes to be articulated, but as an ornamentation to be sung very quickly and fluently without any accent or stress.

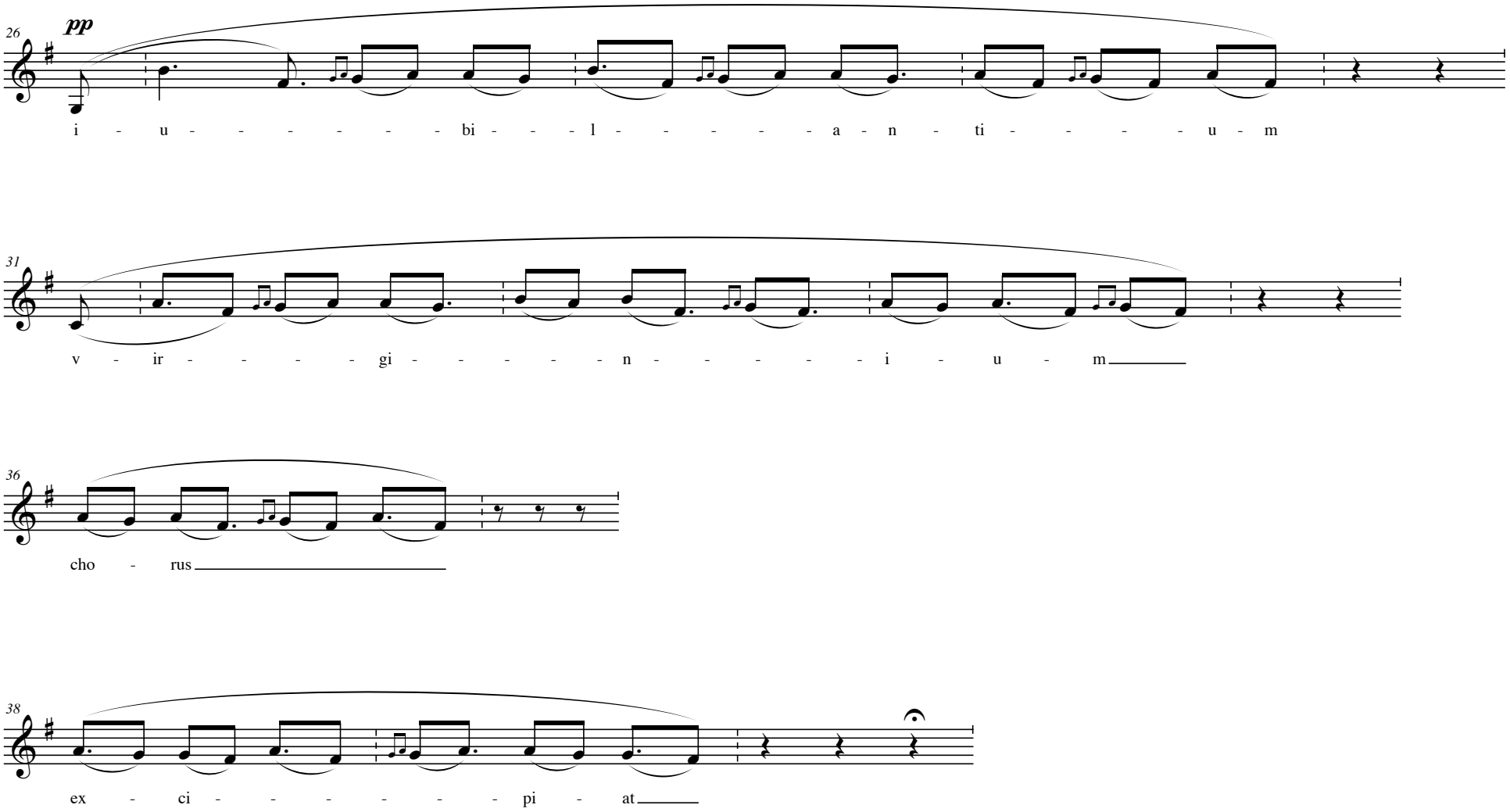
Intonation
In the first half of the piece there appears regularly one single quartertone. In the present notation, for alto, a raised d:
It is not meant to be theoretically exact. Intuitively, it should be heard more like a raised d, rather than a lowered eb.
However, if the singer feels she cannot sing this note consistently with enough clarity as to make it a specific recognizable pitch, a d-natural is to be prefered.

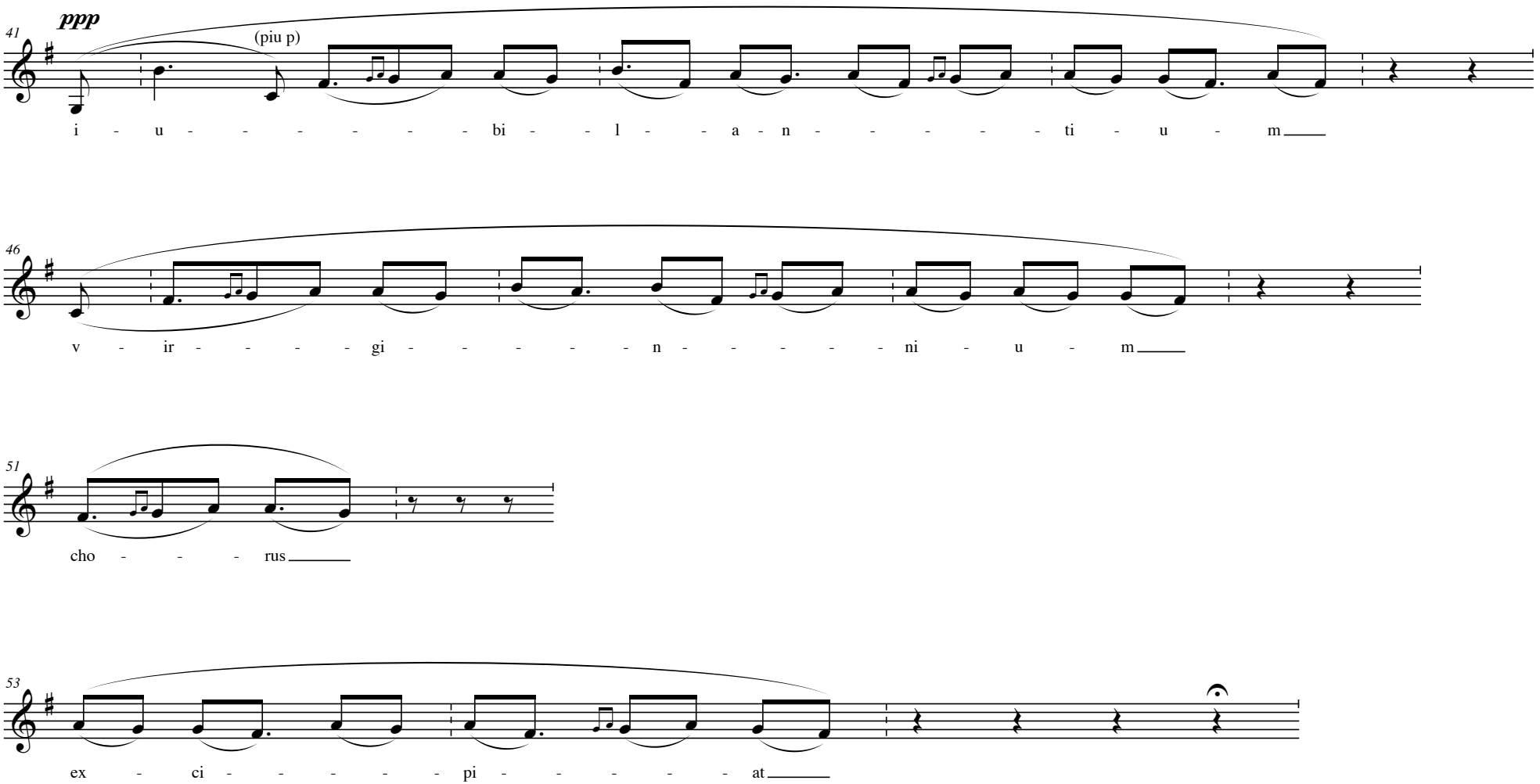
Legatissimo ♩= ca. 50-55

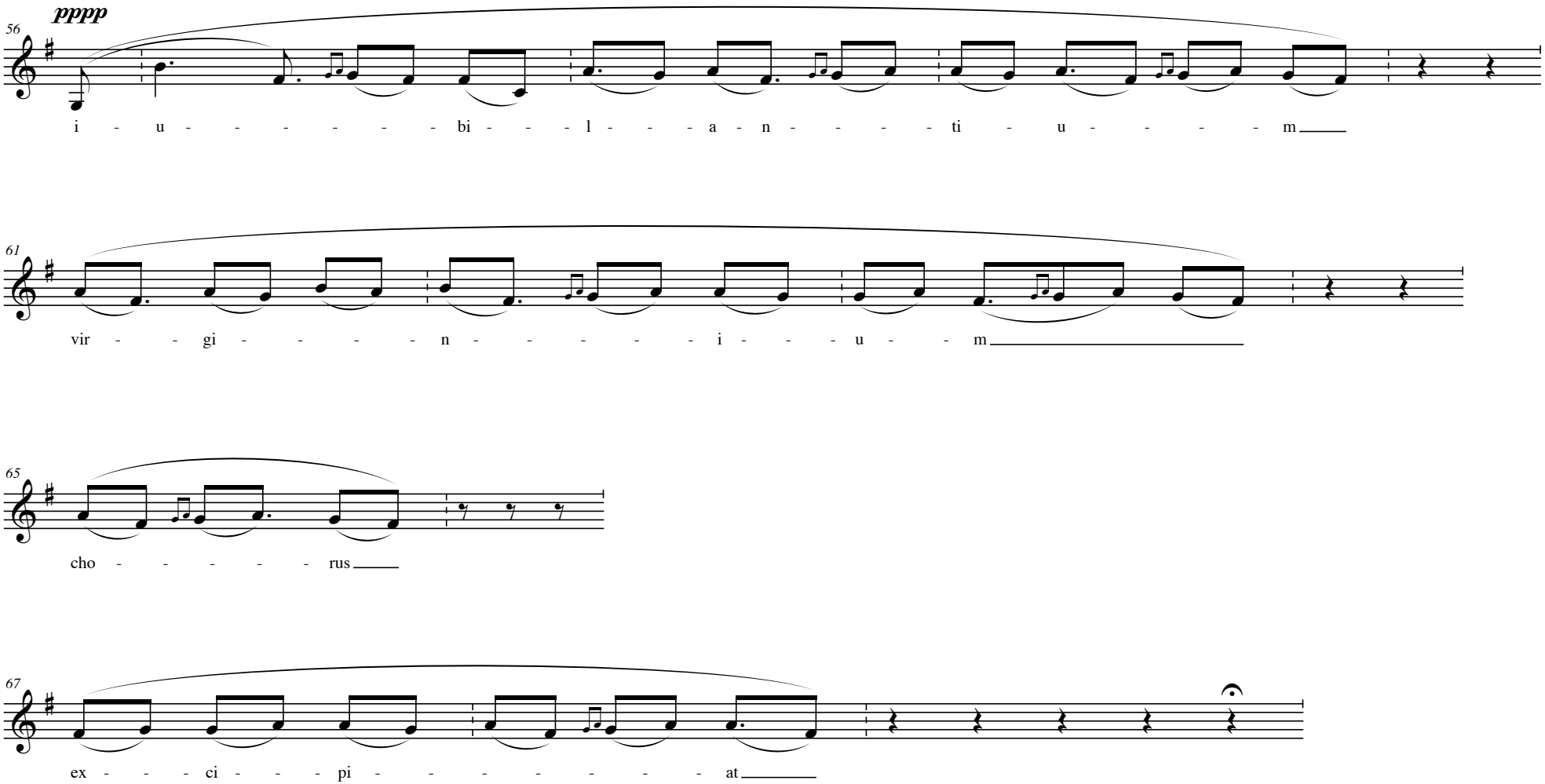
Simon Loeffler (2009)

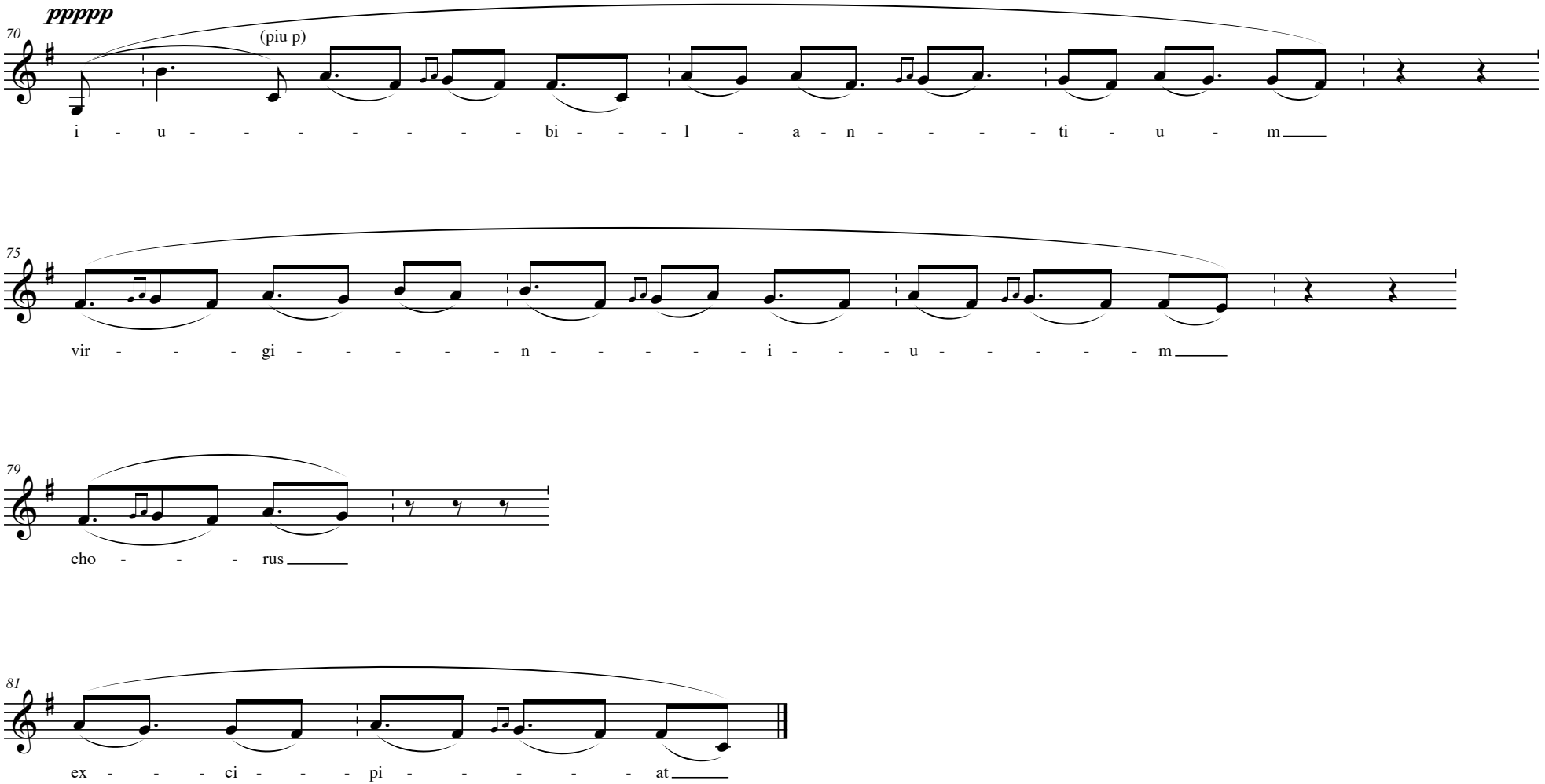



18
ppppp
ru - - - - - - - - ti - l - a - n - - - ti - - - u - m
21
pppp
te
22
ppp
co - n - - - fe - sso - ru - - - m
23
pppp
tur - - - - - - m - - - - a
24
ppp
cir - - - cu - m - - - - - - det;


26
pp
i - u - - - - - - - bi - - - l - - - - - - a - n - ti - - - - - u - m
31
v - ir - - - - - gi - - - - - - n - - - - - - - i - u - m
36
cho - rus
38
ex - ci - - - - - - - pi - at


41
ppp
(piu p)
i - u - - - - - - - bi - - l - - a - n - - - - - - ti - u - m
46
v - ir - - - - - gi - - - - - - n - - - - - - ni - u - m
51
cho - - - - rus
53
ex - ci - - - - - - pi - - - - - - at


pppp
56
i - u - - - - - - - bi - - l - - - a - n - - - - ti - u - - - - - m
61
vir - - gi - - - - - - n - - - - - - - i - - - u - - m
65
cho - - - - - - rus
67
ex - - - ci - - - pi - - - - - - - - - at


ppppp
70
(piu p)
i - u - - - - - - - - bi - - - l - a - n - - - - ti - u - m
75
vir - - - - gi - - - - - - n - - - - - - i - - u - - - - - - m
79
cho - - - - rus
81
ex - - - - ci - - - pi - - - - - - at