

Text

*Liliata rutilantium te confessorum
turma circumdet;
iubilatum virginum chorus excipiat.*

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

*(May the lilyed 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 extreme 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 it's coming more from the throat than the stomach, such as is often the case in non-classical, including non-western, vocal traditions.

Rhythm

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 metrically, 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.

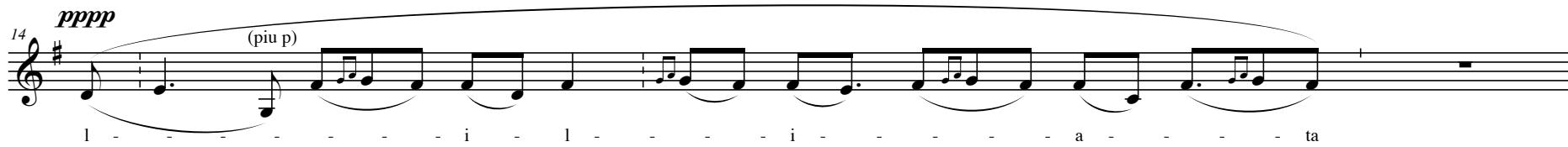
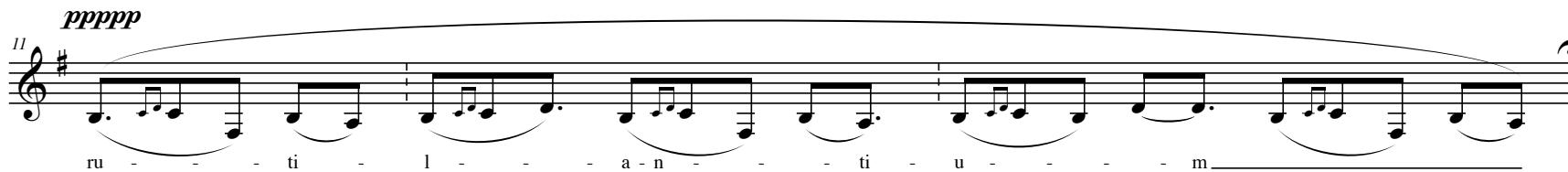
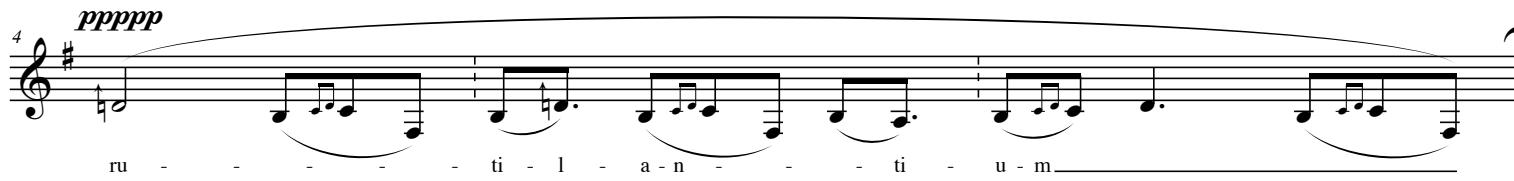
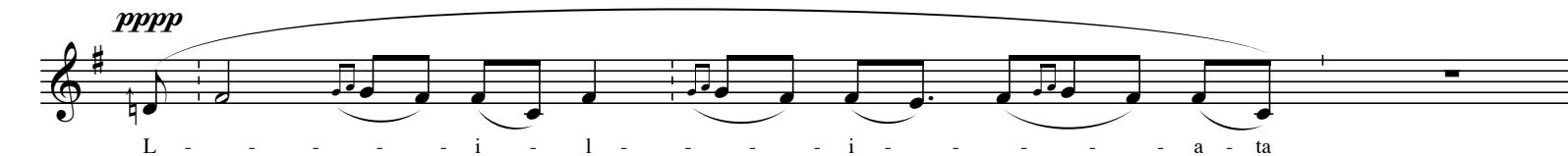
Intonation

In the first half of the piece there appears regularly one single quartetone. 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 preferred.

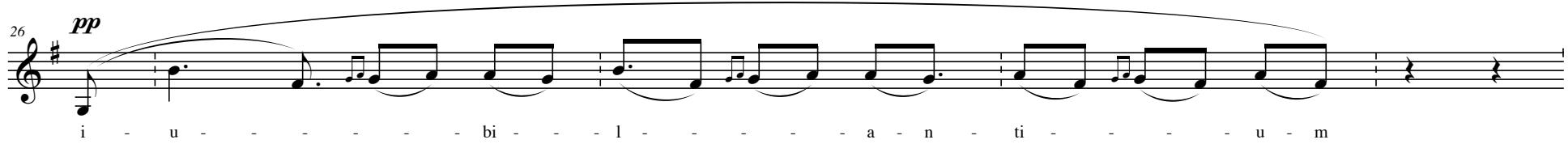
Legatissimo $\text{♩} = \text{ca. } 50-55$

Simon Loeffler (2009)



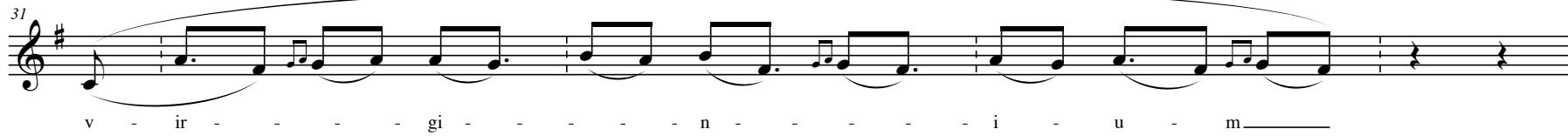
A musical score for a single melodic line. The measure number 24 is at the top left. The dynamic is marked as **ppp** (pianississimo). The melody consists of eighth and sixteenth notes, with grace notes preceding the main notes. The lyrics are written below the notes: "cir", "cu", "m", and "det;". The score is set on a staff with a treble clef and a key signature of one sharp (F#). The melody line is connected by a single, long, smooth arc spanning the entire measure.

26 ***pp***



A musical score for a single voice. The key signature is one sharp. The vocal line consists of eighth and sixteenth notes, with a melodic line above the notes. The lyrics are: i - u - - - - bi - - - l - - - a - n - ti - - - u - m. The dynamic is ***pp***.

31



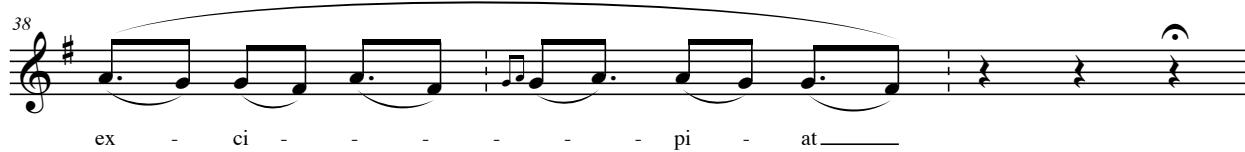
A musical score for a single voice. The key signature is one sharp. The vocal line consists of eighth and sixteenth notes, with a melodic line above the notes. The lyrics are: v - ir - - - - gi - - - n - - - i - - u - m. The dynamic is ***pp***.

36



A musical score for a single voice. The key signature is one sharp. The vocal line consists of eighth and sixteenth notes, with a melodic line above the notes. The lyrics are: cho - rus. The dynamic is ***pp***.

38



A musical score for a single voice. The key signature is one sharp. The vocal line consists of eighth and sixteenth notes, with a melodic line above the notes. The lyrics are: ex - ci - - - - pi - - at. The dynamic is ***pp***.

53

ex - ci - - - - pi - - - - at _____

A musical score for a single melodic line, likely a soprano part. The score is in common time, with a key signature of one sharp. The melody consists of eighth and sixteenth notes, with several grace notes indicated by short vertical lines above the main notes. The lyrics are written below the staff: 'vir - - - gi - - - n - - - i - - - u - - - m'. The vocal line starts with a half note 'vir', followed by a grace note and a quarter note 'gi', then a grace note and a half note 'n', and so on, ending with a grace note and a half note 'm'. The vocal line ends with a long horizontal line under the 'm'.

Musical score for 'cho rus' starting at measure 65. The score consists of a treble clef, a key signature of one sharp, and a time signature of common time. The melody is composed of eighth and sixteenth notes. The vocal line is supported by a harmonic structure with sustained notes and chords. The lyrics 'cho - - - - - - rus _____' are written below the staff.

10

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 -