ragnhild berstad:

etiam nunc

2006

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commissioned by the Ultima Festival

for Nordic Voices

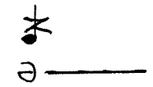
with financial support from
Det Norske Komponistfond

Explanation of signs

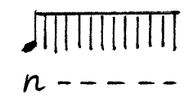
pitch to be raised by approx. ¼ of a whole note

pitch to be lowered by approx. ¼ of a whole note

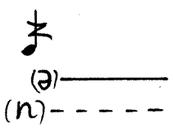
gradual transition



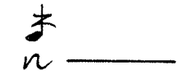
tremolo/throat vibrato (the Norwegian “mekring”)



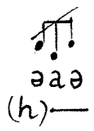
rapid repetitions of the consonant ”n”, on indicated note, the vowel in bracket indicates that the vowel sound is heard allusively following the articulation of the consonant



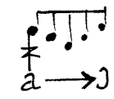
a mixture of the preceding techniques, start with the consonant ”n” (if ”n” is difficult to repeat in this combination the repetition can be omitted, keep nevertheless the tip of the tongue in slightly contact with the upper part of the cavity during the performance)



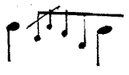
tremolo/throat vibrato, sing the consonant ”n”



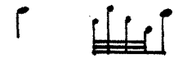
ornaments performed like laughter, the ”h” is a resultant of repeated vowels and is weak (in bracket)

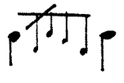


a combination of tremolo and ornament, change the vowel gradually, during the tremolo/ornament



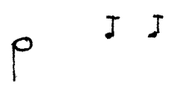
the duration of the grace notes to be subtracted from the subsequent value

(i.e.: )

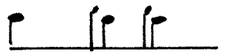


the duration of the grace notes to be subtracted from the preceding value

(i.e.:)



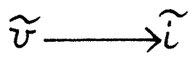
interpolate the grace notes

(i.e.: )

falsetto

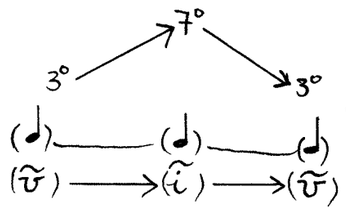
sing the consonant, the preceding vowel is short

nasal resonance

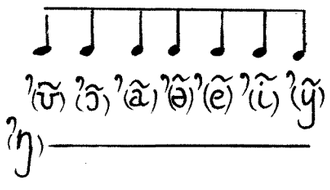


make a gradual transition between the two phonemes, while letting the harmonics resonate by means of nasal resonance

diphonic singing with ordinary fundamental, make a gradual transition between the harmonics (3°, 4°, 5°, 6°, 7°, 6°, 5°, 4°, 3°)



diphonic singing with slightly suppressed fundamental



velar strokes combined with vowel changes,

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Phonetics

ɑ = as in father

ɑ = as in law

ɒ = as in hot

æ = as in bad

ɓ = as in bed

ɗ = as in day

e = as in day

ɛ = as in French misère

ə = as in better

f = as in fat

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

l = as in look

m = as in much

n = as in never

ŋ = as in ring

o = as in obey

ɔ = as in oral

ʊ = as in German Mutter

ɸ = as in French père

ɾ = as in Italian raro

s = as in see

t = as in French teint, t without breath

u = as in do

v = as in vain

ʒ = as in as in vision

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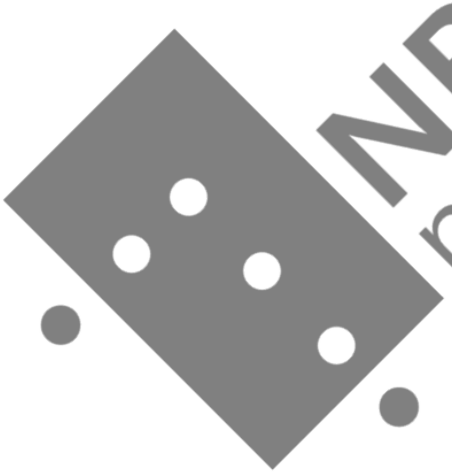
The piece should be performed without vibrato.

The tenor part is sounding one octave lower than notated (also on p. 18 where the 𝄢- clef is used)



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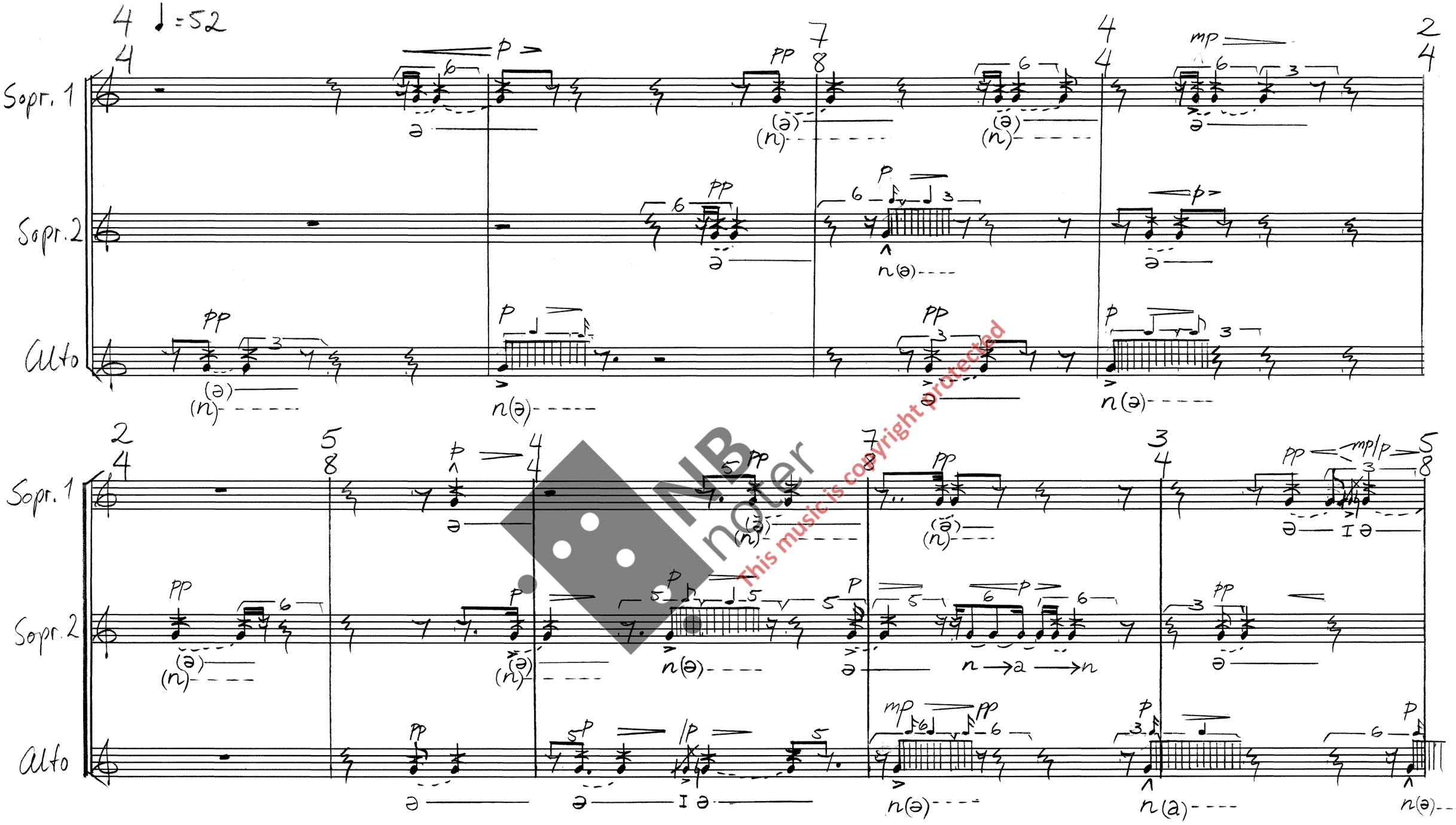

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Sopr. 1

Sopr. 2

Alto

Tenor

Baritone

Bass

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1) the glissando movement can be omitted, the last note f^1 has to be performed

poco accel. ♩=82 ♩=60

Sopr. 1

Sopr. 2

Alto

Tenor

Baritone

Bass

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1) se footnote on page 2

Sopr. 1

Sopr. 2

Alto

Tenor

Baritone

Bass

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Sopr.1

Sopr.2

Alto

Tenor

Baritone

Bass

chest voice

head voice

1) sing the consonant combination ng (as in ring), the preceding vowel is short

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Sopr. 1

Sopr. 2

Alto

Tenor

Baritone

Bass

NB noter
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Sopr. 1

Sopr. 2

Alto

Tenor

Baritone

Bass

NB noter
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Sopr.1

Sopr.2

Alto

Tenor

Baritone

Bass

NB noter
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Sopr. 1

Sopr. 2

Alto

Tenor

Baritone

Bass

NB noter
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Sopr.1

Sopr.2

Alto

Tenor

Baritone

Bass

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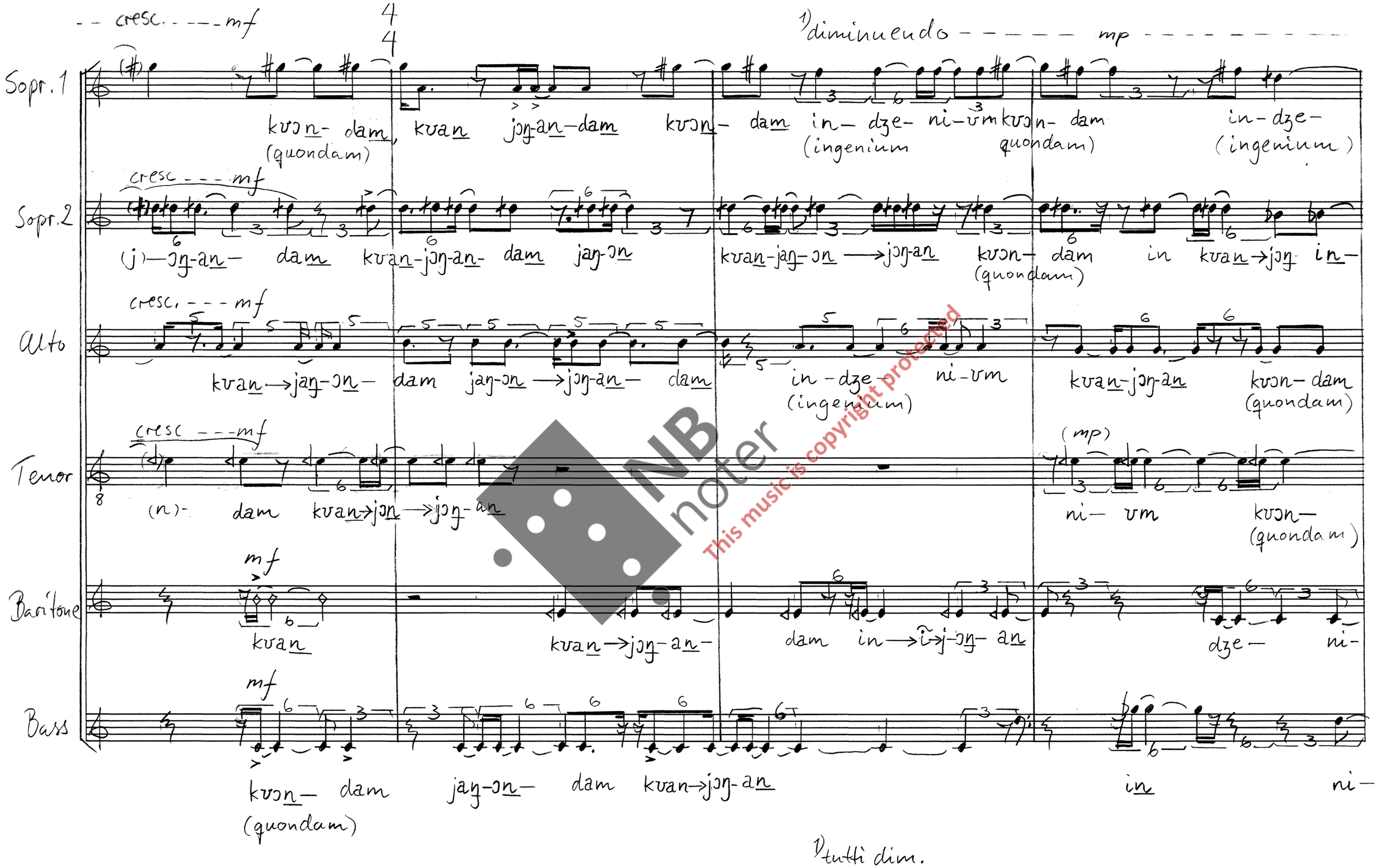

1) tutti dim.

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Sopr. 1

dim – – – – – – – – – – p /pp 2/4 5/8 mf 3/4 /p>pp 4/4 ♩=56 mp ♩=66 3/4

-(e)- ni- vm in- dze- ni- vm kvon- dam fu- 3 - ra(t)- -t, kvm bene lavda-vit lavda- tɔ kvm-
(ingenium quondam fuerat) (cum bene laudavit laudato)

Sopr. 2

dim – – – – – – – – – – p >pp mf /p>pp mp

(n)- dze- ni- vm fu- 3- ra(t)- -t, kvm bene lavda-vit lavda- tɔ kvm-
(cum bene laudavit laudato)

Alto

dim – – – – – – – – p >pp mf /p>pp mp

in- dze- ni- vm kvon- dam fu-3- ra(t)- -t pul-kre dɔ kvm pulkre dɔ- mi
(ingenium quondam fuerat)

Tenor

dim – – – – – – – – p /pp mf

(n)- dam i(n)- -n dze-ni-vm kvon- dam ra(t)- -t kvm pulkre dɔ kvm pulkre dɔ- mi
(ingenium quondam) (cum pulcre)

Baritono

dim – – – – – – – p /pp mf pp mp

(i)- vm kvon- dam kvon- dam a kvm bene lavdavit lavda- tɔ kvm-
(cum bene laudavit laudato)

Bass

dim – – – – – – p /pp mf

(i)- vm kvon- dam kvon- dam kvm pulkre dɔ kvm pulkre dɔ- mi
(quondam) (cum pulcre)

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3/4 — 2/4 — mf 3/4 ♩=52 Liberamente — 2/4 — 3/4

Sopr. 1: bene lauda- vit lauda- tu | ja-nua klau-sa est (ianua clausa est) mf/mp pp mp pp mp p pp | e- a- u

Sopr. 2: bene lauda-vit lauda- tu | ja-nua klau-sa e- (ianua clausa est) mf | e- a- u

Alto: do-mi-nai nos-tri nos-tri pla-cue-re libel-li (dominae nostri placuere libelli) mf | a-

Tenor: do- mi-nai nos-tri nos-tri pla-cue-re libel- li (dominae nostri placuere libelli) mf

Baritone: bene lauda vit lauda- tu | ja-nua klau-sa est (ianua clausa est) mf

Bass: do-mi-nai nos-tri nos-tri pla-cue-re libel- li (dominae nostri placuere libelli)

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Sopr. 1

Sopr. 2

Alto

Tenor

Baritone

Bass

NB noter
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Sopr. 1

bene lavda-vit lavda- to

ja-nvą klausa est

Sopr. 2

bene lavda-vit lavda- to

ja-nvą klausa est

Alto

do-mi-nai nostri nos-tri pla- kvę-re li-bel-li

et kviskvam indže-nvas e- ti- am nvn-k su- spikit

(et quisquam ingenuas etiam nunc suspicit artes)

Tenor

do-mi-nai nostri nos-tri pla-kvę-re li-bel-li

Baritonas

bene lavda-vit lavda- to

ja-nvą klausa est

su- spikit

(suspicit artes)

Bass

do-mi-nai nos-tri nos-tri pla-kvę-re li-bel-li

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Sopr. 1

Sopr. 2

Alto

Tenor

Baritone

Bass

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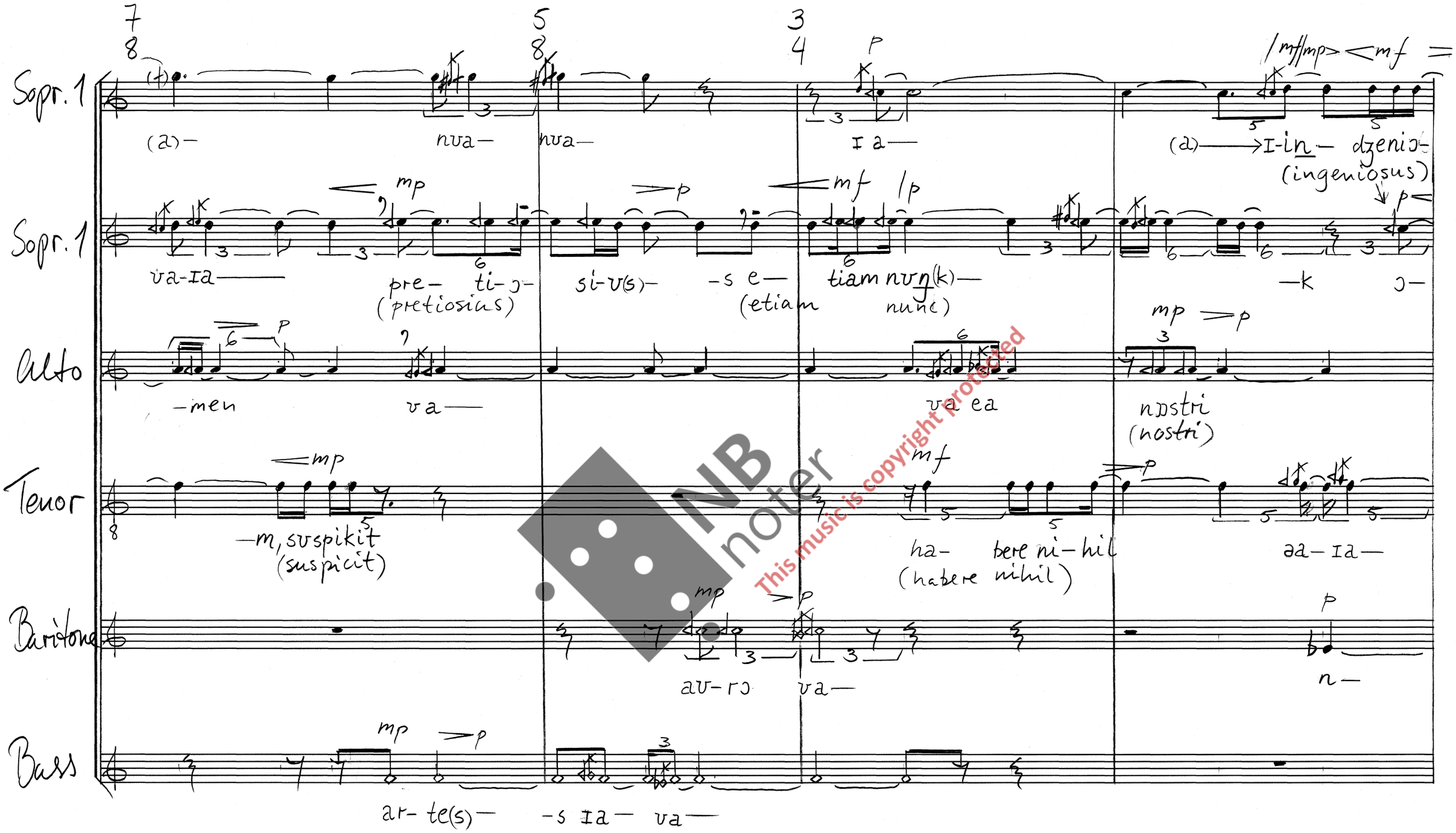

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Sopr. 1

Sopr. 2

Alto

Tenor

Baritono

Bass

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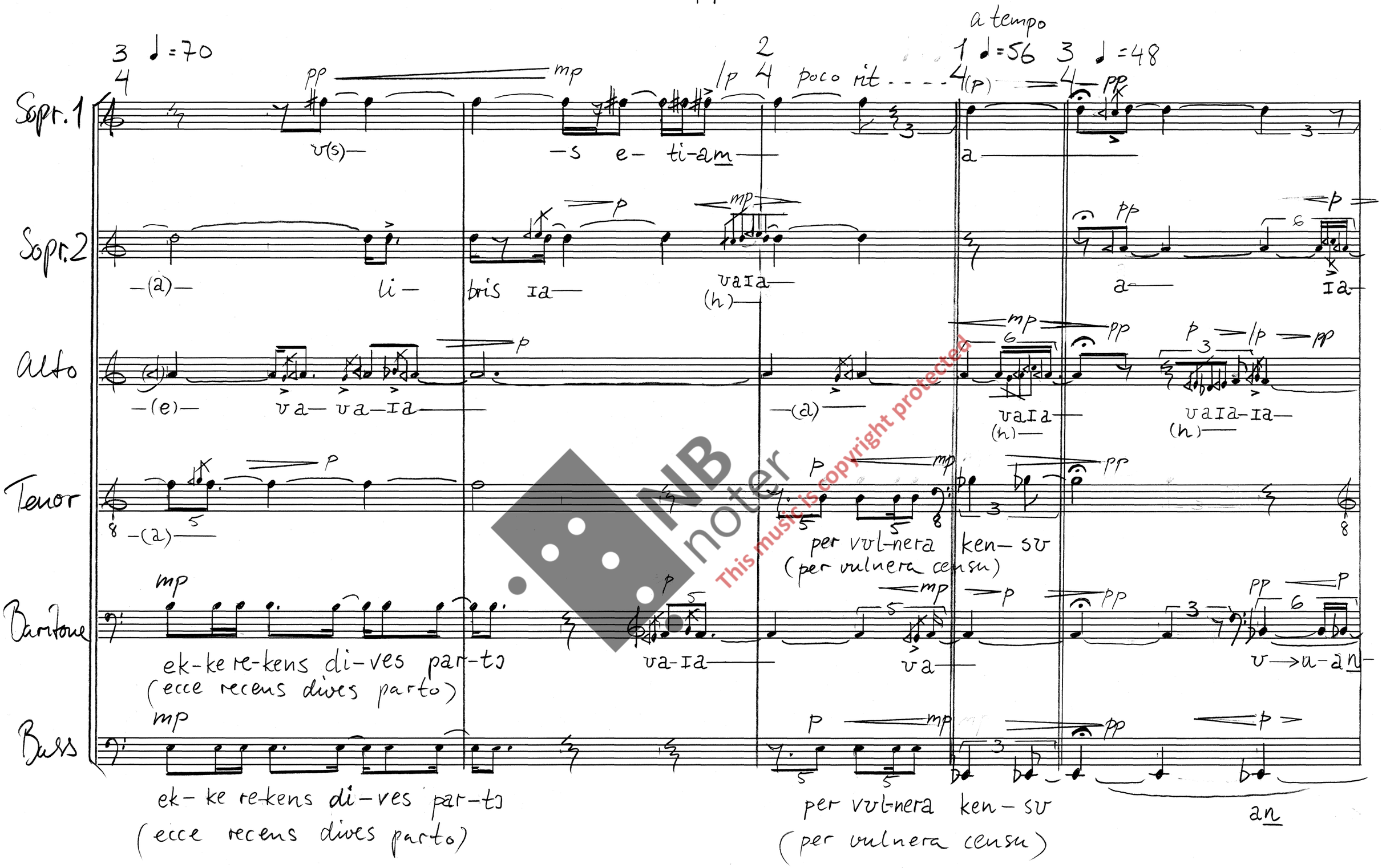

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Sopr. 1

Sopr. 2

Alto

Tenor

Baritone

Bass

1) only a suggestion of the consonant "k"

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♩=42

Sopr. 1

Sopr. 2

Alto

Tenor

Baritone

Bass

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1) the harmonic top, can be replaced with a lower harmonic number if necessary

Sopr. 1

Sopr. 2

Alto

Tenor

Baritone

Bass

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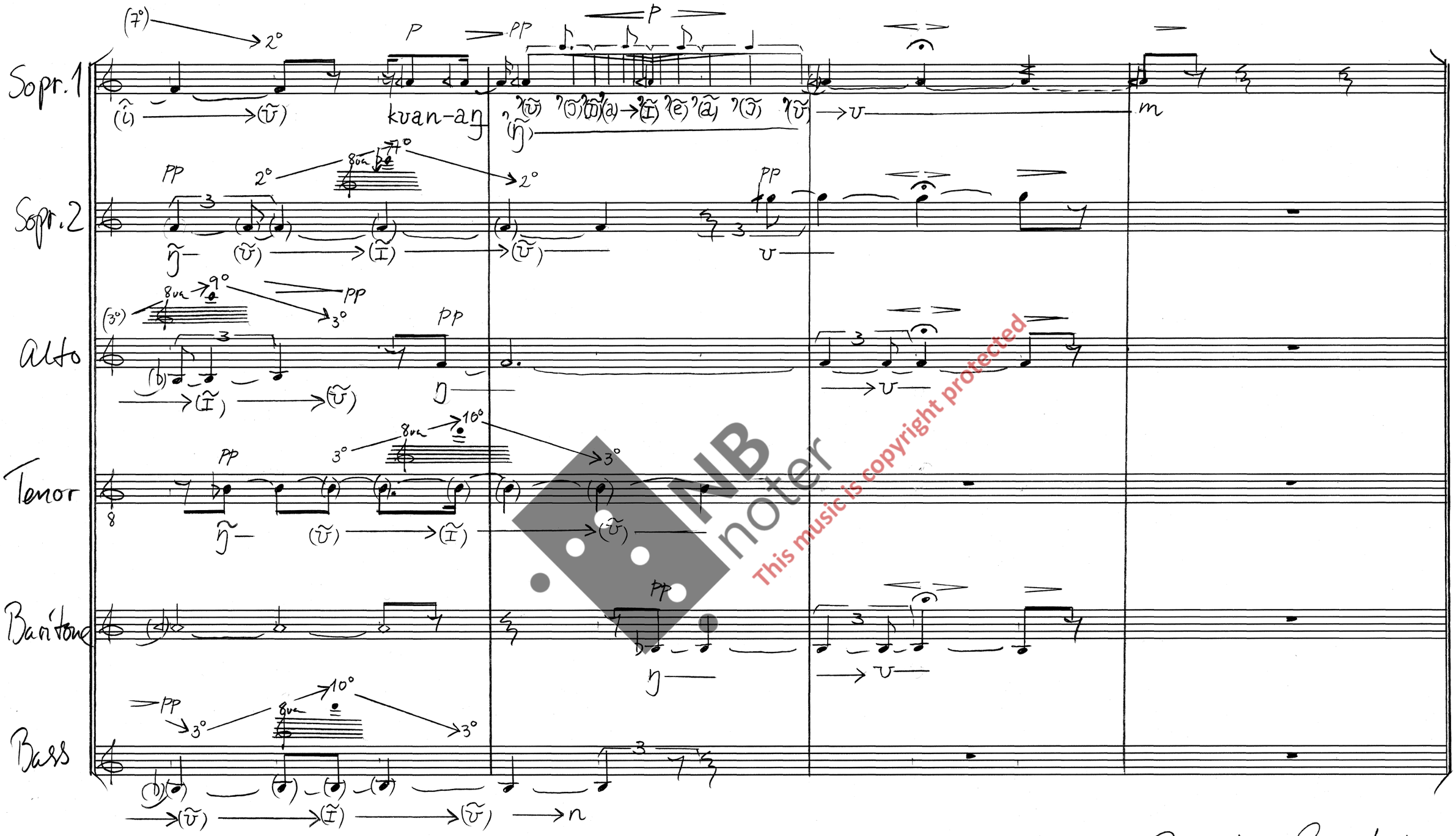
1) see footnote page 20



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(text from OVID's poem Amores)

Rajnhild Bersdad
Oslo 20/6 2006
(to be continued)