

Gustav Lindsten

Hildegard Sequence: "O fire of the spirit"

For mixed choir &
electronics



Gustav Lindsten
Composition & Sound Design

Text

O Ignis Spiritus

(Sequence for the holy spirit)

By Hildegard Von Bingen (1098 - 1179)

Latin:

1a. O ignis Spiritus paracliti,
vita vite omnis creature,
sanctus es vivificando formas.

1b. Sanctus es unguendo periculose
fractos, sanctus es tergendo
fetida vulnera.

2a. O spiraculum sanctitatis,
o ignis caritatis,
o dulcis gustus in pectoribus
et infusio cordium in bono odore virtutum.

2b. O fons purissime,
in quo consideratur
quod Deus alienos
colligit et perditos requirit.

3a. O lorica vite et spes compaginis
membrorum omnium
et o cingulum honestatis: salva beatos.

3b. Custodi eos qui carcerati sunt ab inimico,
et solve ligatos
quos divina vis salvare vult.

4a. O iter fortissimum, quod penetravit
omnia in altissimis et in terrenis
et in omnibus abyssis,
tu omnes componis et colligis.

4b. De te nubes fluunt, ether volat,
lapides humorem habent,
aque rivulos educunt,
et terra viriditatem sudat.

...

(5a. Tu etiam semper educis doctos
per inspirationem Sapientie
letificatos.

5b. Unde laus tibi sit, qui es sonus laudis
et gaudium vite, spes et honor fortissimus,
dans premia lucis.)

English:

1a. O fire of the Spirit and Defender,
the life of every life created:
Holy are you—giving life to every form.

1b. Holy are you—anointing the critically
broken. Holy are you—cleansing
the festering wounds.

2a. O breath of holiness,
O fire of love,
O taste so sweet within the breast,
that floods the heart with virtues' fragrant good.

2b. O clearest fountain,
in which is seen the mirrored work of God:
to gather the estranged
and seek again the lost.

3a. O living armor, hope that binds
the every limb,
O belt of honor: save the blessed.

3b. Guard those enchained in evil's prison,
and loose the bonds of those
whose saving freedom is the forceful will of God.

4a. O mighty course that runs within and through
the all—up in the heights, upon the earth,
and in the every depth—
you bind and gather all together.

4b. From you the clouds flow forth,
the wind takes flight,
the stones their moisture hold,
the waters rivers spring,
and earth viridity exudes.

...

(5a. You are the teacher of the truly learned,
whose joy you grant
through Wisdom's inspiration.

5b. And so may you be praised,
who are the sound of praise,
the joy of life, the hope and potent honor,
and the giver of the gifts of light.)

Performance notes

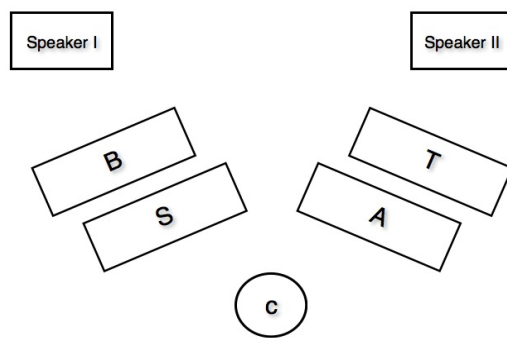
Notation & symbols

ex. O → I = Gradually move from one vowel to another within given timeframe

Electronics

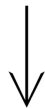
Requirements:

- * Mac/PC equipped with Ableton 9 suite or later version
- * Mixer
- * 2 Speakers
positioning:



The electronic part requires a live-electronics musician or sound technician who will trigger clips in Ableton when cues are given from the conductor.

Notation as follows:



Ableton project download link (google drive):

https://drive.google.com/open?id=1pEP8HQowmqmfUzx1Wgn4Fdj7_loRUBfe

10 *mp* *> p* *gli altri* *mp* *mf*

T. om-nis re sanc-tus es

B. *p* *mp* *mf* *p*

vi - te cre - a - tu cre - a es
(Creature)

EL. 3/4 2/4 4/4

15

T. *mf*

vi - vi can - do es vi - vi - fi - can - do

B. *mf*

vi - vi - fi - can - do vi - fi - can - do

EL. 3/4 2/4 3/4

19 **A** ↓ ♩ = c. 60 - 68

S. *mp*

A. *mp*

T. *f* *p* *gliss.* *mp*

B. *f* *p* *gliss.* *mp*

for - mas Sanc - tus

for - mas Sanc - tus

EL. 3/4 2/4 *mp* +

-Impulse (pp)
-Processed bells
-Strings

23

S. *f*
es un - gen - do pe - ri - cu - lo - se frac - tos

A. *f*
es un - gen - do pe - ri - cu - lo - se frac - tos

T. *f*
es un - gen - do pe - ri - cu - lo - se frac - tos

B. *f*
es un - gen - do pe - ri - cu - lo - se Sanc -

E. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$



28 *mp* *f*
S. es ter - gen - do fe - ti - da vul -

A. *mp* *f*
es ter - gen - do fe - ti - da vul -

T. *mp* *f*
es ter - gen - do fe - ti - da vul - ne -

B. *mp* *f*
-tus vul - ne -

E. $\frac{3}{4}$

32

S. ne - ra spi - ra - cu - lum

A. ne - ra spi - ra - cu - lum

T. - ra O spi - ra - cu - lum

B. - ra O spi - ra - cu - lum

E. *- Drone*
- Ambience
mp +



37

S. O ig - nis ca - ri - ta - tis gus - tus pec - tro -

A. O ig - nis ca - ri - ta - tis dul - cis in pec - tro -

T. ti ca - ri - ta - ti (tis) pec - tro -

B. sanc - ti ca - ri - ta - ti (tis) dul - cis in pec - tro -

E.

41 *f*

S. *f*
ri - bus in - fu - so cor - di - um

A. *f* *div.* *mf*
ri - bus in - fu - so cor - di - um bo -

T. *f* *p*
ri - bus et in - fu - so

B. *f* *p* *mf*
ri - bus et in - fu - so in bo -

E. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

45 *mf* *mp*

S. *mf* *mp*
no
(bono)

A. *mp* *mp* *gli altri*
no o - do - re tu vir - tu - tum
(virtutum)

T. *mf* *mp*
no o - do - re tu vir - tu - m
(virtutum)

B. *mp* *mp*
no vir - tu vir - tu - m
(virtutum)

E. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
pp
↓ - Drone with transition (A)→(D)

51

mp

S. de - ra - tur_ qu (quod) e - nos col -

A. *mp* con - si - de de - us a - li - e - nos col -

T. *mp* con - si a - li - e - nos col -

B. fons pu - ris - si - me con - si - de de - us e - nos col -

E. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$



Poco meno mosso

57

f *p* *Cresc* -----

S. li - git et per - di - tos re - qui - rit

A. *f* *p* *Cresc* -----

T. *f* *p* *Cresc* -----

B. *f* *p* *Cresc* -----

E. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

↓ - Drone (D)
↓ - Impulse

mp

62

S. en ----- do ----- *f*
 Lo - ri - ca vi - te spes com - pan - gis

A. en ----- do ----- *f*
 Lo - ri - ca vi - te spes com - pan - gis

T. en ----- do ----- *f*
 Lo - ri - ca vi - te et spes com - pan - gis mem -

B. en ----- do ----- *f*
 Lo - ri - ca vi - te et spes com - pan - gis mem -

E. $\frac{3}{4}$ | $\frac{4}{4}$ | $\frac{3}{4}$ | $\frac{4}{4}$ |

67

Calmo, Tranquillo
p dolce

S. *ff* om - ni - a et o cin - gu - lum

A. *ff* om - ni - a et o cin - gu - lum

T. *p dolce* bro - rum et o cin - gu - lum

B. *p dolce* bro - rum et o cin - gu - lum *div.*

E. $\frac{2}{4}$ | $\frac{4}{4}$ | $\frac{3}{4}$ | $\frac{2}{4}$ | $\frac{4}{4}$ |

-Impulse

74

S. ho - nes - ta - sis: sal - va - be - a - tos

A. ho - nes - ta - sis: sal - va be - a - tos

T. ho - nes - ta - sis:

B. ho - nes - ta - sis: *gli altri*

E. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

80

S. *div.* sa - be - a - tos *gli altri*

(salva)

A. sa - be - a - tos

(salva)

T. sal - va

B. sal - va

E. *-Impulse* *-Impulse* *-Chord* *-Ambience*

Religioso, rubato (♩ = c. 60)

86 *mp*

S. Cus-to - di e - os qui car - ce-ra-ti sunt ab i - ni - mi - co,

A. Cus-to - di e - os qui car - ce-ra-ti sunt ab i - ni - mi - co,

T. 8

B. 8

E. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$



91

S. et sol - ve li - ga - to (-tos) *mf* *p*

A. et sol - ve li - ga - to (-tos) *mf* *p*

T. 8 *p* *mf* *p*
qu - o di - vi -

B. *p*
qu (quos) o (quos)

E. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

accel.

96 *Cre* ----- *sc*----- *en*-----
(p)
 S. di - vi vis di - vi - na vis sa sal -
 (salvare)
 A. di - vi - na vis sal - va - re di - vi -
 T. - na vi sal - - va - re di - vi -
 B. di - vi - - na sal - - va - re
 E. $\frac{3}{4}$

== \downarrow
 = c. 80 - 90

101 ----- *do* ----- *ff*
 S. *gliss.* va sal - va - re vult
 A. ----- *do* ----- *ff*
 - na vi sal - va - re vult
 T. ----- *do* ----- *ff*
 - na vis sal - va - - re vult
 B. ----- *do* ----- *ff*
 di - vi sal - va - re vult
 E. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

\downarrow - *Timbral Swell*
 - *Processed bells*

C

Andante (♩ = c. 80 - 90)

106 *ff* *ff*

S. I - ter for - tis - si - mum qu - od pe -

A. I - ter for - tis - si - mum qu - od pe -

T. I - ter for - tis - si - mum qu - od pe -

B. I - ter for - tis - si - mum qu - od pe -

E. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

=

110

S. ne - tra - vit om - ni - a in al - tis -

A. ne - tra - vit om - ni - a in al - tis -

T. ne - tra - vit om - ni - a in al - tis -

B. ne - tra - vit om - ni - a in al - tis -

E. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

div.

- si - mis

ter - re - nis

A. si - mis *gli altri* *mf +* et in ter - re -

T. si - mis *mf +* et in ter - re -

B. - si - mis *mf +* et in ter - re -

E. *- Timbral Swell*
- Processed bells



119 *mf +* *f* *gliss.* *gliss.* *p*

S. ter - ra → O

et in om - ni - bus a - bys - sis tu

A. nis et in om - ni - bus a - by -

T. nis in om - ni - bus a - by -

B. nis et in om - ni - bus a - by -

E.

123

mf + *f* *p* *mf* + <

gliss. *gliss.* *gliss.*

S. ter - ra → O co → (collegis)

A. tu om - - ne et co → (-nes) (collegis)

A. sis tu om - ne com - po - si et (-nes) (-sis)

T. tu om com - po - si et (omnes) (-sis)

B. sis tu om - nes com - po - si et (-sis)

E. *- Processed nature sounds*
- Echo: Soprano glissando

128

f *gliss.* *p* *mf* + *gliss.* *ff*

S. a → i co et col - le - (terra) (collegis) (composis)

A. a i → a o col - le - (terra) (collegis) col - le -

A. col - le - - gi col - le - (-gis)

T. col - le - - gi (-gis)

B. col - le - gi (-gis)

E. || 2/4

*) Electronics: Improve ad lib. with glissandos til bar 129. Starting / ending of pitch should focus on D & A

D Tranquillo, Cantabile (♩ = c. 60)

132

S. *gis* *gli altri* *p* Solo. *mf in rilievo* De te nu - bes fluunt

A. *gis* m e (nubes) *p* De u (fluunt)

T. *gis*

B. *gis*

E. *- Processed nature sounds* *- Drone (strings)* *- Transition* *- Ambience*

138

Solo. et - her - vol - lat la - pi - des hu -

S. *p* *div.* la hu - (lapides) de (lapides)

A. *p* la hu - (lapides)

T.

B.

E. 2/4 3/4 4/4 3/4

143

Solo. *dolce* *tr* *mp*

S. mo - rem ha - bent, a - que ri - vu - los

A. *p* *p* *mp* *p* *p*
 mo - rem ha - be (habent) vu

A. *p* *p* *mp* *p* *p*
 mo - rem a - que vu - lo (los)

T. 8

B.

E. $\frac{4}{4}$ $\frac{3}{4}$

148

Solo. *mf +* *p*

S. e - du - cunt

S. *mp* *p*
 e - du - - cu e - du - cunt,

A. *mp* *p*
 e - du - cu e - du - cunt,

T. 8 *p*
 e - du - cunt,

B. *p*
 e - du - cunt,

E. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

153

Solo.

S. *p* *mf* 3 *p*
vi - ri - di - ta

A. *p* *p*
et ter - ra su - dat

T. *p* *p*
et ter - ra su - dat

B. *p* *p*
et ter - ra su - dat

E. *-Impulse*

158

Solo.

S. *p* *mf* *p* *p* *mf* *p* *-Impulse*
su (sudat) su

A. *p* *mf* *p* *p* *mf* *p*
su (sudat) su

T. *p* *mf* *p* *p* *mf* *p*
su (sudat) su

B. *p* *mf* *p* *p* *mf* *p*
su (sudat) su

E. *-Impulse* *-Impulse* *-Impulse*

gli altri

The musical score consists of five staves. The vocal staves (Soprano, Alto, Tenor, Bass) are in treble clef, and the piano accompaniment is in bass clef. The piece is in a minor key and features a complex, changing time signature: 4/4, 2/4, 4/4, 3/4, 4/4, 3/4, 4/4. The lyrics are 'su - dat' and 'su - dat'. Dynamics include *p*, *mf*, and *rit.*. An *Impulse* is marked in the piano part.

Soprano (S): *p* < *mf* > *p* su - dat *rit.* *p* su - dat

Alto (A): *p* < *mf* > *p* su - dat *p* su - dat

Tenor (T): *p* < *mf* > *p* su - dat *p* su - dat

Bass (B): *p* < *mf* > *p* su - dat *p* su - dat

Piano (P): *Impulse*

/ G.L
2018-08-27