

John Høybye

Psalm 151

Text: Edward Broadbridge

Coro (SSAATTBB) e Violino solo

Kompositionsauftrag der Landesakademie
für die musizierende Jugend in Baden-Württemberg, Ochsenhausen
Dem Orpheus Vokalensemble gewidmet



Chorpartitur



Carus 10.113/05

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Veröffentlichungen der Landesakademie für die musizierende Jugend in Baden-Württemberg, Ochsenhausen, herausgegeben von Klaus K. Weigele

Reihe 2: Vokalmusik

Band 19: John Høybye: *Psalm 151*

Kompositionsauftrag der Landesakademie für die musizierende Jugend in Baden-Württemberg

Carus 10.113/05 (Chorpartitur)

ISMN: M-007-18619-7

Es liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 10.113), Chorpartitur (Carus 10.113/05), Violinstimme (Carus 10.113/11).

CD-Einspielung mit dem Orpheus Vokalensemble und Ida Bieler, Violine, unter Leitung von Michael Alber (Carus 83.481).

The following performance material is available:

Full score (Carus 10.113), choral score (Carus 10.113/05), violin part (Carus 10.113/11).

Available on CD with the Orpheus Vokalensemble and Ida Bieler, Violin, conducted by Michael Alber (Carus 83.481).

Text (Edward Broadbridge)

What a great blast from the start,
blowing divine love apart,
watching bits fly to their stations,
spirited by gravitations!

Wave upon wave of Big Bang
into the universe sang;
God knew how it would begin,
picked up his old violin.

Tuned it to supreme effect,
lifted his bow to connect,
swiftly the Godhead unfurled
dance and love into the world.

Psalm upon psalm to his praise
David and others would raise,
touched by the strings from above,
bowing back solos of love.

Welch gewaltige Explosion zu Beginn,
die göttliche Liebe in der Luft versprengt
und zusieht, wie Bruchstücke davon zu ihren
Plätzen fliegen, gelenkt von der Gravitation!

Welle auf Welle des Urknalls
sang hinaus ins Universum;
Gott wusste, wie es beginnen würde
und nahm seine alte Violine zur Hand.

Er stimmte sie auf äußerste Wirkung,
hob seinen Bogen zum Spiel,
und geschwind verbreitete die Gottheit
Tanz und Liebe in der Welt.

Psalm auf Psalm zu seinem Lob
würden David und andere erheben,
und, berührt von den himmlischen Saiten,
mit Soli der Liebe antworten.

Psalm 151

Musik: John Høybye (*1939)
Text: Edward Broadbridge (*1944)

1. What a great blast

Rhythmically free as a Gregorian chant

Violino solo

Soprano

Alto

Tenore

Basso

Solo *p* Tutti

blow-ing di-vine love a-part, Mn Solo

kne-low it ld be-gin,

Solo *p* Tutti

What a great blast from the start, Mn

Tuning the violin

Solo

picked up his old vi-o-lin.

up his old vi-o-lin.

Mn picked up his old vi-o-lin.

picked up his old vi-o-lin.

2

VI

Ad libitum. The violinist tries out her/his dexterity.
As an alternative she/he can play short, well-known fragments
from the great solo-violin repertoire, max. 8–9 seconds.
Thereafter continuing from letter A.

5 **A** ♩ = 52 cantabile e legato

VI *mf*

S I *p* dm dm ooh

S II *p* dm dm ooh

AI *p* dm dm ooh

AII *p* dm dm ooh

TI *p* dm dm ooh

TII *p* dm dm ooh

BI *p* dm dm ooh

BII *p* dm ooh

12 *molto rit.*

A₁ dm dm

A₂ dm dm

A₃ Aa dm dm

A₄ Aa dm dm

dm dm

dm dm

dm dm

dm dm

19 **B** ♩ = 108 with energy, agitato

VI *f* (at the frog)



21

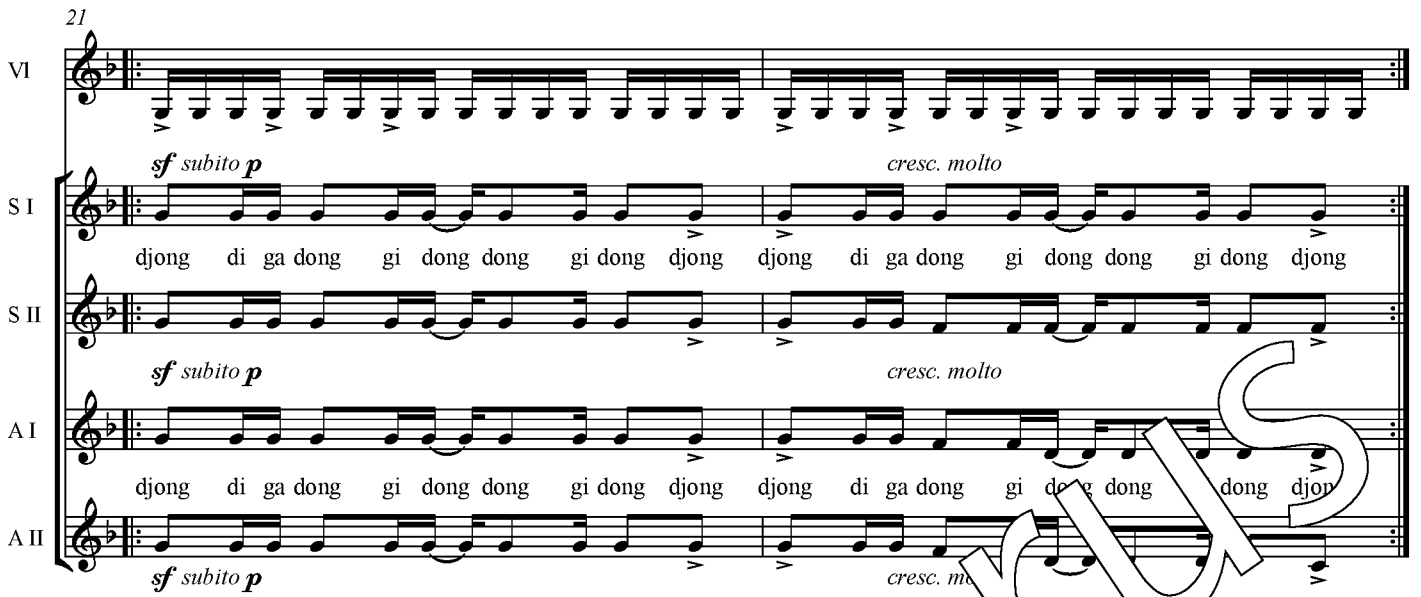
VI *sf subito p* *cresc. molto*

SI *sf subito p* *cresc. molto*
 djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong djong

SII *sf subito p* *cresc. molto*

AI *sf subito p* *cresc. molto*
 djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong dong djong

AII *sf subito p* *cresc. molto*



23

VI *p* *cresc. molto*

SI *sf subito p* *cresc. molto*
 djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong djong

SII *sf subito p* *cresc. molto*

AI *sf subito p* *cresc. molto*
 di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong djong

AII *sf subito p* *cresc. molto*

TI *fz* *
 PaNG PaNG PaNG PaNG PaNG

TII *fz* *

BI *fz* *
 PaNG PaNG PaNG PaNG PaNG

BII *fz* *

* gliss. beginning at "three and"



p

sf subito p *p*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong

sf subito p *p*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong

sf subito p *p*

fz

PaNG PaNG PaNG PaNG PaNG

fz

PaNG PaNG PaNG PaNG PaNG

fz

C

p

What a great b last from the start,

f

p

PaNG PaNG PaNG PaNG PaNG PaNG

p

PaNG PaNG PaNG PaNG PaNG PaNG

p

29

VI

f

31

VI

p

T I

f

blow - ing di - vine love a - par - t,

T II

f

33

VI

p

S I

p

Pa NG PaNG PaNG PaNG PaNG PaNG

S II

p

PaNG PaNG PaNG PaNG PaNG PaNG

A I

p

PaNG PaNG PaNG PaNG PaNG PaNG

A II

p

T I

watch - ing bits fly to their

T II

B I

B II

PaNG PaNG PaNG PaNG PaNG PaNG PaNG PaNG

sta - tions,

what a what a what a what a great bla... what a g g g reat b last

pp *f*

f This line and some of the following are a sort of vocal percussion. The sounds are more important than the meaning.

PaNG PaNG PaNG PaNG PaNG PaNG PaNG PaNG

fly to their sta-tions, fly to their sta-tions,

what a what a what a what a great bla bla what a g g g reat b last djong di ga dong gi dong dong gi dong djong

p *f* *p* *p*

pizz. arco

f *p*

f *p*

f *p*

p

p

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong djong

fly to their sta-tions, fly _ to their sta-tions, djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong djong

djong di ga dong gi dong dong gi dong djong

djong di ga dong gi dong dong gi dong djong

p

fz *p*

di ga dong g gi dong djong djong di ga dong gi dong dong gi dong

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong

PaNG PaNG PaNG PaNG PaNG

fz *p*

what a what a what a what a great bla_ bla what a g g g reat_ b last

Carus

cresc. molto *ff* *only one (or two) soprano(s) on top voice*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong spir-i - ted by grav-i - ta - tions!

cresc. molto *ff*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong spir-i - ted by grav-i - ta - tions!

cresc. molto *ff*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong spir-i - ted by grav-i - ta - tions!

cresc. molto *ff*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong spir-i - ted by grav-i - ta - tions!

cresc. molto *ff*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong spir-i - ted by grav-i - ta - tions!

51 **E**

VI *f*

54

From m. 58 the choral part is a sort of drum machine: distinct articulation with wide range in pitch and phrasing – bordering on caricature.

57

VI *V*

B I *pp*

ge ge reat ge ge reat

B II *pp*

t t orng gi dong gong t t orng gi dong gong

60

VI

SI

SII

AI

AII

TI

TII

BI

BII

pp spir-i-ted by grav-i - ta - tions tion

pp bang big bang big bang bang bang bang di gi di gi

pp di di di di di di di-vine love a par t di di di

what a b la(s) t ge ge reat ge ge ge reat what a b t

t t orng gi dong gong t t orng gi dong gong t t orng gi dong gong

63

f

pp watch-ing bits fly ba ba dabada

p what a g g reat b las t t what

God God picked up vi-o-lin God picked up God

tion tion spir-i-ted by grav-i - ta - tions tion tion tion

bang big bang big bang bang bang bang di gi di gi di gi bang big bang big

di di di-vine love a par t di di di di di di di-vine love a

ge ge reat ge ge ge reat what a b la(s) t ge ge reat ge ge ge reat

t t orng gi dong gong t t orng gi dong gong t t orng gi dong gong

to their sta-tions watch-ing bits fly— ba ba da ba da to their sta-tions
 a g g reat b las t t what— a g g reat
 picked up vi-o-lin God picked up God picked up vi-o-lin
 spir-i-ted by grav-i - ta - tions tion tion tion spir-i-ted by grav-i - ta - t (s) tion
 bang bang bang di gi di gi di gi bang big bang big bang bang ng i gi di gi di gi
 par t di di di di di di di lov a r t di di di di
 what a b la(s) t ge ge reat ge ge reat what a b la(s) t
 t t orng ng t t orng gi dong gong t t orng gi dong gong

69

VI *f*

72

p

75 **F**

f *p legato*

79

f agitato *legato*

83

VI *agitato*

Coro unis. *whispering*

djong di ga dong gi dong_ dong gi dong djong djong di ga dong gi dong_ dong gi dong djong

85

speaking

djong di ga dong gi dong_ dong gi dong djong djong di ga dong gi dong_ dong gi dong djong

G *with normal voice*

87 *f*

1: *amp len*
2: *C*
3: *Sta right foot*

SI *f* watch-ing bits fly_ ba ba da ba da to their sta-tions 3 1 2

SII *f* what a g g reat b las t t 1 2 3 1 2

AI *f* God God picked vi-o-lin 1 2 3 1 2

AII *f* grav-i - ta tion tion tion 1 2 3 1 2

TI *f* ang ba big bang bang bang di gi di gi di gi 1 2 3 1 2

TII *f* di di di di di di di-vine love a 1 2 3 1 2

BI *f* ge ge reat ge ge reat what a b la(s) t 1 2 3 1 2

BII *f* t t omg gi dong gong t t omg gi dong gong 1 2 3 1 2

90 *molto rit.* **Rhythmically free**

VI

2. Wave upon wave

Quiet and calm – like a hymn ♩ = 76

Violino solo

Soprano I
Wave up-on wave, wave up-on wave

Soprano II
Wave up-on wave, wave up - on wave

Alto I
Wave up-on wave, wave up - on wave

Alto II
Wave up-on wave, wave up - on wave

Tenore I
Wave up-on wave

Tenore II
up-on wave

Basso I
wave up-on wave

Basso II
wave up-on wave

6

f *mp dolce*

Mn in to the u - ni-verse sang. Aa Aa

Mn to the u - ni-verse sang, Aa in-to the u-ni-verse sang.

Mn in - to the u - ni-verse sang. Aa

Mn in - to the u - ni-verse sang. Aa

Musical score for measures 18-20. The top staff (VI solo) features a forte (*f*) rhythmic pattern of eighth notes. The vocal line (old) has lyrics: "old vi - o - lin. A". The string section (Nn) provides harmonic support with sustained notes and some movement.

Musical score for measures 21-24. Measure 21 includes a *pizz.* (pizzicato) instruction for the VI and an *arco* (arco) instruction for the strings. The VI part has a dynamic marking of *mp*. Measure 24 has a dynamic marking of *p*. The string section (S) and cello/bass (A) parts are also present.

Musical score for measures 28-30. The VI part has a dynamic marking of *p*. The string section (T) and cello/bass (B) parts are also present, with the B part having a dynamic marking of *p*.

31

VI

S

A

Mn

Mn

35

VI

S

A

T

B

Aa

Aa

Aa

Aa

38

(a little salute to good old Sebastian)

f bam bam bam bam bam

f bam bam bam bam bam

f bam bam bam bam bam

f bam bam bam bam bam

41

p
bam bam bam doo doo doo

p
bam bam bam doo doo doo doo doo

p
bam bam bam doo doo doo doo

p
bam bam bam doo doo doo doo doo

44

p
doo doo doo doo

p
doo doo doo doo

p
doo doo doo doo

p
doo doo doo doo

48

pp

p
Swift-ly the God-head un-furled

VI

S

A

TI

TII

BI

BII

p

Swift-ly the God-head un-furled —

dance and love in-to the world,

dance and love, — dance and love — to the world, —

dance and love, — dance and love —

p

VI

SI

SII

AI

AII

TI

TII

BI

BII

mf

subito p

p

p

p

p

p

the world

to the world.

djong di ga dong gi dong dong gi dong djong

djong di ga dong gi dong dong gi dong djong

djong di ga dong gi dong dong gi dong djong

djong di ga dong gi dong dong gi dong djong

djong di ga dong gi dong dong gi dong djong

djong di ga dong gi dong dong gi dong djong

p

f *mp*

f

Aa... djong di ga dong gi dong dong gi dong djong Aa...

f

Aa... djong di ga dong gi dong dong gi dong djong Aa...

f

Aa... djong di ga dong gi dong dong gi dong djong Aa...

f

Aa... djong di ga dong gi dong dong gi dong djo Aa...

dance and love... dance and love...

dance, dance and love...

dance and love in - to the world, dance and love...

dance and love in - to the world, dance and love...

attaca

3. Psalm upon psalm

A With warmth and expression ♩ = 69–72

Violino solo *mf*

Soprano *p* Psalm to his praise *pp* Aa

Alto *p* *pp*

Tenore *p* Aa *pp* Aa

Basso *p* *p*

5

Aa Psalm up-on psalm to his praise

Psalm up-on psalm to his praise

9 *freely – more or less* 6

13

pp

ooh

pp

ooh

pp

ooh

B

15

19 *With emotion* *f* *v*

VI

S touched by the strings from a - bove, bow - ing back so - los, bow - ing back so - los of love. —

A touched by the strings from a - bove, bow - ing back so - los, of love. —

T touched by the strings from a - bove, bow - ing back so - los of love. —

B touched by the strings from a - bove, bow - ing back so - los of love.

* Pronounced "bo-ing"

24 **C** *p* *v* 3 3 3 3

27 *f*

30

33 *pp* 6 6 6 6 *mp* *p*

ooh Aa Mn *p*

ooh Aa Mn ooh *p*

mp ooh Aa Mn *p*

ooh Mn ooh

mf

Tuned it to su-preme ef - fect, lift - ed his bow to con - nect, —

G

Solemnly (a little change in the mood, but not in the tempo)

60

lai di da di da di da di da di lai di da di da di da di da di

dam lai di da di da di dig ge dig ge dig ge dig ge dig ge dam da di

dm dm dm dm dm dm dm dm dm dm Al-le-lu-ja, Al-le-lu-

dm dm dm dm dm dm dm dm Al-le-lu-ja

dm dm dm dm dm dm dm

65

Al - le - lu - ja, Al - le - lu - ja, Al - le -

Al - le - lu Al - le - lu - ja, Al - le -

ja Al - le - lu - ja, Al - le - lu - ja,

Al - le - lu - ja, Al - le - lu - ja,

70

lu - ja, ooh

lu - ja, ooh

Al - le - lu - ja, Al - le - lu - ja,

Al - le - lu - ja,

VI

SI
Aa Aa Aa

SII
Al - le-, _____ Al - le-, _____ Al - le-, _____

AI
Al - le - lu-, _____ Al - le - lu - ja, Al - le - lu-, Al - le - lu -

AII
Al - le - lu - ja, Al - le - lu-, _____ Al - le - lu- Al - le - lu -

T
Al - le - lu - ja, _____ Al - le - lu - ja, Al - le - lu -

B
Al - le - lu - ja, Al - le - lu-, Al - le - lu -

78 **H** As before

f

m dm dm dm dm dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm dm dm dm dm dm dm

f ja, dm dm dm dm dm dm

f ja, dm dm dm dm dm dm

f ja,

f ja,

86

VI

S I *mp*
lai di da di da lai di da di da

S II *mp*
di da di da di da di da di da

AI *mf*
lai di da di da di da dam dig ge dig ge dig ge dig ge

A II *mp*
lai di da di da di da dam dig ge dig ge dig ge dig ge

T I *mp*
dm dm dm dm dm dm dm dm dm dm dm dm dm

T II *mp*
dm dm dm dm dm dm dm dm dm dm dm dm dm

B I *mp*
dm dm dm dm dm dm dm dm dm dm dm dm dm

B II *mp*
dm dm dm dm dm dm dm dm dm dm dm dm dm

A large watermark 'Carus' is overlaid on the page.

lai da di da di da di da Mn *pp*

da di da di lai di da di da Mn *pp*

lai di da di da di dig ge dig ge dig ge dig ge dig ge dam Mn *pp*

lai di da di da di dig ge dig ge dig ge dig ge dig ge dam Mn *pp*

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

mod. piz. rit.

Mn Lai *mf*

Mn Lai di da di da *mf*

Mn Lai di da di da di da di da *mf*

Mn Lai di da di da di da di da di *mf*

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

Mn Lai di da di da *mf*

Mn Lai di da di da di da di da *mf*

Mn Lai di da di da di da di da di *mf*

Mn Lai di da di da di da di da di *mf*



Al-le - lu - ja, — Al-le-lu-ja, Al-le-lu-ja, —
 Al-le - lu - ja, — Al-le-lu-ja, Al-le-lu-ja, —
 Al-le - lu - ja, — Al-le-lu-ja, Al-le-lu-ja, —
 Al-le - lu - ja, — Al-le-lu-ja, Al-le-lu-ja, —
 Al-le-lu - ja, — Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja, —
 Al-le-lu - ja, — Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja, —
 Al-le-lu - ja, — Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja, —
 Al-le-lu - ja, — Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja, —

mf dolce Al-le-lu-ja, Al-le-lu-ja, — Al-le - lu - ja, —
mf dolce Al-le-lu-ja, Al-le-lu-ja, — Al-le - lu - ja, —
 Al-le-lu-ja, Al-le - lu - ja, —
mf sub. p Al-le-lu-ja, — Al-le - lu - ja, —
 ja. M Al-le-lu - ja. A -
mf sub. p ja. M Al-le-lu-ja. A -
mf sub. p ja. Mn Al-le-lu - ja. A -
 ja. M A - men, a -

A - men, a - - - - -
 A - men, a - - - - -
 - men, a - men, a - - - - - men, a -
 - - - - - men, a - - - - - men,
 - - - - - men, a - men, a - - - - - men, a
 - - - - - men, a - - - - - n,

men, a - - - - - men. Nn
 - - - - - men, a - - - - - men. Nn
 - - - - - men, a - - - - - men. Nn
 - - - - - men, a - - - - - men. Nn
 - - - - - men, a - - - - - men. Nn
 - - - - - men, a - - - - - men. Nn

* Make the transition from the cluster to the D-major chord as follows: Voices changing from a "dissonant" tone (E, B, G) to a consonant tone (D, F#, A) should not make this shift as a glissando. Make a diminuendo on the "dissonant" tone, then a little pause, and then intone the consonant tone. Each singer chooses her/his own tempo. The transition may last 7-9 seconds. Take your time.

Bach, Johann Sebastian			
- BACHArkaden	83.381		
- <i>Calmus Ensemble, Lautten Compagny, W. Katschner</i>			
- Motetten (SACD)	83.298		
- <i>Kammerchor Stuttgart, F. Bernius</i>			
- Solokantaten mit Emma Kirkby	83.302		
- <i>Emma Kirkby, Freiburger Barockorchester</i>			
- Messe in h-Moll BWV 232 (2 CDs)	83.211		
- <i>Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius</i>			
- Osteroratorium · C. P. E. Bach: Danket dem Herrn · Heilig	83.212		
- <i>Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius</i>			
- Vom Himmel hoch. Weihnachtliche Musik von Bach	83.233		
- <i>Kammerchor der Frauenkirche Dresden, M. Grünert</i>			
- Bachs Schüler. Motetten / Vocal Concert Dresden,	83.263		
- <i>Dresdner Instrumental-Concert, P. Kopp</i>			
Beethoven, Ludwig van			
- Missa in C / Cherubini: Sciant gentes	83.295		
- <i>Kammerchor Stuttgart, Hofkapelle Stuttgart, F. Bernius</i>			
Brahms, Johannes			
- Geistliche Chormusik (Carus Classics)	83.332		
- <i>The Schütz Choir of London, R. Norrington</i>			
- II: Weltliche Chormusik I: op. 42; op. 62; op. 92;	83.107		
- <i>Kölner Kammerchor, P. Neumann</i>			
- III: Liebeslieder-Walzer (Weltliche Chormusik II)	83.118		
- <i>Kölner Kammerchor, P. Neumann</i>			
- IV: Geistliche Chormusik. Warum ist das Licht · Motetten	83.201		
- <i>Kammerchor Stuttgart, F. Bernius</i>			
- V: Ein deutsches Requiem op. 45	83.200		
- <i>Klass. Philharmonie, Kammerchor Stuttgart, F. Bernius</i>			
Eccard, Johannes			
- Fröhlich will ich singen. Sacred and Secular Songs	83.449		
- <i>Staats- und Domchor Berlin, Lautten Compagny, K.-U. Jirka</i>			
- Preussische Festlieder. Sacred Songs	83.265		
- <i>Vocal Concert Dresden, Capella de la Torre, P. Kopp</i>			
Händel, Georg Friedrich			
- Acis und Galatea (Bearbeitung von Mendelssohn)	83.420		
- <i>NDR Chor, FestspielOrchester Göttingen, N. McGegan</i>			
- Alexander's Feast HWV 75 · Ode for St. Cecilia's Day HWV 76	83.424		
- <i>Kölner Kammerchor, Collegium Cartusianum, P. Neumann</i>			
- Israel in Egypt HWV 54 (2 SACDs)	83.423		
- <i>Vocalensemble Rastatt, Les Favorites, H. Speck</i>			
- Jephtha HWV 70 (3 SACDs) / <i>Kammerchor der Frauenkirche,</i>	83.422		
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