

JANET BEAT

*Erklang die
Nacht
(2010)*

for S.S.A.A.T.Bar. & B

Janet Beat (born 1937) studied music at Birmingham University, where she continued with post-graduate research into early Italian opera for which she received the G. D. Cunningham Award. She continued her studies in Italy and on her return she had some composition tuition from Alexander Goehr, Luigi Dallapiccola and encouragement from Sir Michael Tippett and for electronic music, Daphne Oram.

One of the women pioneers in electronic music composition in the UK, (her earliest works date from the late 1950s). she established the electronic music and recording studios for the RSAMD (now the Royal Conservatoire of Scotland). In 1992, she was Visiting Composer at Meister-Konservatorium, Nürnberg, (now the Hochschule für Musik Nürnberg/Augsburg). In 1996, she began to lecture for Glasgow University where she was an Honorary Research Fellow (1996-2016) and is now an Affiliate of the University.

Her music has been performed on all five continents with important premieres in London, Scotland, Austria, Germany, Italy, Poland and Portugal and broadcast in the UK, USA, and Portugal, where a whole programme was devoted to her electro-acoustic music in the Musica Hoje series. She has also been the featured composer at festivals in Scotland, London, Australia and Germany. Many of her works have been heard at major music festivals: the Edinburgh International Festival, The Edinburgh Festival Fringe, the Haydnfest Eisenstadt, MDR Musiksommer, Nürnberg Tage für Neuer Musik, Santorini Music Festival, Musica Nova, Mayfest, Electric Music 3, Contempofest Australia, Music Alaska, the Chard Festival of Women in Music, WIM the Festival, New Glasgow Harmonies, Glasgow International Organ Festival, I Solisti Veneti's Concerto Primavera in conjunction with Festa della Donna, Padua and te 19th new London Wind Festival. Though the main part of her work was written for the concert hall, she has also composed for film and television. She won a prize for her wind quintet "Atelier" in the Hochschule für Musik Nürnberg Zweite Internationaler Wettbewerb für Komponistinnen 2016 in conjunction with the Mariann-Steegmann Stiftung.

Dream Crowned

*That was the day of the white chrysanthemums,
I was overwhelmed by their grave splendour.*

*And then, then you came to take my soul
deep in the night.
I was so afraid, and you came lovingly and softly,
just as I had thought of you in my dream.
You came, and gently like a fairy-tale melody
the night resounded.*

text: 'Traumgekrönt' by Rainer Maria Rilke.
Translation by © J.Beat, 2010

Traumgekrönt

*Das war der Tag der weißen Chrysanthemen,
mir bangte fast vor seiner schweren Pracht. . .*

*Und dann, dann kamst du mir die Seele nehmen
tief in der Nacht.
Mir war so bang, und du kamst lieb und leise,
ich hatte grad im Traum an dich gedacht.
Du kanst, und leis' wie eine Märchenweise
erklang die Nacht. . .*

Rainer Maria Rilke

This piece is written in the spirit of Monteverdi's Eighth Book of Madrigals in that there are lyrical countrapuntal passages contrasted with more hymnic and recitative like ones. Some special vocal effects are used to enhance the word painting.

Duration: c. 8 mins. 15-30 secs.

The premiere was given by the Dufay Ensemble Nürnberg conducted by Wolfgang Fulda at St. Jakob Kirche, Nürnberg on 23rd October, 2011.
The UK first performance was given by the BBC Singers conducted by Janes Morgan at the BBC's Maida Vale Studios, London, 4th October 2016.

Erklang die Nacht

S.S.A.A. T.B.ar & B
verse by Rainer Maria Rilke

Janet Beat

Un poco calmo $\text{J} = 63$

Soprano I

Soprano II

Alto I

Alto II

Tenor

Baritone

Bass

Piano

Janet Beat

5

The musical score consists of two systems of music. The top system contains six vocal parts: S.I., S.II., A.I., A.II., T., and Bar. The bottom system contains one piano part. The vocal parts are in treble clef, and the piano part is in bass clef. Measure 5 begins with a rest. The vocal parts enter in measures 6-7, starting with a melodic line in S.I. followed by S.II., A.I., A.II., and T. The piano part begins in measure 8. Dynamics include *mp*, *mf*, and *pp*. Articulation marks like triangles and dashes are present. The vocal parts sing sustained notes with lyrics: "ah," "ah," "ah," "sh," "ah," "ah," "ah," "ah," "ah," and "ah." The piano part has a rhythmic pattern of eighth and sixteenth notes.

S.I. S.II. A.I. A.II. T. Bar. Pno.

mp *mf*

*mm ah, ah, ah

*mm ah, sh, ah.

*mm ah, ah, ah

*mm ah, ah, ah.

*mm ah, ah, ah.

*mm ah, ah, ah.

mp *mf*

pp *mf*

*Hum then slowly open the mouth for normal singing on the vowel.

10

S.I. {

S.II {

A.I. {

A.II {

T.

Bar.

B.

Pno.

The vocal parts sing a four-line German phrase: "Das war der Tag, das war der Tag der". The piano part provides harmonic support with sustained notes and chords.

15

S.I. wei - ßen Chry - san - the - men, mir

S.II. wei - sen Chry - san - the - men, mir

A.I. wei - ßen Chry - san - the - men, mir

A.II. wei - ßen Chry - san - the - men, mir

T. der - wei - ßen Chry - san - the - men, mir

Bar. der wei - ßen Chry - san - the - men, mir

B. der wei - ßen Chry - san - the - men, mir

Pno.

19

S.I. bang — te fast, mir bang - te fast vor sei - ner schwe - ren Pracht, _____

S.II. bang — te fast, mir bang - te fast vor sei - ner schwe - ren Pracht, _____

A.I. bang — te fast, mir bang - te fast vor sei - ner schwe - ren Pracht... _____

A.II. bang — te fast, mir bang - te fast vor sei - ner schwe - ren Pracht, _____

T. bang — te fast, mir bang - te fast vor sei - ner schwe - ren Pracht, _____

Bar. bang — te fast, mir bang - te fast vor sei - ner schwe - ren Pracht, _____

B. bang — te fast, mir ban - gte fast vor sei - ner schwe - ren Pracht... _____

Pno.

23

S.I. { vor sei - ner schwe - ren Pracht. *ff*

S.II. { vor schwe - ren Pracht. *ff*

A.I. { vor sei - ner schwe - ren Pracht. *ff*

A.II. { vor sei - ner schwe - ren Pracht... *ff*

T. { vor sei - ner schwe - ren Pracht, vor sei - ner schwe - ren *ff*

Bar. { vor sei - ner schwe - ren Pracht, vor sei - ner schwe - ren *ff*

B. { vor sei - ner schwe - ren *ff*

Pno. { vor sei - ner schwe - ren *ff*

27

S.1 { *mf* ah, — ah, —

S.II { *mp* ah, — ah, —

A.I { *mf* = *mp* ah, — ah, —

A.II { *mp* ah, — ah, —

T. { Pracht... —

Bar. { Pracht... —

B. { Pracht... —

Pno. { *mf* — *mp* —

31

S.1 { *p*
S.II { *p*
A.I { *p*
A.II { *p*
T. { *p*
Bar. {
B. {
Pno. {

hum mm, mm.
hum mm, mm.
hum mm, mm.
ah. mm, mm.
hum mm, mm.
hum mm, mm.
p mm, mm.

36 *pp*

S.I. Und dann, dann kamst du mir die

S.II. Und dann, dann kamst du mir die

A.I. Und dann, dann kamst du mir die

A.II. Und dann, dann kamst du mir die

T. **solo una voce* *p* *mf*

Bar.

B.

Pno. mm. Und dann, dann kamst du mir die

36 *pp*

b8 *mp*

b8 *mp*

b8 *mp*

b8 *mp*

b8 *mp*

* Solo voice only if there are several voices per part.

41

S.I. See - le neh - men

S.II. See - le neh - men

A.I. See - le neh - men

A.II. See - le neh - men

T. See - le neh - men *tief — in der*

Bar. *tief — in der* Nacht,

B. *tief — in der* Nacht.,

Pno.

45

S.I. *whisper*
 mp

S.II. Mir war so bang, — so

A.I. *whisper*
 mp

A.II. Mir war so bang, — so

T. *whisper*
 (tutti) mp

Nacht. — Mir war so bang, — so

Bar. *whisper*
 mp

Nacht. — Mir war so bang, — so

B. *whisper*
 mp

Nacht, — Mir war so bang, — so

Pno. *whisper*
 mp

Mir war so bang, — so

49

S. I. bang, — und du kamst lieb und lei - se,

S. II. bang, — und du kamst lieb und lei - se,

A. I. bang, — und du — kamst lieb und

A. II. bang, — und du — kamst

T. bang, — und du — kamst

Bar. bang, — und du — kamst

B. bang, — und du — kamst

Pno. bang, — und du — kamst

53

S.I S.II

A.I A.II

T.

Bar.

B.

Pno.

lei - se,
lieb und lei - se,
lieb und lei - se,
lei - se,
ich
hat - te grad in Traum —————

p *pp*

p *pp*

p *pp*

p

p

p

53

58

S.I. {

S.II. {

A.I. {

A.II. {

T.

Bar. {

B. {

Pno. {

hum ——————
p

nn, ——————

**solo una voce* ——————
p

hat - te grad in Traum an dich ge - dacht. Du kamst,

an dich ge - dacht, an dich ge - dacht.

58

mp

p

* Solo voice only if there are several voices per part.

63

S.I. { nn, — nn, — ah, — ah. —

S.II { nn, — nn, — ah, — ah. —

A.I { nn, — nn, — ah, — ah. —

A.II { nn, — nn, — ah, — ah. —

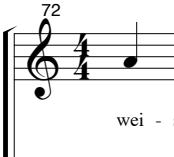
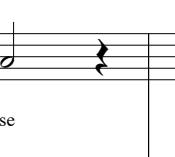
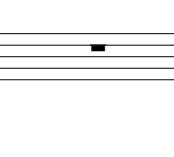
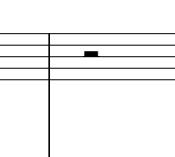
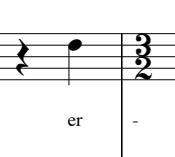
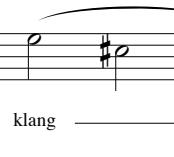
T. { — — — — —

Bar. { du kamst, — und

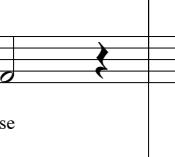
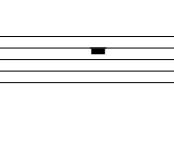
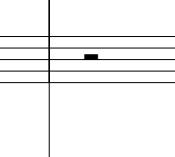
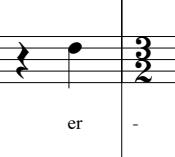
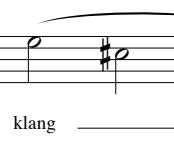
B. { — — — — —

Pno. { 63: — — — — —

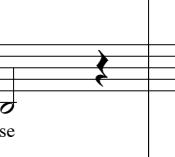
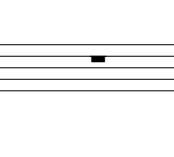
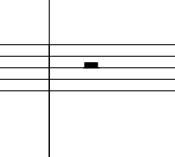
mf

S.I. { 72








S.II { 72

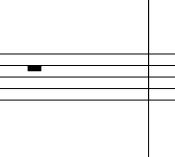
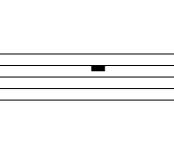







A.I. { 72

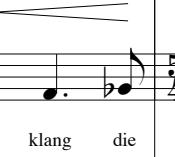






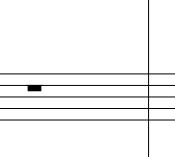
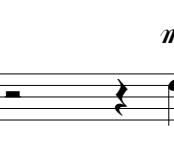

A.II { 72

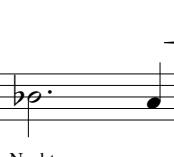



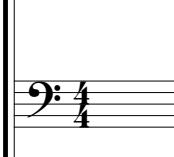
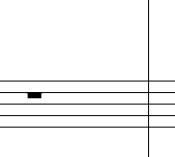
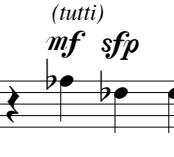




T. { 72

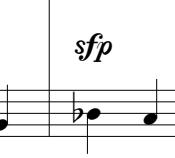
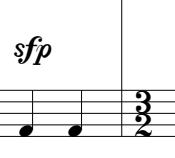

Bar. { 72








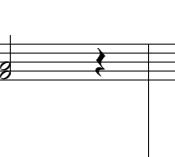
B. { 72





Pno. { 72








81

S.I S.II A.I A.II T. Bar. B. Pno.

mf *p*

mf *p*

mf *p*

p *sfz ** *p*

p

*sfz ** *p*

*sfz ** *p*

mf *p*

* Slowly close the mouth on the vowel until you hum on the consonant in the next bar.

86

S.I S.II A.I A.II T. Bar. B. Pno.

ah, ————— ah, —————

er ————— kla ~~ng~~ die Nacht, —————

sfp *

er - klang die Nacht,

sfz * *p*

kla ~~ng~~ die Nacht. ————— er - klang die Nacht,

sfz * *p*

kla ~~ng~~ die - Nacht, ————— die Nacht,

sfp

klang die Nacht, ————— die Nacht,

86

sfp

sfp *sfp*

* Slowly close the mouth on the vowel until you hum on the consonant in the next bar.

mf p

S.1 { 90

S.II { mf p

A.I { mf p

A.II { ah,

T. { p pp

Bar. { er - klang - die Nacht.

B. { p pp

Pno. { er - klang - die Nacht, _____

er - klang - die Nacht, _____

er - klang - die Nacht, _____

pp

This musical score page contains eight staves, each with a different vocal part or the piano. The vocal parts are grouped by curly braces. The first three groups (S.1, S.2, A.I) have identical dynamics (mf) and endings (p). The fourth group (A.II) has a unique dynamic (ah,). The fifth group (T.) starts with a dynamic (p) and ends with (pp). The sixth group (Bar.) starts with (p) and ends with (pp). The seventh group (B.) starts with (p) and ends with (pp). The piano part (Pno.) at the bottom also has dynamics (mf) and (p) with a unique ending (pp).

98

S.I. *p* *hum* - - - - - *ppp*

S.II. *p* *hum* - - - - - *ppp*

A.I. *p* *hum* - - - - - *ppp*

A.II. *p* *hum* - - - - - *ppp*

T. *mp* *hum* - - - - - *ppp*

Bar. *mp* *hum* - - - - - *ppp*

B. *p* *hum* - - - - - *ppp*

Pno. *mp* *pp*

* Slowly close the mouth on the vowel until you hum on the consonant in the next bar.

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