

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, Nürnberger 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 the 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 contrapuntal 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 $\text{♩} = 63$

The musical score is arranged in a system with seven vocal staves and a piano accompaniment. The vocal parts are Soprano I, Soprano II, Alto I, Alto II, Tenor, Baritone, and Bass. The piano part is at the bottom. The score is in 3/2 time, with a tempo marking of 'Un poco calmo' and a metronome marking of $\text{♩} = 63$. The key signature has one sharp (F#). The score is divided into four measures. The vocal parts have various dynamics and markings: Soprano I and II have rests; Soprano II, Alto I, and Alto II have 'hum' markings with dynamics *mp* and *p*; Tenor and Baritone have 'hum' markings with dynamics *p*, *mp*, and *p*; Bass has rests. The piano part has dynamics *p*, *mp*, and *p*. There are rehearsal marks 'mm,' and 'mm,' in the vocal parts. A rehearsal mark '1 (for rehearsal only)' is in the piano part.

The musical score is arranged in a system with seven staves. The vocal parts are S.I, S.II, A.I, A.II, T., Bar., and B. The piano part is Pno. The score is in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The vocal parts have lyrics: "ah," "sh," and "ah." The piano part has lyrics: "pp" (pianissimo) and *mf*. The score includes dynamic markings, articulation marks, and a rehearsal mark '5' at the beginning of the first measure.

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

10

S.I. Das war der Tag der

S.II. Das war der Tag der

A.I. Das war der Tag, das war der Tag der

A.II. Das war der Tag, das war der Tag der

T. Das war der Tag

Bar. Das war der Tag

B. Das war der Tag

Pno.

Detailed description: This is a page of a musical score, page 6, starting at measure 10. The score is for a vocal ensemble and piano. The vocal parts are Soprano I (S.I), Soprano II (S.II), Alto I (A.I), Alto II (A.II), Tenor (T.), Baritone (Bar.), and Bass (B.). The piano part (Pno.) is at the bottom. The lyrics are 'Das war der Tag der'. The score is in a key with one flat (B-flat) and starts at measure 10. The time signature changes from 5/4 to 4/4. The piano part has a complex accompaniment with chords and moving lines in both hands.

15

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

S.II
wei - ßen 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.

Detailed description of the musical score: The score is for page 7, measures 15-18. It features seven vocal parts and a piano accompaniment. The vocal parts are Soprano I (S.I), Soprano II (S.II), Alto I (A.I), Alto II (A.II), Tenor (T.), Baritone (Bar.), and Bass (B.). The piano part (Pno.) is at the bottom. The lyrics for the vocalists are 'wei - ßen Chry - san - the - men, mir'. The lyrics for the Tenor, Baritone, and Bass are 'der wei - ßen Chry - san - the - men. mir'. The piano part consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four measures, with measure numbers 15, 16, 17, and 18 indicated at the beginning of each measure.

19

S.I. *f* Pracht, _____

S.II *f* Pracht, _____

A.I *f* Pracht... _____

A.II *f* Pracht, _____

T. *f* Pracht, _____

Bar. *f* Pracht, _____

B. *f* Pracht... _____

Pno. *f*

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

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

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

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

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

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

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

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

23

S.I
vor sei - ner schwe - ren Pracht.

S.II
vor schwe - ren Pracht.

A.I
vor sei - ner schwe - ren Pracht.

A.II
vor sei-ner schwe-ren Pracht...

T.
vor sei-ner schwe-ren Pracht, vor sei-ner schwe-ren

Bar.
vor sei-ner schwe-ren Pracht, vor sei-ner schwe-ren

B.
vor sei-ner schwe-ren

Pno.
ff

This musical score page contains parts for Soprano I (S.I), Soprano II (S.II), Alto I (A.I), Alto II (A.II), Tenor (T.), Baritone (Bar.), Bass (B.), and Piano (Pno.).

- S.I:** Melody with lyrics "ah," in measures 27, 28, and 30. Dynamics: *mf* (measures 27-28), *mp* (measures 29-30).
- S.II:** Melody with lyrics "ah," in measures 28 and 30. Dynamics: *mp* (measures 28-30).
- A.I:** Melody with lyrics "ah," in measures 28 and 30. Dynamics: *mf* (measure 28), *mp* (measures 29-30).
- A.II:** Melody with lyrics "ah," in measures 29 and 30. Dynamics: *mp* (measures 29-30).
- T., Bar., B.:** Lyrics "Pracht..." in measure 27. No melody is present in these parts.
- Pno.:** Accompaniment with dynamics *mf* (measures 27-28) and *mp* (measures 29-30).

The score is divided into four measures. Measure 27 is in 3/2 time, and measures 28-30 are in 4/4 time. The piano part includes a fermata in measure 27 and a dynamic marking of *mf*. The vocal parts feature various melodic lines and rests, with lyrics "ah," and "Pracht...".

This musical score page contains measures 31 through 34 for a vocal ensemble and piano. The vocal parts are S.I., S.II, A.I, A.II, T., Bar., and B., while the piano part is labeled Pno. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. Measures 31 and 32 feature a piano (*p*) dynamic for all parts. In measure 33, the vocal parts (A.I, A.II, T., Bar., B.) are marked with a mezzo-forte (*mm.*) dynamic and include the instruction *hum* (humming). The piano part continues with a piano (*p*) dynamic. Measure 34 concludes the section with a mezzo-forte (*mm.*) dynamic for the vocal parts and piano (*p*) for the piano. The piano part includes a triplet of eighth notes in measure 31 and a series of chords in measure 34.

36 *pp* *mp*

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*
mm. Und dann, dann kamst du mir die

Bar. mm.

B. mm.

Pno. *pp* *mp*

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

41 *mf* *p*

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. *f* *mp* *p* *mf*
See - le neh - men tief — in der

Bar. *mp* *p*
tief — in der Nacht,

B. *mp* *p*
tief — in der Nacht,

Pno. *mf* *p* *mp* *p*

This musical score page features eight staves. The vocal parts (S.I, S.II, A.I, A.II, T., Bar., B.) are in treble clef, while the piano accompaniment (Pno.) is in bass clef. The score is divided into three measures. The first measure is in 3/2 time, the second in 4/4, and the third in 4/4. Dynamics include *mp*, *p*, and *tutti*. The lyrics are: "Mir war so bang, _____ so".

Vocal Parts:
S.I, S.II, A.I, A.II, T., Bar., B.
Lyrics: Mir war so bang, _____ so

Piano (Pno.):
Lyrics: Mir war so bang, _____ so

Measure 1 (3/2): *mp*, *p*

Measure 2 (4/4): *whisper mp*, *tutti mp*

Measure 3 (4/4): *whisper mp*

49

S.I. *mp* *mf* *p*
bang. — und du kamst lieb und lei - se,

S.II *mp* *mf* *p*
bang. — und du kamst lieb und lei - se,

A.I *mp* *mf* *p*
bang. — und du kamst lieb und

A.II *mp* *mf*
bang. — und du kamst

T. *mp* *mf*
8 bang. — und du kamst

Bar. *mp* *mf*
bang. — und du kamst

B. *mp* *mf*
bang. — und du kamst

Pno. *p* *mp* *mf* *p*
49 bang. — und du kamst

Detailed description: This is a page of a musical score, page 15, starting at measure 49. It features a vocal ensemble with five parts: Soprano I (S.I.), Soprano II (S.II), Alto I (A.I), Alto II (A.II), and Tenor (T.), along with a Baritone (Bar.), Bass (B.), and Piano (Pno.). The score is written in a multi-measure rest system. The vocal parts have lyrics: 'bang. — und du kamst lieb und lei - se,'. The piano part has lyrics: 'bang. — und du kamst'. The score includes dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). There are also crescendo and decrescendo hairpins. The piano part features triplet markings in the final measure. The time signature changes from 3/2 to 4/4. The key signature has one flat (B-flat).

53

S.I.

S.II

A.I.

A.II.

T.

Bar.

B.

Pno.

53

58

S.I. *hum* *p* nn, _____

S.II *hum* *p* nn, _____

A.I *hum* *p* nn, _____

A.II *hum* *p* nn, _____

T. _____

Bar. *mp* *p* *solo una voce--
 hat - te grad in Traum an dich ge - dacht. Du kamst,

B. *mp* _____
 — an dich ge - dacht, an dich ge - dacht.

Pno. *mp* *p* _____

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

63

S.I. *mp*
nn, ah, ah.

S.II *mp*
nn, ah, ah.

A.I *mp*
nn, ah, ah.

A.II *mp*
nn, ah, ah.

T.

Bar. *mp*
du kamst, und

B.

Pno. *mp*

Detailed description: This is a page of a musical score, page 18, starting at measure 63. The score is for voice and piano. It features five vocal staves: Soprano I (S.I.), Soprano II (S.II), Alto I (A.I), Alto II (A.II), and Tenor (T.). There are also staves for Baritone (Bar.) and Bass (B.), and a grand piano (Pno.) part at the bottom. The vocal parts have lyrics: 'nn, ah, ah.' for the soprano and alto parts, and 'du kamst, und' for the baritone part. The piano part has a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) for the vocal parts and the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is written in a standard musical notation with treble and bass clefs, and includes various musical symbols like notes, rests, and slurs.

68 *p* *mp* *mf* *f*

S.I. wie ei - ne Mär - chen -

S.II. wie ei - ne Mär - chen -

A.I. wie ei - ne Mär - chen -

A.II.

T.

Bar. leis' wie ei - ne Mär - chen wei - se

B.

Pno. *mf* *mp* *mf* *f*

Detailed description: This is a page of a musical score for a voice and piano ensemble. It contains measures 68 through 71. The score is written in 4/4 time and features five vocal parts: Soprano I (S.I.), Soprano II (S.II), Alto I (A.I.), Alto II (A.II), and Tenor (T.), along with a Baritone (Bar.) and Piano (Pno.). The vocal parts have lyrics in German: 'wie ei - ne Mär - chen -' for S.I., S.II, and A.I.; and 'leis' wie ei - ne Mär - chen wei - se' for Bar. The piano accompaniment includes dynamic markings such as *p*, *mp*, *mf*, and *f*. The page number '19' is located in the top right corner.

72

mf *p* *sfp*

S.I
wei - se er - klang die

mf *p* *sfp*

S.II
wei - se er - klang die

mf *p* *sfp*

A.I
wei - se er - klang die

mf sfp

A.II
er - klang die Nacht, er - klang die

mf sfp sfp

T.
er - klang er - klang die Nacht, er - klang die

(tutti) mf sfp sfp sfp

Bar.
er - klang, er - klang, er - klang die Nacht, er - klang die

mf sfp sfp sfp

B.
er - klang, er - klang, er - klang die Nacht, er - klang die

mf f

Pno.

76 *mf* *p*

S.I. Nacht, ah,

S.II Nacht, ah,

A.I Nacht,

A.II Nacht.

T. *mf* *hum* *p* Nacht,, mm,

Bar. *mf* *hum* *p* Nacht. mm,

B. *mf* *hum* *p* Nacht. mm,

Pno. *mf* *p*

Detailed description: This page of a musical score covers measures 76 to 80. It features vocal parts for Soprano I (S.I.), Soprano II (S.II), Alto I (A.I), Alto II (A.II), Tenor (T.), Baritone (Bar.), and Bass (B.), along with a Piano (Pno.) accompaniment. The score begins at measure 76 with a 5/4 time signature and a key signature of one flat. The vocal parts enter with the word 'Nacht,' in a mezzo-forte (*mf*) dynamic. At measure 78, the time signature changes to 4/4. The vocal parts then sing 'ah,' in a piano (*p*) dynamic, with long horizontal lines indicating sustained notes. The piano accompaniment provides harmonic support, with dynamics shifting from *mf* to *p* at measure 78. The Tenor and Bass parts include vocalizations 'hum' and 'mm,' with dashed lines indicating sustained notes. The score concludes at measure 80 with a final melodic flourish in the vocal parts and a sustained piano accompaniment.

81 *mf* *p*

S.I
ah,

S.II
ah,

A.I
ah, ah,

A.II
*p sfz * p*
er - kla ng

T.
ah, er -

Bar.
ah, er - klang, er -

B.
*sfz * p*
er - kla ng, er -

Pno.
mf p sfz sfz

* 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.

sfz * *p*

sfz * *p*

sfz

sfz * *p*

sfz

sfz

sfz

sfz

ah, —

ah, —

er — kla — ng die Nacht, —

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

kla ng die — Nacht, — die Nacht,

klang die Nacht, — die Nacht,

sfz

sfz

sfz

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

90

mf *p*

S.I

S.II

A.I

A.II

T.

er - klang _____ die Nacht.

p *pp*

Bar.

er - klang die Nacht. _____

p *pp*

B.

er - klang _____ die Nacht, _____

mf *p*

Pno.

pp

Detailed description: This is a page of a musical score, page 24. It features a vocal ensemble consisting of Soprano I (S.I), Soprano II (S.II), Alto I (A.I), and Alto II (A.II), a Tenor (T.), a Baritone (Bar.), and a Bass (B.), along with a Piano (Pno.). The score is written in 3/2 time and includes a key signature of one sharp (F#). The vocal parts have lyrics in German: 'er - klang _____ die Nacht.' The piano accompaniment is marked with dynamics *mf* and *p*. The score is divided into three measures. The first measure is in 3/2 time, the second in 4/4, and the third in 3/2. A rehearsal mark '90' is placed at the beginning of the first measure. The vocal parts are marked with *mf* and *p* dynamics, and the piano part is marked with *mf*, *p*, and *pp* dynamics. The lyrics are: 'er - klang _____ die Nacht.' for the Tenor, 'er - klang die Nacht. _____' for the Baritone, and 'er - klang _____ die Nacht, _____' for the Bass.

This musical score page contains measures 94 through 97. It features vocal parts for Soprano I (S.I), Soprano II (S.II), Alto I (A.I), and Alto II (A.II), and piano accompaniment (Pno.). The vocal parts include lyrics "ah," and dynamic markings *p*, *mf*, and *f*. The piano part includes triplets and dynamic markings *p*, *mf*, and *f*. The score is in 4/4 time and ends with a 7-measure rest.

Vocal Parts:

- S.I:** Melody with lyrics "ah,". Dynamics: *p*, *mf*, *f*. Includes triplets and slurs.
- S.II:** Melody with lyrics "ah,". Dynamics: *p*, *mf*, *f*. Includes triplets and slurs.
- A.I:** Melody with lyrics "ah,". Dynamics: *p*, *mf*, *f*. Includes triplets and slurs.
- A.II:** Melody with lyrics "ah,". Dynamics: *f*. Includes a triplet.

Piano Part (Pno.):

- Accompaniment with dynamics *p*, *mf*, and *f*. Includes triplets and slurs.

Other Parts:

- T. (Tenor):** Rested.
- Bar. (Baritone):** Rested.
- B. (Bass):** Rested.

