

RICHARD CAUSTON

KYRIE AND SANCTUS

from

'Messe de Notre Dame'

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Music Department
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These arrangements of Machaut's *Messe de Notre Dame* were commissioned with funds provided by Oliver Rivers for Sinfonia 21, who gave the first performance under their Principal Conductor Martyn Brabbins in the Great Hall of Imperial College of Science, Technology and Medicine on January 26th 2001.

Instrumentation

Flute
Oboe (doubling Cor Anglais)
Clarinet in B flat (doubling Bass Clarinet)
Trumpet (doubling Flugelhorn [optional])

Percussion (1 player):
Medium clash cymbals, 3 snare drums (piccolo snare drum, snare drum and military snare drum), crotales

Violin
Viola
Double Bass

As an alternative, the work may be performed using a small string section; ideally, the players should be in the ratio 6 violins to 4 violas to 2 double basses. However, in this case the double bass part in the *Sanctus* should still be taken by a single player only.

Duration c. 14 minutes

Performance notes

These arrangements were originally intended to be played in different parts of the concert programme, separated by other pieces; accordingly, they make use of different stage layouts, and different transpositions of Machaut's original music. The nature of the performing space, the size of the string group, and the stage layout will all have an impact on balance, and the written dynamics should be adjusted as necessary. The score is notated in C, and accidentals apply throughout the bar. The work is based Guillaume de Machaut's *Messe de Notre Dame*, ed. Daniel Leech-Wilkinson (Oxford, 1990).

Stage layout: *Kyrie*

If the version with single strings is used, the players should be arranged (standing, ideally) in a horseshoe formation in the order violin, viola, double bass, percussion, clarinet, trumpet, flute, oboe, with the percussion in a more or less central position and the violin at stage right. If the multiple string version is used, the string players should be seated on the forestage with the percussion and wind players standing behind them in a horseshoe formation.

Stage layout: Sanctus

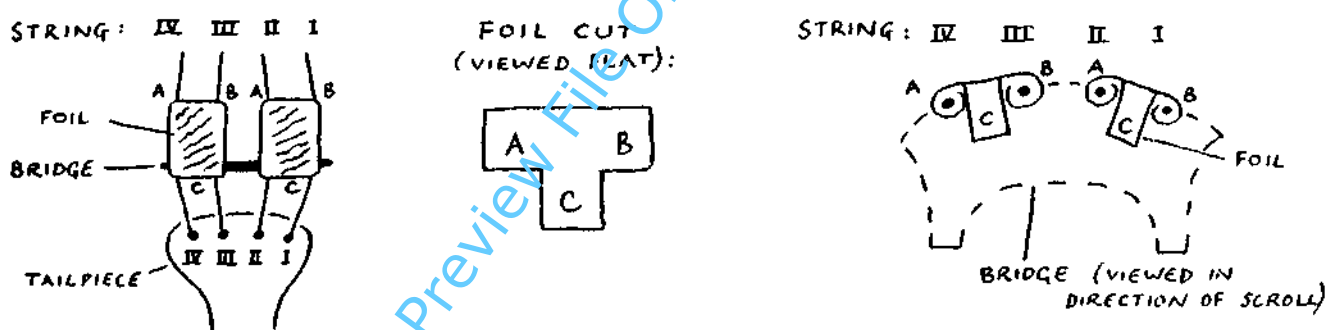
There are several possible solutions, but in each case there should be considerable spacial separation between the instrumental groups. If the version with single strings is used, group I may be seated on the forestage with group II offstage; if a string section is used this same arrangement may work, or the groups could be at opposite ends of the stage, or both offstage. The important point is the balance between the two, which should not allow group I to be drowned out by group II; it should be as if the music for the upper strings and crotales creates a landscape into which the Machaut is projected from afar.

Strings: Kyrie

Throughout the movement, the string instruments play with aluminium foil fitted at the bridge. The required sound is a sympathetic resonance akin to that produced by snare drums.

Violin, Viola

The foil may be rolled up and threaded through the strings, or attached as follows:



Flaps A and B are wrapped loosely around the string just above the bridge; flap C is folded over and down the lower side of the bridge. Any arrangement is acceptable which ensures the required sound without the risk of the foil coming off during performance.

Double Bass:

Narrow 'sleeves' of foil are wrapped around each string just above the bridge. These may be up to 5cm in length.

Percussion: Kyrie

The snare drums should not be allowed to overshadow the strings, or to resonate when not being used.

KYRIE

KYRIE I
♩ = 108c. *Estatico*

Guillaume de Machaut
arranged by Richard Causton

Musical score for the first system, measures 1-3. The score includes parts for Flute, Oboe, Clarinet in B \flat , Trumpet, Percussion, Violin, Viola, and Contrabass. The Flute, Oboe, and Clarinet parts feature triplets and slurs. The Percussion part includes a box labeled 'CLASH CYMBALS' and dynamic markings: *f secco*, *damp*, and *D secco*. The Violin, Viola, and Contrabass parts are marked 'with foil' and have large bracketed rests covering measures 2 and 3.

Musical score for the second system, measures 4-6. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B \flat (Cl. B \flat), Trumpet (Tpt.), Percussion (Perc.), Violin (Vn.), Viola (Vla.), and Contrabass (Cb.). The Flute, Oboe, and Clarinet parts continue with triplets and slurs. The Percussion part has a dynamic marking of *f sim.* and a 4/4 time signature. The Violin, Viola, and Contrabass parts have dynamic markings of *fff, tutta forza* starting in measure 6.

7

Fl.
Ob.
Cl.
in B \flat
Tpt.
Perc.
Vn.
Vla.
Cb.

10

Fl.
Ob.
Cl.
in B \flat
Tpt.
Perc.
Vn.
Vla.
Cb.

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A

14

Fl.

Ob.

Cl.
in Bb

Tpt.

Perc.

14

Vn.

Vla.

Cb.

18

Fl.

Ob.

Cl.
in Bb

Tpt.

Perc.

18

Vn.

Vla.

Cb.

B

22

Fl.

Ob.

Cl.
Bb

Tpt.

Perc.

Vn.

Vla.

Cb.

26

Fl.

Ob.

Cl.
Bb

Tpt.

Perc.

Vn.

Vla.

Cb.

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Musical score for measures 30-33. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Bb), Trumpet (Tpt.), Percussion (Perc.), Violin (Vn.), Viola (Vla.), and Cello (Cb.). Measures 30-33 feature complex rhythmic patterns with triplets and sixteenth notes. A circled 'C' with a '9' above it is present in measure 31. The Percussion part includes dynamic markings *mf* and *p*. The string parts (Vn., Vla., Cb.) feature sixteenth-note patterns with accents.

* Semitone mordents where possible.

Musical score for measures 34-37. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Bb), Trumpet (Tpt.), Percussion (Perc.), Violin (Vn.), Viola (Vla.), and Cello (Cb.). Measures 34-37 continue the complex rhythmic patterns with triplets and sixteenth notes. The Percussion part includes dynamic markings *mf* and *p*. The string parts (Vn., Vla., Cb.) continue with sixteenth-note patterns and accents.

38

Fl.

Ob.

Cl.
in B \flat

Tpt.

Perc.

Vn.

Vla.

Cb.

42

Fl.

Ob.

Cl.
in B \flat

Tpt.

Perc.

Vn.

Vla.

Cb.

D

46

Fl.
Ob.
Cl.
B \flat
Tpt.
Perc.
Vn.
Vla.
Cb.

46

p *mf*

50

Fl.
Ob.
Cl.
B \flat
Tpt.
Perc.
Vn.
Vla.
Cb.

50

p *mf*

54

Fl.

Ob.

Cl.
in B \flat

Tpt.

Perc. *mf* *to Snare drums*

Vn.

Vla.

Cb.

PLAINSONG I
Tranquillo, cold

$\text{♩} = 54$

58

Fl.

Ob.

Cl.
in B \flat

Tpt.

Perc. *ppp poco cresc.* *pp, still*

Vn.

Vla.

Cb.

SNARE DRUMS

61

Fl. *poco* *sim.*

Ob. *poco* *sim.*

Cl. in B \flat

Tpt.

Perc.

Vn. *Pizz. II* *pp, but resonant* *Pizz.* *sim.*

Vla. *pp, but resonant* *Pizz.* *sim.*

Cb. *pp, but resonant* *sim.*

Rit. —————

CHRISTE

$\text{♩} = 108$

F

64

Fl. *pp*

Ob. *pp*

Cl. in B \flat

Tpt.

Perc. *f* *mf* *arco*

Vn. *pp* *p* *pp* *arco* *fff, tutta forza*

Vla. *pp* *pp* *arco* *fff, tutta forza*

Cb. *pp* *pp* *arco* *fff, tutta forza*

67

Fl.

Ob.

Cl.
in B \flat

Tpt.

Perc.

Vn.

Vla.

Cb.

67

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71

Fl.

Ob.

Cl.
in B \flat

Tpt.

Perc.

Vn.

Vla.

Cb.

71

G

75

Fl.

Ob.

Cl.
Bb

Tpt.

Musical score for measures 75-78, Flute, Oboe, Clarinet Bb, and Trumpet parts. The staves are empty.

Perc.

75

Vn.

Vla.

Cb.

Musical score for measures 75-78, Percussion, Violin, Viola, and Cello parts. The Percussion part features triplet patterns. The Violin and Viola parts have slurs and accents. The Cello part has a double bar line and a fermata.

79

Fl.

Ob.

Cl.
Bb

Tpt.

Musical score for measures 79-82, Flute, Oboe, Clarinet Bb, and Trumpet parts. The staves are empty.

Perc.

79

Vn.

Vla.

Cb.

Musical score for measures 79-82, Percussion, Violin, Viola, and Cello parts. The Percussion part features triplet patterns. The Violin and Viola parts have slurs and accents. The Cello part has a double bar line and a fermata.

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83

Fl.

Ob.

Cl.
in Bb

Tpt.

Perc.

Vn.

Vla.

Cb.

1.
♩ = 54 *Tranquillo* cold
PLAINSONG II

87

Fl.

Ob.

Cl.
in Bb

Tpt.

Perc.

Vn.

Vla.

Cb.

(1.)

$\text{♩} = 108$

Musical score for measures 90-94. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B \flat), Trumpet (Tpt.), Percussion (Perc.), Violin (Vn.), Viola (Vla.), and Cello (Cb.). The Flute and Oboe parts feature melodic lines with triplets and dynamic markings such as *mf*, *p*, and *pp*. The Percussion part has a 3/4 time signature and includes a *pp. sruu* marking. The Violin and Viola parts play a rhythmic accompaniment of eighth-note triplets. The Cello part has a few notes with a *p* dynamic.

2.

$\text{♩} = 54$ *Tranquillo, cold*

PLAINSONG III

Musical score for measures 88-92. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B \flat), Trumpet (Tpt.), Percussion (Perc.), Violin (Vn.), Viola (Vla.), and Cello (Cb.). The Flute and Oboe parts feature melodic lines with triplets and dynamic markings such as *p*, *mp*, and *mf*. The Percussion part has a 4/4 time signature and includes a *pp. sruu* marking. The Violin and Viola parts play a rhythmic accompaniment of eighth-note triplets. The Cello part has a few notes with a *p* dynamic.

Rit. --- I ♩ = 108, Estatico

91

Fl.

Ob.

Cl.
in Bb

Tpt.

Perc.

Vn.

Vla.

Cb.

arco

fff, tutta forza

arco

fff, tutta forza

fff, tutta forza

* mordents as at letter I et seq.

94

Fl.

Ob.

Cl.
in Bb

Tpt.

Perc.

Vn.

Vla.

Cb.

J

98

Fl.

Ob.

Cl.
B \flat

Tpt.

Perc.

98

Vn.

Vla.

Cb.

102

Fl.

Ob.

Cl.
B \flat

Tpt.

Perc.

102

Vn.

Vla.

Cb.

106

Fl.

Ob.

Cl.
in Bb

Tpt.

Perc.

Vn.

Vla.

Cb.

KYRIE III

K

110

Fl.

Ob.

Cl.
in Bb

Tpt.

Perc.

Vn.

Vla.

Cb.

mf

fff, tutta forza

114

Fl.

Ob.

Cl.
B \flat

Tpt.

Perc.

Vn.

Vla.

Cb.

118

Fl.

Ob.

Cl.
B \flat

Tpt.

Perc.

Vn.

Vla.

Cb.

122

Fl.

Ob.

Cl.
B♭

Tpt.

Perc.

Vn.

Vla.

Cb.

126

Fl.

Ob.

Cl.
B♭

Tpt.

Perc.

Vn.

Vla.

Cb.

Poco accel. -- **M** -- al fine

130

Fl.

Ob.

Cl.
Bb

Tpt.

Perc.

fff. tutta forza

130

Vn.

Vla.

Cb.

133

Fl.

Ob.

Cl.
Bb

Tpt.

Perc.

133

Vn.

Vla.

Cb.

Musical score for woodwinds, strings, and percussion. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Bb), Trumpet (Tpt.), and Percussion (Perc.). The second system includes Violin (Vn.), Viola (Vla.), and Cello (Cb.). The music features complex rhythmic patterns with triplets and slurs. Dynamics include *ff* (fortissimo) and *p* (piano). The score is marked with measure numbers 136 and 137. A large blue watermark "Preview File Only" is overlaid on the page. A signature "Richard" is visible at the bottom right of the score.

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SANCTUS

21

for two instrumental groups

Guillaume de Machaut
arranged by Richard Causton

$\text{♩} = 72c$; Distant and Calm

I

Crotales

Violin

Viola

$\text{♩} = 72c$; Distant and Calm

II

Flute

Cor Anglais

Bass Clarinet

Flugelhorn

Contrabass

I

Crots.

Vn.

Vla.

4

II

Fl.

C.A.

B.Cl.

F.H.

Cb.

A

I

Crots. *p*

Vn. *mp* *dolce*

Vla. *pp* *p, espress.*

8

A

II

Fl.

C.A.

B. Cl.

F. H.

Cb.

I

Crots. *p*

Vn. *espress.* *mf* *mp* *espress.* *p (sob.)*

Vla. *mf* *p*

12

Ossia*

II

Fl.

C.A.

B. Cl.

F. H.

Cb.

* Play the small notes if the flute has no low B.

I

Crots. 15

Vn. dolce

Vla. mf

16

II

Fl. f

C.A. mf

B. Cl. mf

F. H. mf

Cb. mf mp

I

Crots. 17

Vn. damp

Vla. mf

20

II

Fl. p mp

C.A. mf

B. Cl. mf

F. H. mf

Cb. mf mp

I

Crots. *mf* *p* *mp* *p* (*p*) *damp* (l.v.)

Vn. *mf* *p* *mp* *mp*

Vla. *mf* *mp* *p*

24

II

Fl. *Ossia*

C.A.

B. Cl. *Ossia*

F.H.

Cb. II IV III IV III IV

I

Crots. *pp* *p* *p* *mf* *p*

Vn. *p dolce* *(p)* *mf* *p*

Vla. *p* *p* *p* *p*

28

II

Fl. *f*

C.A. *mf*

B. Cl. *mf*

F.H. *mf*

Cb. II III

I

Crots.

Vn.

Vla.

32

II

Fl.

C.A.

B. Cl.

F. H.

Cb.

I

Crots.

Vn.

Vla.

36

II

Fl.

C.A.

B. Cl.

F. H.

Cb.

I

Crots.

Vn.

Vla.

40

perk.iss.

mp

f

pp

damp

(ll.v)

II

Fl.

C.A.

B. Cl.

F. H.

Cb.

mf

I

Crots.

Vn.

Vla.

44

mp

pp

sub.

pp

mf

D

II

Fl.

C.A.

B. Cl.

F. H.

Cb.

mf

mp

(nat.)

mp

D

I

Crots.

Vn.

Vla.

45

48

3 damp

f p pp

3 3

II

Fl.

C.A.

B. Cl.

F.H.

Cb.

mp sotto voce

I

Crots.

Vn.

Vla.

51

52

mp pp mp pp mf

3 3 3 3

E

II

Fl.

C.A.

B. Cl.

F.H.

Cb.

51

52

mp p

E

I

Crots. *p damp (l.v.)* *pp* *pp*

Vn. *p* *pp* *pp* *pp*

Vla. *ppp* *pp*

56

II

Fl. *p (sotto voce)*

C.A.

B. Cl.

F. H.

Cb.

I

Crots. *ppp* *ppp* *mp damp (l.v.)*

Vn. *p* *ppp* *pp* *mp*

Vla. *ppp* *mp* *p*

60

II

Fl.

C.A.

B. Cl.

F. H.

Cb. *mf*

I

Crots. Vn. Vla.

64

II

Fl. C.A. B. Cl. F. H. Cb.

64

I

Crots. Vn. Vla.

68

II

Fl. C.A. B. Cl. F. H. Cb.

68

I

Crots.

Vn.

Vla.

72

II

Fl.

C.A.

B. Cl.

F. H.

Cb.

I

Crots.

Vn.

Vla.

76

II

Fl.

C.A.

B. Cl.

F. H.

Cb.

Ossia

II

Fl.

C.A.

B. Cl.

F. H.

Cb.

I

Crots. Vn. Vla.

80

ppp ppp pp ppp pp3 ppp

II

Fl. C.A. B.Cl. F.H. Cb.

Fl. C.A. B.Cl. F.H. Cb.

I

Crots. Vn. Vla.

84

p pp ppp damp (l.v.) Tip pp

II

Fl. C.A. B.Cl. F.H. Cb.

Fl. C.A. B.Cl. F.H. Cb.

I

Cros. Vn. Vla.

85 86 87 88

ppp pp mp ppp

damp (l.v.)

88

I

Fl. C.A. B. Cl. F. H. Cb.

88 89 90 91

Cros. Vn. Vla.

91 92

pp ppp pp

damp

92

Fl. C.A. B. Cl. F. H. Cb.

92 93 94 95

J

I

Crots. *ppp* *p* *p* *pp*

Vn. *(pp)* *p* *p* *pp*

Vla. *pp* *p* *mp* *ppp*

96

J

II

Fl.

C.A.

B. Cl.

F. H.

Cb.

I

Crots. *ppp* *pp* *ppp*

Vn. *pp* *dim.* *(p)* *ppp* *mp* *p*

Vla. *pp* *(nat.)* *ppp* *ppp*

100

II

Fl.

C.A.

B. Cl.

F. H.

Cb. *m* *II* *I* *(nat.)*

112

Crobs

Vn.

Vla.

Musical score for measures 112-115. The score is for three staves: Crobs (Crotchet), Vn. (Violin), and Vla. (Viola). The music is in 6/8 time. Measure 112 starts with a treble clef and a key signature of one flat. The Crobs staff has a melodic line with triplets and dynamics *mp*, *p*, and *pp*. The Vn. staff has a melodic line with triplets and dynamics *pp*, *p*, and *pp*. The Vla. staff has a melodic line with triplets and dynamics *mp*, *p*, and *pp*. The music ends with a fermata in measure 115.

116

Crobs

Vn.

Vla.

Musical score for measures 116-119. The score is for three staves: Crobs (Crotchet), Vn. (Violin), and Vla. (Viola). The music is in 6/8 time. Measure 116 starts with a treble clef and a key signature of one flat. The Crobs staff has a melodic line with triplets and dynamics *pp* and *ppp*. The Vn. staff has a melodic line with triplets and dynamics *p*, *p*, and *pp*. The Vla. staff has a melodic line with triplets and dynamics *pp* and *pp*. The music ends with a fermata in measure 119.

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