RICHARD CAUSTON

KYRIE AND SANCTUS

from

'Messe de Nostre Dame'

Preview File Only

Music Department
OXFORD UNIVERSITY PRESS
Oxford and New York

These arrangements of Machaut's *Messe de Nostre 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.

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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 Nostre 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*

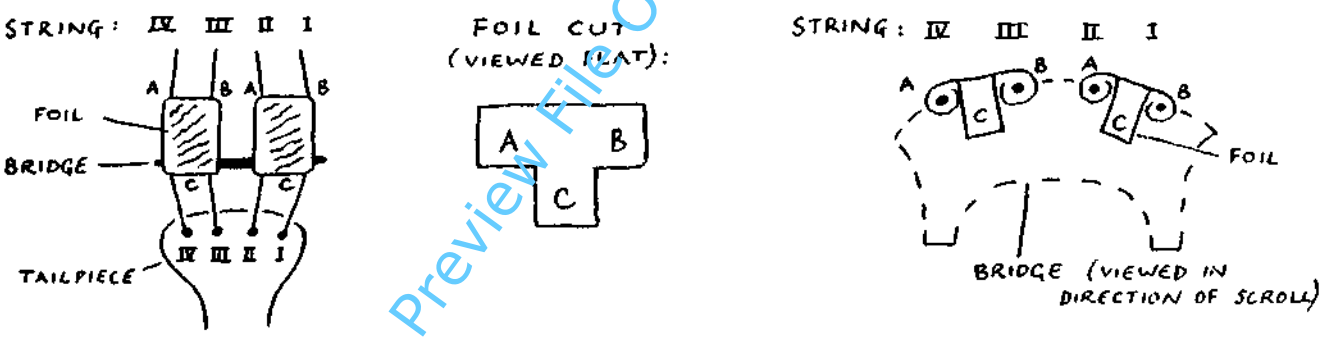
There are several possible solutions, but in each case there should be considerable spacial separation between the instrumental groups. If the version with single strings is used, group I may be seated on the forestage with group II offstage; if a string section is used this same arrangement may work, 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:



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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:

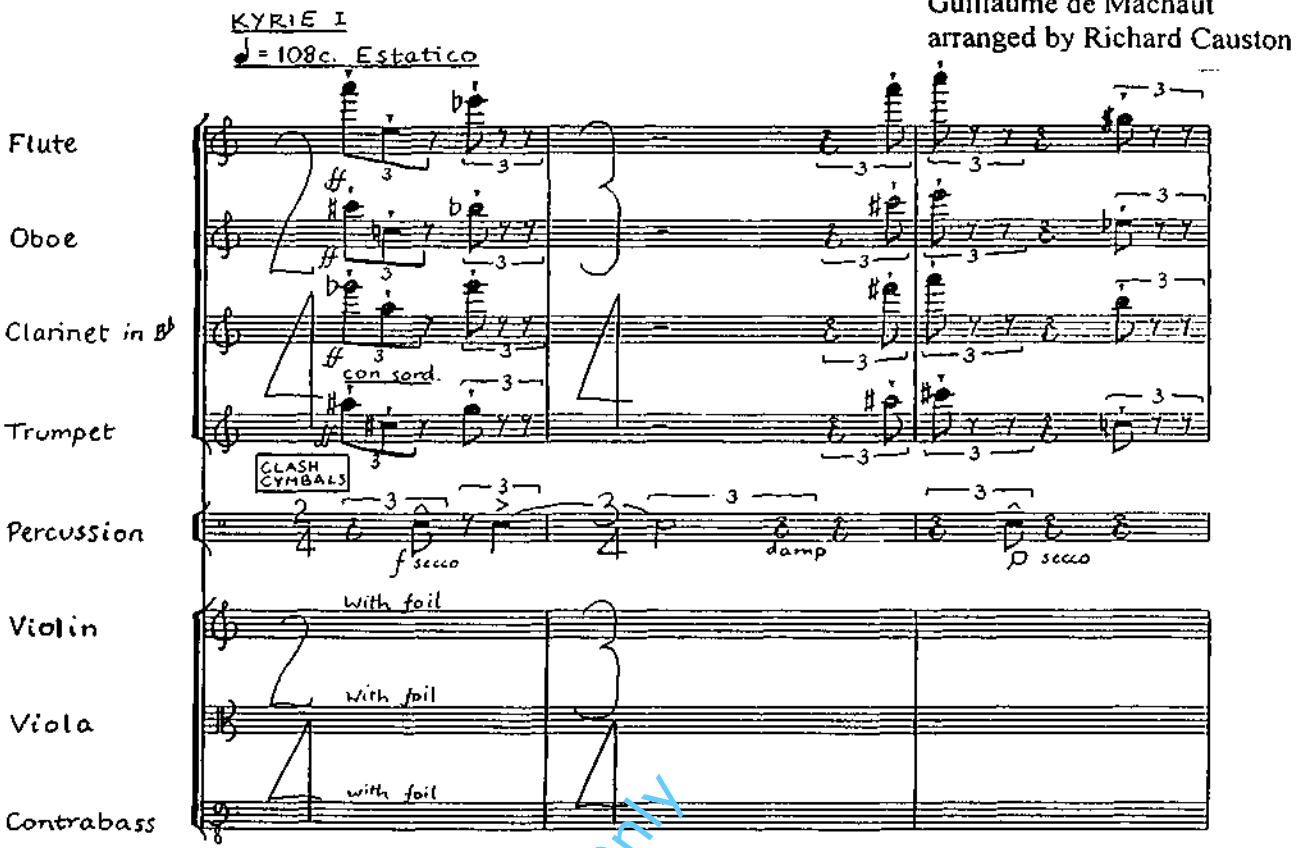
Narrow 'sleeves' of foil are wrapped around each string just above the bridge. These may be up to 5cm in length.

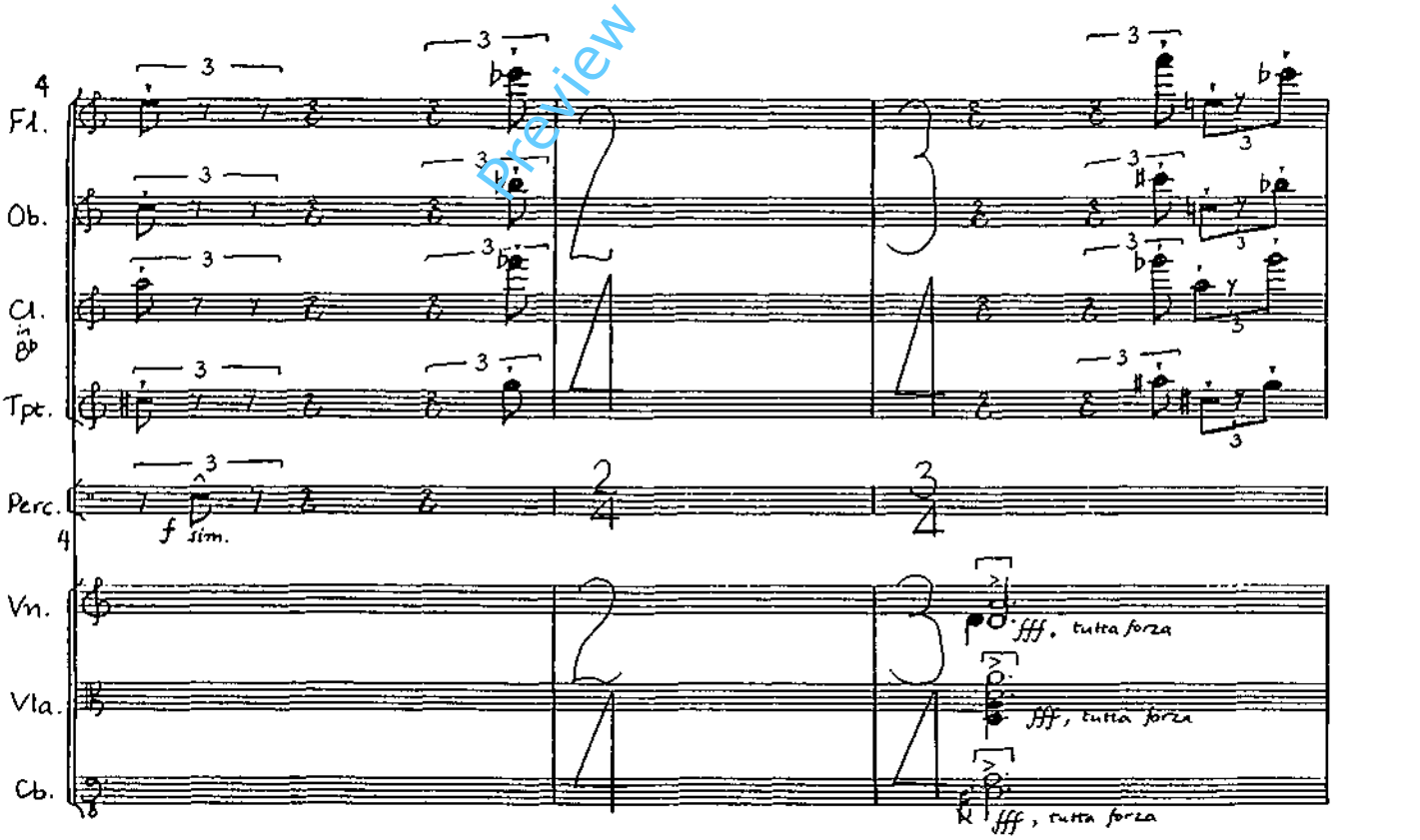
Percussion: *Kyrie*

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

KYRIE

Guillaume de Machaut
arranged by Richard Causton





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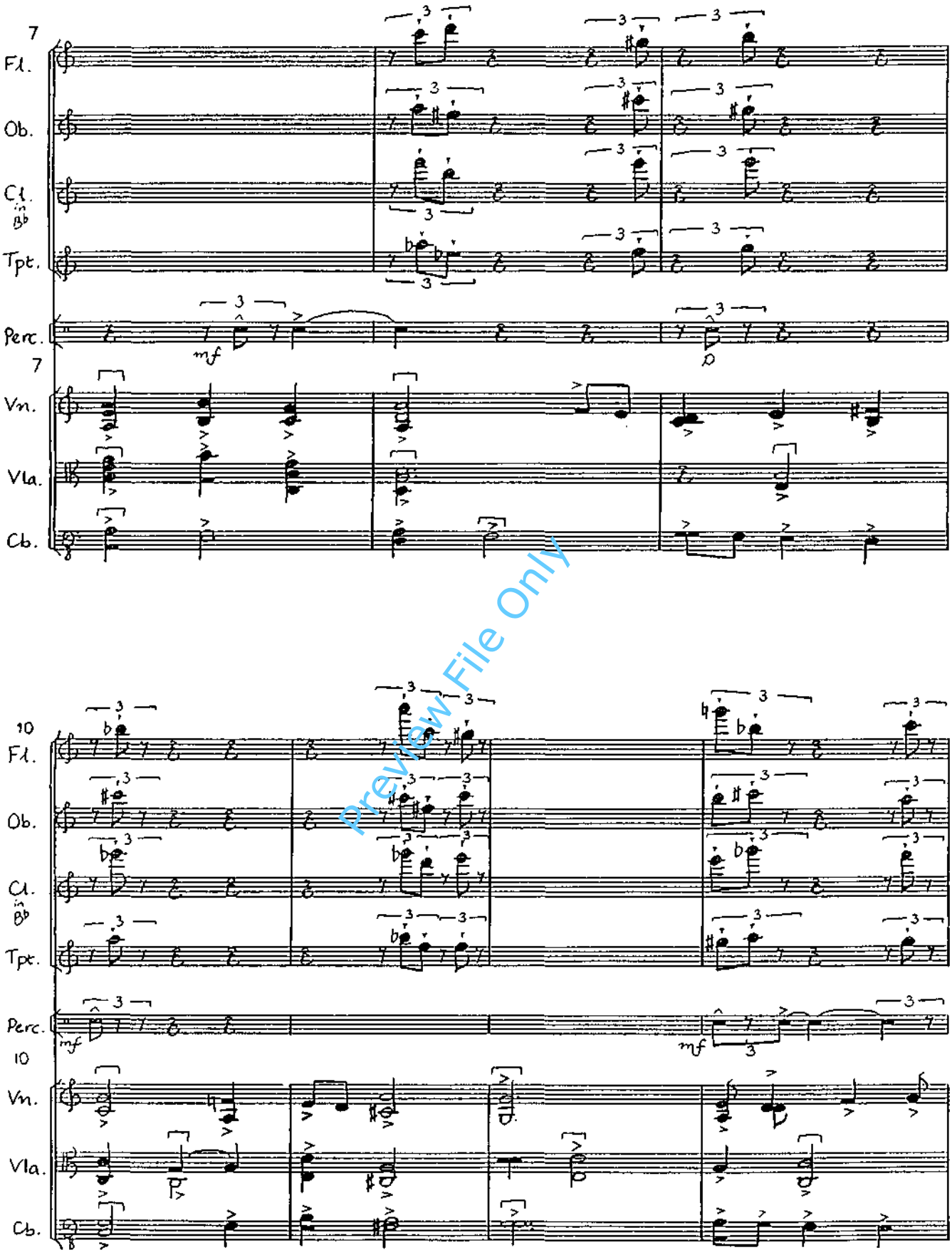

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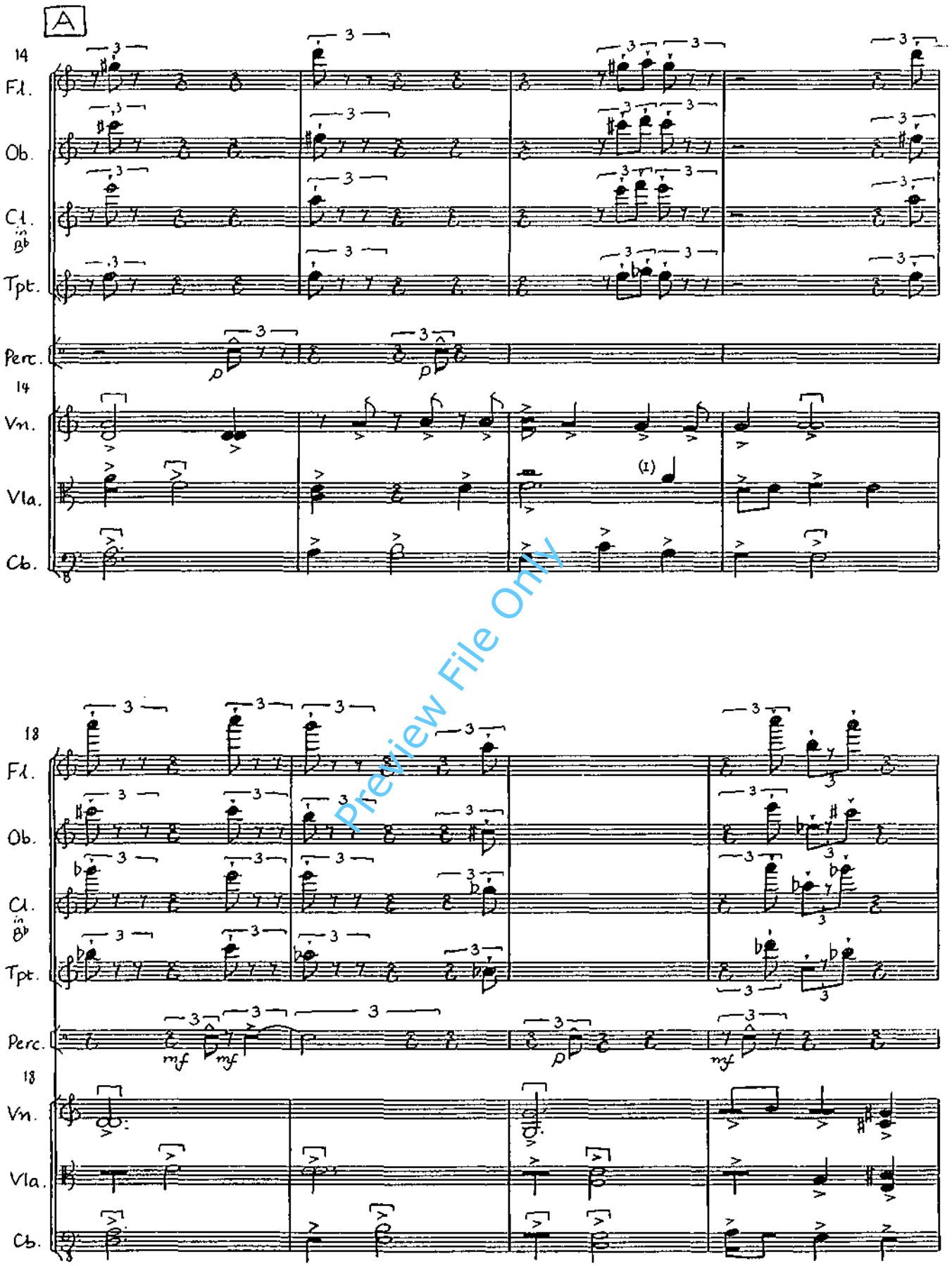

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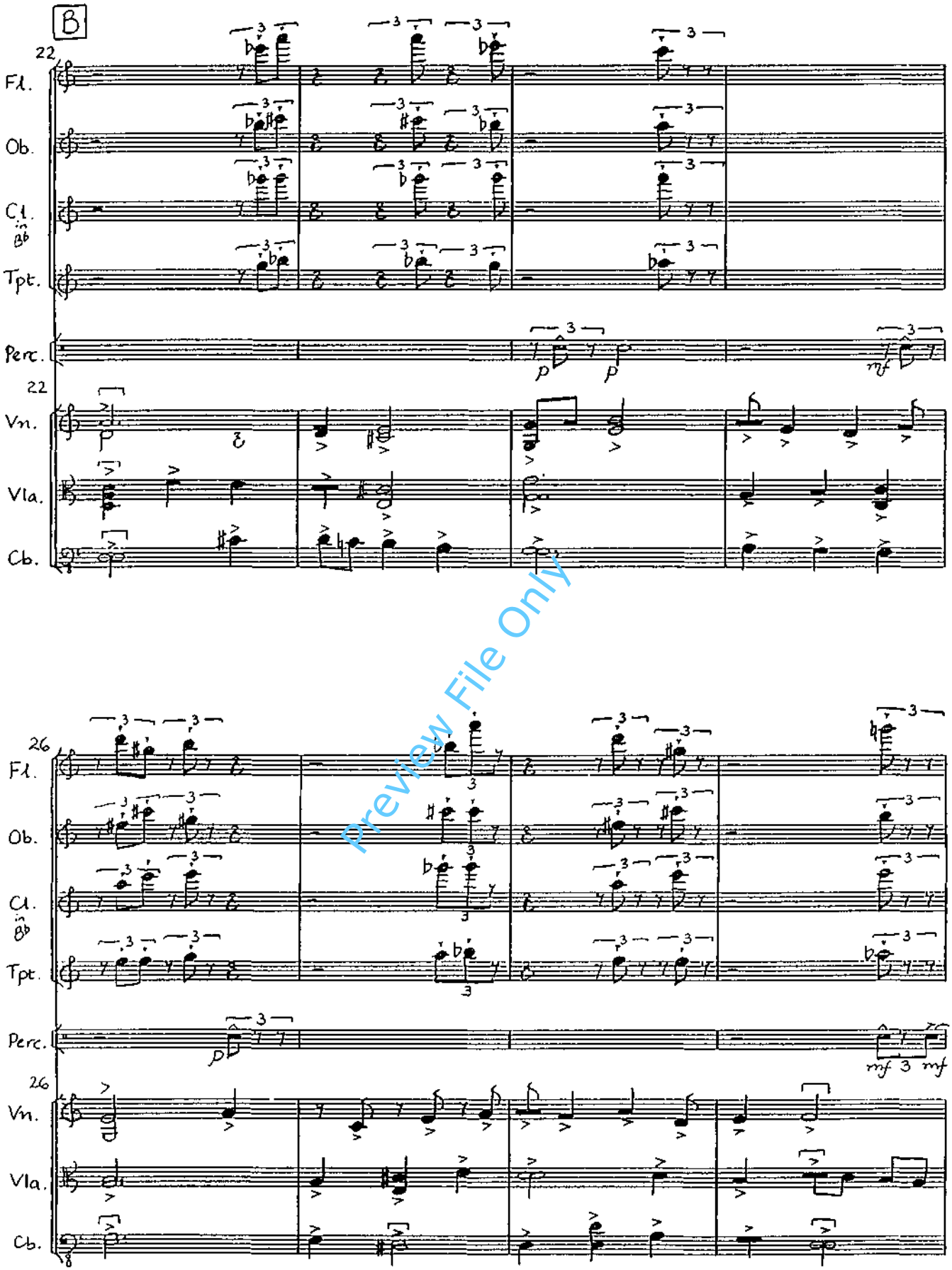

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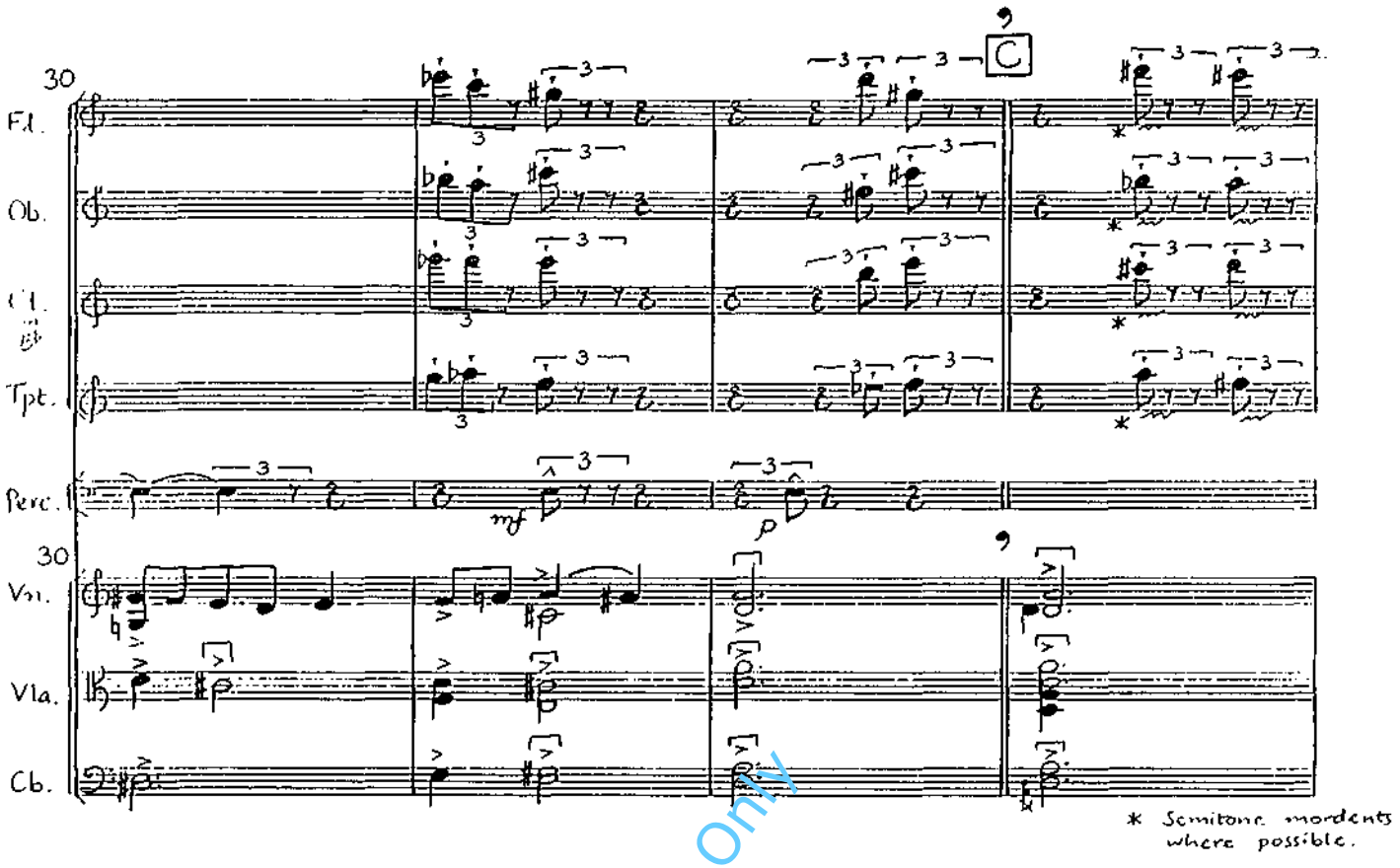

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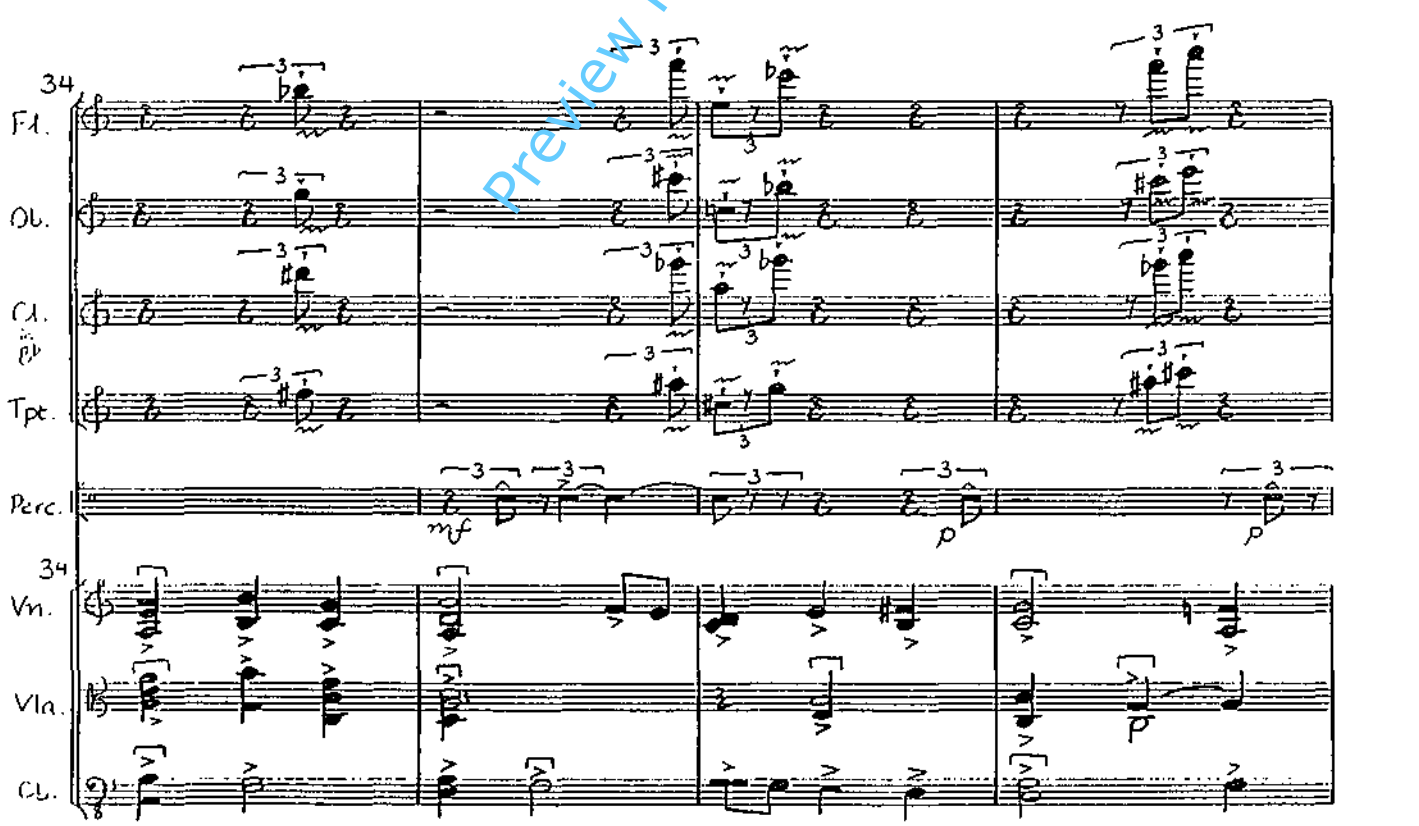

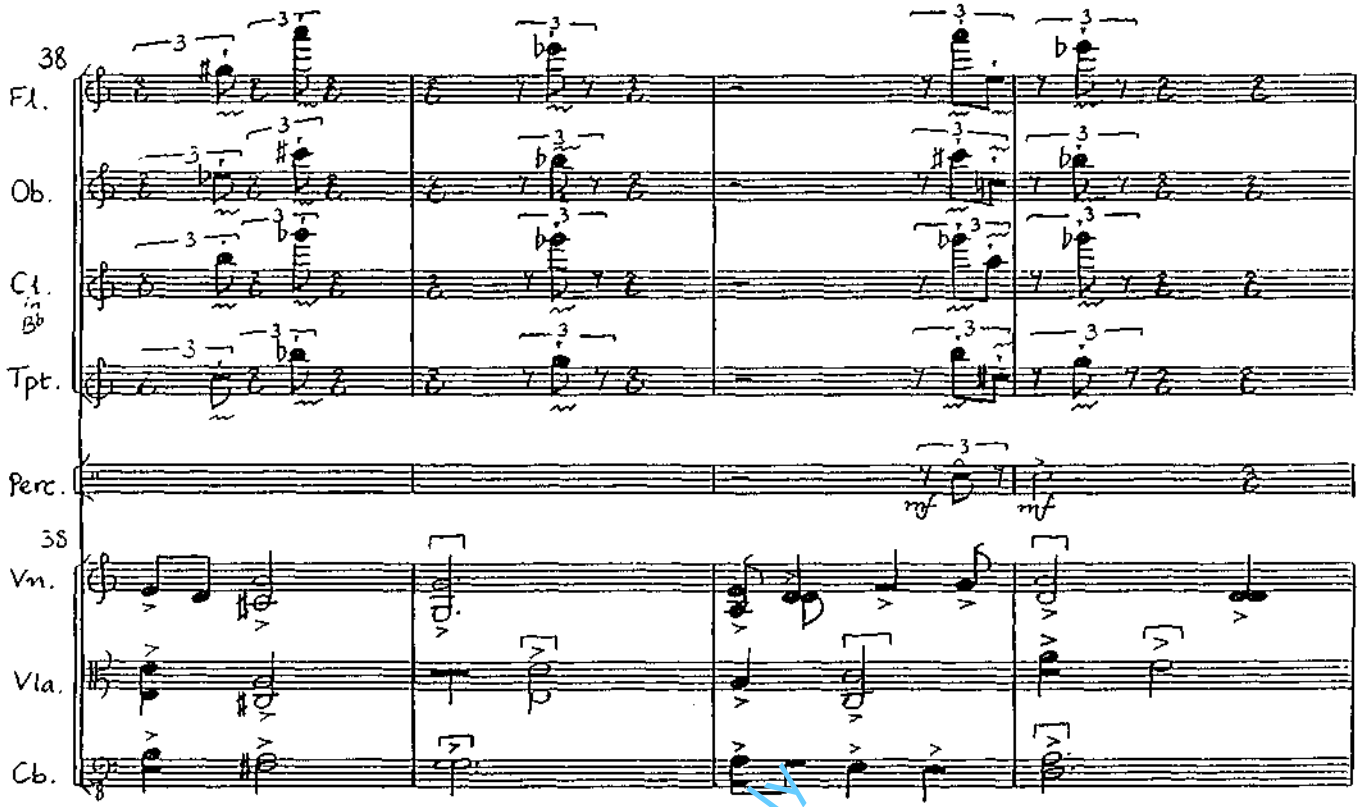

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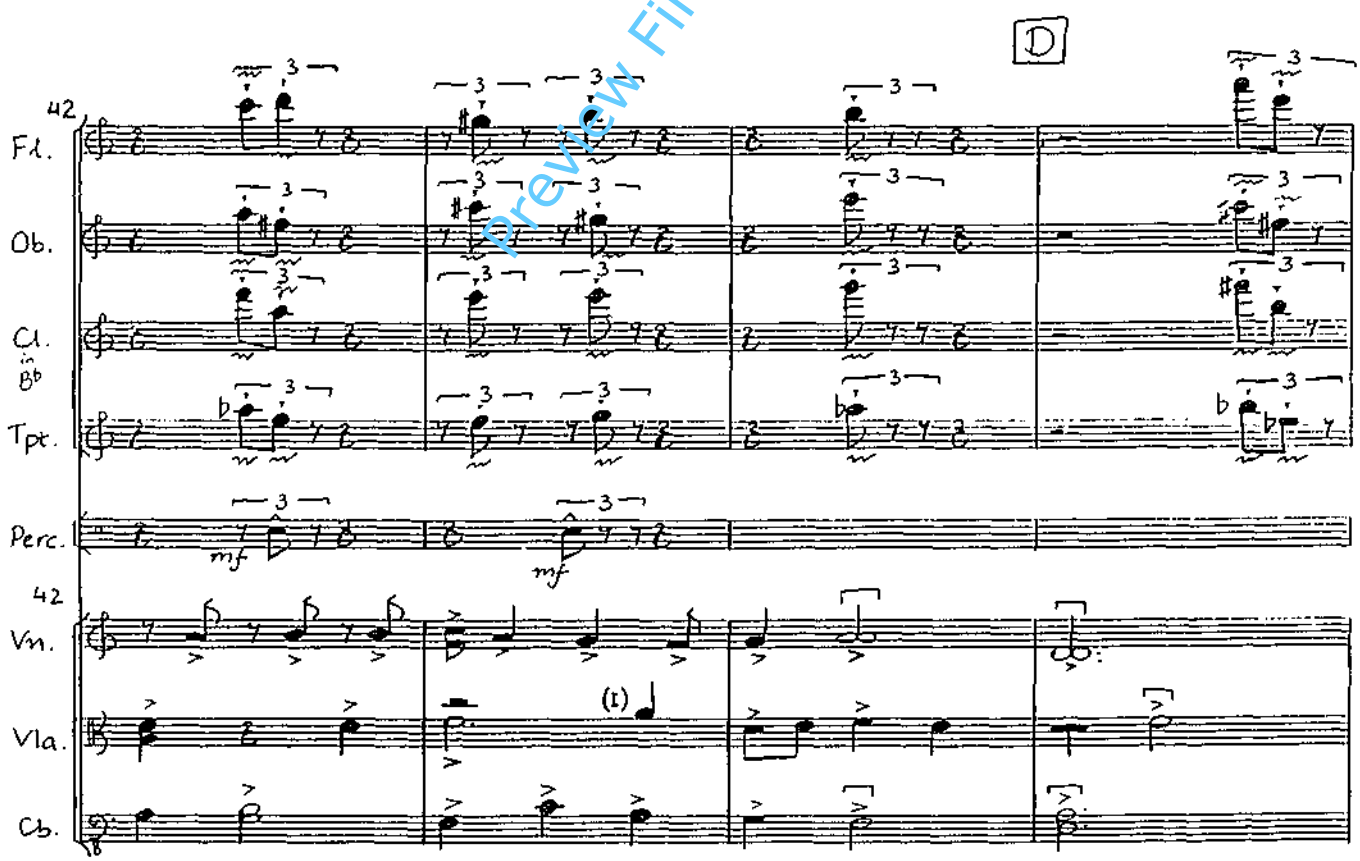

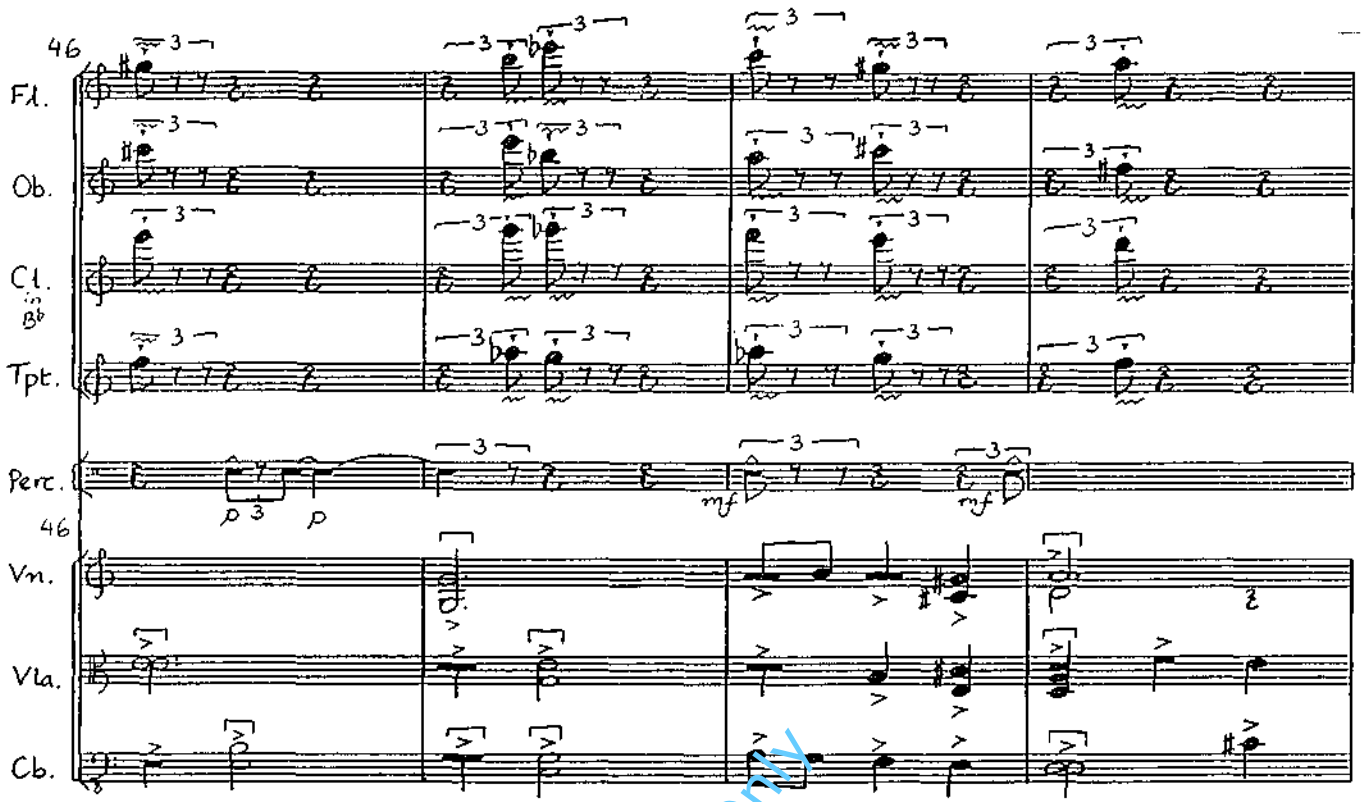

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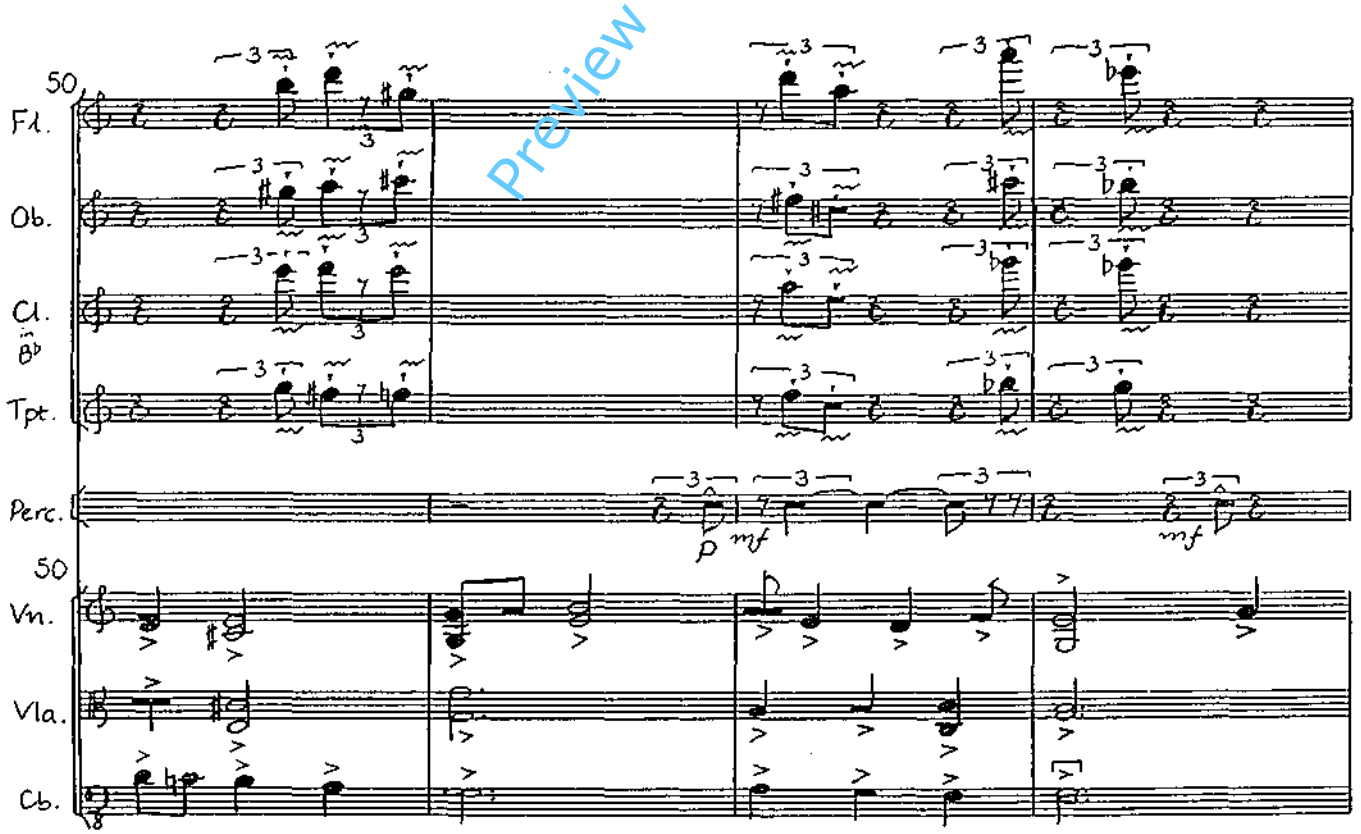

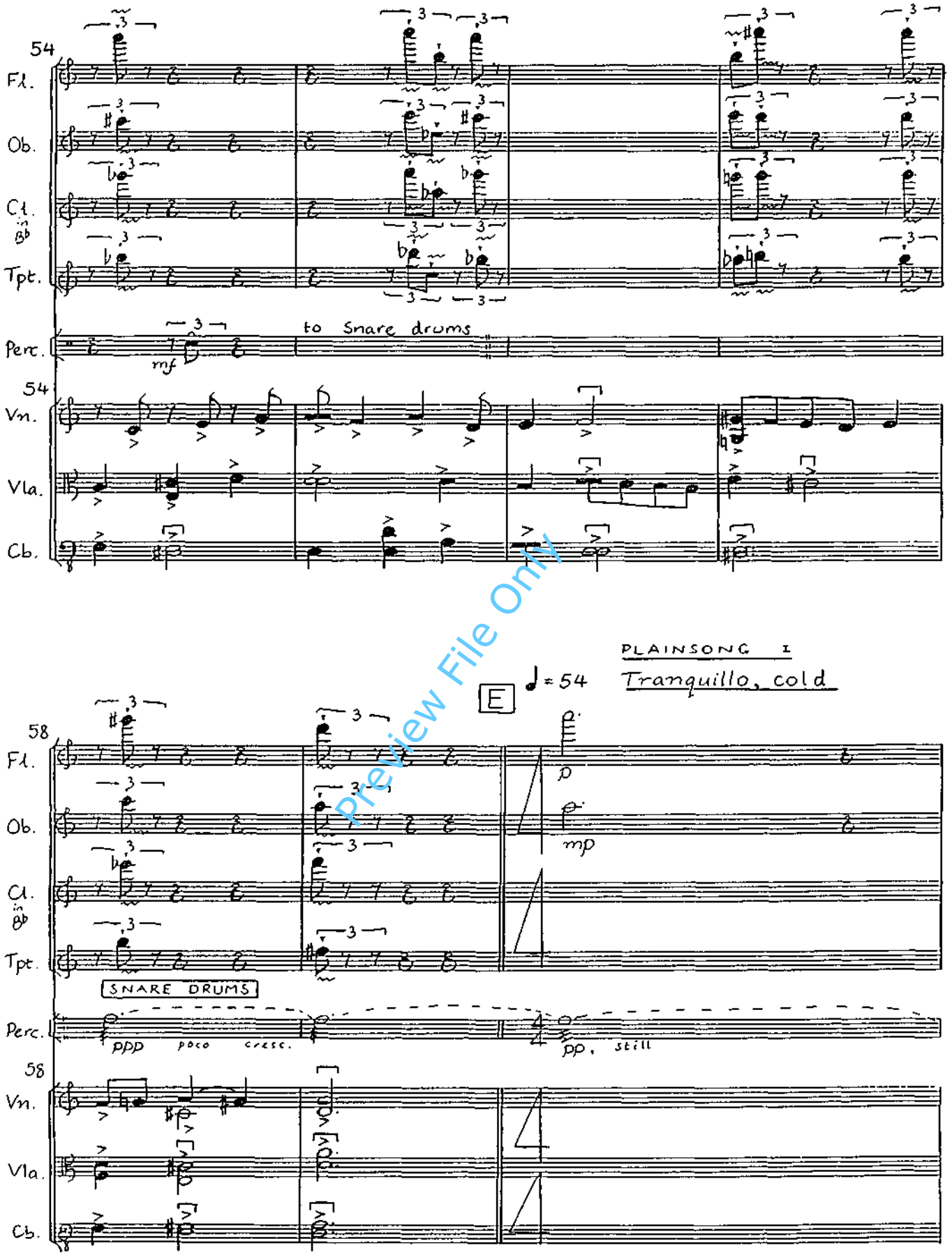

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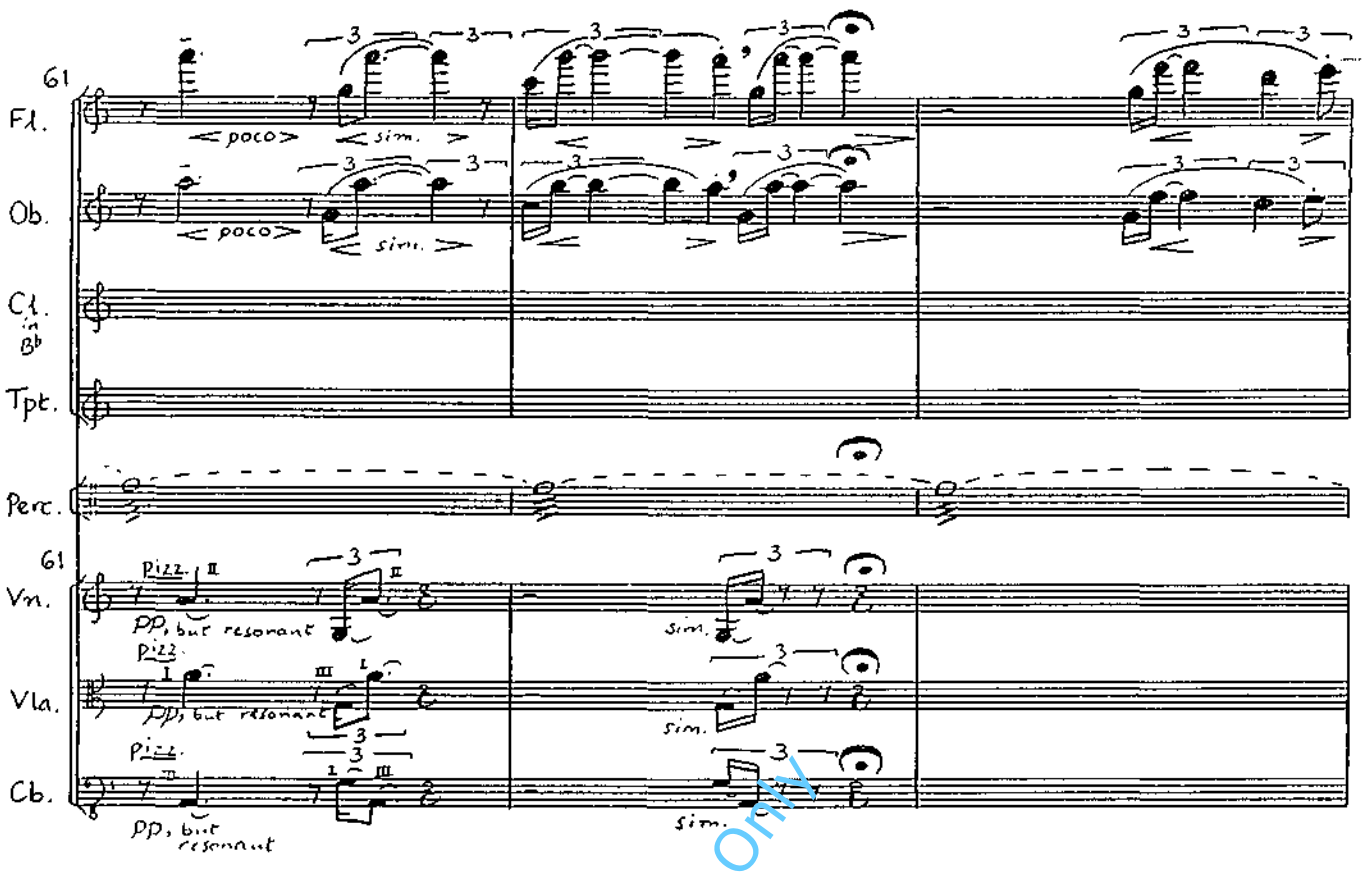

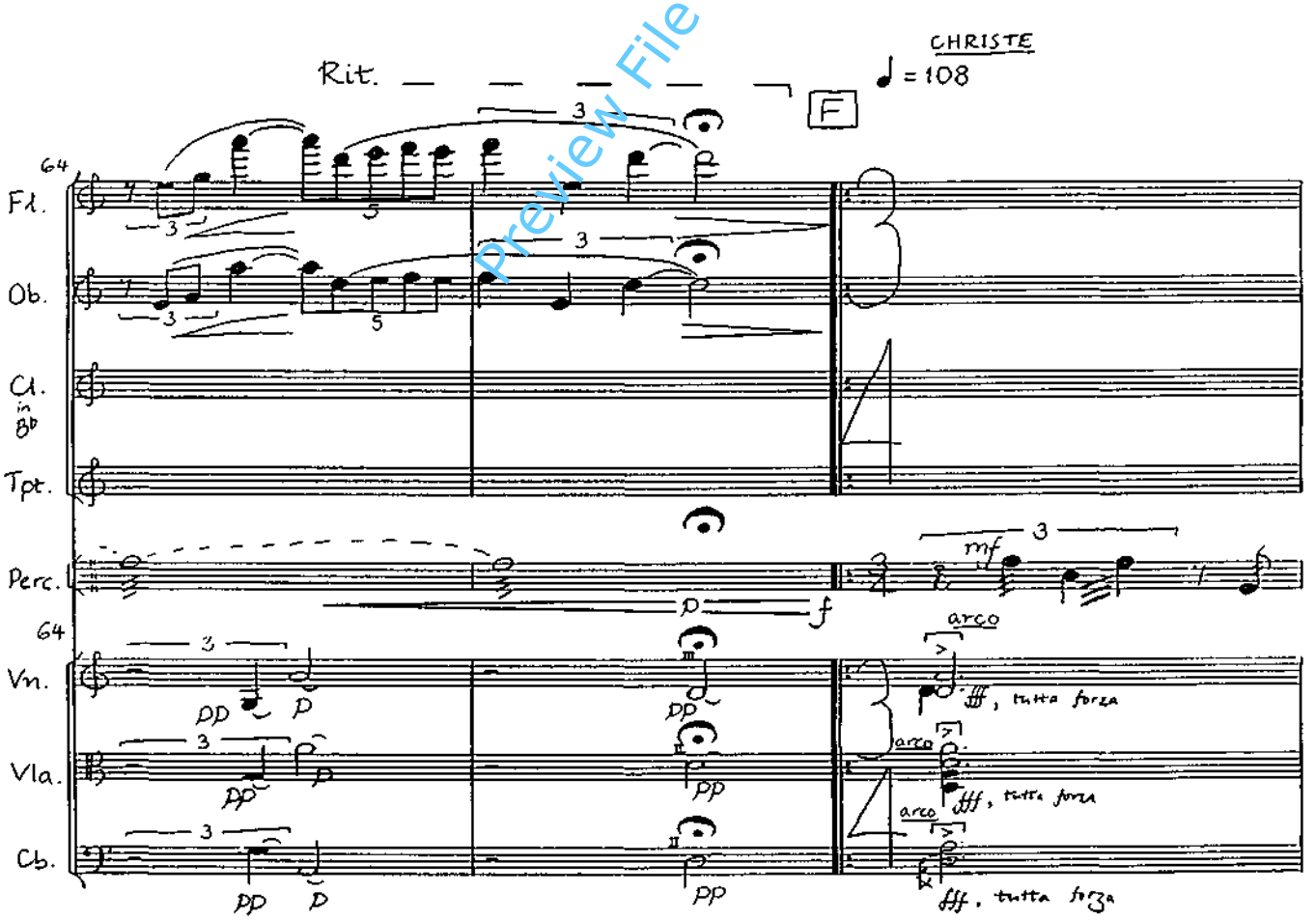

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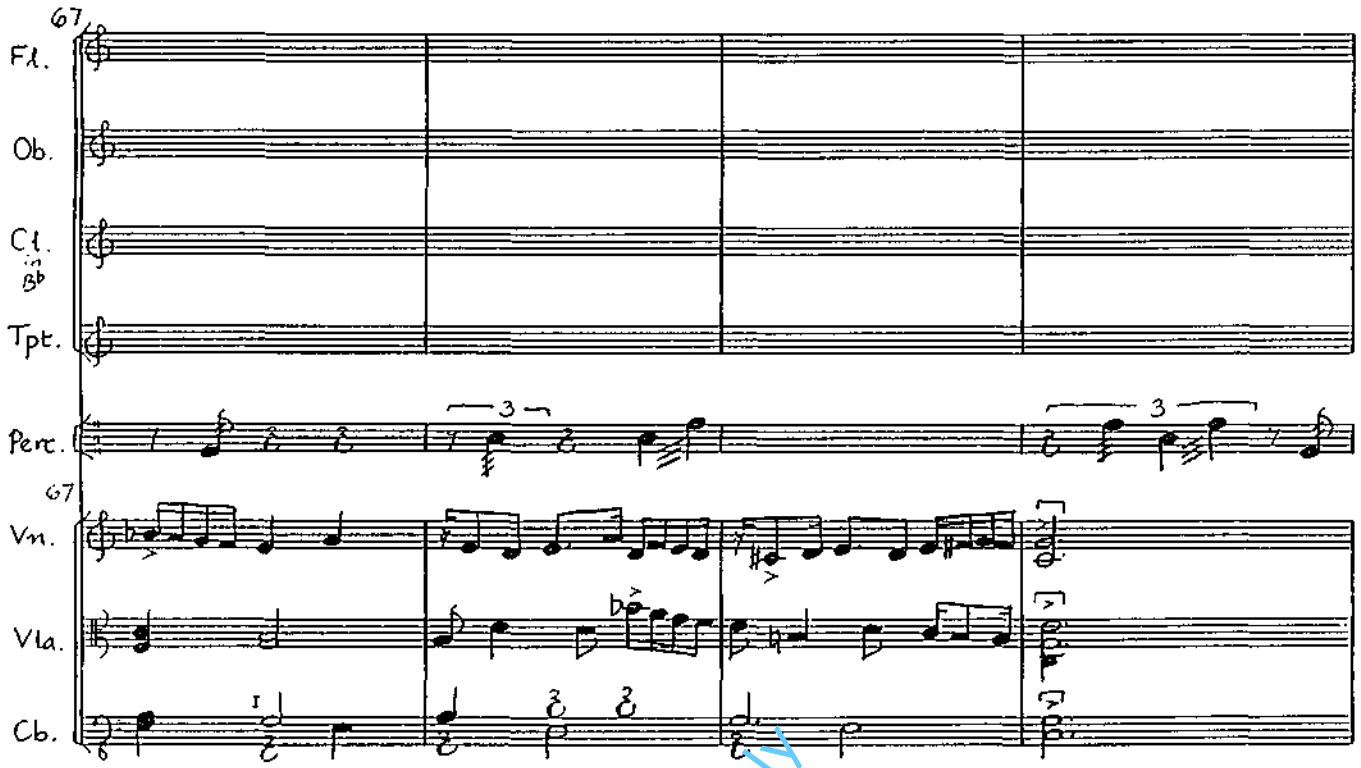

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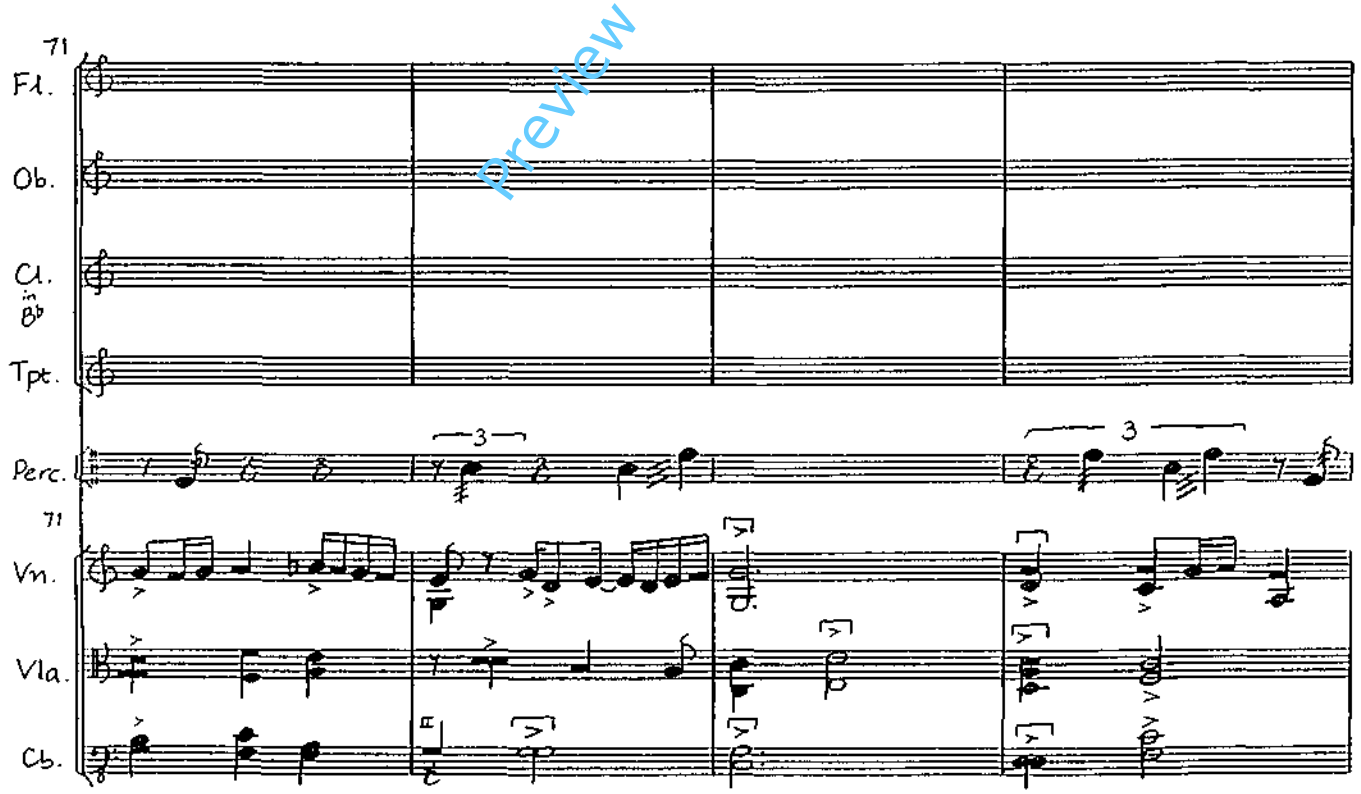

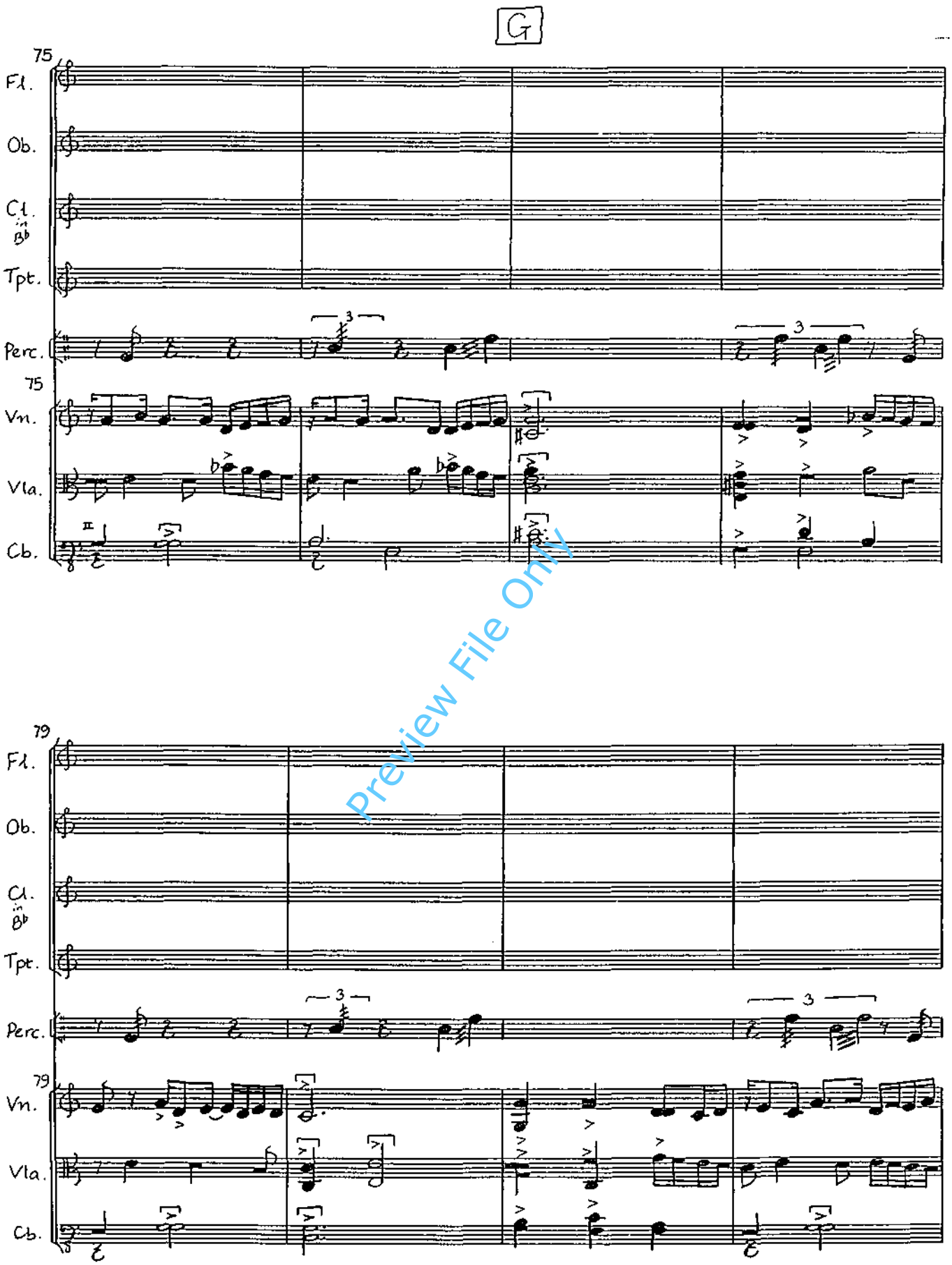

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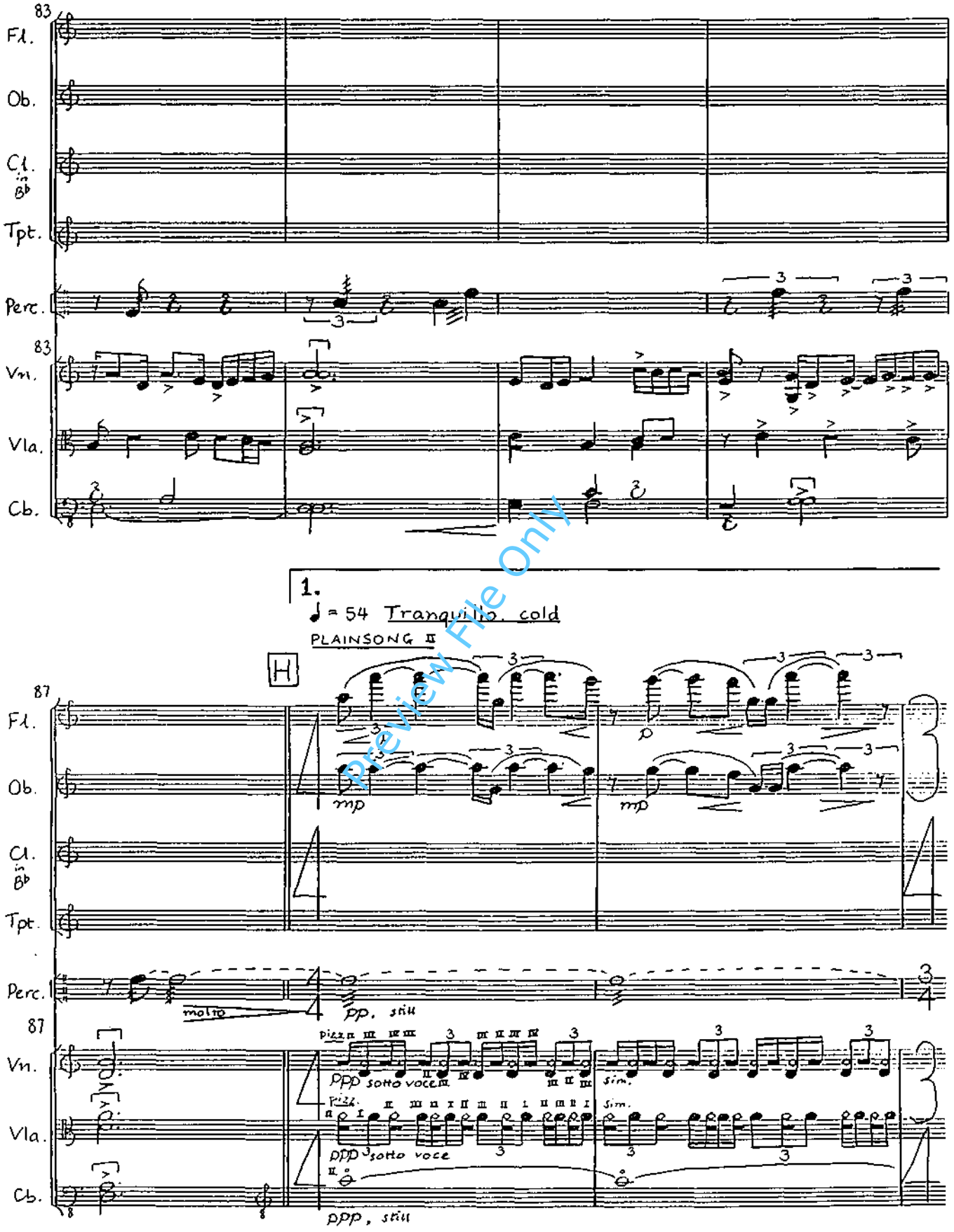

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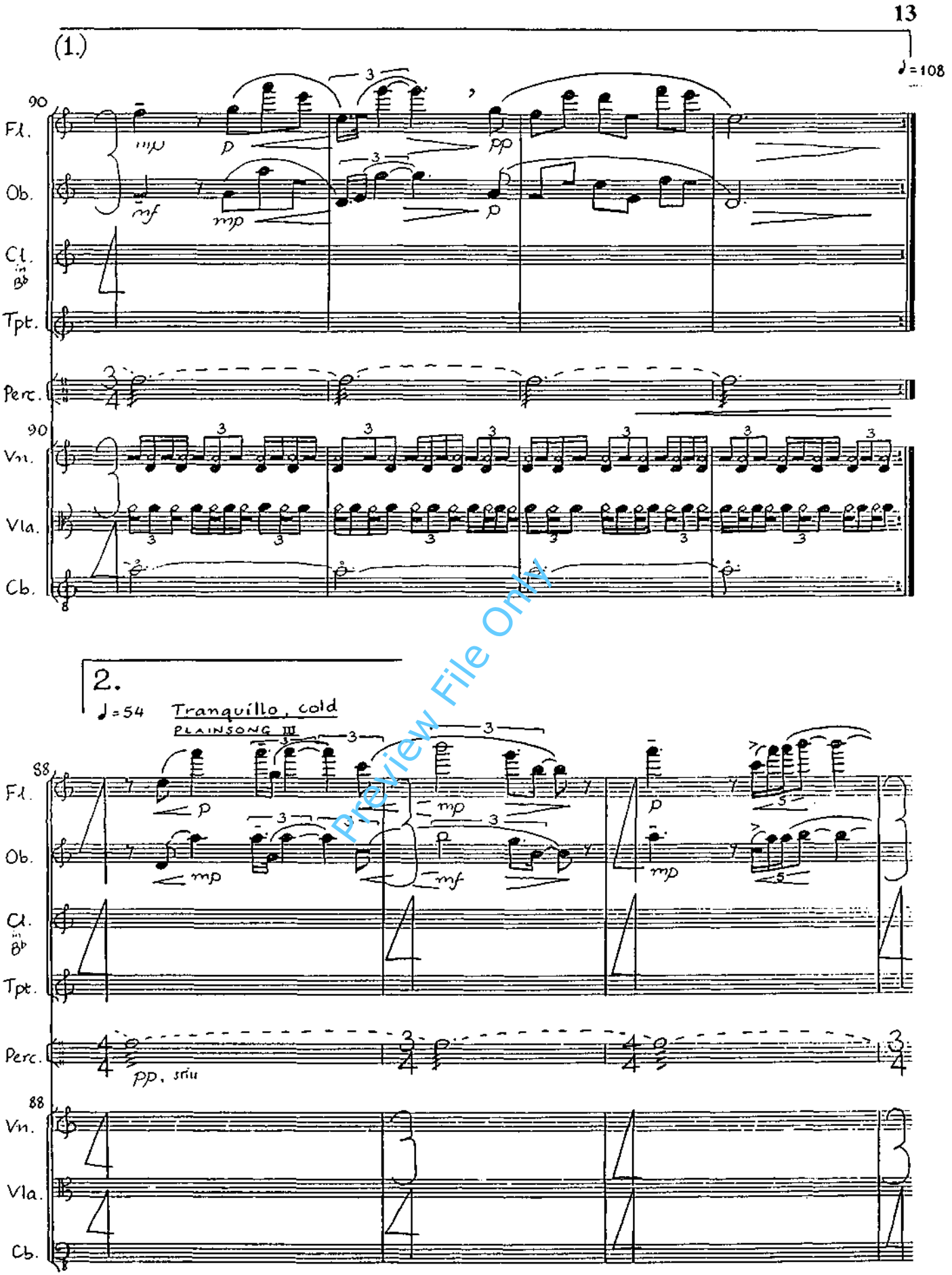

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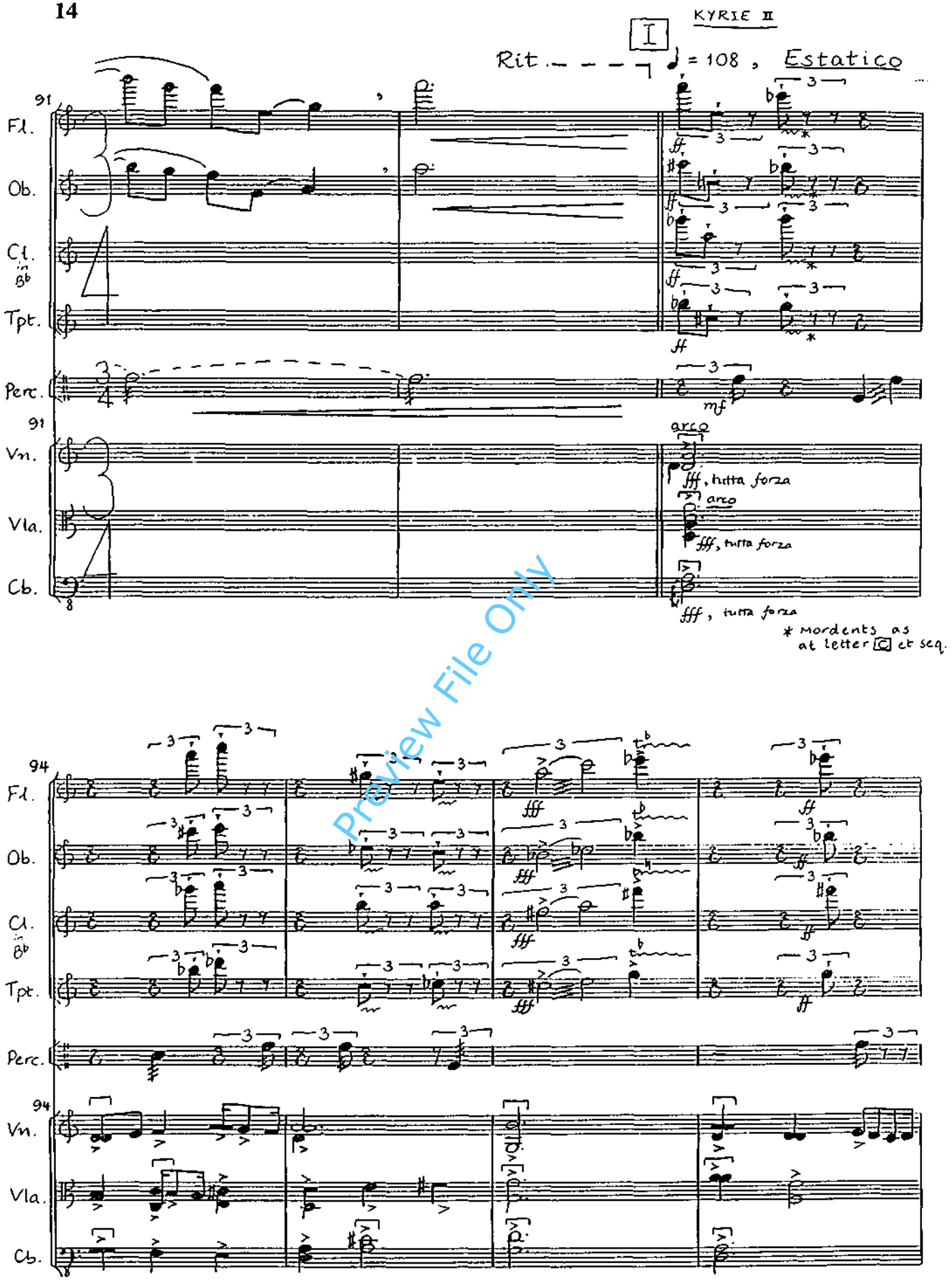

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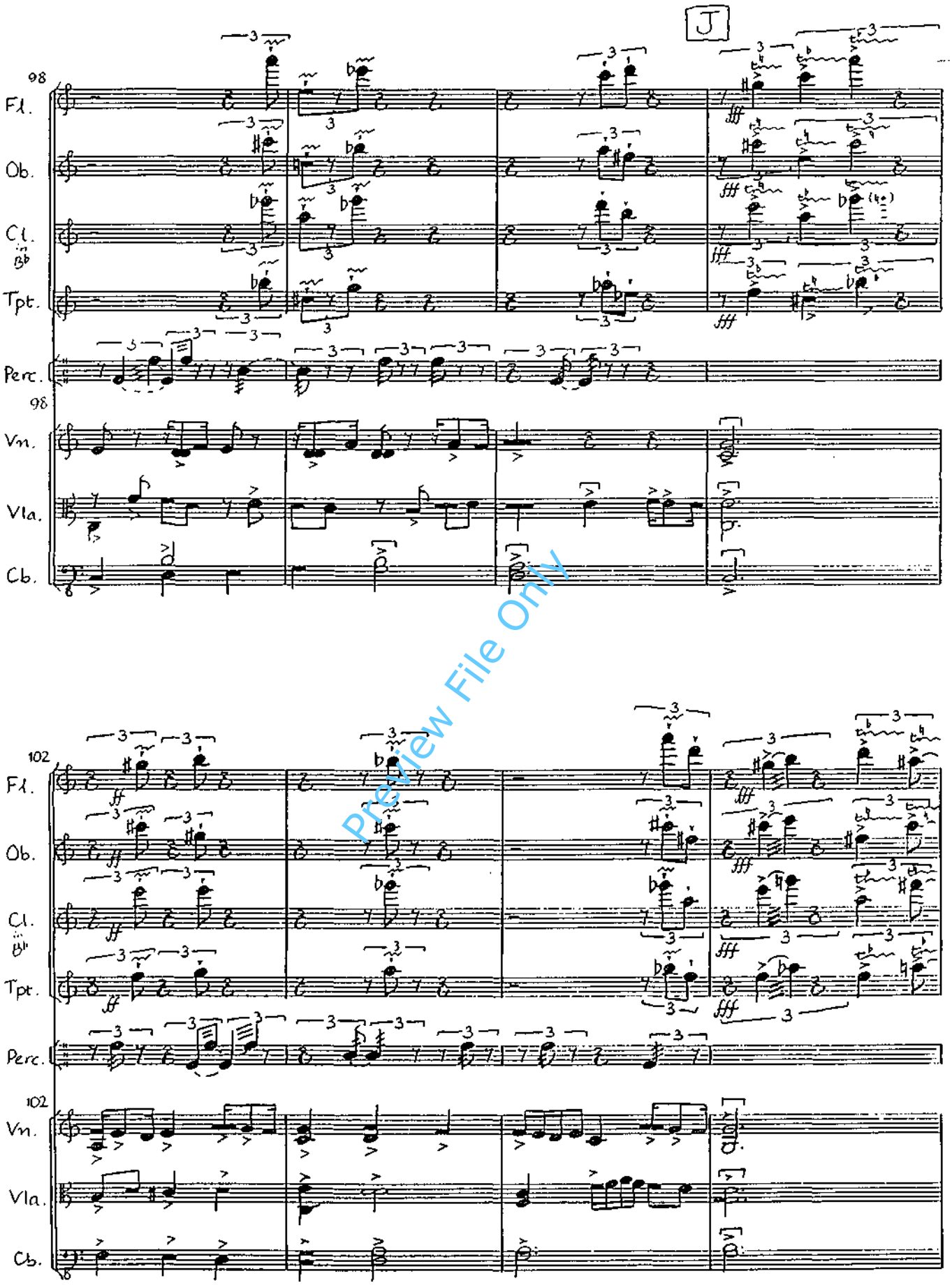

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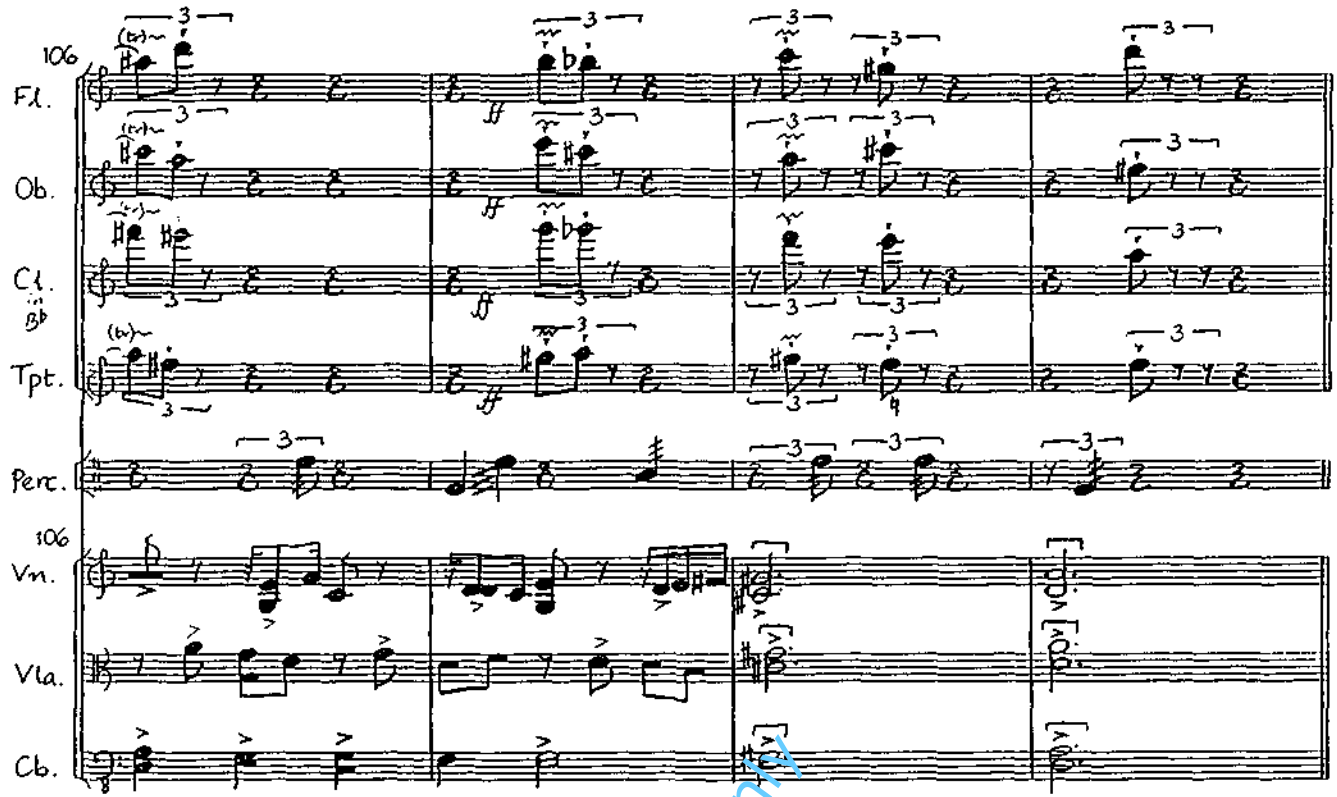

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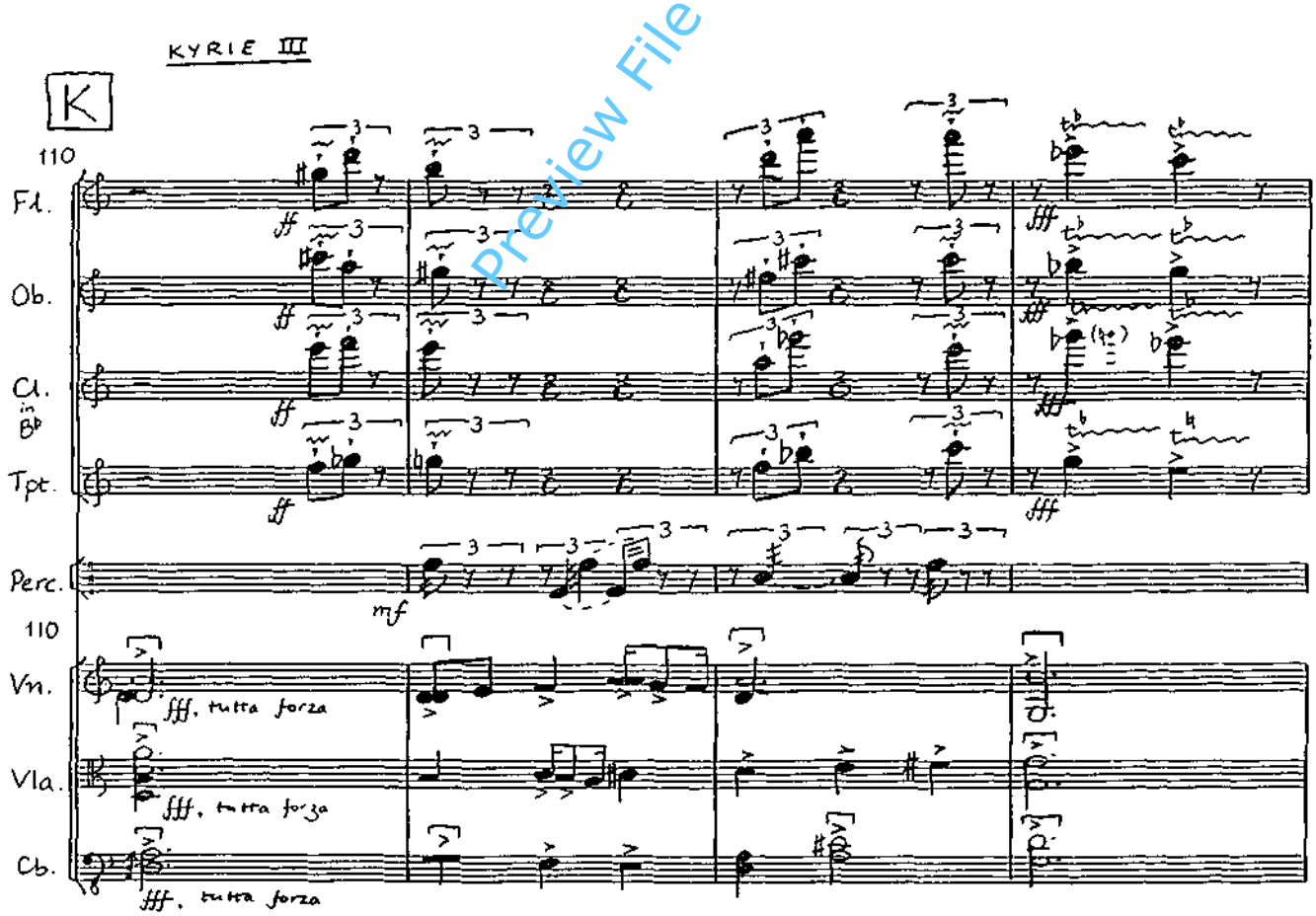

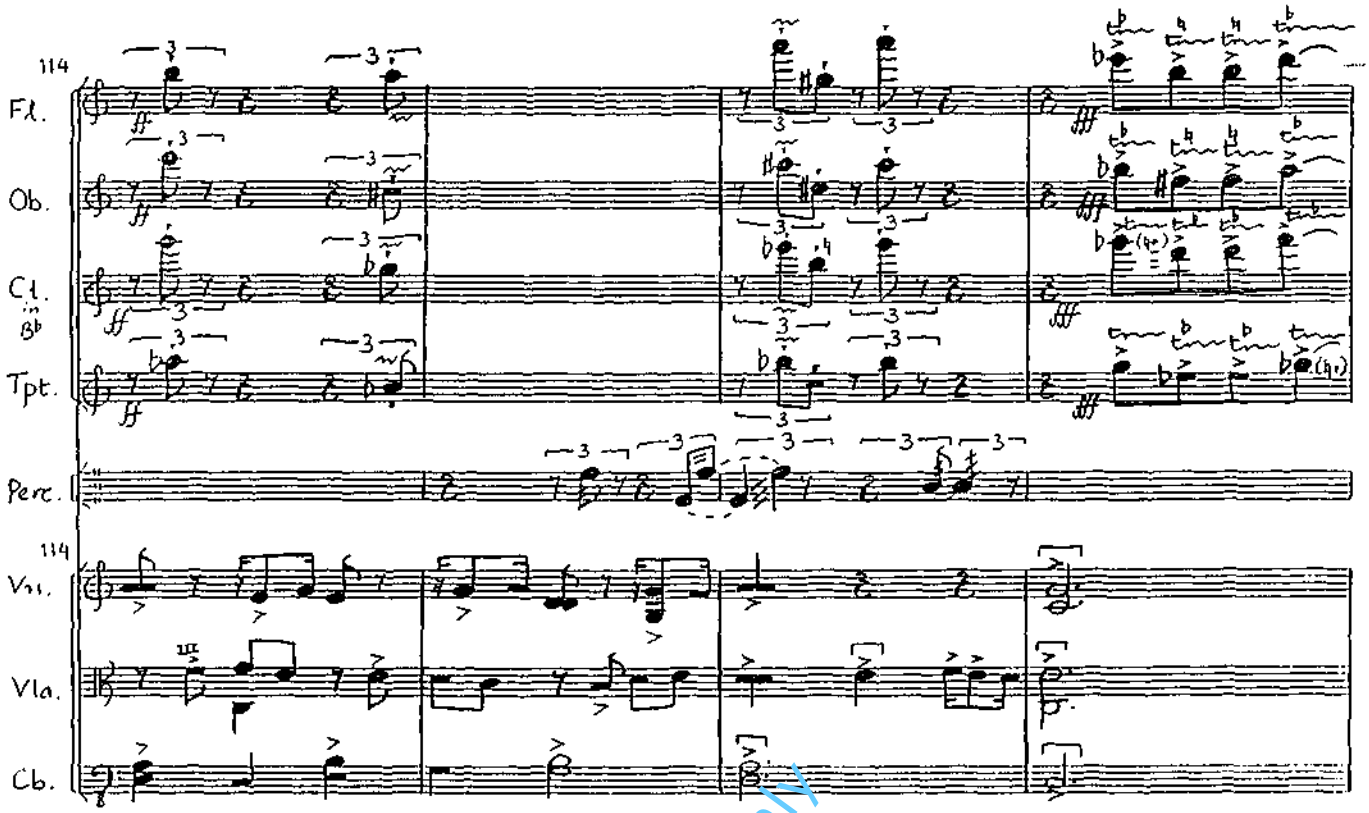

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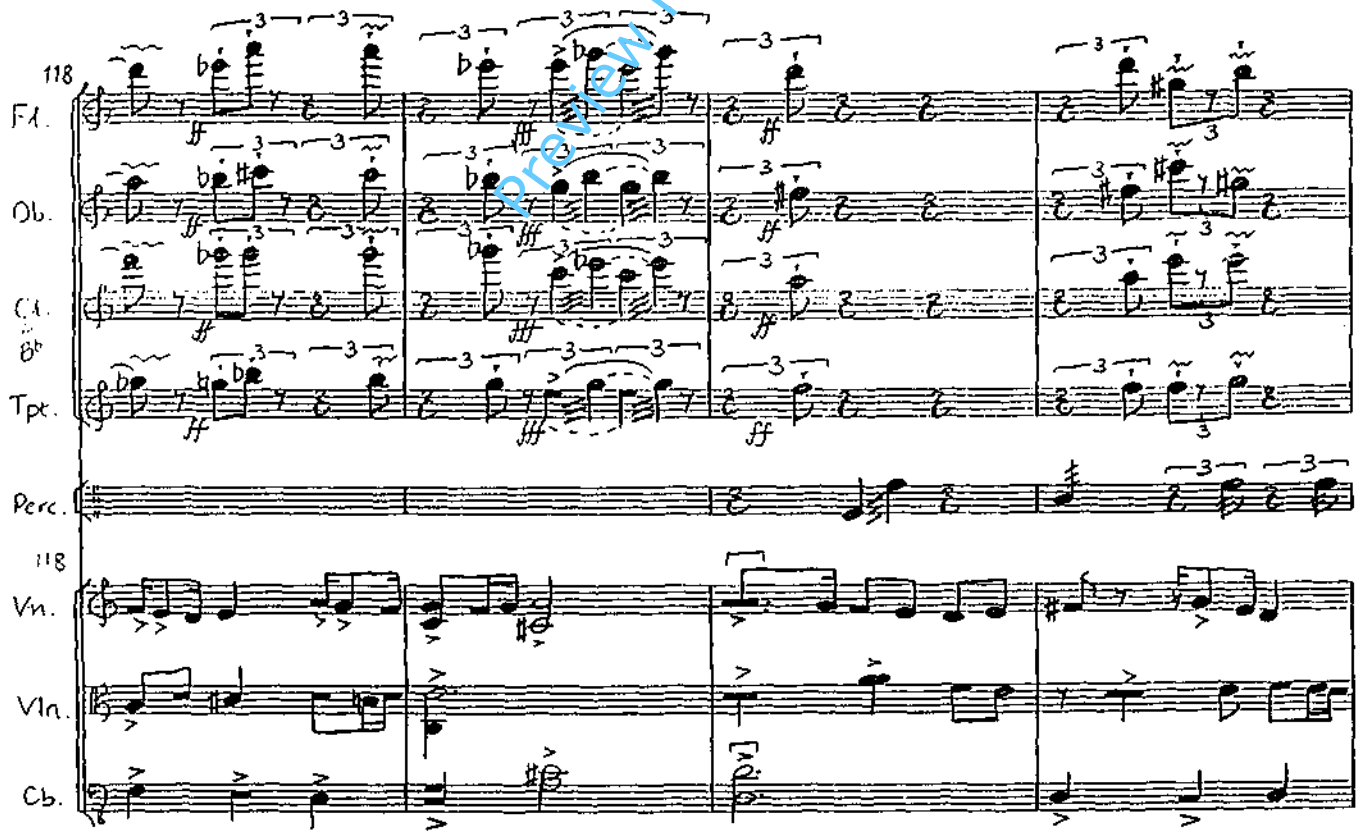

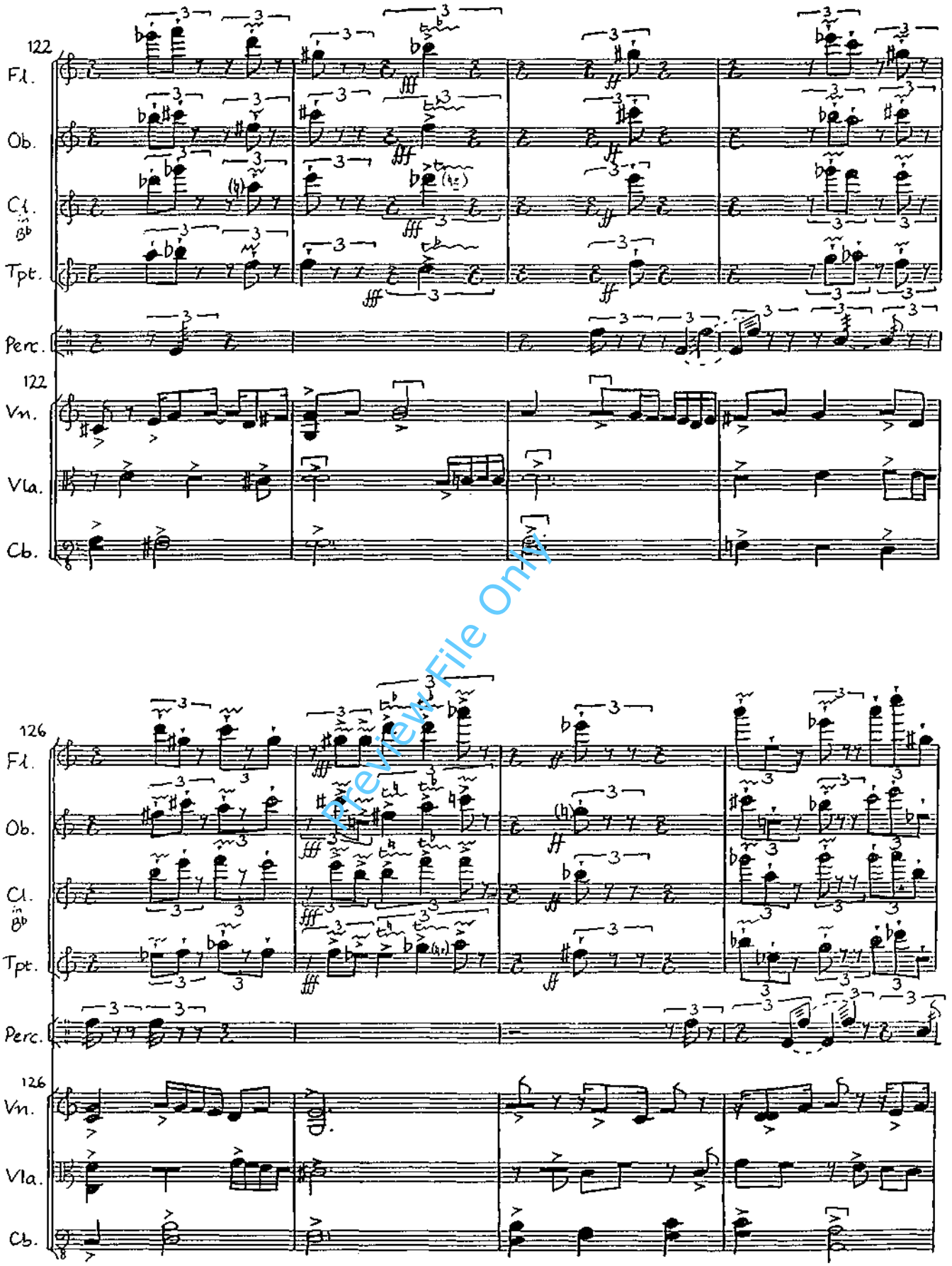

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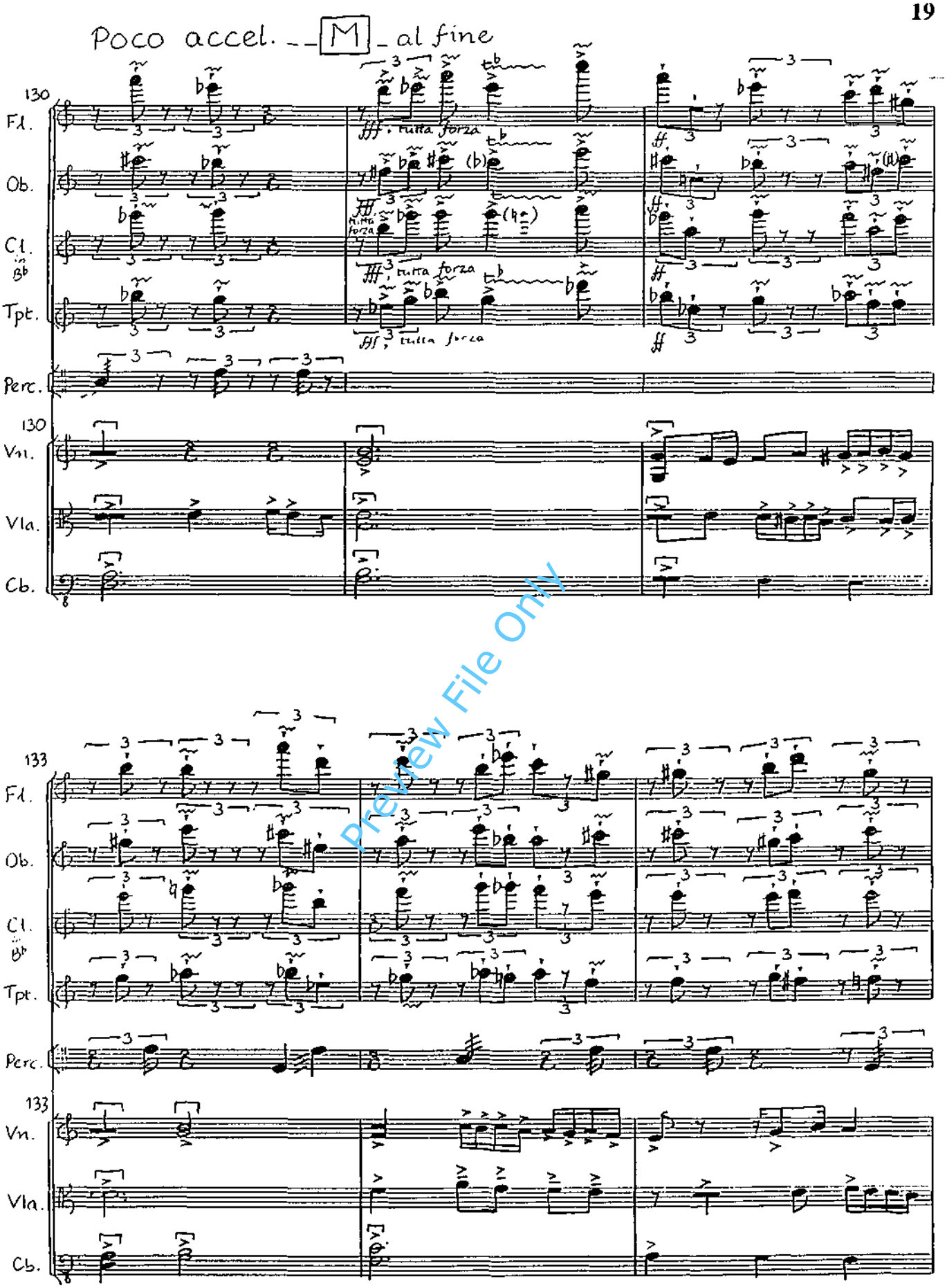

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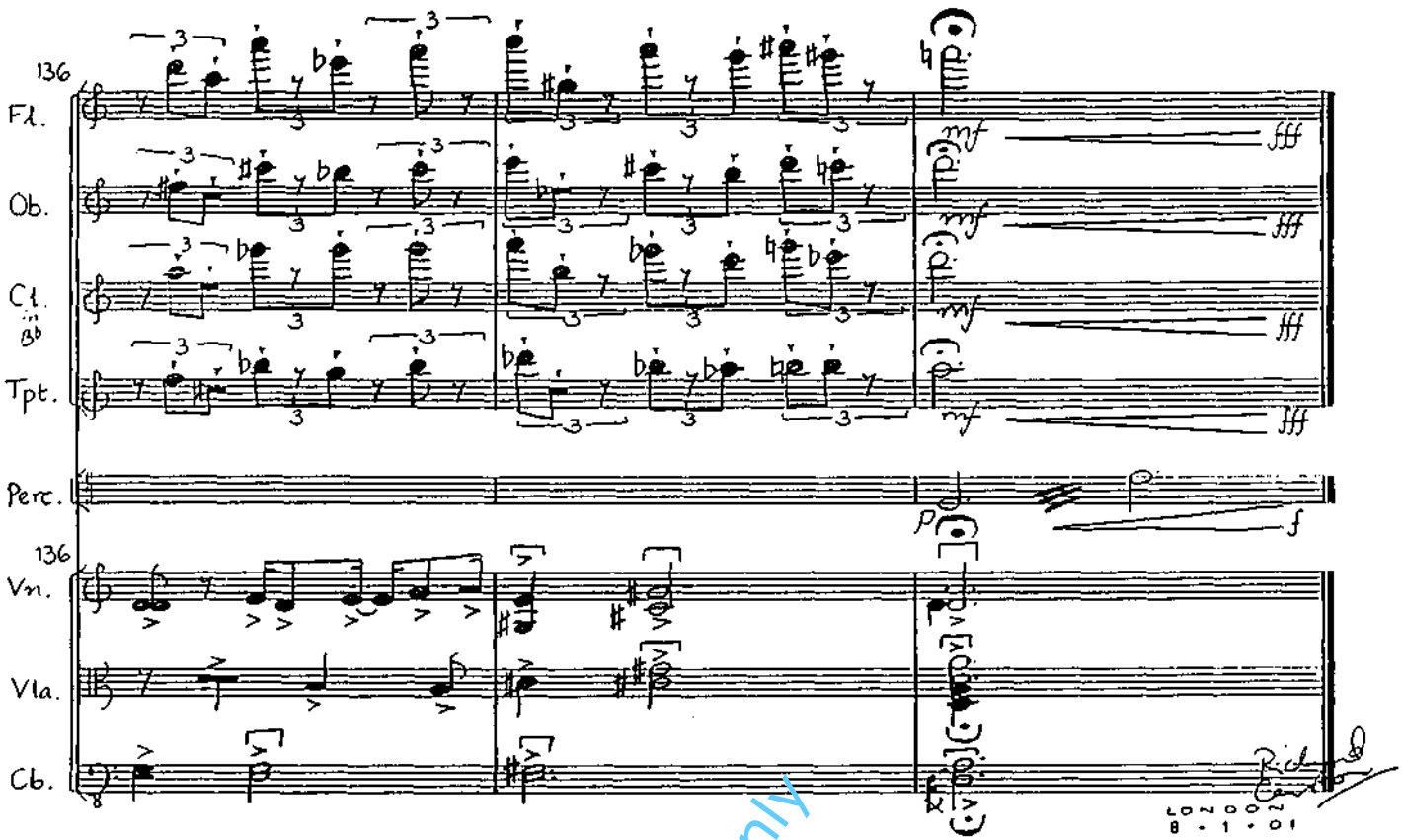

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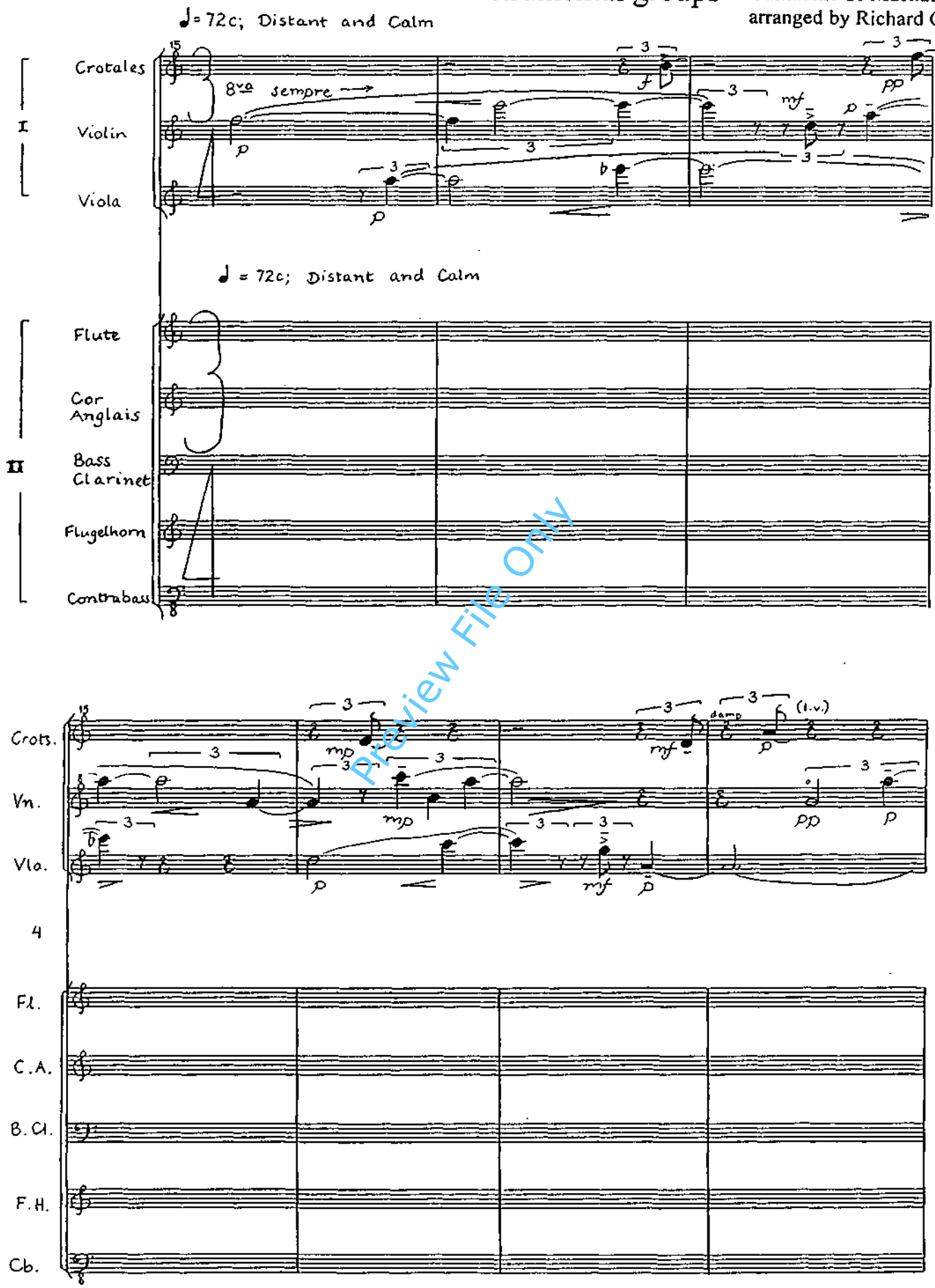
SANCTUS

for two instrumental groups

Guillaume de Machaut
arranged by Richard Causton



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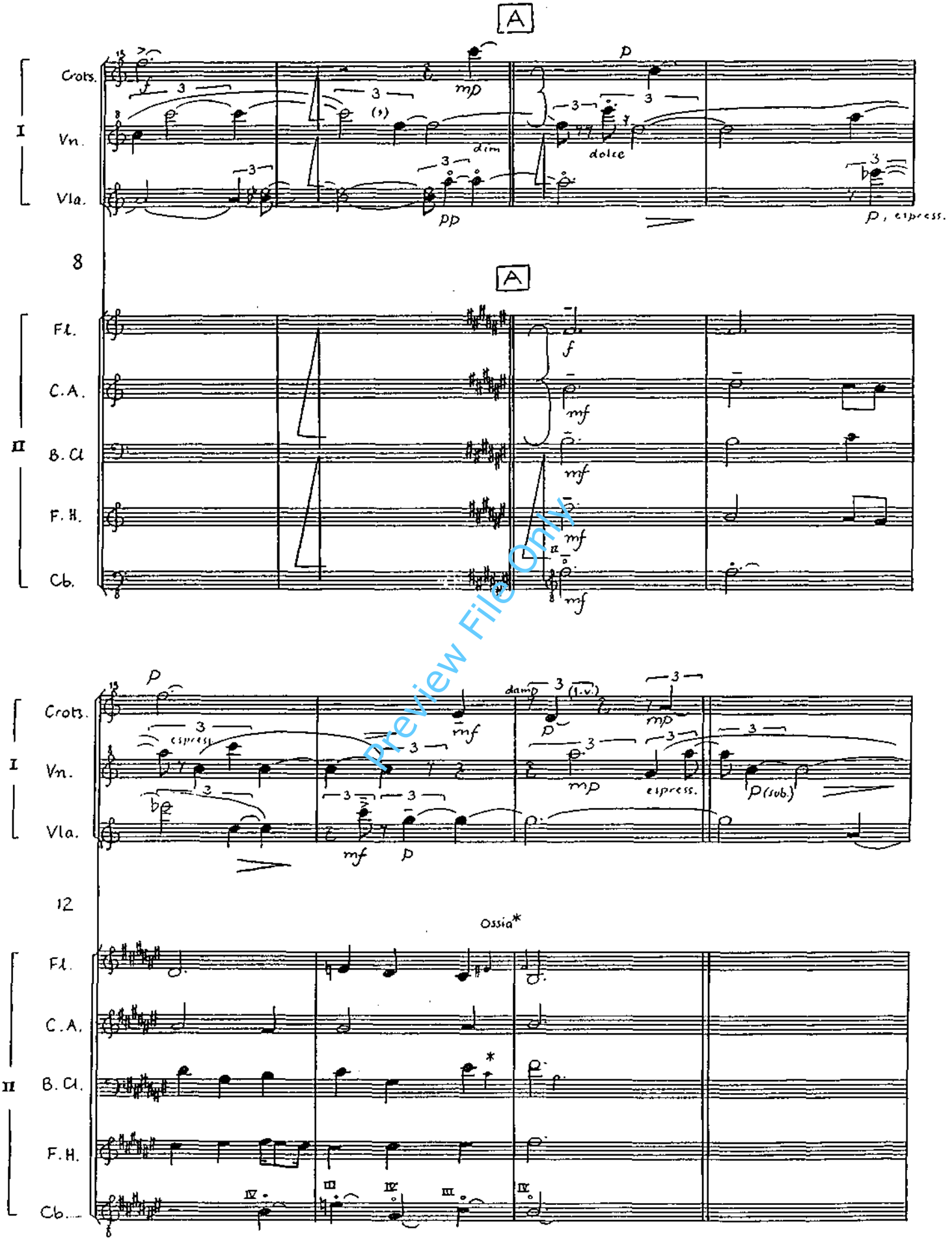

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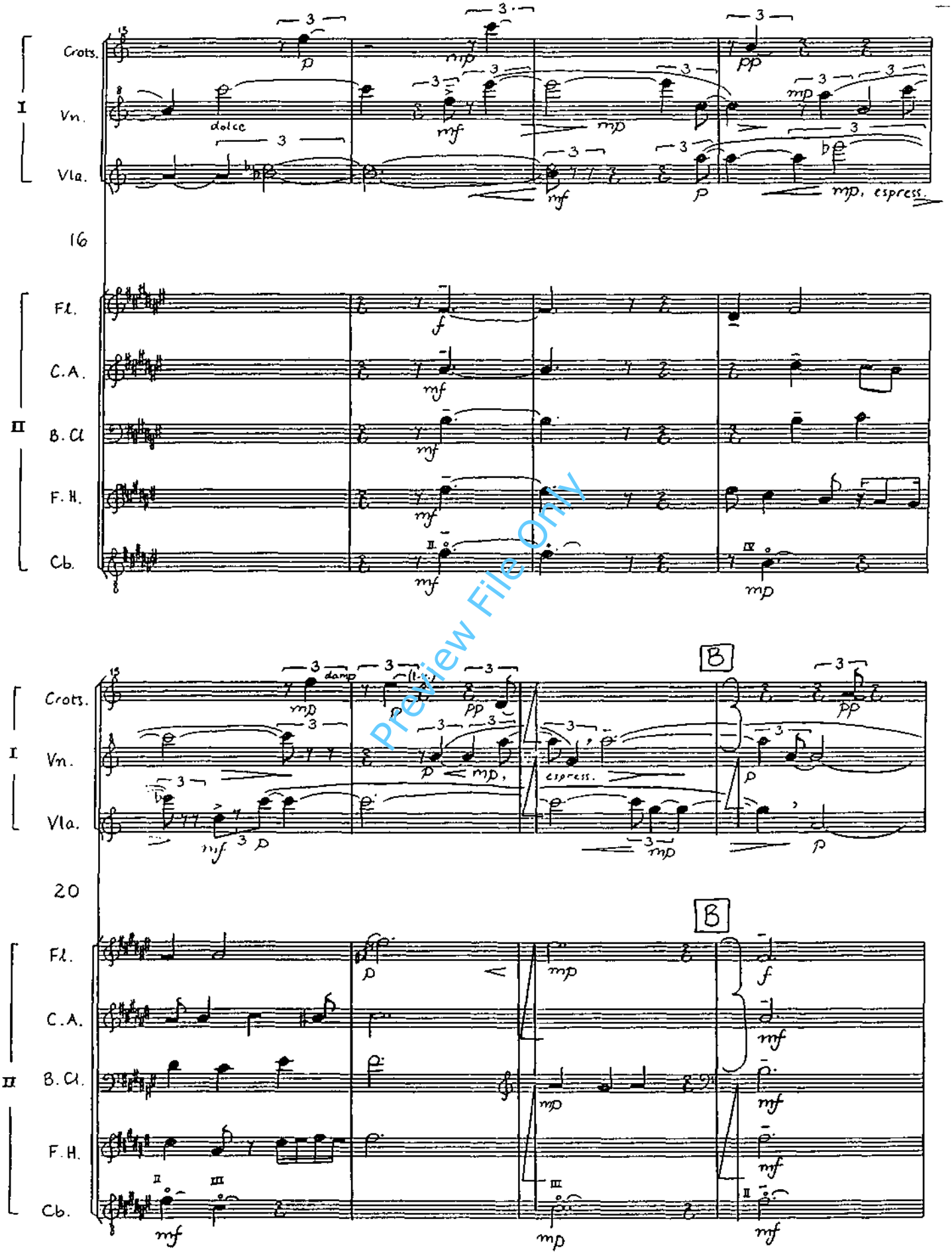

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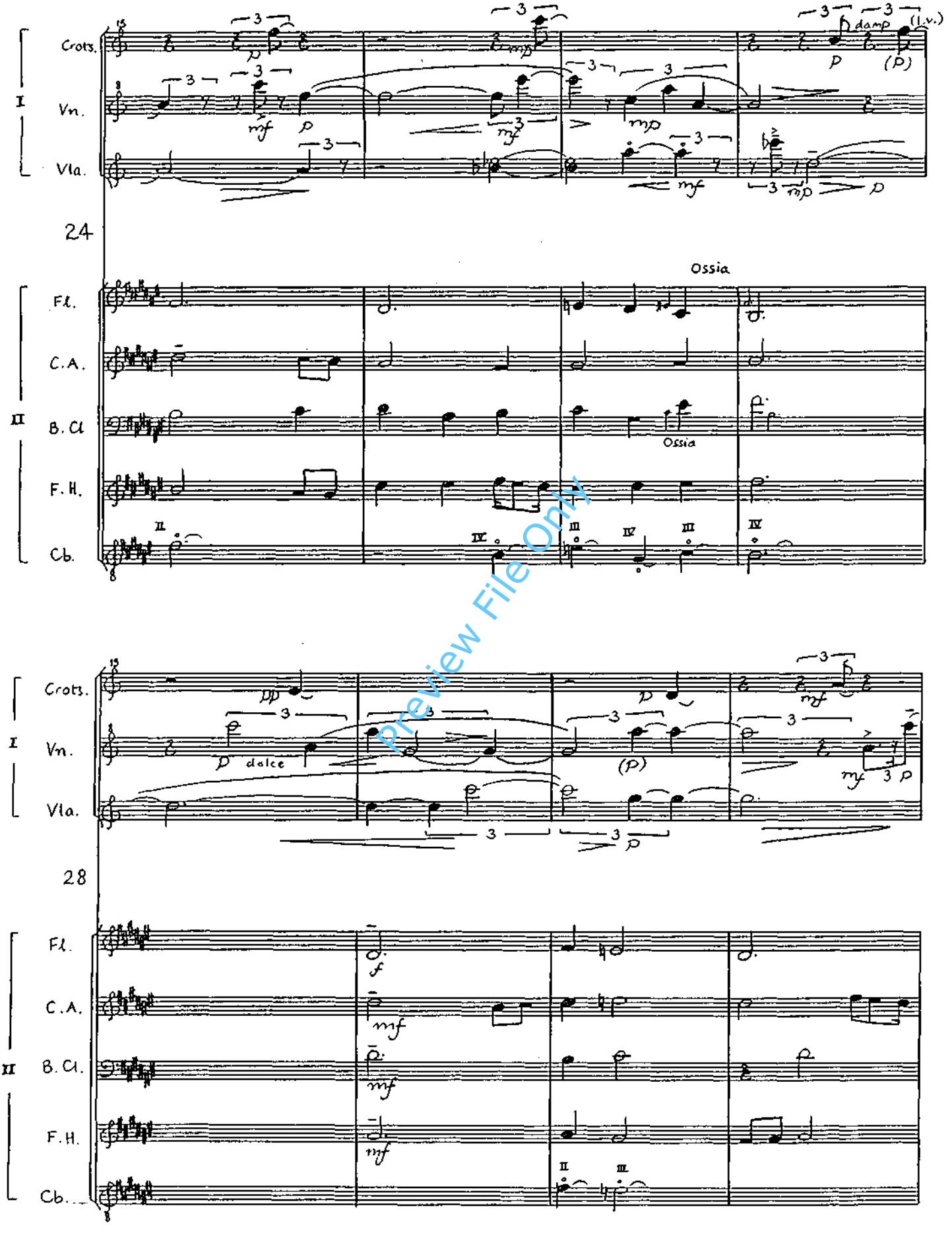

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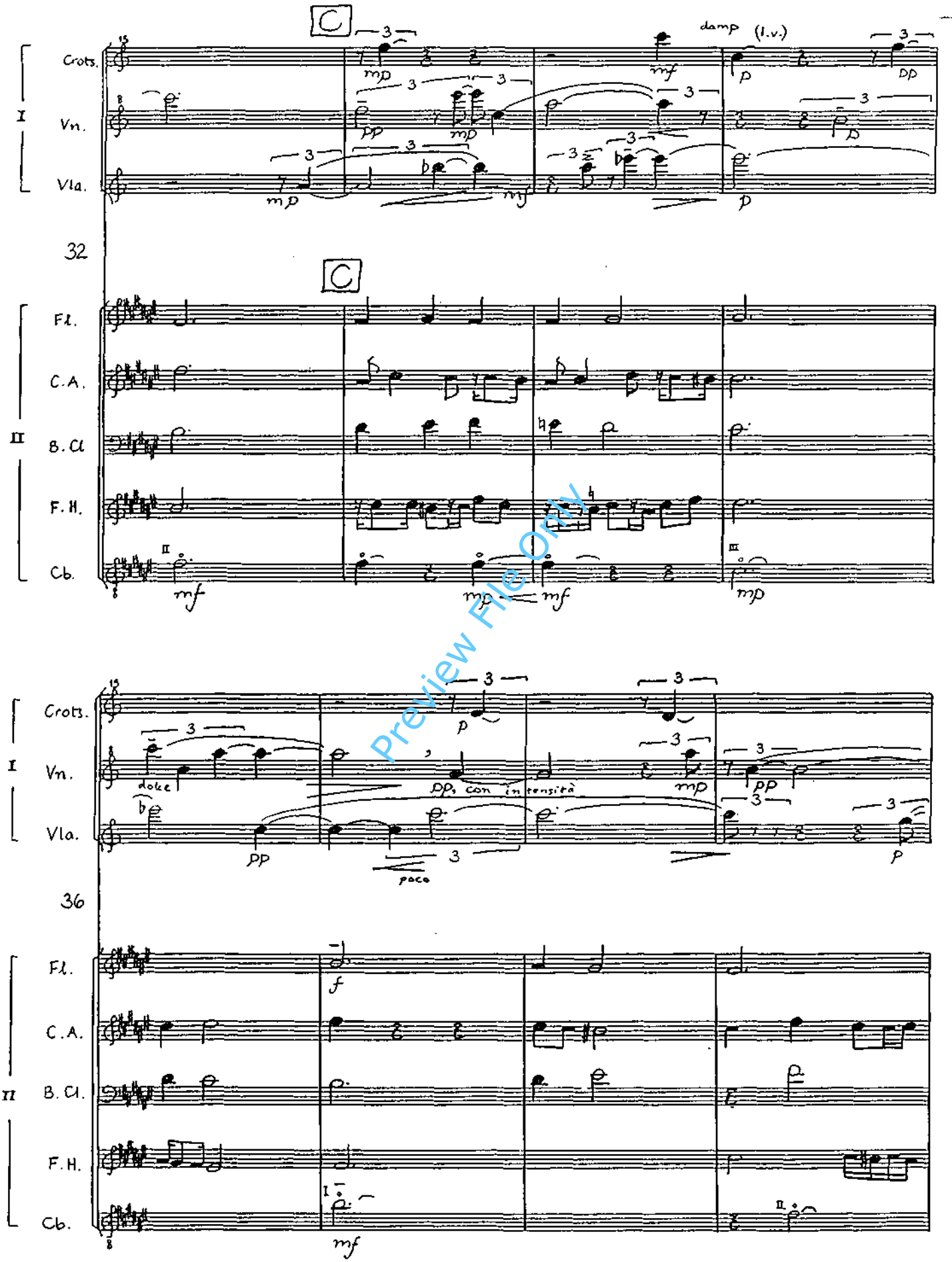

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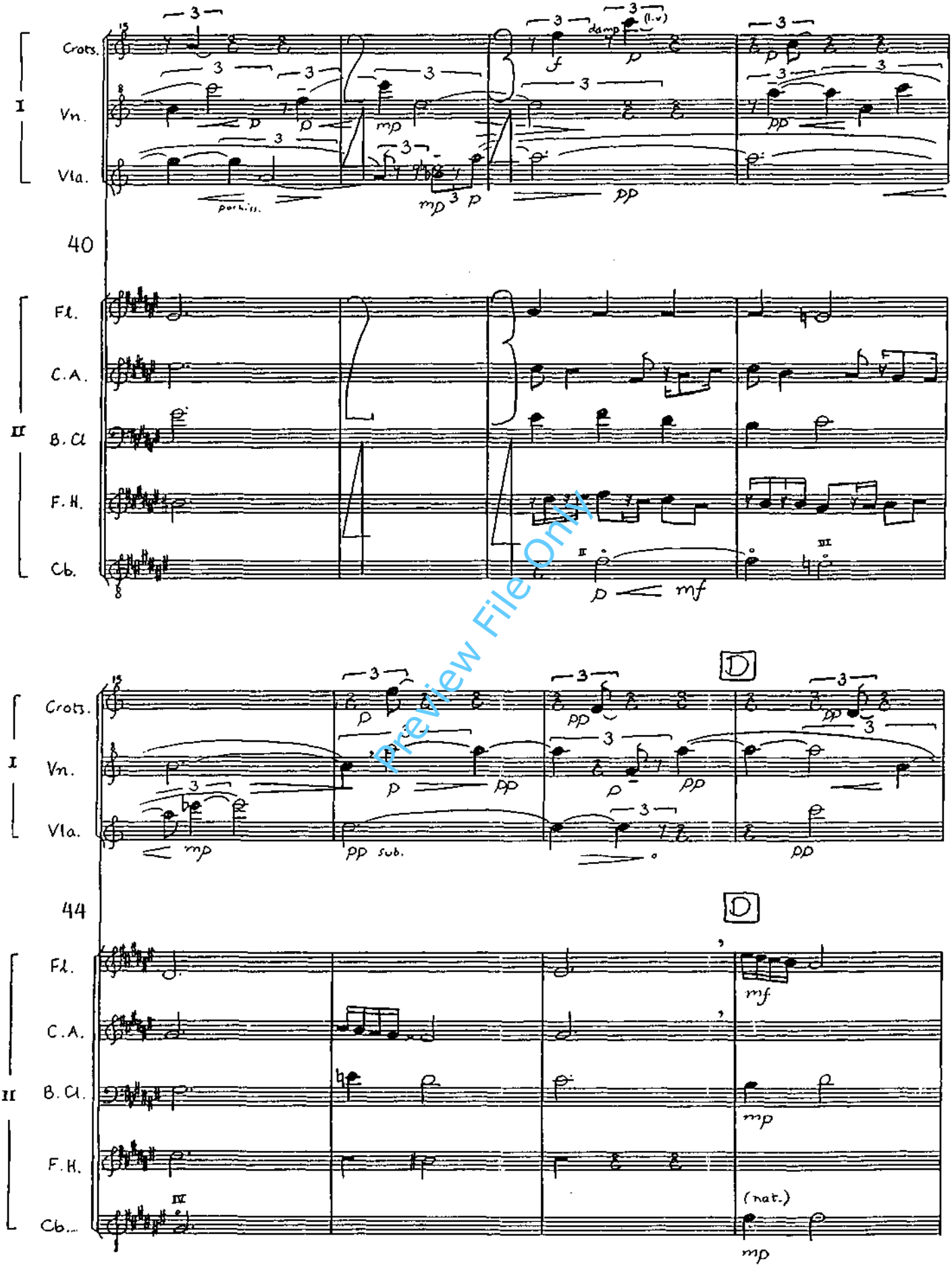

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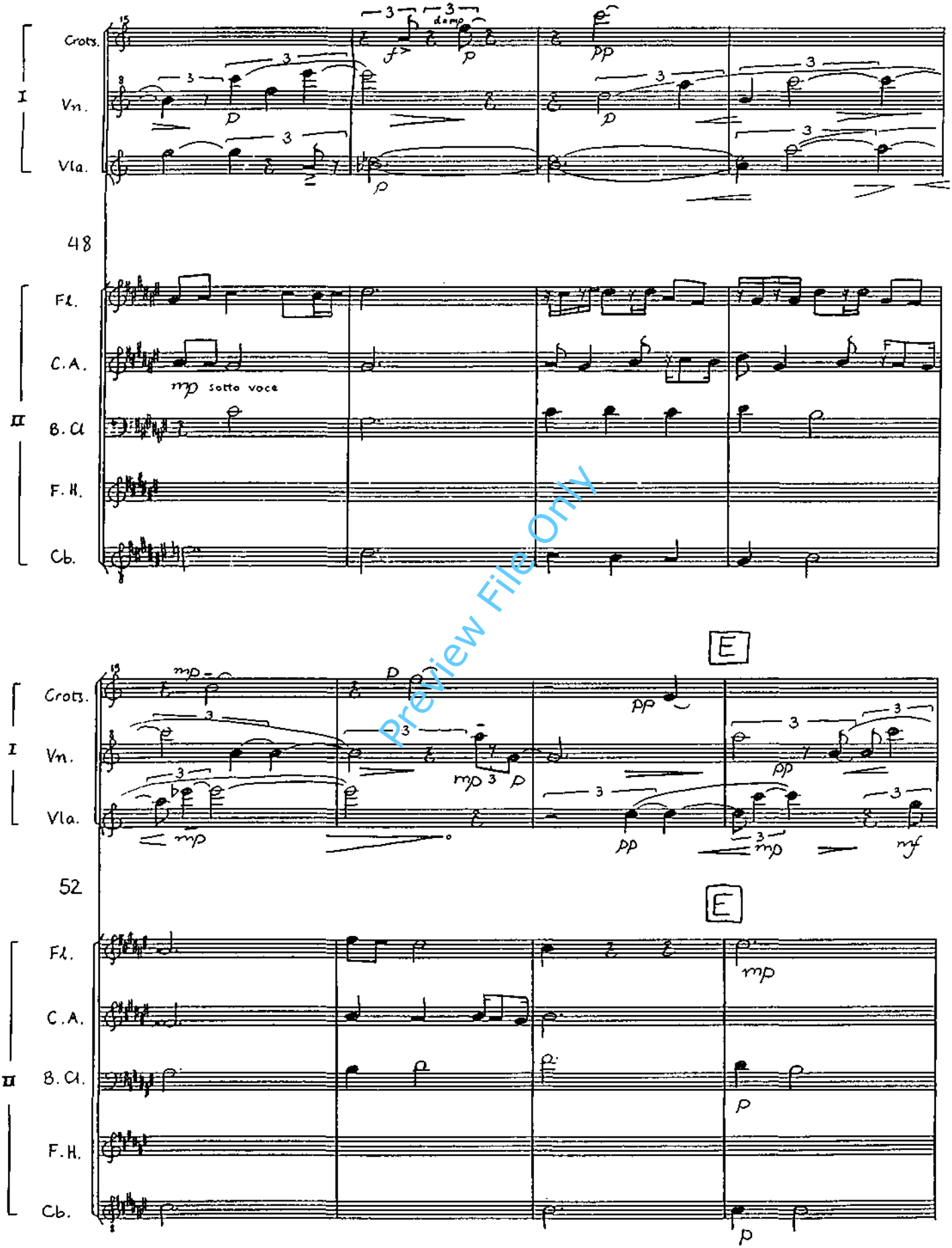

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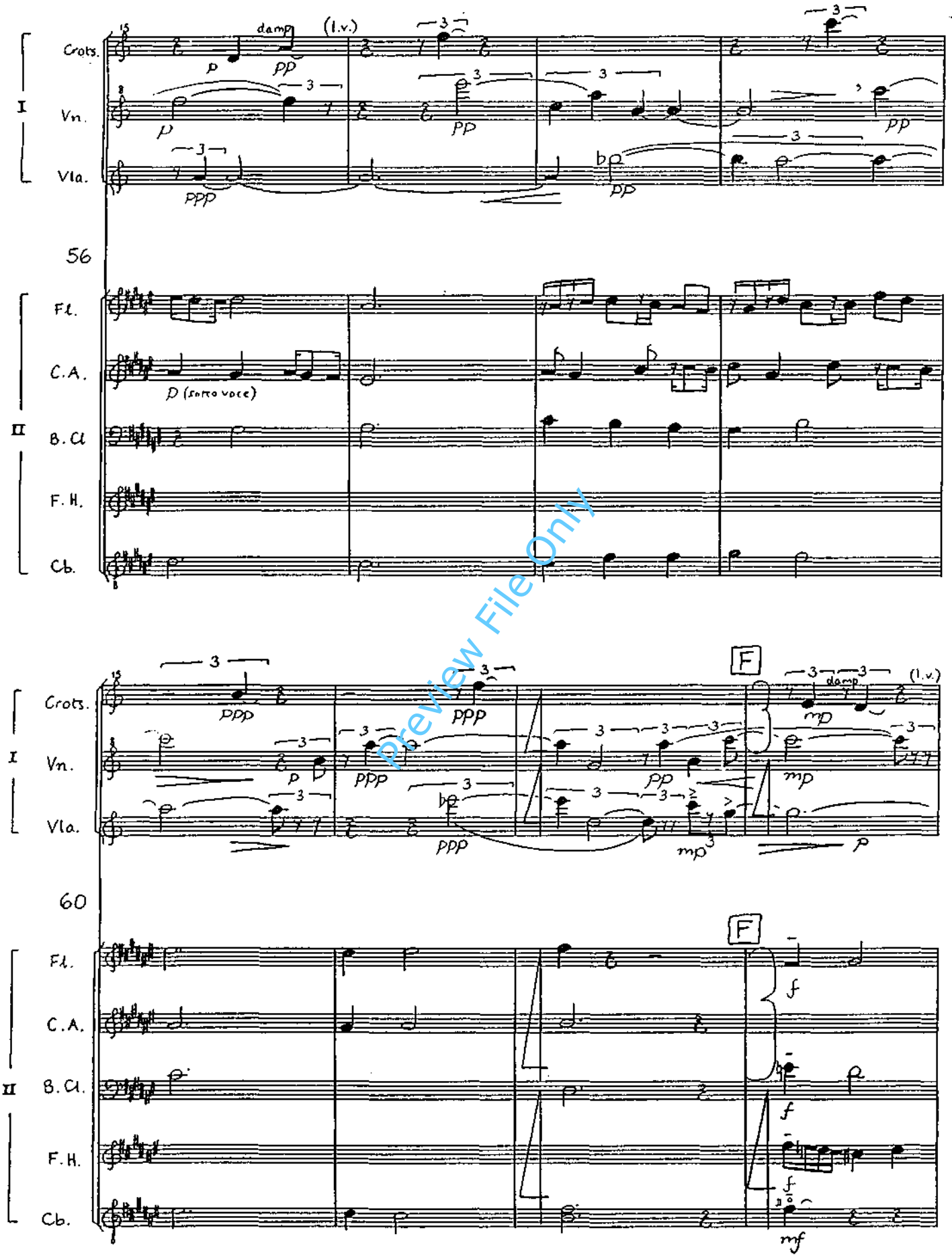

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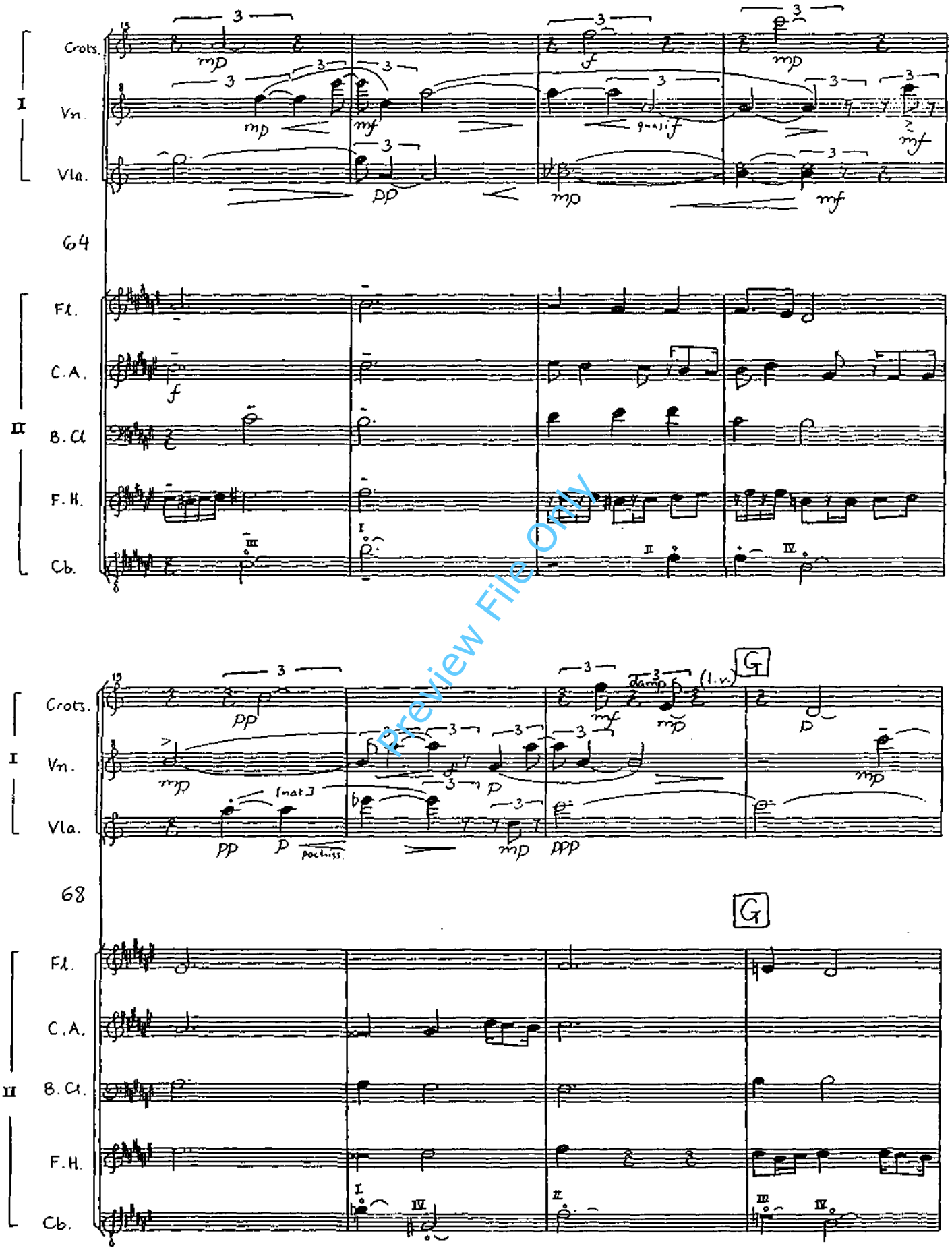

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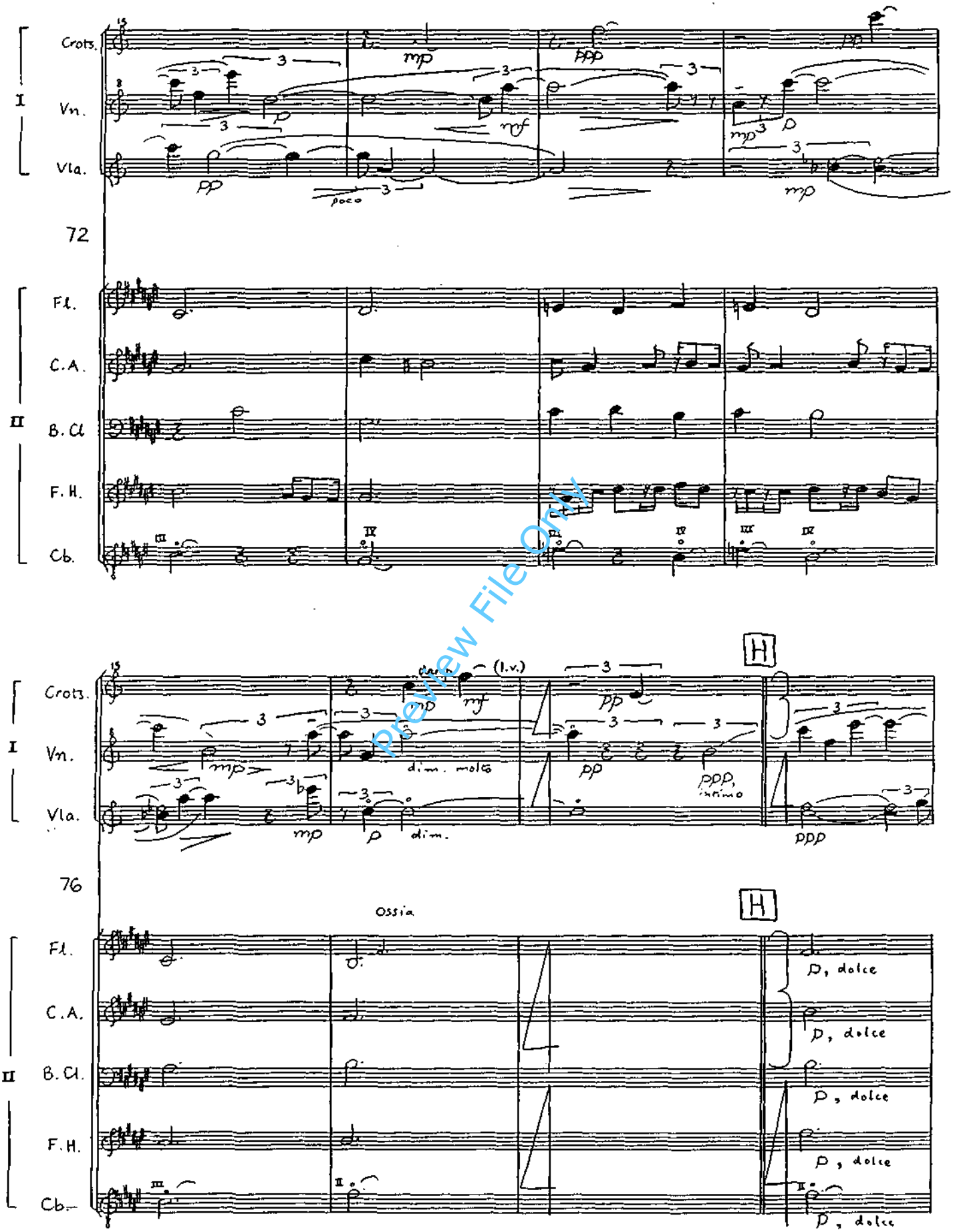

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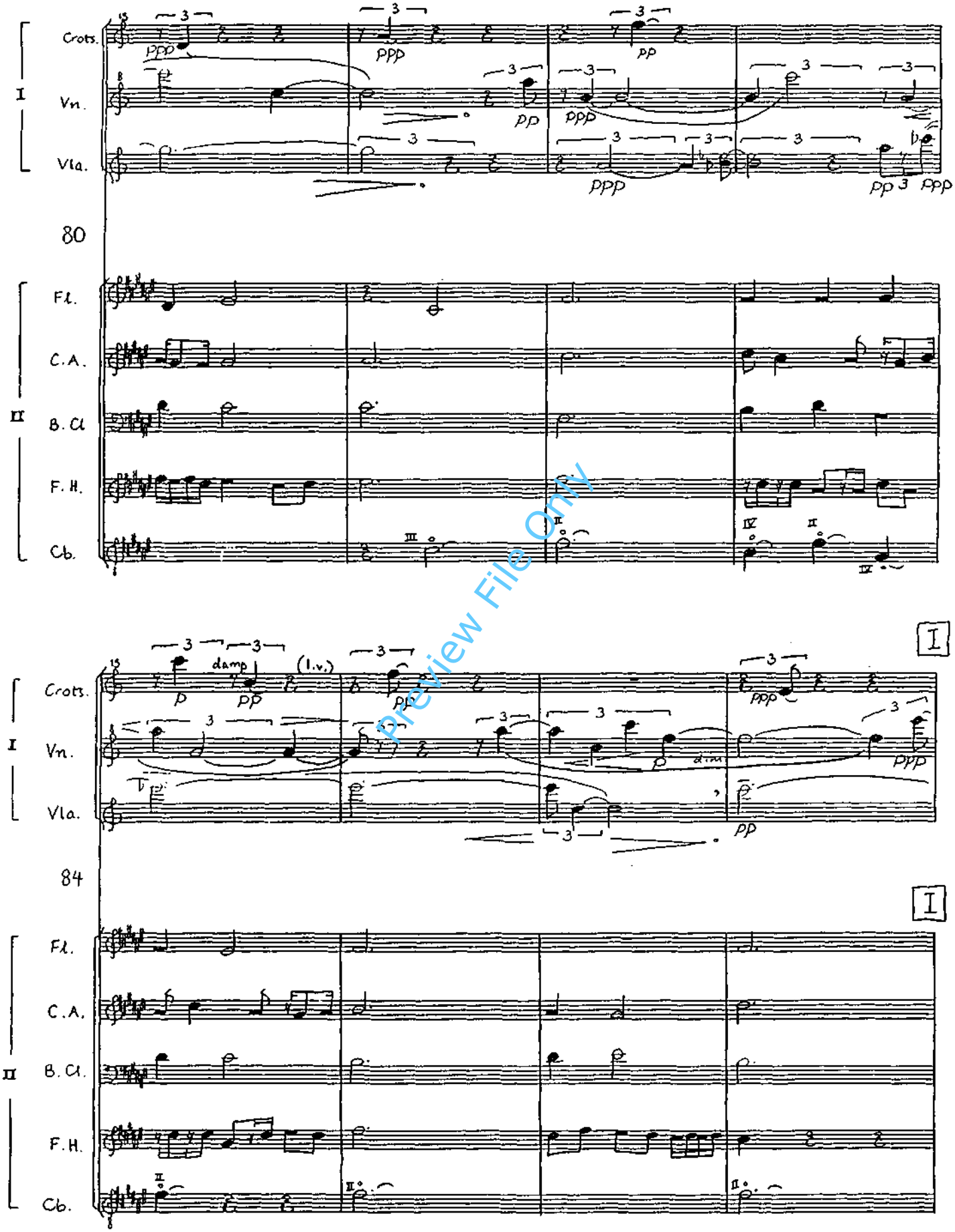

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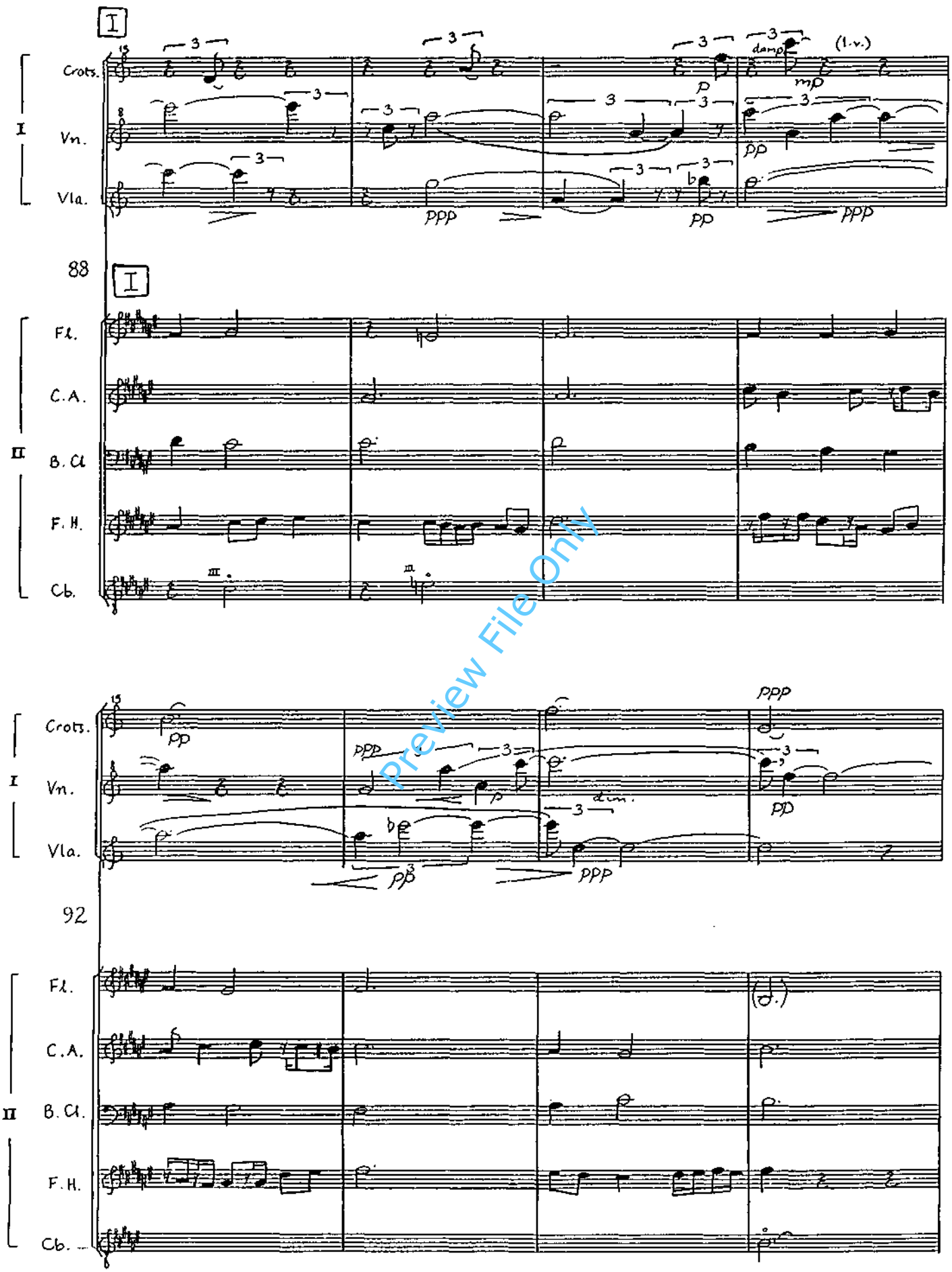

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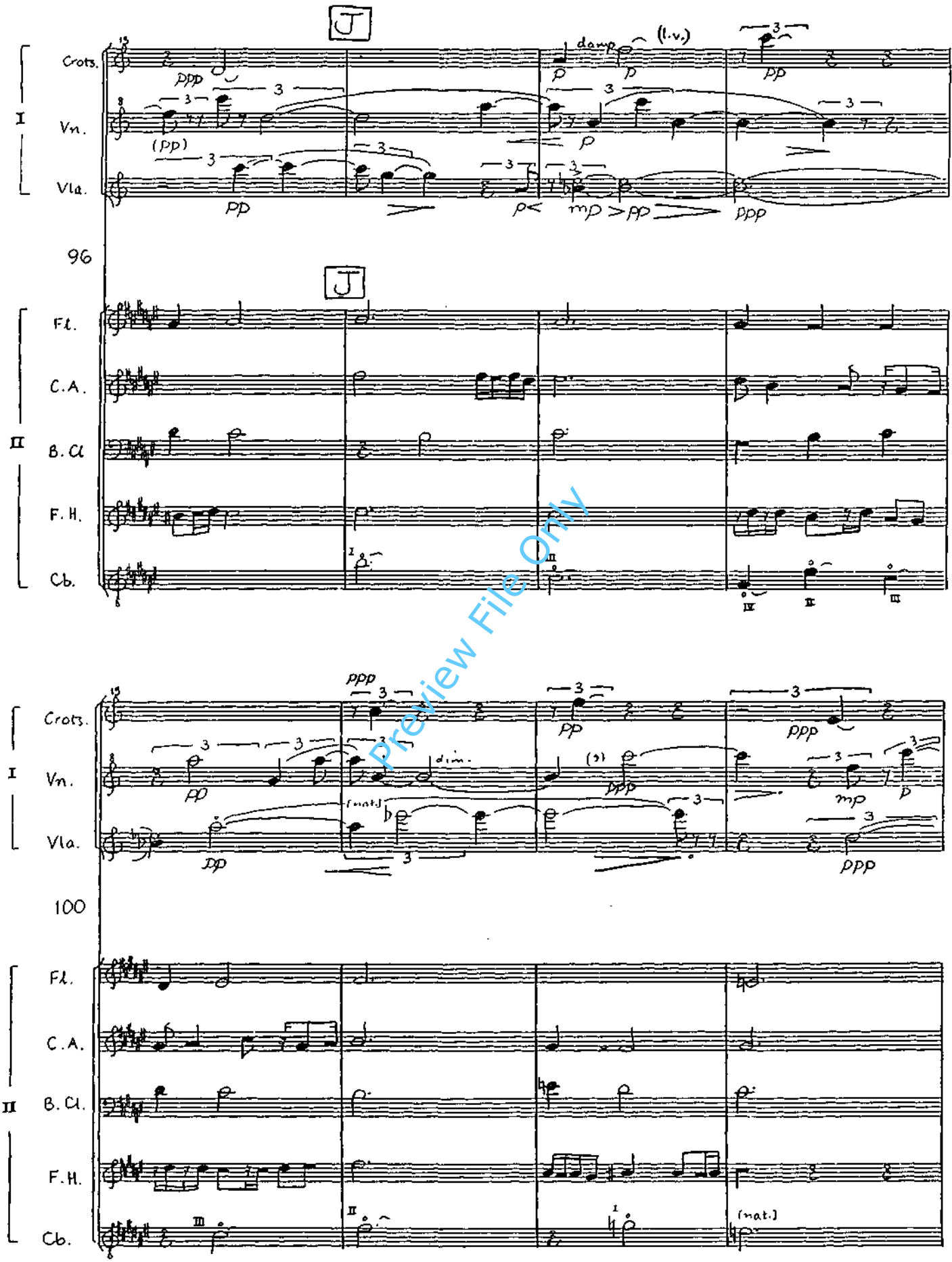

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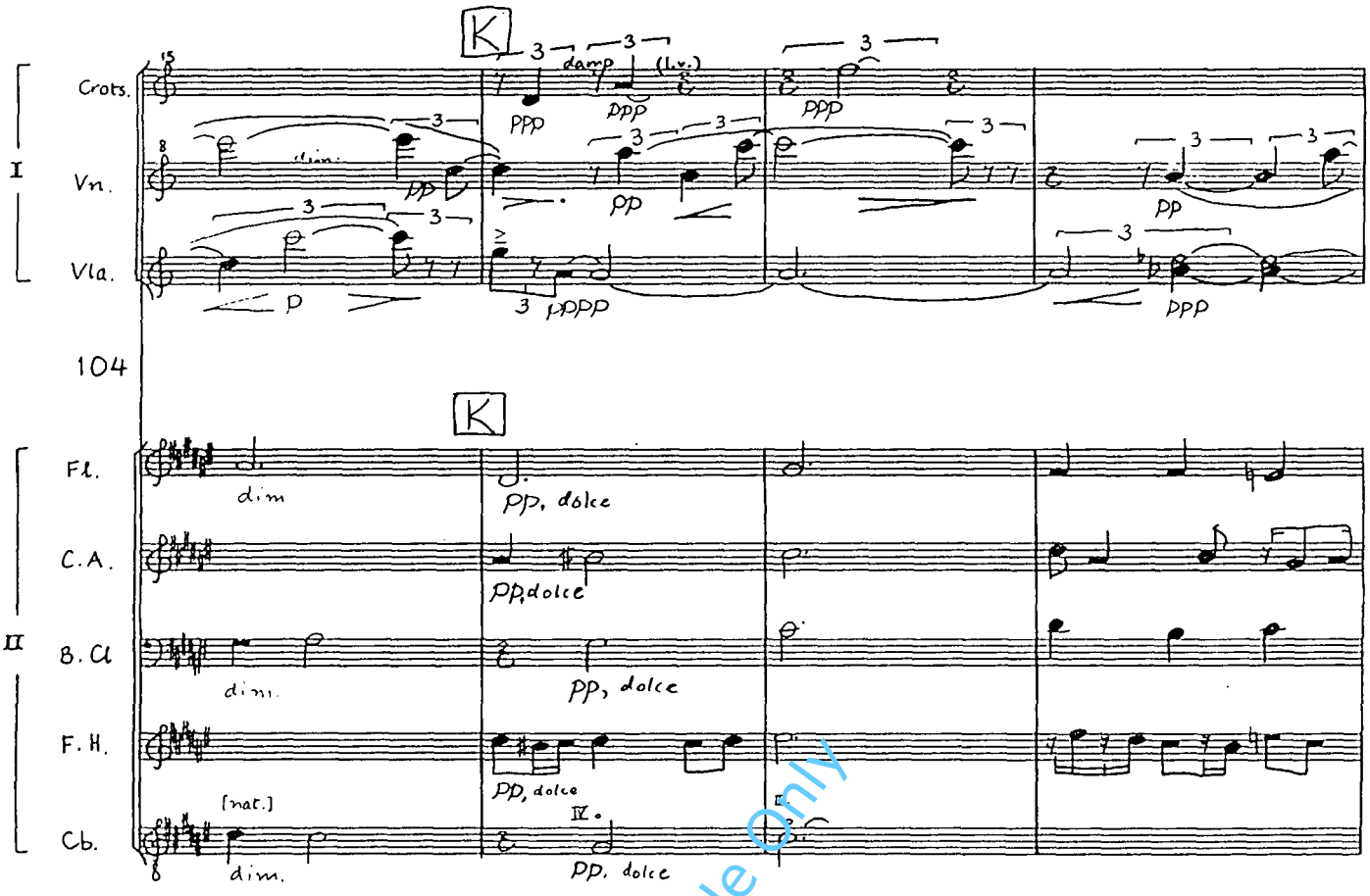

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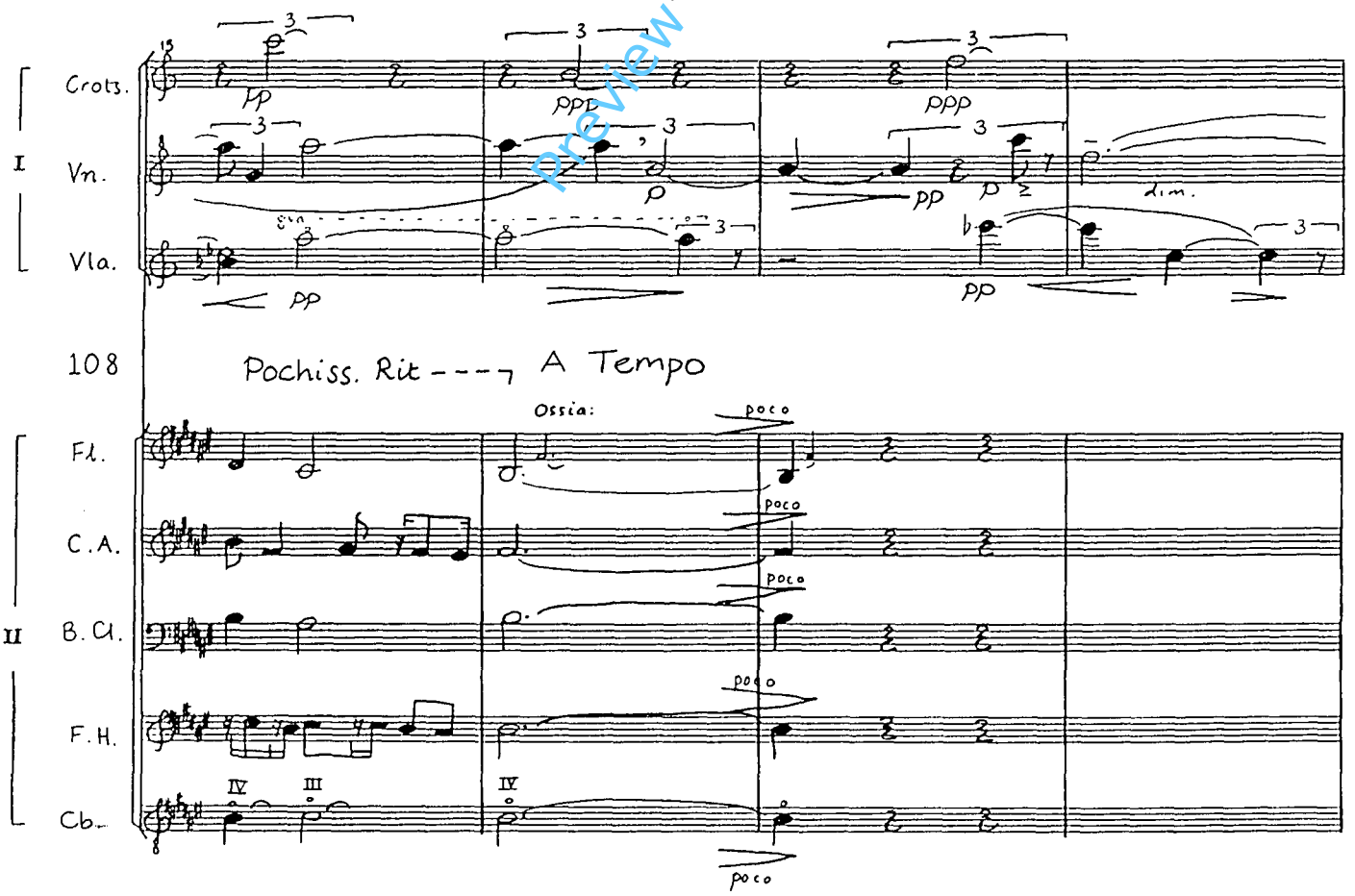

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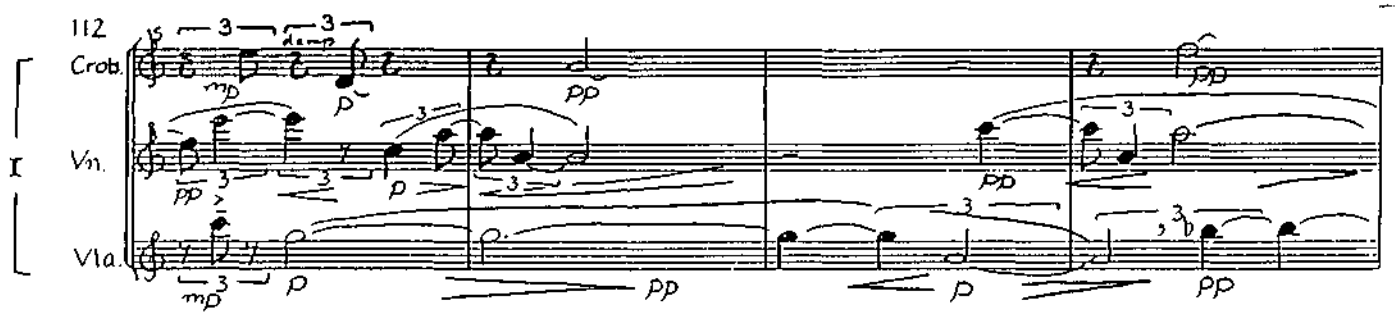

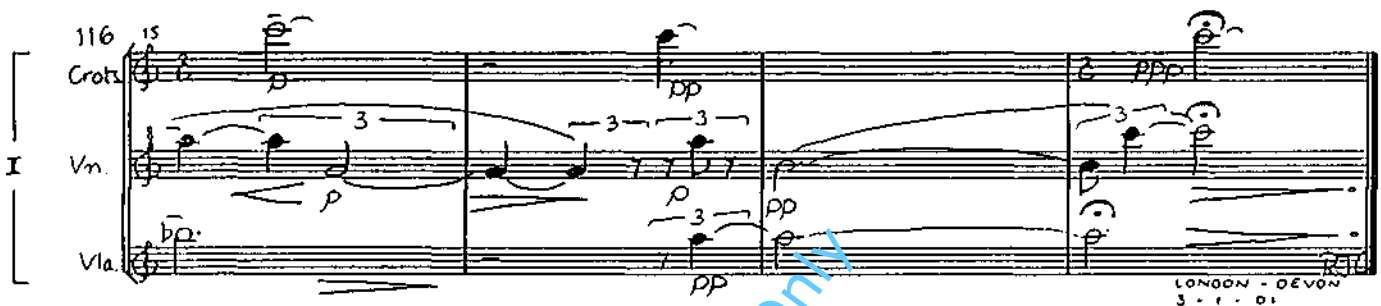

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