

Wessobrunner Gebet

2015-2016 Diabelli Contest entry



For SATB choir with divisi,
and 2-3 solists within the ensemble

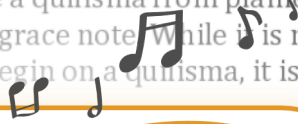
Performance Notes

In Carl Orff's setting of the Wessobrunner Gebet (Wessobrunn Prayer), he intentionally invoked a very medieval texture in the choir. In order to use his setting as an inspiration while still showing my own unique compositional voice, I made the decision to rely on my experience performing Medieval and Renaissance music to transcribe some of the techniques commonly used in recreation of the music into a more modern choral setting. I, therefore, used some unique notational devices and owe an explanation of what they mean to performers and directors who pick up my music for both performance and perusal.

When a "long" note is tied to an eighth note with a staccato mark over it, the placement of the staccato is meant to denote the placement of the final consonant or consonant cluster of the word. The first such instance of this, in the opening solo, is marked with an asterisk.

If a word or syllable begins on an eighth note that precedes a quarter note, the eighth note should be treated much like a quilisma from plainchant notation, which is similar but not identical to a modern grace note. While it is not common practice in plainchant for a word or syllable to begin on a quilisma, it is one of the ways that I chose to make the

The vowels of
discretion of the
best, and will to



musicalion
klicken für mehr

re up to the
directs the

The five distinct sections of the piece are denoted by double lines at the ends of measures. The first section of the piece is meant to invoke chant, and the solo dominating the section may be sung by either a male or a female singer. They may even trade off for different parts of the solo, if the director deems that to be the most suitable option due to the range of the part. The second and third sections are divided from each other simply due to the length of each. Both the second and third sections borrow from the Medieval and Renaissance eras. Section four borrows from predominantly the Renaissance Era, and Section five is largely Modern in style.

Thank you very much for your time spent looking at my piece.

Stephanie Streseman

Wessobrunner Gebet

Traditional German Prayer

Music by: Stephanie Streseman

mp
male or female soloist

$\text{♩} = 80$

Solo Voices

This I learnt a-mong mort-al men as the great-est won-der

Soprano

Alto

Tenor

Bass

p

9

That there was nei-ther the earth nor the heav-en a-bove — Nor was

p

S

A

T

B

p



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29

Musikanten
klicken für mehr

S
Nor the moon gleam, nor was there the glor-i-ous sea. _____

A
p

T
p

B
p

Id

Id

38

S ap - ud ho - mi - nes com - per - i port - en - tum max - i - mum — nec ter - ram

A ap - ud ho - mi - nes com - per - i port - en - tum max - i - mum — nec ter - ram

T

B

46

S fuis - se

A fuis - se nec su - per - um cae - lum —

T

B *mp* When there was noth - ing,

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54

S

A

T

B

no end - ing and no lim - its _____ There was the One _____ Al - might - y

62

mp
soprano soloist

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S

A

T

B

p

When there was noth - ing, no end - ing and no lim - its

God _____ When there was noth - ing, no end - ing and no lim - its

- em fui - sse

70 *mp*

alto soloist
nec stell - am ull - am _____ nec sol lu -

S

A

T
8
— There was the One _____ Al - might - y God _____ Of all be - ings the

B
— There _____ Of all be - ings the

musicalion

klicken für mehr

79

ce - bat _____ nec lu - na splen - de - bat _____ nec ma - re ni -

S

A

T
8
great - est in grace, _____ and ma - ny with him, _____ Good spi - rits, and God _____

B
great - est in grace, _____ and ma - ny with him, _____ Good spi - rits, and God _____

88

ti - dum. —

mf

Cum — null - us ess -

mf

Cum — null - us ess -

8

is ho - ly. —

is ho -

musicalion

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97

et — re - rum —

second altos only

first altos only

et — re - rum — aut — au - di - tus aut —

108

S

De - us om - ni

A

tutti

ex - i - tus, un - i - cus er - at De - us om - ni

T

8

B

117

S

po - vi - vo - rum

A

po - tens *mp* vi - vo - rum

T

8

When there was noth - ing, no

B

When there was noth - ing, no

musicalion
klicken für mehr

124

S cle - men - tis - si - mus, _____ et mul - ti er - ant

A cle - men - tis - si - mus, _____ et mul - ti er - ant

T end - ing and no lim - its _____ There was the One _____ Al -

B end - ing and no lim - its _____ There was the One _____ Al -

130

S cum _____ spi - ri - tus di -

A cum _____ il - lo spi - ri - tus di -

T might - y God _____ Of all be - ings the great - est in grace, _____ and ma - ny with

B might - y God _____ Of all be - ings the great - est in grace, _____ and ma - ny with

musicalion
klicken für mehr

139

S *f* vi - ni. Sanc - - - tus De -

A *f* vi - ni. Sanc - - - tus De

T *mf* him, _____ Good spi - rits, and God _____ is ho - ly. _____

B *mf* him, _____ Good spi - rits, and God _____ is ho - ly. _____

149

S *f* - tus De -

A *f* us ... _____ Sanc - tus De -

T *f* This I learnt This I

B *f* This I learnt a - mong mort - al

musicalion
klicken für mehr

$\text{♩} = 100$

157

S
us _____ Sanc - tus De - us

A
us _____ Sanc - tus De - us

T
8
learnt a - mong mort - al men This I learnt This I learnt a - mong mort - al

B
men This I learnt a - mong mort - al men as the great - est

166

S
us

A
Sanc - tus De - us

T
8
men as the great - est won - der That there was neith - er the earth nor the

B
won - der that there was nei - ther the earth nor the hea - ven a -

musicalion
klicken für mehr

173

S

A

T

B

heaven above Nor was there any tree nor mountain

bove Nor was there any tree nor mountain Neither any star at all,

179

S

A

T

B

Neither any star at all, nor did the sun shine Nor the moon gleam, nor

noon gleam, nor

nor did the sun shine Nor the moon gleam nor was there nor

nor did the sun shine Nor the moon gleam nor was there the glorious

musicalion
klicken für mehr

185

S was there the glo - ri - ous sea. De - us om - ni -

A was there the glo - ri - ous sea. De - us om - ni -

T was there the glo - ri - ous sea. De - us om - ni

B sea. De - us om - ni

mf

193

S po - mus, et

A po - tens vi - vo - rum cle - men - tis - si - mus, et

T po - tens vi - vo - rum cle - men - tis - si - mus, et

B po - tens vi - vo - rum cle - men - tis - si - mus, et

musicalion
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201

S mul - ti e - rant cum il - lo spi - ri - tus di - vi - ni. Sanc -

A mul - ti e - rant cum il - lo spi - ri - tus di - vi - ni. Sanc -

T mul - ti il - lo spi - ri - tus di - vi - ni. Sanc -

B mul - ti il - lo spi - ri - tus di - vi - ni. Sanc -

209

S - - - - -

A - - - - - tus De - us ...

T - - - - - tus De - us ...

B - - - - - tus De - us ...

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Typ: Digitale Noten zum Download

Title: [Diabelli-Contest 2016](#)

Composer: [Stephanie Streseman](#)

Epoche: Musica viva

Thema: Wettbewerb

Reihe/Zyklus: Contest

Schwierigkeit: Mittel

Arrangement group: Gemischter Chor a cappella

Arrangement: Chor>SSAATTBB

Instrumentierung: Gesang Chor>Alt-Stimmen = A(2), Gesang Chor>Bass-Stimmen = B (2), Gesang Chor>Sopran-Stimmen = S(2), Gesang Chor>Tenor-Stimmen = T(2)

To Whom It May Concern:

Hello, my name is Stephanie Streseman. This is my setting of the Wessobrunner Gebet (Wessobrunn Prayer). Included are: the original Finale 2014 File, the PDF of the piece, and a MIDI file for the piece. Thank you for all of your time and consideration.

Stephanie Streseman