

The God Put His Hand to Stop Her



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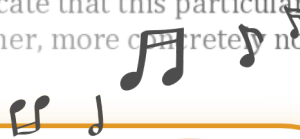
MJ Knights

The God Put His Hand to Stop Her is a piece for soprano, piano, and frame drum (or other available percussion). The vocalist is meant to be able to play the frame drum while performing.

While most of the notation allows for a great deal of flexibility in performance, the vocalist's part is notated quite precisely and should be performed without rubato, and quite strictly in the time. The piano part usually is free to play as desired, except in the presence of traditional bar lines, such as the part following rehearsal marking C.



Bracketed figures must be repeated *ad libitum* for the duration suggested nearest them. The arrow is used to indicate that this particular figure continues for some time, occasionally overlapping other, more concretely notated figures.



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First system of the musical score. It features a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The bass clef staff has a key signature of three flats and a common time signature. The music begins with a piano introduction marked *mp* (mezzo-piano) and *Pedal ad libitum*. The main melody is marked *mf* (mezzo-forte) and consists of a series of eighth notes. The tempo is indicated as *c. 3-5"* (crescendo) and *c. 9-12"* (crescendo).



Second system of the musical score. It features a treble clef staff with a key signature of three flats and a common time signature. The bass clef staff has a key signature of three flats and a common time signature. The music begins with a piano introduction marked *mf* (mezzo-forte) and *c. 4-7"* (crescendo). The main melody is marked *mf* and consists of a series of eighth notes. The tempo is indicated as *c. 12-21"* (crescendo). A section marked **A** is indicated by a box containing the letter **A**.

Musical score for piano introduction. The score is in B-flat major (three flats) and common time. It features a treble and bass clef staff. The right hand has a melodic line starting with a half note, followed by a series of eighth notes. The left hand has a bass line starting with a half note, followed by a series of eighth notes. A crescendo line is marked above the left hand staff, starting from the first measure and ending with a double bar line. The tempo is marked *cresc.*

Musical score for piano introduction. The score is in B-flat major (three flats) and common time. It features a treble and bass clef staff. The right hand has a melodic line starting with a half note, followed by a series of eighth notes. The left hand has a bass line starting with a half note, followed by a series of eighth notes. A crescendo line is marked above the left hand staff, starting from the first measure and ending with a double bar line. The tempo is marked *cresc.*

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Musical score for piano introduction. The score is in B-flat major (three flats) and common time. It features a treble and bass clef staff. The right hand has a melodic line starting with a half note, followed by a series of eighth notes. The left hand has a bass line starting with a half note, followed by a series of eighth notes. A crescendo line is marked above the left hand staff, starting from the first measure and ending with a double bar line. The tempo is marked *cresc.*

♩ = 112
B Sprechstimme, tempo non rubato
mp

She was no long-er that wo-man with blue - eyes

Musical score for piano introduction. The score is in B-flat major (three flats) and common time. It features a treble and bass clef staff. The right hand has a melodic line starting with a half note, followed by a series of eighth notes. The left hand has a bass line starting with a half note, followed by a series of eighth notes. A crescendo line is marked above the left hand staff, starting from the first measure and ending with a double bar line. The tempo is marked *cresc.*

mp
Sprechstimme

3

Ord. *f* *mp*

Who once had ech-oed through the po-et's songs No

mp

mf

Ped. 3 3 *

mf *f* *mp*

long-er the wide - cou-ch's scent and is - land

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mp

mf *f* *p*

and that man's prop-er-ty no long - er She was al-rea-dy loose-ened like

mf

3 3

ff *mf* **C** *c.3-5"*

long - - (ng) hair

Fast, swirly

f

$\text{♩} = 132$
non-sync
mf *ff* *mf* *p* *c. 3"*

Poured - (ed) out like fall - en rain

senza misura

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mf *sp* *mf*

Shared like a lim-it-less sup - ply

mf

(After singer finishes)

c. 2" **D** *p* ♩ = 82 *Sprechstimme* c. 2" *f* *Shouted* c. 3" *Ord. mp* 5

She was al-read-y root. And then a-brup-tly the

Optional: Create melisma ad libitum within 8 beats

god put his hand to stop her,

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c. 3-6" **E** *mf* *ff*

Say-ing with sor - - row

$\text{♩} = 82$
p Sprechstimme **F** *c. 3-5"*

in his voice: "He has turned a- round."

dim. *pp* *p* *c. 3-5"*

3 *3* *Ord.*

She could not un-der - stand and of - tly an - swered,

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Airy
p

"Who?"

8va *c. 10-15"* *8va* *c. 5-10"*
Ped.

Typ: Digitale Noten zum Download

Titel: [Carl Orff Competition 2018 The God Put His Hand to Stop Her](#)

Komponist: [Matthew Knights](#)

Epoche: Musica viva

Thema: Wettbewerb

Reihe/Zyklus: Contest

Schwierigkeit: Mittel

Instrumentierung Gruppe: Sologesang mit (Kammer-)Orchester

Instrumentierung: Solo>Bass+Px+Kl

Instrumentierung: Gesang Solo>Bass(1),Klavier = Kl(1),Perkussion (alle Schlagzeuge) = Px(1)

„The God Put His Hand to Stop Her“ [Gott legte seine Hand um sie aufzuhalten] ist ein Stück für Sopran, Klavier, und Rahmentrommel (oder anderen verfügbaren Percussion). Der Sänger soll während der Durchführung der Rahmentrommel spielen können. Während die meisten der Notation ein hohes Maß an Flexibilität in der Leistung ermöglicht, ist der Sängers Teil ziemlich genau notiert und ohne Rubato und ziemlich streng in der Zeit durchgeführt werden soll. Der Klavierpart ist in der Regel frei zu spielen wie gewünscht, außer in Anwesenheit von traditionellen Taktstriche, wie das Teil nach Probe-Markierung C.