

F P Ubertelli

“Oratio Horarum” - Miserere

per piccolo insieme e controtenore

FULL SCORE

MMXVI

INSTRUMENTATION

Flauto / Flauto Piccolo	Flute / Piccolo
Clarinetto Basso in B♭ / Clarinetto in B♭	Bass Clarinet in B♭ / Clarinet in B♭
Sassofono Tenore in B♭ / Sassofono Alto in E♭	Tenor Saxophone in B♭ / Alto Saxophone in E♭

Percussione 1. - 3 Piatti small, medium, large ; Wind Chimes ; Snare Drum ; Gran Cassa ; Xylofono ; Large Tam-tam
 Percussione 2. - Tambour à corde ; Large Gong ; Campana Tubolari ; Vibrafono

Pianoforte	Piano
Fisarmonica	Accordeon
Chitarra	Guitar
Controtenore	Countertenor Voice
Violino	Violin
Violoncello	Cello

“Alla Corda” : Playing on the string, with the bow firmly on the string throughout the passage.

Composer’s statement -

Oratio Horarum - Miserere was written for the gamUT Contemporary Music Ensemble of the University of Toronto.

Oratio Horarum - Miserere is an anxious prayer and a cry of overwhelming fear of one’s destiny. The anxiety is first portrayed in the reaction to the name of God by the ensemble’s laughter using onomatopoeic figures, symbolizing the profound unease of the world and the incapability of men to worship God. The unfolding of the piece indeed illustrates the inner fear of one who knows his awkwardness and misery, yet supplicates God not to look upon him with the weight of his sins. The end of the gesture brings a timid Amen still tainted with anxiety but looking with hope to the promised mercy.

A buildup of fourths and fifths leads to a statement of the name of God from the countertenor, followed by an elongated arsis using projected rhythmic figures in which a person’s inner evil, among other realities, is portrayed by the audacious roar of the tambour à corde (lion’s roar), and which ends with a whispered remark by the guitar. The two subsequent variations follow the same pattern, culminating in the Amen.

Throughout the piece, the stylistic predetermination of the countertenor struggles against the apparent hostility of its harmonic surroundings.

Duration: 8’00”

“Oratio Horarum” - Miserere

per piccolo insieme e controtenore

à M. Philippe Bergeron

F. P. Ubertelli
Opus 6

SCRITTO IN DO

vivace con molto rubato

♩ = ca. 60

1

2

The score is written for a chamber ensemble and includes the following parts:

- Flauto/Piccolo:** Flute and Piccolo parts with dynamic markings *p*, *mf*, *f*, *espress.*, and *ppp*.
- Clarinetto Basso in Bb/Clarinetto Bb:** Bass Clarinet part with dynamic markings *p*, *mf*, *f*, *espress.*, and *ppp*.
- Sassofono tenore Bb/Alto Eb:** Tenor Saxophone and Alto Saxophone parts with dynamic markings *p*, *mf*, *f*, *espress.*, and *ppp*.
- Perc. 1:** Percussion 1 part including Snare Drum, Piatti (small, medium, large), Xylofono, and Tam-tam. Includes instructions like "sempre bastoncini duri con i piatti", "sempre lasciare vibrare", and "sempre martello medium con la cassa".
- Perc. 2:** Percussion 2 part including Gong, Campane tubolari, and Vibrafono. Includes instructions like "sempre martello duro con i campane" and "sempre lasciare vibrare".
- Pianoforte:** Piano part with dynamic markings *p*, *mp*, *mf*, *f*, and *ppp*. Includes instruction "♩ ad libitum".
- Fisarmonica:** Harmonica part with dynamic markings *ppp*, *p*, and *f*. Includes instruction "Bellow tremolo*")".
- Chitarra:** Guitar part with dynamic markings *p*, *f*, and *ff*. Includes instruction "Arpeggio sempre al stesso tempo".
- Controtenore:** Contralto part with dynamic markings *p*, *f*, *ppp*, and *ff*. Includes instruction "Vibrato sempre 'alla barocco'".
- Violino:** Violin part with dynamic markings *ppp*, *f*, and *ppp*.
- Violoncello:** Cello part with dynamic markings *ppp*, *f*, and *ppp*.

The score features two main sections marked with circled numbers 1 and 2. The tempo is "vivace con molto rubato" with a metronome marking of approximately 60 beats per minute. The music is in 3/4 time and includes various dynamic markings and performance instructions.

3

Fl. *ord.* *fff* *Flzg* *ord.* *p* *f* *p*³

Clar. Basso *suono eruttato exploded sound* *ord.* *p*

Sass. Tenore *Flzg* *ord.* *p* prendere Sass. Alto

Perc. 1 *f* *fff* *Tam-tam* *p* *fff* *Wind chimes sempre lasciare vibrare* *Piatti large* *ppp* *p* con il pianoforte

Perc. 2 *Xylofono* *f* *p* *fff* *Vibrafono* *p* *f* *fff* *Campane tubolari* *ppp* *f* *p* *Gong* *p*

Pno. *ppp* *f* *p* *ppp* *f* *ppp* *f* *p* *ppp* *f* *p* con il clarinetto basso

Fisarmonica *p* *f* *ppp*

Chitarra *ppp* *fff*

Controtenore *ff* *f* *p*
De - - us lau - da - - mus Te

Vln. *arco punta sul pont.* *ppp* *pos. nat.* *p* *ppp*

Vc. *arco punta sul pont.* *ppp* *pos. nat.* *p* *ppp*

6

prima variazione

Fl. *ppp* *6 p* *ff* *p* *mf pp* *mf* *pp* *f espress.* *p*

Clar. Basso *ppp* *f* *p* *f* *p* *ppp* *p* *mf* *f espress.* *p*

Alto Sax. *ppp* *f* *p* *pp* *ppp* *f espress.* *p*

Perc. 1 *ppp* *p* *mf* *Xilofono* *p* *f* *ff* *ppp* *molto veloce*

Perc. 2 *Vibrafono* *p* *f* *p* *

Pno. *f* *p* *f* *p* *pp* *ppp* *f* *pp* *ppp*

Chitarra *p < f* *p f > p* *sfz* *sfz*

6

prima variazione

Controtromba *ppp* *f* *con rubato*
lau ——— lau-da-mus

Vln. *p* *f* *p* *pp* *ppp* *p* *mf* *ppp* *p* *f*

Vc. *p* *f* *p* *pp* *ppp* *mf* *ppp* *p* *f*

7

Fl. *pp* *f* *p* *f* *ff* *fff*

Clar. Basso *pp* *f* *p* *f* *ff* *fff*

Alto Sax. *pp* *f* *p* *f* *ff* *fff*

Perc. 1 *Piatti large* *p* *f* Wind Chimes Xylofono *ppp* *f* *p* *Piatti large* *ppp* *f*

Perc. 2 *Perc. 1 Tambour à corde* *ppp* *ff* Vibrafono *ppp* *f* *ppp* *f* *p* *ppp* *senza ped.*

Pno. *ppp* *mp* *ppp*

Controtrombone *piu f* *ff*
 te — lau-da-mus te — Do - mi - ne. — Fi - li i Fi - li

Vin. *p* *pp* *f* *p* *f* *ff* *ff* *ff* *ff* *ff*

Vc. *p* *pp* *f* *p* *f* *ff* *ff* *ff* *ff* *ff*

This page of a musical score contains measures 47 through 54. The instruments and parts are as follows:

- Fl. (Flute):** Measures 47-54. Features a melodic line with a 9-measure phrase, dynamics *f*, and a *suono eruttato exploded sound* effect.
- Clar. Basso (Clarinet Bass):** Measures 47-54. Includes a Flz (flageolet) section, dynamics *ff*, and a section labeled "prendere Clar. in Bb".
- Alto Sax. (Alto Saxophone):** Measures 47-54. Features a melodic line with dynamics *espress.* and *fff*.
- Perc. 1 (Xylofono):** Measures 47-54. Includes a melodic line with dynamics *ppp* and *f*.
- Perc. 2 (Campane Tubolari):** Measures 47-54. Includes a melodic line with dynamics *f* and *fff*.
- Pno. (Piano):** Measures 47-54. Includes a complex melodic line with dynamics *ppp*, *f*, and *subito*.
- Fisarmonica (Accordion):** Measures 47-54. Includes a melodic line with dynamics *fff* and *f*.
- Controtrombe (Trumpets):** Measures 47-54. Includes a melodic line with dynamics *p*.
- Vln. (Violins):** Measures 47-54. Includes a melodic line with dynamics *ff* and *fff*.
- Vc. (Violoncelli):** Measures 47-54. Includes a melodic line with dynamics *ff* and *fff*.

Additional markings include "Piatti [medium large] *fff*" and "Tambour à corde" in the Percussion section.

molto rubato

rall. $\text{♩} = \text{ca. } 50$

Fl. *f* *espress.* *ff* *mf* *f* *ff* *f*

Cl. *f* *espress.* *ff* *mf* *f* *ff* *f*

Alto Sax. *ff* *mf* *f* *p* *mp* *p*

Perc. 1
Gong *p* *ff*

Perc. 2
Campane tubolari *fff*

Vibrafono *mf*
Red

Pno. *f* *subito* *ff* *p*

Fisarmonica *p* *f* *p* *p*

molto rubato

rall. $\text{♩} = \text{ca. } 50$

Vln. *sfz* *p* *f* *p* *mf* *p*

Vc. *sfz* *gliss.* *fff* *gliss.* *subito mf* *p* *f* *p* *mf* *p*

ord. pos. nat.

8

rall. . . . ♩ = ca. 45

Fl. 58 *p* *f > p* *p* *f* *sfz* *Prendere Piccolo* *Piccolo* *ppp* *p* *ppp* *p*

Cl. *p* *ppp* *f*

Alto Sax. *mf* *pp* *ppp* *f*

Perc. 1 *Piatti small* *ppp* *p* *Gran cassa* *p* *f* *Gran cassa* *ff* *Wind Chimes* *Tam-tam* *ppp* *mf* *Xylofono* *mf*

Perc. 2 (Vibrafono) *p* *mf* *p* *Vibrafono* *mf* *Red.* *

Pno. *ff*

Chitarra *mf* *f* *f* *mf* *f* *ff*

8

rall. . . . ♩ = ca. 45

Controtenore *mf espress.* *f* *ff* *mf* *p* *mp* *p*
 a - do - ra - mus Te Do - mi - ne De - us Je - sus Chris - te Je - su Chris - te Je - su Chris - te

Vln. *mp* *p* *f* *p* *f* *ppp* *p* *ppp* *p > ppp* *ppp*

Vc. *mp* *p* *f* *p* *f* *ppp* *p* *ppp* *p > ppp*

9

Picc. *ppp* *f* *mf* *p* *mf* *f* *p* *ppp* *mp* *pp*

Cl.

Alto Sax.

accel. $\text{♩} = ca. 50$

Perc. 1 *f* *p* *f* *ff* *3* *f* *ff* *ppp*

Perc. 2 *f* *ff* *3* *f* *ff* *3* *f* *ff* *ppp*

Xylofono

Vibrafono *mf* *f* *ff* *mf* *ff* *ppp*

Piatti *medium* *f*

Fisarmonica *p* *mf* *p*

Bellow tremolo $\text{---} \text{---} \text{---}$ $\text{---} \text{---} \text{---}$

Chitarra *f* *mf* *f* *ff* *f* *mf* *f* *mf*

9

Controtromba *mf*

Be-ne-di-ci-mus

accel. $\text{♩} = ca. 50$

Vln. *pizz.* *p* *f* *p* *f*

Vc. *pizz.* *p* *f* *p* *f*

10

seconda variazione

Picc. *f p* *f* *p* *f* *p* *f* *ff* *p*

Cl. *f p* *f* *p* *f* *p* *f* *ff* *p*

Alto Sax. *p* *f p* *f* *p* *f* *p* *f* *ff* *p*

Perc. 1 *p* *f* *f* *ff* *p* *ppp* *f*

Perc. 2 *ppp* *p*

Pno. *p* *f* *p* *f* *p* *f* *p* *f*

Piatti *large*

Gran cassa

Tam-tam

Xylofono *f* *ff* *f* *ff*

10

seconda variazione

Controtromba *f* *ff* *p* *f* *ff* *mf* *f*

Te De-us Pa-ter om-ni-po-tens De-us om-ni-po-tens Pa-

Vln. *f* *f* *f* *f* *f* *p* *p*

Vc. *f* *ff* *f* *ff* *f* *f* *p* *pp*

arco

sul pont. 3

sul pont.

11

Picc. *f*

Cl. *f*

Alto Sax. *f*

Perc. 1 *ppp* *mf* Tam-tam

Perc. 2

Pno. *f* *p* *p* *f* *p* *f* *p* *pp*

Fisarmonica *ppp* *p* *f* *p*

11

Controtrombone *p* *f* *ff* *p* *f*

ter Pa - ter om - ni - po - tens Do - mi-ne Fi-li

Vln. *pos.nat.* *f* *pos.nat.* *mf* *ff* *mf* *ff* *mf* *ff* *fff*

Vc. *f* *mf* *3* *mf* *3* *ff* *mf* *3* *ff* *fff* *alla corda* *f* *p* *f* *p* *f* *7*

12

91 *accel.* ♩ = 60

Picc. *f* *ff* *p* *p* *f* *p* *f*

Cl. *f* *ff* *p* *p* *f* *p* *f*

Alto Sax. *p* *f* *p* *f* *p* *f* *f*

Perc. 1 Xylofono *ppp* *f* *ff* *p* *f*

Perc. 2 Gong *ppp* *mf* Vibrafono *f* *ff* *p* *f*

Tam-tam *p* *ff*

12

Fisarmonica *f*

Controtornore *più f* *ff*

u - ni - ge - ni - te Do - mi - ne Fi - li u - ni - ge - ni - te

accel. ♩ = 60

Vln. *f espress.* *p* *f espress.* *ff* *p* *ff* *p* *ff*

Vc. *ff* *ff* *p* *ff* *p* *ff*

13

Picc. *ff* *ff* *ff* *f* *ff* *ff* *p*

Cl. *ff* *ff* *ff* *f* *ff* *ff* *p*

Alto Sax. *p* *f* *ff* *f* *ff* *ff* *p*

Perc. 1 Tam-tam *p* *f* *ff* Perc. 2 Gran cassa *ff*

Perc. 2 Tambour à corde Perc. 1 *ff* Campane tubolari *ff* Vibrafono *f* *ff*

Pno. *ppp* *p* *f* *ff*

Fisarmonica *ppp* *p* *f* *ff*

Chitarra *ff* bridge *ff*

13

Controtrombone *p*

Vin. *sfz* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

14

Picc. *f p* *ff* *ff espress.* prendere Flauto

Cl. *f p* *ff* *ff espress.* *pp*

Alto Sax. *f p* *ff* *ff espress.* *pp*

Perc. 1 *p* *sfz* Xylofono *ppp* *f* *10* *10* *10* *fff* *10*

Perc. 2 Gong *f* *fff*

Campane tubolari *f* *fff*

Snare drum rim shot *p* *sfz*

Piatti *small* *medium* *large*

Pno. *ppp* *p* *ff* *ppp* *p* *ff*

Fisarmonica *ppp* *ppp*

Chitarra *ff* *fff*

14

Vln. *ff* *fff* *p* *fff* *p* *fff* *p* *fff*

Vc. *ff* *fff* *p* *fff* *p* *fff* *p* *fff*

alla corda

15

16

110

Picc. Flauto

Cl. *subito* *ff* *fff* *suono eruttato exploded sound*

Alto Sax. *subito* *ff* *fff* *suono eruttato exploded sound*

Perc. 1 (xylofono) Tam-tam *ff* Gran cassa *ff* Tam-tam *ppp* *ff*

Perc. 2 Tambour à corde Gong *p* *ff* Tambour à corde

Pno. *ppp* *ff* *ppp*

15

16

Vln. *p* *ff* *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff* *p* *ff*

alla corda

17

116

Fl.

Cl.

Alto Sax.

Perc. 2

Pno.

Fisarmonica

Chitarra

Vln.

Vc.

Wind Chimes

Campane tubolari

fff *f* *p* *ppp*

f *mf* *mp*

ppp *p* *ppp* *p* *ppp*

ppp *p* *ppp* *p* *ppp*

ppp *p* *ppp* *p* *ppp*

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

p *ff* *f* *mf* *p* *spicc.* *10* *10* *10* *10* *pp* *f*

p *ff* *f* *mf* *p* *spicc.* *10* *10* *10* *10* *pp* *f*

p *ff* *f* *mf* *p* *p* *9* *9* *9* *9* *pp* *f* *9* *9* *9*

18

122

Fl. *f* *p* *ppp* *p* *f* *p*

Cl. *f* *p* *ppp* *p* *f* *p*

Alto Sax. *f* *p* *ppp* *pp* *p* *f* *p*

Perc. 1

Gong *p* *p* *ppp* *mf*

Xilofono *ppp* *f* *ppp*

Tam-tam *ppp* *mf*

Perc. 2

Vibrafono *ppp* *f* *ppp* *f* *ppp* *p*

Campane tubolari *p* *p* *7* *7*

Pno.

ppp *mp* *ppp* *ppp* *mp* *ppp*

18

Controtromba *mf* *mf* *p* *f* *p*

mi - se - re - re mi - se - re - re re

Vin. *p* *ppp* *p* *ppp* *ppp* *f* *p*

Vc. *p* *ppp* *p* *ppp* *ppp* *p* *ppp* *f* *p*

This page of a musical score contains the following parts and details:

- Fl. (Flute):** Starts at measure 132 with a dynamic of *f*, then *p*, and ends with *ppp*.
- Cl. (Clarinet):** Starts with *f* and *p*, then *f*, *ff*, *f*, and *p*. Includes fingerings 8, 9, 7, 7, 6, 5.
- Alto Sax.:** Starts with *f* and *p*, then *f*, *ff*, *f*, and *p*. Includes fingerings 9, 7, 6.
- Perc. 1:** Features *Tam-tam* and *Gong* with dynamics *ppp* and *mf*.
- Perc. 2:** Features *Vibrafono* with dynamics *p* and *f*. Includes fingerings 7, 7.
- Pno. (Piano):** Features *ppp*, *f*, and *p*. Includes fingerings 7, 7, 7, 7.
- Controtrombone:** Features *pp* and *p*. Includes the lyrics "mi - se - re - re".
- Vln. (Violin):** Starts with *f* and *pp*, then *ff*, *f*, and *ppp*. Includes fingerings 6, 6, 6, 6, 5, 7.
- Vc. (Viola):** Starts with *f* and *pp*, then *ff*, and ends with *ppp*. Includes fingerings 7, 7.

19 rall. ♩ = 45

138

Fl.

Cl.

Alto Sax.

Perc. 1

Pno.

Fisarmonica

Chitarra

Xylofono

Piatti large

ppp *p* *ppp* *p* *ppp*

ppp

p *mp* *ppp*

f *3*

p *f* *ff* *f*

ppp *pp* *pppp*

ppp *pp* *pppp*

Toronto - December 4, 2016
St. Peter Chrysologus

19 rall. ♩ = 45

Controtrombone

Vln.

Vc.

A - - - men

A - - - - men

f *p* *ppp*

f *p* *ppp*

p *ppp* *p* *ppp*

p *ppp* *p* *ppp*