



Brooke Joyce

O Nobilissima Viriditas

for orchestra

toydogmusic



O Nobilissima Viriditas

for orchestra

Commissioned and premiered by the Luther College Symphony Orchestra, Dan Baldwin, conductor

Duration: 12'

Instrumentation:

3 Flutes (2nd doubles alto flute, 3rd doubles piccolo)

3 Oboes (2nd doubles English horn)

3 Clarinets in B \flat

3 Bassoons

4 French horns in F

3 Trumpets in C

2 Trombones

Bass Trombone

Tuba

Timpani

3 Percussion (Crotales, Glockenspiel, Vibraphone, Bass Drum)

Harp

Celeste/Piano

Strings

Program Note:

Many listeners know about Hildegard of Bingen through a wonderful recording made in 1993, *A Feather on the Breath of God*; readers of historical fiction may have also recently encountered Mary Sharratt's compelling novel *Illuminations*.

Though she lived 900 years ago, Hildegard's star seems to be on the rise, and with good reason, for her biography and accomplishments are remarkable for any person of any age. She began her life as the companion of an anchoress in Disibodenberg, Germany. She was literally walled into a two-room cell in a church, where she remained for perhaps 25 years. That story in and of itself is amazing, but perhaps more amazing is the fact that Hildegard went on to live a full life as an abbess, theologian, artist, composer, and ecologist. As a way of honoring her rich body of work and perhaps communing with it on some level, I have decided to use one of her hymns, "O Nobilissima Viriditas" as the starting point for my piece.

O nobilissima viriditas,
quae radicas in sole,
et quae in candida serenitate lucet
in rota,
quam nulla terrena excellentia
comprehendis,
tu circumdata es
amplexibus divinatorum mysteriorum. Tu rubes ut aurora,
et ardes ut solis flamma.

O most noble greening power,
rooted in the sun,
shining in dazzling serenity
in a sphere
that no earthly excellence
can comprehend.
You are enclosed
in the embrace of divine mysteries. You blush like the dawn,
and burn like a flame of the sun.

My composition takes Hildegard's words as a starting point, creating a musical tapestry that weaves together sonic impressions of Hildegard's holistic theology with quotations of her music. For more information about the genesis of the work and to view sketches of the musical material, visit brookejoyce.com. My thanks to Dan Baldwin and his wonderful ensemble for their beautiful music-making and collaboration with me.

Score (Transposed)

O Nobilissima Viriditas

for the Luther College Symphony Orchestra, Dan Baldwin, conductor

Brooke Joyce (2014)

Spacious ♩ = 60

The score is for a symphony orchestra and includes the following parts:

- Flute 1/2
- Piccolo
- Oboe 1/2/3
- Clarinet in Bb 1/2/3
- Bassoon 1/2/3
- Horn in F 1/3
- Horn in F 2/4
- Trumpet in C 1/2/3
- Tenor Trombone 1
- Tenor Trombone 2
- Bass Trombone
- Tuba
- Timpani
- Percussion 1 (Crotales)
- Percussion 2 (Glock)
- Percussion 3 (Bass Drum)
- Harp
- Piano/Celeste
- Violin I
- Violin II
- Viola
- Cello
- Contrabass

Key features of the score include:

- Tempo: Spacious, ♩ = 60
- Time Signature: 4/4
- Key Signature: One sharp (F#)
- Dynamic markings: *ffz*, *pp*, *p*, *mp*, *mf*, *poco cresc.*, *sempre trem.*
- Performance instructions: *1.*, *mf*, *poco cresc.*, *sempre trem.*
- Rehearsal marks: 1, 2, 3, 4, 5, 6, 7

8 9 10 11 12 13 14 15 16

Hn. 1/3
 Hn. 2/4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba
 Timp.
 Bass Dr.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p *fp* *mf* *p* *p* *mf* *fp*

fp *mf* *p* *p* *mf* *fp*

p *fp* *mf* *p* *p* *mf* *fp*

p *fp* *mf* *p* *p* *mf* *fp*

p *fp* *mf* *p* *p* *mf* *fp*

p *fp* *mf* *p* *p* *mf* *fp*

f *p* *f*

p

mf *cresc.* *ff*

mp *poco cresc.* *mf* *cresc.* *ff*

mp *poco cresc.* *mf* *cresc.* *ff*

mp *poco cresc.* *mf* *cresc.* *ff*

mp *poco cresc.* *mf* *cresc.* *ff*

mp *poco cresc.* *mf* *cresc.* *ff*

ord. *ord.* *ord.* *ord.* *ord.*

sempre trem. *sempre trem.*

L'istesso tempo

Fl. 1 *mf*

Fl. 2 *mf*

Picc. *mf*

Ob. 1/3 *f non legato*

E.H. *f non legato*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *mf*

Hn. 1/3 *ff*

Hn. 2/4 *ff*

Tpt. 1 *ff*

Tpt. 1/2/3 *ff*

Tbn. 1/2/Tuba *ff*

Timp. *sfz*

Crotales *sfz*

Glock. *sfz*

Bass Dr. *sfz*

Hp. *mp* *sempre trem.*

Vln. I 2 soli *p* *fp* *fp* *fp*

Vln. I altri *sfz* *p* *f* *p* *f* *p* *f* *p*

Vln. II 2 soli *p* *fp* *fp* *fp*

Vln. II altri *sfz* *p* *f* *p* *f* *p* *f* *p*

Vla. 2 soli *p* *fp* *fp* *fp*

Vla. altri *sfz* *p* *f* *p* *f* *p* *f* *p*

Vc. solo *p* *f* *fp* *fp*

Vc. altri *sfz* *p* *f* *p* *f* *p* *f* *p*

Cb. *sfz* *p* *f* *p* *f* *p* *f* *p*

Fl. 1

Fl. 2

Picc. *mp* sempre legato

Ob. 1/3

E.H.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1/3

Hn. 2/4

Tpt. 1/2/3

Tbn. 1/2

B. Tbn.

Tuba

Crotales

Glock.

Bass Dr.

Hp.

2 soli Vln. I

altri

2 soli Vln. II

altri

2 soli Vla.

altri

solo Vc.

altri

Cb.

Fl. 1 *mp* sempre legato

Fl. 2

Picc.

Ob. 1 *mp* to oboe:

E.H.

Ob. 3

Cl. 1 *mp* sempre legato

Cl. 2 *mp* sempre legato

Cl. 3 *mp* sempre legato

Bsn. 1 *mp* sempre legato

Bsn. 2 *mp* sempre legato

Bsn. 3 *mp* sempre legato

Hn. 1/3 *f* 1. + stopped horn through m. 79 *mp*

Hn. 2/4 *f*

Tpt. 1/2/3 *f* 1. *mp*

Tbn. 1/2 *f* 1. *mp*

B. Tbn. *f*

Tuba *f*

Bass Dr. *f* (8th) - -

Hp. *f* (8th) - -

2 soli Vln. I *f*

altri *f*

2 soli Vln. II *f*

altri *f*

2 soli Vla. *f*

altri *f*

solo Vc. *f*

altri *f*

Cb. *f*