

Sitivit anima mea

for SATB and electronics

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David Nunn

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Sitivit anima mea ad Deum fortem, vivum.
Abyssus abyssum invocat, in voce cataractarum tuarum;
omnia excelsa tua, et fluctus tui super me transierunt.
Sicut cervus ad fontes aquarum, ita desiderat anima mea ad te, Deus.

*My soul thirsteth for God, for the living God.
Deep calleth unto deep at the noise of thy waterfalls:
all thy waves and thy billows are gone over me.
As a hart longs for the flowing streams, so longs my soul for thee, O God.*

(Psalm 42: vv. 1, 2, 7.)

For Andrew Nethsingha and the Choir of St. John's College, Cambridge.

Set for SATB and electronics.

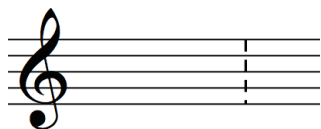
Duration c. 6'00".

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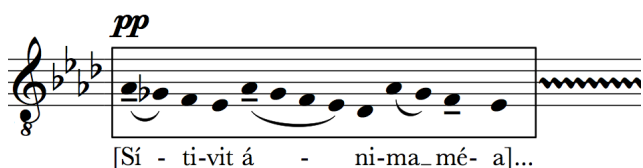
Performance Notes



The use of the **x** time signature indicates that there is to be no regular pulse in the given bars.



Dotted bar-lines are used simply to demarcate musical events; they have no metrical relevance.



Repeat the given phrase at individual paces for the duration of the wavy line. Articulation, if it is given, should be maintained in the repetition. However, dynamics apply to the whole bar and should not be considered part of the repetition.

[Sítivit ánima méa]...

The use of [...] indicates that the parenthesised words are to be chanted arrhythmically at each individual's own pace and repeated until the end of the given note.

Sítivit ánima méa

If lyrics are set in bold, the words are to be chanted together as a unified section.



This symbol indicates the period of time in which each singer should aim to complete the phrase, so that the voice part is silent by the end of the hairpin.

Accidentals apply throughout the bar.

Notes on the electronics

The notation of the electronics is not exact, but rather a representation of approximately where the prominent pitches should come within the timeframe. They are chunked into a series of segments which can be triggered independently, so that the start of each new segment is synchronised with the choir (for instance, the segment at b. 9 is triggered when the choir reach this bar.) The sound should be dispersed through two speakers, one on either side of the choir, so that the director and audience/congregation can hear the balance clearly. They should not overwhelm the choir but provide a subtle accompaniment: the exception to this may be in bb. 22-24 where the text alludes to being overwhelmed by a waterfall. The sounds to be dispersed are each formed from the sound of water: one synthesiser is modelled on a frozen, sustained sample of a water droplet, and the other samples are manipulated droplets and waves of water. If desired, the electronics may be faded in towards the end of Palestrina's *Sicut cervus* (in A flat), from which this piece may transition into.

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Sitivit anima mea

for Andrew Nethsingha and the Choir of St. John's College, Cambridge

Free time (filtering) c. 1'15"

Electronics

sustained tones sim.

droplet

wave

2

A. *mp* solo *mf* tutti
Sí - ti - vit á - ni - ma mé -

T. *pp*
[Sí - ti-vit á - ni-ma_mé- a]...

Elec.

In time $\text{♩} = \text{c. } 55$

S. *mp* *mf*
ad Dé - um fór - tem

A. *pp* *mp* *mp*
- a, ad Dé - um fór - tem

T. *mp* *pp* *mp*
-a ad Dé - um fór-tem

B. *mp* *pp* *mp*
[Sí - ti-vit á - ni-ma_mé- a]... -a ad Dé - um fór-tem

rest on the Eb

9

S. *mp*
ví - vum.

A. *pp* *f*
ví - [fórtem, vívum]... ..

T. *pp* *f*
ví - [fórtem, vívum]... ..

B. *pp* *f*
ví - [fórtem, vívum]... ..

Elec. (nat. series on F) + tremolo mod.

12

S. *p* *mp* *mp* *f* *mf*
A - bús-sus a-bús-sum ín - vo-cat, a - bús-sus a-bús-sum ín - vo-cat in unis.

A. *p* *mp* *mp* *f* *mf*
A - bús-sus a-bús-sum ín - vo-cat, a - bús-sus a-bús-sum ín - vo-cat in unis.

T. *p* *mp* *mp* *f* *mf*
A - bús-sus a-bús-sum ín - vo-cat, a - bús-sus a-bús-sum ín - vo-cat in unis.

B. *p* *mp* *mp* *f*
a-bús-sum ín - vo-cat, a-bús-sum ín - vo-cat

Elec.

poco rall.

17

S. *f* *mf*

vó - ce ca - ta - ráct - a - rum tu - - á - rum

A. *f* *ff* *mf*

vó - ce ca - ta - ráct - a - rum tu - - á - rum.

T. *ff* *mf*

vó - ce ca - ta - ráct - a - rum tu - - á - rum.

B. unis. *mf* *ff* *mf*

in vó - ce ca - ta - ráct - a - rum tu - - á - rum.

Elec.

Free time

21

S. *p*

mm (closed)

A. *mp*

[in vó - ce ca - ta - ráct - a - rum tu - - á - rum]...

T.

B. 1 *mp*

[in vó - ce ca - ta - ráct - a - rum tu - - á - rum]...

B. 2

Elec.

S.

A. *ff sempre* *rest on the Eb* *mf*

T. *ff sempre* *[in vó - ce ca-ta-ráct-a-rum tu - á- rum]...*

B. 1 *ff sempre*

B. 2 *ff sempre* *div. f*
[in vóce cataráctarum tuárum]... (together: **in vóce cataráctarum tuárum**)

Elec. (nat. series on F) + distortion, tremolo (nat. series on D)



In time; faster ♩ = 66

S. *f* *mf* *mf*
Óm - ni - a ex - cél - sa tú - a, et
(freely, but follow sopranos)

A. *mf* *mf*
ca - ta - rác - ta - rum Óm - ni - a ex - cél - sa tú - a,

T. *mp* *pp* *mp* (div.)
[ca - ta - rác - ta - rum]... mm ex - cél - sa tú -

B. *mp* *pp* *mp*
[ca - ta - rác - ta - rum]... mm ex - cél - sa tú -

Elec.

30

S. flú-xus tu - i su-per me trans - i - e - runt et flú-xus tu - i su-per me

A. et flú-xus tu-i su-per me trans - i - e - runt et flú-xus

T. á - rum, unis. á - rum, et flú-xus tu - i su-per me trans - i - e - runt et

B. - - a,

Elec.

f *pp* *mp* *f* *pp* *mp* *f* *pp* *mp*

37

S. trans - i - e - runt [Sicut cérvus]... ..

A. tu - i su-per me trans - i - e - runt [Sicut cérvus]... ..

T. flú - xus tu - i su - per me trans - i - e - runt

Elec.

mf *pp* *mf* *pp* *mf* *pp*

42

Slow ($\text{♩} = 50$) **Free time**

S. *f strong* *ff* *mp*
Sicut cérvus ad fōntes a- quá - rum, [i-ta-de-sí - de- rat]...

A. *f strong* *ff* *mp*
Sicut cérvus ad fōntes a- quá - rum, [i - ta de-sí - de- rat]...

T. *f strong* *ff*
Sicut cérvus ad fōntes a- quá - rum,

B. *f strong* *ff* *mp*
Sicut cérvus ad fōntes a- quá - rum, [Sicut cérvus]... ..

45 *f* *mf* *p*

S. *f* *mf* *p*
 í - ta de - sí - de - rat á - ni - ma mé - a ad te, Dé - us.

A. *f* *mp* *pp*
 - at

T. *mf* *f* *mp* *pp*
 í - ta de - sí - de - rat - at

B. ...

rest on D^b rest on B^b

50 *p* *mp* *pp* unis.

S. Dé - - - - - us.

A. *p* *mp* *pp*
 á - ni - ma mé - a ad te, Dé - - - us.

T. *p* *mp* *pp*
 á - ni - ma mé - a ad te, Dé - - - us.

B. *p* *mp* *pp*
 á - ni - ma mé - a ad te, Dé - - - us.

Elec.

52 (filtering) + tremolo mod.

Elec.