

Amaris

Max-MSP Version
June 2006

This new version replaces the former version which used 2 DX7 Yamaha. In this version, the synthesizers have been replaced by sound files, which are stored on the hard disk of a Macintosh computer and are read with the help a Max-MSP patch. The sound files are triggered by a musician who plays a MIDI keyboard on stage.

EQUIPMENT

MIDI keyboard – 5 octaves (C1 – C6) minimum - easy program changes (1 to 5)
– optional sustain pedal

Macintosh computer
MIDI Interface

Software : Max-MSP
Add the gain2~ object to the externals library.

-> The present patch was written with Max 4.05, running under System 9 and was not tested under OSX and more recent versions of Max.

Stereo amplification (2 loud -speakers)

Dynamics : the individual dynamic of the sound files can be adjusted by changing the default intensity inside the coll objects in patcher "load"
(the default intensity is 0.8)

During performance, the balance between the choir and the electronics should be controlled via a mixing table situated in the hall.

...Amaris et dulcibus aquis...

pour chœur mixte et électronique

Tristan Murail

A 2♩ = 60 **4**

Soprani

1 *ffp* *p* 5

Dum *ffp* *p* a—

Alti

Dum *ffp* *p*

Ténors

8 Dum *ffp* *p*

Basses

Dum *ffp* *p*

Sound Files

① *ff* *f* ⑧ *p*

Midi Keyboard

pgr. 1 a1 a2

6 *pp* *mf* *pp*

S. (a) a

A. *mf* *pp* a

T.

B.

S.F. ⑧ *pp* *mf* *mf* *pp*

Midi Kbd a3 a4

11

S.

(a) *pp* *f* *p* *p*

(a) *pp* *mf* *p*

A.

pp *mf*

mf

T.

B.

S.F.

pp *mf* *pp*

(*pp*) *mf*

Midi Kbd

a5 a6

15 *f p* **3** **4** *f*

S. (a) a

(m) a m

mf p **5** *mf*

A. (m) m

(m) m

mf **3** *mf*

T. m m

mf **3** *mf*

B.

S.F. *mf* **5** **3** *mf*

mf **5** **3** *mf*

Midi *f* **3** **4** *f*

Kbd a7

19 **4** $\frac{1}{2}+2$ **3** ♩ = 60 **3+ $\frac{1}{2}$**

S.
a— a— a—

A.
m— a— m—
m— a— m—

T.
m— a— m—
m— a— m—

B.
m— a— m—

S.F.
p f p

Midi Kbd
a8 a9

3+1/2

accel.

3

2 = 76

S. (a)

Musical notation for Soprano (S.) part, measures 23-26. The notation includes a treble clef, a key signature of one sharp (F#), and a 3+1/2 time signature. It features a melodic line with various ornaments, including triplets and a quintuplet. Dynamics include *f* (forte). Measure numbers 23, 24, 25, and 26 are indicated.

A. (m) a

Musical notation for Alto (A.) part, measures 23-26. The notation includes a treble clef, a key signature of one sharp (F#), and a 3+1/2 time signature. It features a melodic line with various ornaments, including triplets and a quintuplet. Dynamics include *p* (piano) and *f* (forte). Measure numbers 23, 24, 25, and 26 are indicated.

T. (m)

Musical notation for Tenor (T.) part, measures 23-26. The notation includes a treble clef, a key signature of one sharp (F#), and a 3+1/2 time signature. It features a melodic line with various ornaments, including triplets and a quintuplet. Dynamics include *p* (piano) and *f* (forte). Measure numbers 23, 24, 25, and 26 are indicated.

B. (m)

Musical notation for Bass (B.) part, measures 23-26. The notation includes a bass clef, a key signature of one sharp (F#), and a 3+1/2 time signature. It features a melodic line with various ornaments, including triplets and a quintuplet. Dynamics include *p* (piano) and *f* (forte). Measure numbers 23, 24, 25, and 26 are indicated.

S.F.

Musical notation for Piano (S.F.) part, measures 23-26. The notation includes a grand staff (treble and bass clefs), a key signature of one sharp (F#), and a 3+1/2 time signature. It features a complex accompaniment with various ornaments, including triplets and a quintuplet. Dynamics include *p* (piano) and *f* (forte). Measure numbers 23, 24, 25, and 26 are indicated.

3+1/2

accel.

3

2 = 76

Midi Kbd

Midi keyboard notation, measures 23-26. The notation includes a bass clef, a key signature of one sharp (F#), and a 3+1/2 time signature. It features a simple accompaniment with notes labeled a10 and a11. Measure numbers 23, 24, 25, and 26 are indicated.

rall. ♩ = 60

pp

S.

(a)

3

3

3

3

3

3

A.

(a)

pp

3

5

Qua-tuor vi - e

pp

a

5

Qua-tuor vi - e sunt que

T.

m

m

B.

S.F.

(p)

(p)

rall. ♩ = 60

a12

Midi Kbd

30 *mf*

S. (a) — Qua-tuor vi - e sunt Qua-tuor vi - e

(a) — d Ja — que — ad Sanc — tum Ja - co-bum ten-den-tes qua - tuor vi - e

A. *mf* *p* su - nt Ja - - co - bum ten — den tes ad Sanctum Jacobum ' Jacobum

mf *p* ad sanc - tum Qua-tuor vi - e sunt ad Ja co-bum ten-den-tes ad Sanctum Jacobum tenden—

T. (m) — *p* (m) —

B. *p* m — *p* m —

S.F.

Midi Kbd a13

N

3" []

4" []

33 *p*

S. in unum ' coadunantur ' coadunantur in horis Hyspanie ' in horis— [ṡ] —> [ç] —> [ḟ] —> [ḟ] —> [φ̇] —>

pp *mf*

i—

A. in unum 'ad Pontem Regine in horis Hyspanie ' in horis— [ṡ] —> [ç] —> [ḟ] —> [ḟ] —> [φ̇] —> [ȧ] —

tes ' in unum ad Pontem Regine ' in horis Hyspanie ' in horis— [ṡ] —> [ç] —> [ḟ] —> [ḟ] —> [φ̇] —> [ȧ] —

[murmuré]

T. (m) — (—m) per Sanctum Egidium per Sanctam Mariam Magdalenam Viziliaci

(m) — (—m) per Sanctam Mariam Pod per Sanctum Martinum Turonensem

[murmuré]

B. (m) — (m) —

S.F. *p*

N

3" []

4" []

Midi Kbd a14

3" |

4" |

2 = 54

S.

36

f possibile

p

pp

A.

f possibile

f possibile

T.

f possibile

f possibile

B.

S.F.

3" |

4" |

2 = 54

Midi Kbd

a15

4

rall. (♩ = 50)

2



300

S. Dein-de

Dein-de *pp*

A. *mf* Sanc-tus Ja-co-bus Com-pos-tel-le a-pos-to-li-ca ex-cel-len-tis-si-ma *pp*

mf Sanc-tus Ja-co-bus Com-pos-tel-le a-pos-to-li-ca ex-cel-len-tis-si-ma *pp*

T. 8 Sanc-tus Ja-co-bus Com-pos-tel-le a-pos-to-li-ca ex-cel-len- *pp*

8 Dein-de *mf* Sanc-tus Ja-co-bus Com-pos-tel-le a-pos-to-li-ca ex-cel-len- *pp*

B. *f* Sanc-tus Ja-co-bus Com-pos-tel-le a-pos-to-li-ca ex-cel-len- *pp*

Dein-de

S.F. *f* *mf* *p* *pp*

Midi Kbd d68 d69 d70 d71

4 rall. (♩ = 50) 2

Repeat sign

303 $\bullet = 60$ **4** **3** *mf*

S.

A.

S.F.

⑧

pp *mf* 3

⑧

pp *mf*

$\bullet = 60$ **4** **3**

Midi Kbd

d72 d73 d72

307

2 **3** **f**, **p** **f**, **2**

S.

A.

T.

S.F.

2 **3** **2**

Midi Kbd

d74 d75

311 $2 \text{ } \bullet = 72$ $\frac{1}{2}+1$ 2 $\frac{1}{2}+1$ 2

S. *p* *f, p* *f*

A. *p* *mf, p* *f*

T. *mf* *pp* *f*

B. *pp* *f*

S.F. *mf* *p* *f*

Midi Kbd $2 \text{ } \bullet = 72$ $\frac{1}{2}+1$ 2 $\frac{1}{2}+1$ 2

d76 d77

The musical score is arranged in systems. The vocal parts (S., A., T., B.) and piano part (S.F.) are written in treble clef. The piano part includes a right-hand staff and a left-hand staff. The MIDI keyboard part is written in treble clef. The score includes dynamic markings (p, mf, pp, f) and tempo markings (2, 1/2+1). The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The MIDI keyboard part includes chords d76 and d77.

317

2 ♩ = 100 3 + 1/2 3 ♩ = 92 2 5 f 1/2 + 1

S. *p sub.* *a* *p* *f*

A. *p sub.* *a* *p* *f*

T. *p sub.* *m* *p sub.* *m*

B. *p sub.* *m*

S.F. *p* *mp* *mf* *f*

Midi Kbd *d78* *d79* *d80*

Detailed description of the musical score: The score is for measures 317-320. It is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (S.F.). The tempo and meter change throughout the measures: 2/4 (♩ = 100), 3 + 1/2, 3/4 (♩ = 92), 2/4, and 1/2 + 1. The Soprano and Alto parts have lyrics 'a' and 'p' in the first measure, and 'a' in the second measure. The Tenor and Bass parts have lyrics 'm'. The Piano part has dynamics *p*, *mp*, *mf*, and *f*. The MIDI keyboard part has notes *d78*, *d79*, and *d80*. The score includes various musical notations such as slurs, accents, and fingerings (3, 5).

$\frac{1}{2} + 1$ $\bullet = ss$ 2 3 4

S. *f* 321 Sanc - - - - - tus Ja - co - - - - bu

A. *f* Sanc - - - - - tus Ja - co - - - - bu

T. *f* 8 Sanc - - - - - tus Ja - co - - - - bus

B. *f* Sanc - - - - - tus Ja - co - - - - - bu *pp*

S.F. *ff*

Midi Kbd $\frac{1}{2} + 1$ $\bullet = ss$ 2 3 4

d81 d82 d83 d84 d85 d86 d87 d88

4 ♩ = 40

3

324

S.

A.

T.

B.

S.F.

Midi Kbd

(u) e

(f)

(f)

(f)

(f)

(p)

(p)

(12) (4)

(11)

d89

328 **4** *pp* *f*

B.

u e i

S.F.

Midi Kbd

d90

The musical score consists of three staves. The top staff is the Bass line (B.), which contains a vocal line with lyrics 'u', 'e', and 'i' and dynamic markings 'pp' and 'f'. The middle staff is the grand staff (S.F.), which contains piano accompaniment for the right and left hands, including triplets and a fermata. The bottom staff is the MIDI keyboard line (Midi Kbd), which shows a single note (d90) in the second measure.

3

331

S.

A.

T.

B.

S.F.

Midi Kbd

d91

2 3 2

S. 334

Two vocal staves for Soprano (S.). The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. Both staves show a melodic line with notes 'a', 'e', and 'i' connected by slurs. Above the top staff, there are markings '3' and 'ff' with arrows indicating dynamics. A fermata is placed over the final measure of the top staff.

A.

Two vocal staves for Alto (A.). The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. Both staves show a melodic line with notes 'a', 'e', and 'i' connected by slurs. Above the top staff, there are markings '3' and 'ff' with arrows indicating dynamics. A fermata is placed over the final measure of the top staff.

T.

Two vocal staves for Tenor (T.). The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. Both staves show a melodic line with notes 'a', 'e', and 'i' connected by slurs. Above the top staff, there are markings '3' and 'ff' with arrows indicating dynamics. A fermata is placed over the final measure of the top staff.

B.

One vocal staff for Bass (B.) with a bass clef and a key signature of one sharp (F#). It shows a melodic line with notes 'a', 'e', and 'i' connected by slurs. Above the staff, there are markings '3' and 'ff' with arrows indicating dynamics. A fermata is placed over the final measure.

S.F.

Two staves for Solo Flute (S.F.). The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The music includes a melodic line with slurs and dynamic markings '5' and '3' with arrows. There are also some rests and phrasing slurs.

Midi Kbd

One staff for Midi Keyboard (Midi Kbd) with a treble clef and a key signature of one sharp (F#). It shows a few notes at the beginning, followed by rests, and a final note with a fermata. Below the staff, there is a 'd92' marking and the text '(stop sounds)'.