

Jacob Mühlrad

Silent Prayer

for bassoon, violin, viola and violoncello

full score

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Silent prayer

(2015)

Dedicated to Fredrik Ekdahl

Commissioned by Fredrik Ekdahl and financed by Kjell och Märta Beijers Stiftelse.

World premiered at the Berwald Hall in Stockholm the 28th of January 2016.

Instrumentation:

Bassoon

Violin

Viola

Violoncello

Duration: ca. 12'

General Instructions:

Grace notes after glissandi indicate where the glissando should be aimed at, they should **not** be accentuated.

All trills should be played a semitone up unless otherwise specified.



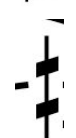
1/4 tone lower



3/4 tone lower



3/4 tone higher



1/4 tone higher

Instructions for bassoon:

DL (detache pouré) Soft staccato

TK double staccato: hard and aggressive

FL Flatterzunge

DL {-} -{+} From soft staccato {-} to hard staccato {+}



fingering for a bright timbre



fingering for a dark timbre



alternation between two fingerings
for bright and dark time



quick motion of the tongue (as for staccato)
on several notes without touching the reed.



Flatterzunge

Instructions for strings:

sp sul ponticello

st sul tasto

al pont. al ponticello (between normal and sul pont.)

flautando use the bow lightly and sul tasto to produce a flutelike sound.

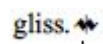
N Normal

Double tr Trill with two alternating notes, not articulated

gliss vibrato making a vibrato not a wider than a halftone (up or down)

sv senza vibrato

v vibrato



make the gesture of the mordent as a glissando gesture

The staples defines both the structure of the piece but also gives a direction and a sense of “mood” for the different parts.

The piece itself is constructed or rather a deconstructed ceremony with ritualistic elements originating from different ceremonies.

Nigun - The word means "melody". Within Kabbalah (a part of Jewish mysticism) the wordless melody is often referred to as it is thought to communicate more than a melody with words.

Silent Prayer - is the name of a specific ceremony. It is supposed to be silent but whenever it is read (hummed) it is never perceived as silent since people in the room, in the synagogue, is making noise, often some humming and vibrating tones, the silent prayer parts is made as an abstraction of it.

Silent Prayer (Loud) - The silent prayer is always read individually but when everyone has read it. Then in the end of the prayer you sang it loud, this part has the same function and it is most obvious in the parameter dynamic.

Amen - The word *amen* (/ɑːˈmɛn/ or /ɑːɪˈmɛn/; Hebrew: אָמֵן, Modern *amen*, Tiberian *’āmēn*; Greek: ἀμήν; Arabic: آمين, *’āmīn* ; "So be it; truly") is a declaration of affirmation. Usually the congregation gathers at this word. I use it for the ensemble to gather themselves into one unity.

Preaching - This part is re-appearing several times and is often in the context of a soloistic bassoon-part. The bassoon is preaching and the strings have the character/feature as a congregation. The expression should result in the same expression when you something very very important to tell.

Kadosh, kadosh - “Kadosh, kadosh” is often said in the context of a silent prayer. Whenever that word is sang you must sing it three times, the word “kadosh” means holy and according to traditional Judaism, saying that word brings you closer to G-d and therefore you repeat it.

Expressive Nigun/ Glossolalia - Glossolalia or (speaking in tongues) is the fluid vocalizing of speech-like syllables that lack any readily comprehended meaning, in some cases as part of religious practice. Some consider it as a part of a sacred language. It is a common practice amongst Pentecostal and Charismatic Christianity.

Contemplation - go within yourself, reflect, contemplate.

Silent Prayer

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Religioso ♩ = 48

in rilievo

P semplice ma espressivo

Nigun

Silent Prayer

Bassoon

Violin

Viola

Violoncello

pp

pp murmuring

pizz.

pp murmuring

pizz.

pp murmuring

pizz.

p

6

in rilievo

P semplice ma espressivo

al pont arco.

pp recitativo

sul C arco

pp recitativo

arco

pp recitativo

Nigun

8

Amen

DL

TK

mf

sffz

N

sp

N

sp, f.r.

mp

sffz

N

sp

N

sp, f.r.

mp

sffz

N

sp

N

sp, f.r.

mp

sffz

11

Silent Prayer

Nigun

$\text{♩} = 58$

pp *p*

(sp) *pp* pizz.

(sp) *pp* pizz.

pizz. *p* 3 l.v.

17

Preaching (A)

mf pp *fp* *mf* *f*

preaching and persuasion

sfz ritualistic *sfz* *sfz* *sfz* *sffz* *sfz* *sfz*

arco gliss. *sffz*

arco gliss. *sffz*

arco gliss. *sffz*

sfz ritualistic *sfz* *sfz* *sfz* *sffz* *sfz* *sfz*

22

Amen

DL {-} ----- (+) ----- TK

sub.p *f* *sub.pp* 5 3

pizz. *sfz* *sfz* *sfz* arco *pp*

pizz. *sfz* *sfz* *sfz/p* *f* *pp*

pizz. *sfz* *sfz* *sfz/p* *f* *pp*

27

Silent Prayer

rit. Preaching (B)

f *ff* *pp* *f* *p* *mp*

flautando sp

pizz. pizz.

31

accel. $\text{♩} = 46$ $\text{♩} = 56$

p *mf* *pp*

arco N al pont. sp N

p *mf* *f* *mp* *pp*

arco N al pont. sp N

p *mf* *f* *mp* *pp*

arco N al pont. sp N

p *mf* *f* *mp* *pp*

38

Kadosh, kadosh

accel. $\text{♩} = 68$ rit.

pp *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *f* *ppp* *p*

N \rightarrow sp N \rightarrow sp N \rightarrow sp N \rightarrow sp N \rightarrow sp N \rightarrow sp

pp *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *f* *ppp* *p*

N \rightarrow sp N \rightarrow sp N \rightarrow sp N \rightarrow sp N \rightarrow sp N \rightarrow sp

pp *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *f* *ppp* *p*

N \rightarrow sp N \rightarrow sp N \rightarrow sp N \rightarrow sp N \rightarrow sp N \rightarrow sp

pp *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *f* *ppp* *p*

42

♩ = 34

Silent Prayer

Kadosh, kadosh

5 *f* *mf* 3 *pp* *pp* 5 *p*

N → sp N → st legato *pp* *p*

N → sp N → st 3 sul C legato *pp* *p*

N → sp III *f* *mf* *pp* gl.vibr. gl.vibr. *pp* *p*

48

Silent Prayer

Preaching (C)

♩ = 52

3 *pp* *mp* *p* *mp* *pp* *ppp*

N 3 st *pp* *ppp*

N al pont *pp* *ppp*

N *pp* *mp* *p* *pp* *ppp*

st *pp* *ppp*

sv. *pp* *ppp*

gliss. *pp* *ppp*

IV III *ppp*

in the shadows

53

3 *p* 3 *f* 3 *pp* *p*

vibr. *pp* *p*

sv *pp* *p*

57

p *f* *p* *f* *mp* *f*

N III
IV
N tr tr tr S
mp *f*
III IV
f

61

Amen

Preaching (D)

f *p* *mf* *p*

very intimate, emotional and delicate

irregular III
irregular II
I irregular II

67

mp *f* *p* *mp* *f*

75

mp *f* *p* *f*

82

ff *mp* *f*

ff *mp* vibr.

89

Abstraction

accel.

mp *p* *f* well-articulated, preaching

p *f* well-articulated, preaching

sp *p* *f* well-articulated, preaching

f well-articulated, preaching

92

$\text{♩} = 78$

f well-articulated, preaching

f well-articulated, preaching

f well-articulated, preaching

f well-articulated, preaching

al pont.

95

rit.

f well-articulated, preaching

f well-articulated, preaching

f well-articulated, preaching

arco

113

pp

sp.

mp

mp

120

pp

p

pizz. solo, ritualistic

p

arco

l.v.

P espressivo, rubato

125

f

mp in the shadows

mf

mf

mf

129

mf *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

♩ = 58

Amen

DL {-} ----- (+) -----> TK

ord.

133

sub.pp 3 5 *f* *sfz/p*

pizz. *sub.pp* *arco* *sfz ritual!*

sub.pp *f* *sfz ritual!*

pizz./arco, sp *arco* *sfz ritual!*

sub.pp *f* *sfz ritual!*

— Preaching (E) —

136

mf *f* *p* *f*

sfz *sfz sfz* *sfz* *sfz sfz* *sfz*

arco *sfz* *sfz sfz* *sfz* *sfz sfz* *sfz*

sfz *sfz sfz* *sfz* *sfz sfz* *sfz*

pizz. *sfz* *sfz sfz* *sfz* *sfz sfz* *sfz*

sfz *sfz sfz* *sfz* *sfz sfz* *sfz*

158

Silent Prayer (Loud)

pp *pp* *pp* *pp*

pizz./arco, sp

N

tr

162

f *f* *f* *f*

al pont. whole bow

sp -----> N

ord. -----> N

tr

164

accel. ord.

f *f* *f* *f*

tr

166 - ♩ = 68

Musical score for measures 166-171. The score is in 4/4 time and features four staves: Bass, Treble, Alto, and Bass. Measure 166 begins with a sixteenth-note triplet in the Bass staff. Measure 167 contains a sixteenth-note triplet in the Bass staff and a sixteenth-note triplet in the Treble staff. Measure 168 features a sixteenth-note triplet in the Bass staff and a sixteenth-note triplet in the Treble staff. Measure 169 includes a sixteenth-note triplet in the Bass staff and a sixteenth-note triplet in the Treble staff. Measure 170 contains a sixteenth-note triplet in the Bass staff and a sixteenth-note triplet in the Treble staff. Measure 171 features a sixteenth-note triplet in the Bass staff and a sixteenth-note triplet in the Treble staff. Dynamics include *p*, *fff*, *sfz*, *f*, and *p*. Performance markings include *sp*, *N*, and *tr*.

Musical score for measures 170-171. The score is in 4/4 time and features four staves: Bass, Treble, Alto, and Bass. Measure 170 begins with a sixteenth-note triplet in the Bass staff. Measure 171 contains a sixteenth-note triplet in the Bass staff and a sixteenth-note triplet in the Treble staff. Dynamics include *sub.ppp*, *pp*, and *ff*. Performance markings include *al pont.*

Musical score for measures 172-173. The score is in 3/4 time and features four staves: Bass, Treble, Alto, and Bass. Measure 172 begins with a sixteenth-note triplet in the Bass staff. Measure 173 contains a sixteenth-note triplet in the Bass staff and a sixteenth-note triplet in the Treble staff. Dynamics include *pp*.

174

pp *ff* *pp* *pp* *ff* *pp* *pp* *ff* *pp* *sffz*

molto vibrato *ord. vibrato*

pp *f* *pp* *pp* *f* *pp* *pp* *f* *pp* *sffz*
dolcissimo

pp *f* *pp* *pp* *f* *pp* *f* *pp* *sffz*

molto vibrato

pp *ff* *pp* *pp* *ff* *pp* *ff* *pp* *sffz*

$\text{♩} = 68$

178

p *mp*

mp recitativo *mf*

p dolcissimo *mp*

180

p *mf*

p *mf*

Contemplation

182 rit.

överbläsning

ppp

f *sfz* *sfz* *sfz* *sfz*

189 $\text{♩} = 42$

ppp *fff* *fff* *fff* *fff*

SV SV SV III

quasi gliss.