

N. A. Esmen

Hymnus ad Deum Ignotum

Hymn to a God Unknown

NE 10

(1972)

introduction and notes:

1) This was written to be used with an analog electronic sound generator to investigate the question of the influence of music on meaning.

Is this a sacred hymn?

Does it sound like one?

Could it be a piece for a cabaret?

2) It was intended for a cathedral acoustics - specifically for the Heinz Chapel of

the University of Pittsburgh, Pittsburgh Pennsylvania USA

The pronunciation guide

Letter used	English pronunciation	German Pronunciation
a	fAther	Vater
ae	bEst	besser
i	bIt	bitte
ee	bEEr	bier
oe	hEr	böse
ue	bOOt (exaggerated Liverpool)	über
o	bOAt	verboten
u	whO	Uhu
w	sIck	Essig
wh	beet	Schwer
y	Sky	ein

Notes:

1) There are no consonants; but, they can be added at the discretion of the choir master, so long as they would not ascribe meaning to the text.

2) British given and regional, many American, Australian, regional German vowel sounds differ significantly; but their use without restriction is recommended.

# Canticum Sacrum

N. A. Esmen

**Largo ♩ = 48**

Soprano

Mezzo-soprano

Contralto

Tenor

Baritone

Bass

3

S. ue - o - u ue - a - oe - ee - o u - ae

M-S. ue - a - o - ee - ue - a - oe o - ee o - u - ae

C. ue - a - o - ee - ue - a - oe o - ee - u

T. ee - ae - ue -

Bar. ue - ee - ae - a - oe - ue - o - u

B. ae - i - oe - ue - u - o a - i - ue u

5

S. oe - a - ue - a - u o u - ue - ee - o

M-S. oe - a u ue ee - o

C. a o u - ue - ee - o

T. a - u - ue - ee - o

Bar. u - ue - ee - o

B. a a - u - ae - oe - u

8

S.

M-S.

C.

T.

Bar.

B.

oe-ee-u - ee u - ue-ee o  
oe-ee-u - ee u - ue-ee o  
oe-ee-u - ee u - ue-ee o  
oe-ee-u - ee u - ue-ee o a - i-oe-u o - i-oe-u a?  
oe-ee-u - ee u - ue-ee o a - i-oe-u o - i-oe-u a?  
ee-o - u - ae ee-o a - i - ue - u oe-ee-u - ee u - ue-ee o

11

**Poco più mosso - misterioso**  $\text{♩} = 50$

S.

M-S.

C.

T.

Bar.

B.

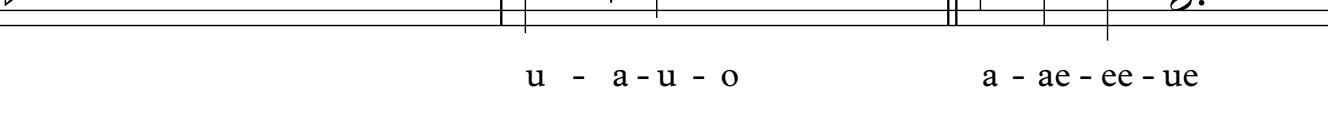
o - e - a - u o - i - a - u  
o - e - a - u o - i - a - u  
o - e - a - u o - i - a - u  
(silence) (silence) (silence) (silence) (silence) (silence)  
(silence) (silence) (silence) (silence) (silence) (silence)  
(silence) (silence) (silence) (silence) (silence) (silence)  
u - a - u - o  
u - a - u - o  
u - a - u - o  
u - a - u - o

**A tempo** ♩ = 48

14

A tempo ♩ = 48

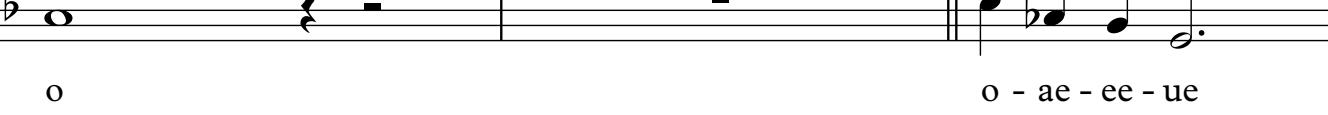
14

S. 

M-S. 

C. 

T. 

Bar. 

B. 

17

17

S. ee - ue ue - ee - ae - a - oe -

M-S.

C. ee - ue

T. ue - ee - ae - a - oe - ue - o - u

Bar. ee - ae - ee - a - oe - ue - ee - ue - ae - ee - ue ue - o -

B. ee - ae - ee - a - oe - ue - ee - ue - ae - ee - ue

This musical score consists of six staves. The top three staves represent vocal parts: Soprano (S.), Mezzo-Soprano (M-S.), and Alto (C.). The bottom three staves represent instrumental parts: Tenor (T.), Bassoon (Bar.), and Bassoon (B.). The music is in G minor, indicated by a key signature of one flat. The time signature is 4/4. The vocal parts sing lyrics such as 'ee-ue', 'ue-ee', 'ae-a-oe', and 'oe-ue-ue-o-u'. The bassoon parts provide harmonic support with sustained notes and rhythmic patterns. The score is numbered 17 at the top left.

19

S. ue - o - u ue - a - oe - ee - o u - ae

M-S. ue - a - o - ee - ue - a - oe o - ee o - u - ae

C. ue - a - o - ee - ue - a - oe o - ee - u

T. ue - a - ee - ae - ue -

Bar. u ue - ee - ae - a - oe - ue - o - u

B. ae - i - oe - ue - u - o a - i - ue u

21

S. oe - a - ue - a - u o a - ue - ee - o ee ee

M-S. oe - a u ue ee - o a - ue - ee - o ee ee

C. a o a - ue - ee - o ee ee

T. a - u - ue - ee - o a - ue - ee - o ee ee

Bar. u - ue - ee - o a - ue - ee - o ee ee

B. a o a - ue - ee - o ee ee

24

S. M-S. C. T. Bar. B.

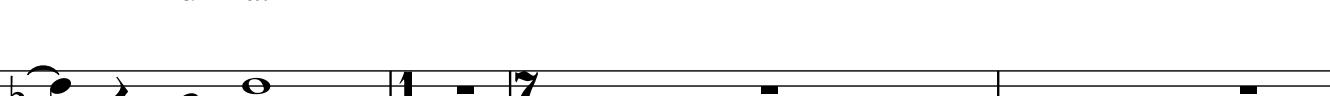
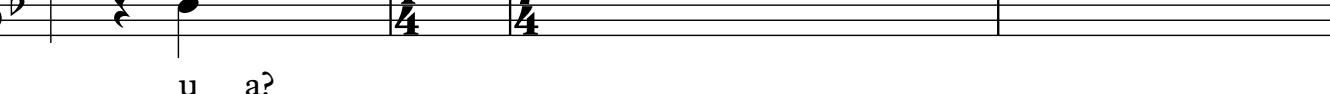
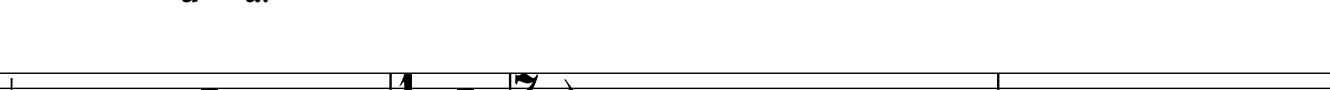
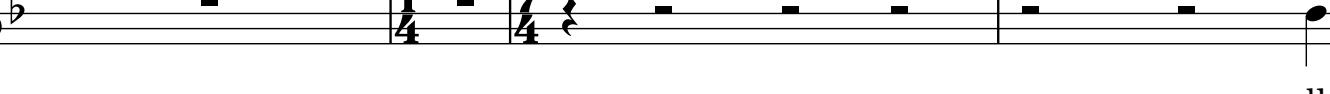
ee a ue-i-oe-ee ue-i-oe-ee a? i-oe-u o - i-oe-u a?  
ee a ue-i-oe-ee ue-i-oe-ee a? i-oe-u o - i-oe-u a?

27

S. M-S. C. T. Bar. B.

ee a ue-yh oe-ee ue-yh oe-ee a? w-oe-u o - yy oe-u a? y-oe-u o - yh oe-u a?  
u a? i-oe-u o - w-oe - u a?  
u a?  
a ue-i-oe-ee a?

30

S.   
M-S.   
C.   
T.   
Bar.   
B. 

34

S. M-S. C. T. Bar. B.

i - oe - u      o - i - oe - u      a?

34

S. M-S. C. T. Bar. B.

u a

eh a u a

eh a u a

eh a u a

i - oe - u      o - i - oe - u      a?

37

S. - - - - u a **a-ue-ee-o**

M-S. - - - - eh a u a **a-ue-ee-o**

C. - - - - eh a u a **a-ue-ee-o**

T. - - - - u a **a-ue-ee-o** i-oe-u o - i-oe-u a?

Bar. - - - - eh a u a **a-ue-ee-o** i-oe-u o - i-oe-u a?

B. - - - - eh a u a **a-ue-ee-o** i-oe-u o - i-oe-u a?

43

S. **i-oe-u** o - i-oe-u a? **i-oe-u** o - i-oe-u

M-S. **i-oe-u** o - i-oe-u a? **i-oe-u** o - i-oe-u

C. **i-oe-u** o - i-oe-u a? **i-oe-u** o - i-oe-u

T. **i-oe-u** o - i-oe-u

Bar. **i-oe-u** o - i-oe-u

B. **i-oe-u** o - i-oe-u

49

S. *a?* *u* *a?* *ee* *ee* *a-ue-ee-o*

M-S. *a?* *u* *a?* *ee* *ee* *a-ue-ee-o*

C. *a?* *u* *a?* *ee* *ee* *a-ue-ee-o*

T. *a?* *u* *a?* *ee* *ee* *a-ue-ee-o*

Bar. *a?* *u* *a?* *ee* *ee* *a-ue-ee-o*

B. *a?* *u* *a?* *ee* *ee* *a-ue-ee-o*