

Don Freund

NATIVITAS!

Fantasy on Perotin's 12th-Century Alleluia

for Symphonic Band

Program notes:

Nativitas is a fantasy on the 3-voice organum *Alleluia: Nativitas* composed by Perotin, one of the first music masters of Notre Dame Cathedral in medieval Paris. Actually, the musical style of organum is in itself a fantasy on Gregorian chant; Perotin's organum is built over a plainchant Alleluia (which is played by the winds in octaves over driving drum rhythms in the middle of *Nativitas*). In Perotin's organum the lowest voice sings the chant at an extremely slow tempo creating monumental drones, while the top pair sings a lilting contrapuntal dance. *Nativitas* uses great blocks of Perotin's polyphony, juxtaposed and superimposed at multiple tempos and embroidered with some new materials echoing the Gothic style, celebrating this ecstatic, powerful sound from the 12th century.

A note regarding tempos:

Lovers of early music can hear performances of Gothic modal music performed at a variety of tempos: slow and grand, gently lilting, or fast and driving; *Nativitas* presents all of these, juxtaposed and even occasionally superimposed. There are three basic tempos in this piece which have a 2:3:4 relationship, that is, the beat of the fast tempo (♩ = 132) is twice as fast as the beat of the slow tempo (♩ = 66); the note values of these two tempos have the same speed — it is only the beat groupings which create the different tempos. A "Moderately Fast" 3/4 tempo (♩ = 100) feels "half-again" as fast as the slow tempo; here also the note values have the same speed (♩ always equals 200) — when these consistent ♩'s are grouped in ♩ beats the tempo is 66; when grouped in ♩ beats the tempo is 100. To make things more interesting, there is another variety of the "Moderately Fast" tempo (beat = 100) which arises when the meter is 6/8 and ♩'s get the beat ♩ = 100); the note values are here moving 150% faster than the other tempos (e.g. ♩ = 300; notice that in this tempo, ♩ equals 200, the same speed of the ♩'s in the slow tempo — see the trombones in m. 308). Conductors and performers who practice making these tempo shifts while keeping their inner subdividing metronome constant to preserve the relationships will find that it's a very useful musical discipline and a lot of fun!

Main tempos:

Slow (♩ = 66)

Moderately Fast 3/4 (♩ = 100)

Moderately Fast 6/8 (♩ = 100)

Fast (♩ = 132)

To shift from "Slow" to "Fast"

subdivide ♩ into pairs of ♩ before making the shift.

To shift from "Slow" to "Md. Fast 3/4"

keep ♩ constant while shifting from groups of 3 to groups of 2.

To shift from "Md. Fast 3/4" to "Md. Fast 6/8"

keep ♩ beats constant while shifting subdivision from groups of 2 to groups of 3.

Don Freund

NATIVITAS!

Fantasy on Perotin's 12th-Century Alleluia

Commissioned by the North Hills High School Band, David G. Matthews, director

Instrumentation:

Piccolo(s)
Flutes 1 & 2
Oboes 1 & 2
Eb Clarinet(s)
Bb Clarinets 1, 2, & 3
Bb Bass Clarinet(s)
Eb Contrabass Clarinet
Eb Alto Saxophones 1 & 2
Bb Tenor Saxophone(s)
Eb Baritone Saxophone(s)
Bassoons 1 & 2

Bb Trumpets 1-4
Horns 1-4 (2nd "high", 3rd "low")
Trombones 1-4 (4th = Bass Trombone)
Euphoniums 1 & 2
Tubas

Piano

Organ (synthesizer) [enters at measure 278]

Percussion 1-6:

The percussion part consists of six staves, each with a different set of instruments. The instruments are listed in boxes above the staves:

- Percussion 1: Glockenspiel
- Percussion 2: Vibraphone, Tambourine, Finger Cymbals
- Percussion 3: Chimes, Marimba, Small Crash Cymbals, Cowbell
- Percussion 4: Low Snare Drum, Slit Drum, Tambourine, High Tomtom, Finger Cymbals, Triangle
- Percussion 5: 3 Tomtoms, 2 Timbales, 2 Suspended Cymbals
- Percussion 6: Bass Drum, 2 Tamtams, Tambourine, Pair of Bongos, Timpani

The notation uses various rhythmic symbols: vertical bars for Glockenspiel, triangles for Vibraphone, vertical bars with dots for Tambourine, vertical bars with dots for Finger Cymbals, vertical bars for Chimes, vertical bars with dots for Marimba, vertical bars with dots for Small Crash Cymbals, vertical bars with dots for Cowbell, vertical bars with dots for Low Snare Drum, vertical bars with dots for Slit Drum, vertical bars with dots for Tambourine, vertical bars with dots for High Tomtom, vertical bars with dots for Finger Cymbals, vertical bars with dots for Triangle, vertical bars with dots for 3 Tomtoms, vertical bars with dots for 2 Timbales, vertical bars with dots for 2 Suspended Cymbals, vertical bars with dots for Bass Drum, vertical bars with dots for 2 Tamtams, vertical bars with dots for Tambourine, vertical bars with dots for Pair of Bongos, and vertical bars with dots for Timpani.

Perotin: Alleluia. Nativitas (First organum section: one possible transcription)

A musical score for the first organum section of Perotin's Alleluia Nativitas. It consists of five systems of three staves each. The top staff is the vocal line, and the two lower staves are the organum. The lyrics are: "Al - le - lu - ia. lu - ia." The notation includes various rhythmic values and rests, with some notes marked with a 'v' (vivace).

Plainchant: Alleluia. Nativitas (for the Feast of the Nativity of the Virgin)

A musical score for the plainchant Alleluia Nativitas. It consists of a single staff with the lyrics: "Al - le - lu - ia." The notation includes various rhythmic values and rests.

NATIVITAS!

Fantasy on Perotin's 12th-Century Alleluia for the North Hills High School Band

Don Freund
(1996)

Transposed Score

♩ = 66, radiant
Slow 3

♩ = 132, bright
Fast 3

9

Piccolo

Flutes 1&2

Oboes 1&2

E♭ Clarinet

1

B♭ Clarinets 2

3

B♭ Bass Clarinets

E♭ Contrabass Clarinet

E♭ Alto Saxophones 1&2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Bassoons 1&2

♩ = 66, radiant
Slow 3

♩ = 132, bright
Fast 3

1 & 2

3 & 4

(2nd horn "high") 1 & 2

(3rd horn "low") 3 & 4

1 & 2

3 & 4 (Bass)

Euphoniums 1&2

Tubas

Piano

Ped. sba - - - -

Glockenspiel

Percussion 1

Vibraphone

Percussion 2

Chimes

Percussion 3

Triangle ff

Percussion 4

Medium Susp. Cymbal hard yarn mallets **Small Susp. Cymbal** f - ff **2 Timbales** wood sticks

Percussion 5

13 in 2 in 4 in 3

20

Pe.
Fl1&2
Ob1&2
EbCl
1
Bb Cl 2
3
BCl
EbCl
ASx1&2
TSx
BSx
Bn1&2

in 2 in 4 in 3

1&2
Bb Tpts
3&4
1&2
Hns (F)
3&4
1&2
Tn
3&4
Eu1&2
Tb
Pno
Prec 1
Prec 2
Prec 3
Prec 4
Prec 5

Vibraphone
High Tomtom
wood sticks

in 4

in 5

♩ = 66, *grand*
Slow 2

♩ = 132, *bright*
Fast 3

♩ = 100
Moderately Fast 3 11

Pe.
Fl1&2
Ob1&2
EbCl
1
Bb Cl 2
3
BCl
EbCbCl
ASx1&2
TSx
BSx
Bn1&2

in 4

in 5

♩ = 66, *grand*
Slow 2

♩ = 132, *bright*
Fast 3

♩ = 100
Moderately Fast 3

1&2
Bb Tpts
3&4
1&2
Hns (F)
3&4
1&2
Tn
3&4
Eu1&2
Tb
Pno
Pre 1
Pre 2
Pre 3
Pre 4
Pre 5

Tambourine hit shake hit shake hit
Low Tomtom soft yarn mallet

59

♩ = ♩ = 100

Moderately Fast 2

♩ = ♩ = 100

Md. Fast 3

♩ = ♩ = 100

66 Md. Fast 2

♩ = ♩ = 100

Md. Fast 3

Pe.
Fl1&2
Ob1&2
EbCl
1
Bb Cl 2
3
BCl
EbCbCl
ASx1&2
TSx
BSx
Bn1&2

♩ = ♩ = 100

Moderately Fast 2

♩ = ♩ = 100

Md. Fast 3

♩ = ♩ = 100

Md. Fast 2

♩ = ♩ = 100

Md. Fast 3

1&2
Bb Tpts
3&4
1&2
Hns (F)
3&4
1&2
Tn
3&4
Eu1&2
Tb
Pno
Pre 1
Pre 2
Pre 3
Pre 4
Pre 5

Triangle
(tomtom)
Medium Susp. Cymbal
soft yarn mallet
Middle Tomtom

72

77

This musical score page contains measures 72 through 77. The instrumentation includes:

- Pe. (Percussion)
- Fl1&2 (Flutes 1 and 2)
- Ob1&2 (Oboes 1 and 2)
- EbCl (E-flat Clarinet)
- 1 (Trumpet 1)
- 2 (Trumpet 2)
- 3 (Trumpet 3)
- BCl (Bass Clarinet)
- EbCbCl (E-flat Contrabass Clarinet)
- ASx1&2 (Assault Saxophones 1 and 2)
- TSx (Tenor Saxophone)
- BSx (Baritone Saxophone)
- Bn1&2 (Bassoons 1 and 2)
- 1&2 (Bb Trumpets 1 and 2)
- 3&4 (Bb Trumpets 3 and 4)
- 1&2 (Horns in F 1 and 2)
- 3&4 (Horns in F 3 and 4)
- 1&2 (Tubas 1 and 2)
- 3&4 (Tubas 3 and 4)
- Eu1&2 (Euphoniums 1 and 2)
- Tb (Tuba)
- Pno (Piano)
- Pre 1, 2, 3, 4 (Percussion 1-4)
- Pre 5 (Percussion 5)

The score features various dynamics such as *fp* (fortissimo piano) and *f* (forte). The piano part (Pno) is active throughout, while the percussion parts (Pre 1-5) have specific rhythmic patterns. The brass and woodwind sections play sustained notes and melodic lines. The page concludes with a double bar line and repeat dots.

81

Md. Fast 2

Md. Fast 3

88

Pe. *p* *f* *tutti*

F11&2 *p* *f*

Ob1&2 *p* *solo* *f*

EbCl *p* *solo* *f*

1 *p* *solo* *f*

Bb Cl 2 *p* *solo* *f*

3 *f* *mf* *mf*

BCl *f* *mf* *mf*

EbCbCl *f* *mf* *mf*

ASx1&2 *f* *mf* *solo* *f*

TSx *f* *mf*

BSx *mf*

Bn1&2 *mf* *mf*

Md. Fast 2

Md. Fast 3

1&2 *fp* *f* *1. solo* *f* *3. solo*

3&4 *fp* *f*

Hns (F) *p*

1&2 *fp* *f* *1. solo* *f* *3. solo*

3&4 *fp* *f*

Tn *fp* *f* *1. solo* *f* *3. solo*

Eu1&2 *fp* *f* *1. solo* *f*

Tb *fp*

Pno *f* *mf*

Prc 1 *f* *Glockenspiel*

Prc 2 *mf* *Vibraphone*

Prc 3 *mf* *Marimba*

Prc 4 *f* *Triangle*

Prc 5 *f*

$\text{♩} = 100, \text{accel.}$
in 6

$\text{♩} = \text{♩}, \text{♩} = 60, \text{continue accel.}$
in 2

(♩ = 72) *accel.* (♩ = 88) *accel.* (♩ = 120) 15

Pe. *mf, singing*

F11&2 *mf, singing*

Ob1&2 *mf, singing*

EbCl *mf, singing*

1 *tutti*

Bb Cl 2 *mf, singing*

3 *mf, singing*

BCl *f* *fp* *fp* *fp* *fp* *mf*

EbCbCl *f* *fp* *fp* *fp* *fp* *fp*

ASx1&2 *mf, singing*

TSx *f* *fp* *fp* *mf, singing*

BSx *f* *fp* *fp* *mf, singing*

Bn1&2 *f* *fp* *fp* *p* *mf*

$\text{♩} = 100, \text{accel.}$
in 6

$\text{♩} = \text{♩}, \text{♩} = 60, \text{continue accel.}$
in 2

(♩ = 72) *accel.* (♩ = 88) *accel.* (♩ = 120)

1&2 *a2, tutti* *mp, singing*

Bb Tpts *mp, singing*

3&4

1&2 *a2, tutti* *mp, singing*

Hns (F) *mp, singing*

3&4

1&2 *a2, tutti* *mp, singing*

Tn *mp, singing*

3&4

1&2 *a2, tutti* *mp, singing*

Eu1&2 *mp, singing*

Tb *fp* *fp* *fp* *fp*

Pno *f* *fp*

Pre 1

Pre 2 *p* *mf*

Pre 3 *p* *mf*

Pre 4 *mp* *mf*

Pre 5 *mf*

High Tomtom
soft yarn mallets

Marimba

Medium Susp. Cymbal
hard yarn mallets

$\text{♩} = \text{♩} = 60, \textit{grand}$
Slow 2

$\text{♩} = 132$
Fast 3

111

104

Pe.

F11&2

Ob1&2

EbCl

1

Bb Cl 2

3

BCl

EbCbCl

ASx1&2

TSx

BSx

Bn1&2

$\text{♩} = \text{♩} = 60, \textit{grand}$
Slow 2

$\text{♩} = 132$
Fast 3

1&2

Bb Tpts

3&4

1&2

Hns (F)

3&4

1&2

Tn

3&4

Eu1&2

Tb

Pno

Glockenspiel

Pre 1

(Vibraphone)

Pre 2

(Marimba)

Pre 3

Pre 4

Triangle

Pre 5

Large Timbale wood sticks

in 2

in 4

in 3

(♩ = 66)
Slow 2

(♩ = 132)
Fast 2

(♩ = 66)
Slow 2

Pe. *mf, singing* *mf*

F11&2

Ob1&2 *a2* *mf, singing* *mf*

EbCl *mf, singing* *mf*

1 *p* *mf* *p* *mf* *p* *f*

Bb Cl 2 *p* *mf* *p* *mf* *p* *f*

3

BCl

EbCbCl

ASx1&2 *mf, singing* *mf*

TSx *p*

BSx *p*

Bn1&2 *mf*

in 2

in 4

in 3

(♩ = 66)
Slow 2

(♩ = 132)
Fast 2

(♩ = 66)
Slow 2

1&2 *p* *mf* *a2 muted*

Bb Tpts *a2 muted*

3&4

1&2

Hns (F)

3&4

1&2 *a2 muted* *mf*

Tn *a2 muted* *mf*

3&4

Eu1&2

Tb

Pno

(Glockenspiel)

Prc 1 *p*

Prc 2

Prc 3

Tambourine *hit* *shake* *hit* *shake* *hit* *shake*

Prc 4 *mf* *Finger Cymbals* *mf*

High Tomtom *wood sticks* *Small Timbale* *wood stick*

Prc 5 *p* *mf*

129

$\text{♩} = \text{♩}, \text{♩} = 100$
Md. Fast 3

$\text{♩} = \text{♩} = 100$
Md. Fast 2

137 $\text{♩} = \text{♩} = 100$
Md. Fast 3

Pe.
Fl1&2
Ob1&2
EbCl
1
Bb Cl 2
3
BCl
EbCbCl
ASx1&2
TSx
BSx
Bn1&2

$\text{♩} = \text{♩}, \text{♩} = 100$
Md. Fast 3

$\text{♩} = \text{♩} = 100$
Md. Fast 2

$\text{♩} = \text{♩} = 100$
Md. Fast 3

1&2
Bb Tpts
3&4
1&2
Hns (F)
3&4
1&2
Tn
3&4
Eu1&2
Tb
Pno
Prec 1
Prec 2
Prec 3
Prec 4
Prec 5

Glockenspiel
Vibraphone
Triangle

156 $\text{♩} = 100$ **in 2** $\text{♩} = 100$ **in 3** $\text{♩} = \text{♩}, \text{♩} = 66$ **Slow 2** 163

Pe. *tutti*
a2, tutti
f

F11&2 *f*

Ob1&2 *f*

EbCl

1 *f*
 2 *f*
 3 *f*

Bb Cls

BCl *f*

EbCbCl *f*

ASx1&2 *f*

TSx *f*

BSx

Bn1&2

$\text{♩} = 100$ **in 2** $\text{♩} = 100$ **in 3** $\text{♩} = \text{♩}, \text{♩} = 66$ **Slow 2**

1&2 *a2*
 Bb Tpts *f*

3&4 *a2*
f

1&2 *f*
 Hns (F)

3&4 *f*

1&2 *a2*
 Tns *f*

3&4

Eu1&2 *p*
 Tb *mf*

Pfno *f, solo*

1 *f*
 Glockenspiel

2 *f*
 Vibraphone

3

4 *f*
 Triangle

5 *f*
 High Tomtom
 wood sticks

6 *mf*

236 in 3 in 2 solo 243 in 3

Pe.
Fl1&2
Ob1&2
EbCl
1
Bb Cl 2
3
BCl
EbCbCl
ASx1&2
TSx
BSx
Bn1&2

236 in 3 in 2 solo 243 in 3

Pe. *f* solo *f*

Fl1&2 *f* solo *f*

Ob1&2 *f* solo *f* *p*

EbCl *f* solo *f*

1 *mf* solo *f* tutti *p*

Bb Cl 2 *p*

3 *p*

BCl *p*

EbCbCl *p*

ASx1&2

TSx solo *mf* *f* *fp*

BSx solo *f*

Bn1&2

1&2
Bb Tpts
3&4
1&2
Hns (F)
3&4
1&2
Tn
3&4
Eu1&2
Tb

in 3 in 2 in 3

1&2 *fp* *open* 1. solo *mf*

Bb Tpts 3&4 *fp* *mf*

1&2

Hns (F) 3&4

1&2 1. solo *mp* a2, tutti *fp* *fp*

Tn 3&4 *fp* *fp*

Eu1&2

Tb

Pno
Glockenspiel
Prec1
Prec2
Prec3
Prec4
Prec5
Low Snare Drum
Low Tomtom
High Tomtom

Pno

Glockenspiel *p* *mf*

Prec1 (finger cymbals) *p* *mf*

Prec2 Cowbell

Prec3 *p*

Prec4 Low Snare Drum wood sticks *p* soft yarn mallets *mf*

Prec5 (timbale) Low Tomtom *p* *mf* High Tomtom muted (soft yarn mallet) *p*

Pe. *mf*

F11&2 *mf* *mp* *mf*

Ob1&2 *a2* *mp* *mp* *mf*

EbCl *tutti* *mp* *mf*

1 *mf* *mf* *mp* *mf*

Bb Cl 2 *mf* *mf* *mp* *mf*

3 *mp* *mf*

BCl *mp* *mf*

EbCbCl *mp* *mf*

ASx1&2 *mf* *p* *mp* *mf*

TSx *mf* *p* *mp* *mf*

BSx *p* *mp* *mf*

Bn1&2 *p* *mp* *mf*

1&2 *muted* *mf* *a2* (open) *mp* *mf*

3&4 *mp* *mf*

1&2 *a2, tutti* *mp* *mf*

3&4 *a2* *mp* *mf*

1&2 *open* *p* *open* *mp* *mf*

3&4 *mp* *mf*

Eu1&2 *p* *p* *mp* *mf*

Tb *mp* *mf*

Pno

Pre 1

Pre 2

Pre 3

Pre 4 **Slit Drum - higher pitch**
hard yarn mallets *mf*

Pre 5 (tomtom) *mf* **Small Susp. Cymbal**
wood stick (damp while striking) *p*

276

in 3, Resplendent!

282

Pe.
Fl1&2
Ob1&2
EbCl
1
Bb Cl 2
3
BCl
EbCbCl
ASx1&2
TSx
BSx
Bn1&2

in 3, Resplendent!

1&2
Bb Tpts
3&4
1&2
Hns (F)
3&4
1&2
Tn
3&4
Eu1&2
Tb

Use as many 8ve doublings as possible, above and below.

ORGAN
Pre 1
Pre 2
Pre 3
Pre 4
Pre 5

Chimes
Shit Drum - lower pitch
Middle Tomtom
wood sticks

287

in 2

♩ = ♩ = 66

291

Slow 2

Pe.
Fl1&2
Ob1&2
EbCl
1
Bb Cl 2
3
BCl
EbCbCl
ASx1&2
TSx
BSx
Bn1&2

in 2

♩ = ♩ = 66

Slow 2

1&2
Bb Tpts
3&4
1&2
Hns (F)
3&4
1&2
Tn
3&4
Eu1&2
Tb
Pno
Org
Prec 1
Prec 2
Prec 3
Prec 4
Prec 5

Glockenspiel
Tambourine
(Chimes)
High Tomtom hard yarn mallets
wood sticks Large Timbale

♩ = ♩ = 100

♩ = ♩ = 100

296 Md. Fast 3

302 Md. Fast 2, Jubilant!

Pe.
Fl1&2
Ob1&2
Ebc1
1
Bb Cl 2
3
BCl
EbCbCl
ASx1&2
TSx
BSx
Bn1&2

♩ = ♩ = 100
Md. Fast 3

♩ = ♩ = 100
Md. Fast 2, Jubilant!

1&2
Bb Tpts
3&4
1&2
Hns (F)
3&4
1&2
Tn
3&4
Eu1&2
Tb
Pno
Org
Pre 1
Pre 2
Pre 3
Pre 4
Pre 5

Sve -----
ff
Vibraphone
ff
Ped →

334

This page contains the musical score for measures 334 through 341. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments included are:

- Pe. (Percussion)
- Fl1&2 (Flutes 1 and 2)
- Ob1&2 (Oboes 1 and 2)
- EbCl (E-flat Clarinet)
- Bb Cl 1, 2, 3 (B-flat Clarinets 1, 2, and 3)
- BCl (B Clarinet)
- EbCbCl (E-flat Contrabass Clarinet)
- ASax1&2 (Alto Saxophones 1 and 2)
- TSx (Tenor Saxophone)
- BSx (Baritone Saxophone)
- Bn1&2 (Bassoons 1 and 2)
- Bb Tpts 1&2, 3&4 (B-flat Trumpets 1, 2, 3, and 4)
- Hns (F) 1&2, 3&4 (Horns in F 1, 2, 3, and 4)
- Tn 1&2, 3&4 (Trombones 1, 2, 3, and 4)
- Eu1&2 (Euphoniums 1 and 2)
- Tb (Tuba)
- Pno (Piano)
- Org (Organ)
- Pre 1, 2, 3, 4, 5 (Percussion 1 through 5)

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte). The key signature is one sharp (F#), and the time signature is 4/4. The page number '34' is in the top left, and the measure number '341' is in the top right. A rehearsal mark '334' is located at the beginning of the first staff.

