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Ages of Ages

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Author

Johnson, Kirsten

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Kirsten Johnson

Ages of Ages

Ages of Ages is inspired by text taken from the medieval Old Hispanic chant, León 8, fol. 273:

Et non deficiet ex te vir qui compleat voluntatem meam;

and León 8, fol. 88v:

Gloria et honor patri et filio et spiritui sancto et nunc and semper et in saecula saeculorum.

I have used the English translation for my piece.*

I have been inspired by the neumes and melisma patterns evident in the León 8 setting of these words. In preparation, I hand-copied out the neumes to get a feel for the notation and what it might mean.

The use of freedom within repetition appeals to me, and this aspect is evident in the work I've composed. I was tempted by a more formal structure, but in the end decided to follow the text and use smaller patterns to unify the whole.

The treble line resembles the shapes of the patterns found in the León 8 setting, and other parts imitate this or are sometimes in unison. I initially worked with an unmetered score, but I found using time signatures better for performers to follow.

There are frequent changes of meter to give the feel of unmetered, freely evolving textual realisation. Structurally, I analysed the *Gloria* from León 8 and followed a similar A B A B' A B'' A, etc., in setting that part of *Ages of Ages*.

**"Old Hispanic Chant and the Early History of Plainsong,"* by Rebecca Maloy, in the *Journal of the American Musicological Society*, Vol. 67, No. 1 (Spring 2014), pp. 1-76.

Ages of Ages

Kirsten Johnson

Grave ♩ = 52

Treble *p* *mp* *mp*
 And let not the one

Alto *p* *mp* *mp*
 And let not the one

Tenor *p* *mp* *mp*
 And let not the one

Bass *p* *mp* *mp*
 And let not the one

4
mf *p*
 who ful-fills my will per-ish

mf *p*
 who ful- fills my will per - ish

mf *p*
 who ful- fills my will per- ish

mf *p*
 who ful- fills my will per - ish

7

from _____ you _____ you _____ Glo_ ry _____

from _____ you _____ Glo_ ry _____

8 from _____ you _____ you _____ Glo_ ry _____

from _____ you _____ Glo_ ry _____

11

and _____ ho-nour _____ to _____

Glo_ ry _____ ho- nour _____ to _____

8 and _____ ho- nour _____ to _____

Glo_ ry _____ ho- nour _____ to _____

14

the fa - ther and

the fa - ther and

the fa - ther and

the fa - ther and

Detailed description: This block contains the musical notation for measures 14, 15, and 16. It consists of four staves. The first three staves are vocal parts, and the fourth is a bass line. The lyrics 'the fa - ther and' are written under each staff. The dynamic marking 'mf' (mezzo-forte) is placed above the first staff in each measure. The time signature is 5/4. The notation includes various note values, rests, and phrasing slurs.

17

Detailed description: This block contains the musical notation for measures 17, 18, 19, and 20. It consists of four staves. The notation is more complex, featuring a variety of note values, rests, and phrasing slurs. The time signature changes from 5/4 to 2/4 and then to 4/2. The dynamics are not explicitly marked in this section.

19

Musical score for measures 19-20, featuring four staves (treble and bass clefs). The music is in 4/2 time and concludes with a 5/4 time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

20

Musical score for measures 20-21, featuring four staves (treble and bass clefs). The music is in 5/4 time and concludes with an 8/4 time signature. The lyrics are: "to the Son" (top staff), "to the Son" (second staff), "to the Son" (third staff), and "to the Son" (bottom staff). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over the final note of the first staff.

22

and to the _____

_____ and to the _____

_____ and to the _____

_____ and to the _____

23

f Ho - - ly _____ *p* Spi - rit _____

f Ho - - ly _____ *p* Spi - rit _____

f Ho - - ly _____ *p* Spi - rit _____

f Ho - - ly _____ *p* Spi - rit _____

25

both

both

both

both

Detailed description: This system contains four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The time signature is 12/4. Each staff begins with a fermata over a whole note, followed by a melodic line. The lyrics 'both' are written below each staff. The first measure of each staff is marked with a fermata and a 12/4 time signature. The final measure of each staff is marked with a fermata and an 8/4 time signature.

26

mf

now

mf

now

mf

now

mf

now

mf

now

Detailed description: This system contains four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The time signature is 8/4. Each staff begins with a fermata over a whole note, followed by a melodic line. The lyrics 'now' are written below each staff. The dynamic marking *mf* is placed above the first measure of each staff. The first measure of each staff is marked with a fermata and an 8/4 time signature. The final measure of each staff is marked with a fermata and a 12/4 time signature.

27

cresc.
and
cresc.
and
cresc.
and
cresc.
and

28

f
al - ways _____ and _____ to the _____
f
al - ways _____ and _____ to the _____
f
al - ways _____ and _____ to the _____
f
al - ways _____ and _____ to the _____

30

a - ges

a - ges

a - ges

a - ges

31

of

of

of

of

32

p
a - ges

p
a - ges

p
a - ges

p
a - ges