

# **For Notre-Dame du Haut**

**Composed by Tree Burton**

For soprano, bass flute, cello and singing bowls

First performed at the Chapel of Notre-Dame du Haut, 29 July 2023

# section 1

## final

♩=60

Soprano *mf* *mp* *mf*

le so - leil so - leil ma

Bass Flute

Singing Bowl

8 *f* *mf* *mp* *p* *mp* *f*

S. walk inside

rie bril - lan - te bril - lan - te com - me le

B. Fl. pitch bend *mf*

S.B.

15 *mf* *mp*

S. so - leil so - leil bril -

B. Fl. pitch bend *f* *mp* *mf* *tr* pitch bend

S.B. steady pace l.v. slightly slower pace

*mf* *mp* *mp*

21

S. *p* lan - te *mf* m

B. Fl. *mp* pitch bend to front of west wall  
face the altar *f* *tr* pitch bend

S.B. l.v. very slow gradual accel. moderate pace rit. l.v. *p* *mp*

28

S. *mf* ma - rie *p* ma - rie

B. Fl. to centre of chapel  
face the altar *mf* *ribattimento*

S.B. moderate pace quite gentle l.v. *mp* *mf* *p*

33

S. *mf* so - leil

B. Fl. pitch bend *mf* *ribattimento* \* to altar

S.B. gentle repeated strokes *mp* *3* steady pace gradual accel. *mp*

\*freely explore pitches (including microtones) from G 1/4 b to G 3/4 #

37

S. *f* *mf*  
so - leil ma - - - rie mm

B. Fl. arrive at altar lazy, uneven trill  
*mf*

S.B. slight rit. steady pace l.v. to altar and cello  
*mf* *p*

42

S. walk down stairs

B. Fl. rubato , tr pitch bend  
*f* *mf* *f*

46

B. Fl. (slow start) tr *mp* *mf* *f*

49

B. Fl. tr *mf* *f*

# setion 2

## final

**A** chance 'reading' of 'stars' (uniform dynamic across all parts)

$\text{♩} = 60$

Soprano

voir et - oiles voir

Bass Flute

Violoncello

S.

vos et - oiles voir

B. Fl.

Vc.

**B** Repeat freely. Individually vary the tempo and duration but retain the order of notes. Replace any pitch with microtone, semitone or tone either side of given pitch.

x 2

S. voir et oiles voir

B. Fl.

Vc.

**C** As 'B' but now substitute any pitch for a percussive effect (e.g., slap tongue, Jet, tongue click, mouth click, finger click, snap pizz, hit body of instrument).

x 3

S. voir et oiles voir

B. Fl.

Vc.

**D**

S. voir voi - ci vos

B. Fl.

Vc.

**E**

S. et - - oiles et - oiles voir

B. Fl.

Vc. *ff*

# section 3 final

♩=60

Soprano

Bass Flute

Violoncello

*mf* *p*

*mf*

*mf*

l' es - pace

\* Aim for a dynamic balance across the three parts.

6

S.

B. Fl.

Vc.

*mf*

(bisbigl.)  
*tr*

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

no vib → ord. vib

*mp* *mf* *mf* *f*

in - di-

\* tremolando between the open string and harmonic



11 *p* *f* *gliss.*

S. - ci - ble cho - re - graph

(bisbigl.) *tr* to singing bowl

B. Fl. *mf* *ff*

Vc. (sul G) (sul D) (sul D) *gliss.* *mf* *>mf*

15 *mf* *p* *mf* 'dancing' \*

S. ie du lum i ere lum

'singing' \*

S.B.

Vc. \*

\* strive for dynamic balance between all parts

freely fluctuate in pitch around A4  
not too large a register

19

S.   
lu - mi mi - ere - mi - lu mi - ere ere - mi - ere lu -

S.B.   
l.v.

Vc.   
V.S.

Detailed description: The image shows a musical score for three parts: Soprano (S.), Soprano Basso (S.B.), and Violoncello (Vc.). The Soprano part begins at measure 19 with the instruction 'freely fluctuate in pitch around A4 not too large a register'. The melody consists of eighth and quarter notes, with three triplet markings. The lyrics are 'lu - mi mi - ere - mi - lu mi - ere ere - mi - ere lu -'. The Soprano Basso part starts with a whole note on a staff with a double bar line at the beginning, followed by a slur and a fermata. The Violoncello part starts with a whole note on a staff with a double bar line at the beginning. The page number '3' is in the top right corner. The measure number '19' is at the start of the Soprano line. The text 'l.v.' is above the S.B. staff, and 'V.S.' is at the bottom right of the Vc. staff.

21

register opens up  
freely leap around E4-E5

S. *mi - ere - mi - ere e - e - lum e - e i ere i lum cho-re-graph-ie*

S.B. 'singing' \*

Vc. \* (sul D) \*\*

\* do not expect an entry on the downbeat, just enter as soon as is comfortable after the page turn  
 \*\* tremolando between the open string and harmonic

23

itches as written but intonation does not need to be exact  
lazy slides


S. *cho - re-cho-re-graph-ie du-lum - i - i - ere du -*

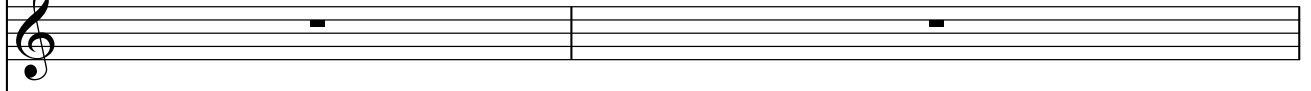
S.B. l.v. to bass flute

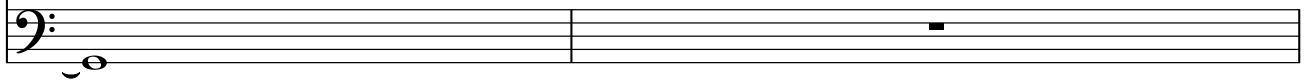
Vc.

freely choose vowel sounds  
pitched more freely around C5 but with some leaps

25

S.   
lum - i - ere

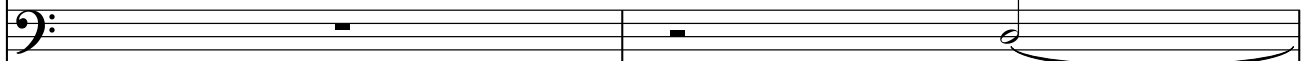
B. Fl. 

Vc. 


\* freely alternate between double stop and single open string/harmonic

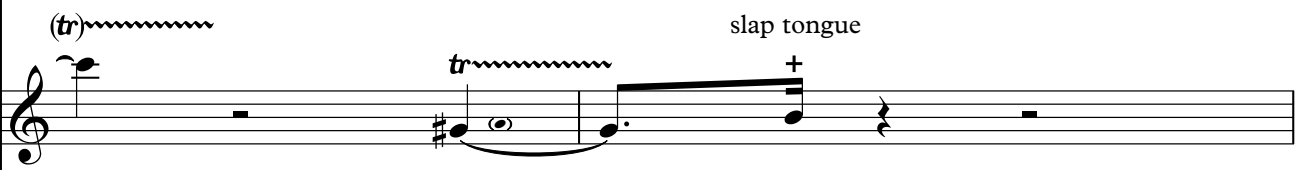
S. 


B. Fl. 

Vc. 

29


S. 

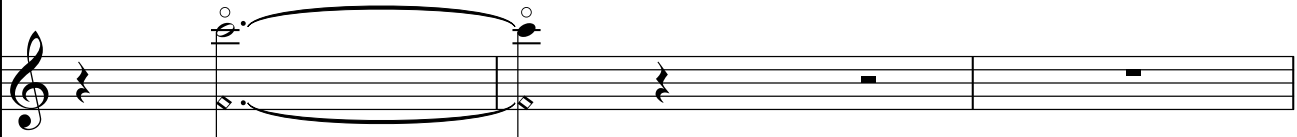
B. Fl. 

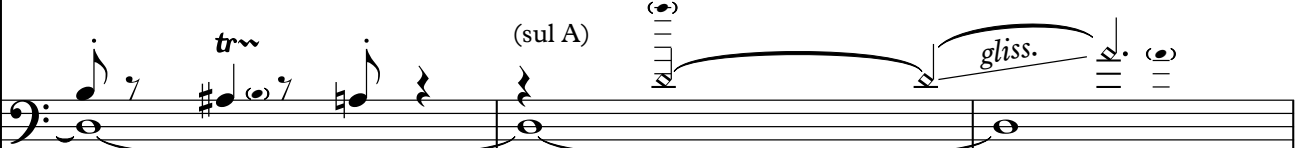
Vc. 

\* tremolando between the open string and harmonic

31 more precise pitch and rhythm

S. 

B. Fl. 

Vc. 

34

S.

B. Fl.

Vc.

drumming key clicks (ad lib)

*f*

*tr*

37

S.

B. Fl.

Vc.

\* (continue freely exploring vowels)

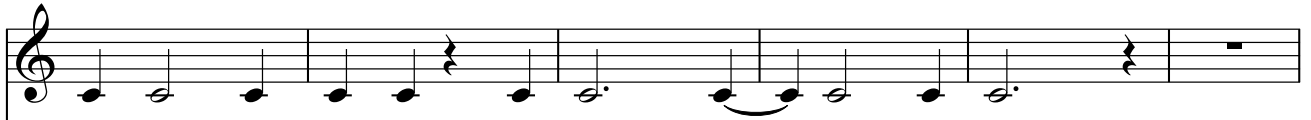
*tr*


fluctuating,  
lazy trill

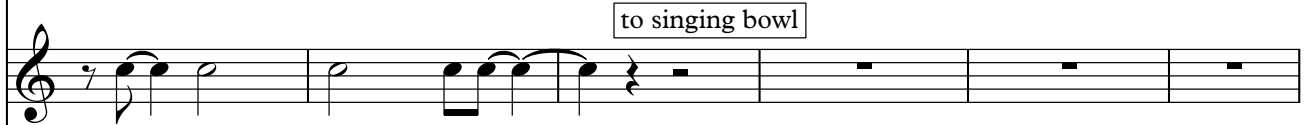
(ord. vib.)

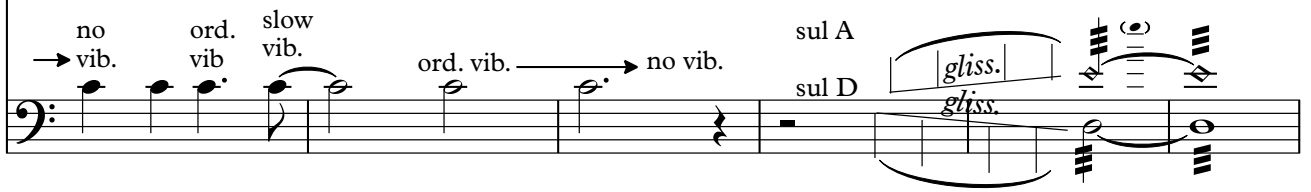
\* Listen to each other and aim for a dynamic balance, with some swells where it feels appropriate.

41

S. 

S.B.  'singing'

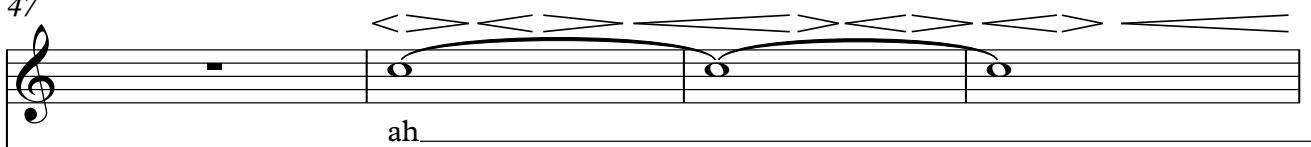
B. Fl.  to singing bowl

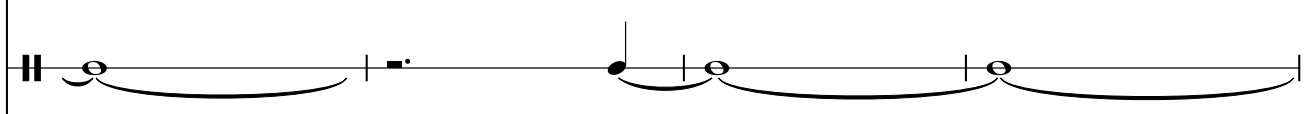
Vc.  no vib. → ord. vib. slow vib. ord. vib. → no vib. sul A sul D gliss. gliss.

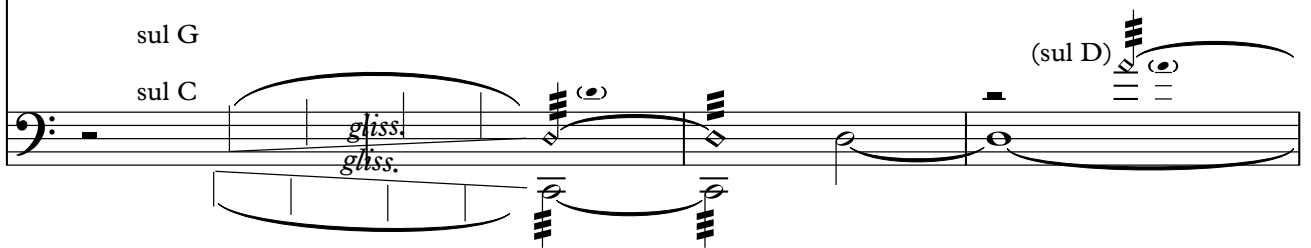
freely determine the range and intensity of dynamic swells  
occasionally slide to Db and back to C

walk to evening chapel

47

S.  ah

S.B. 

Vc.  sul G sul C gliss. gliss. (sul D)

51

The musical score consists of three staves. The top staff, labeled 'S.', is in treble clef and contains five measures of music. Each measure features a half note with a long, horizontal slur above it. Above the slurs are several pairs of chevron-like symbols (<>) pointing towards each other, indicating vibrato. The second staff, labeled 'S.B.', is in bass clef and contains five measures. The first measure has a half note with a slur and the marking 'l.v.' above it. The following four measures each contain a half note with a slur. The third staff, labeled 'Vc.', is in bass clef and contains five measures. Each measure features a half note with a slur. Above each note is a vertical stack of three lines with a star symbol above the top line, indicating a specific technique. The first measure also has a star symbol above the staff.

S.

S.B.

Vc.

l.v.

\*

\* Freely alternate between double stop trem, single open D and single harmonic. Move between harmonics on the G and D strings. Introduce light, gentle glissandi as and when feels appropriate