

BONORUM SUMMUM OMNIUM

**FOR SOPRANO, COMPUTER AND ORCHESTRA
COMMISSIONED BY ODEUM / LUNDS UNIVERSITET / LUND UNIVERSITY
TO AKADEMISKA KAPELLET**

STEFAN KLAVERDAL

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About the piece

Bonorum Summum Omnium is something of a piece on religion and science. Or perhaps it is about the scientific way of searching for religion or faith. As the lyrics state, the basis for the university is to study to find the best way to worship the Lord. It is interesting how the biblical text from the Gospel of Mathew seemingly contradict the very basis on which the University is founded, and even the short text from the Old Testament says that wisdom comes from God.

On a more personal level, the work on this piece was also a way for me to try to convince myself that everything is well with my family. Before starting on the piece my wife had a serious and potentially deadly illness, but was cured right before. The title "the best there is" (or "all is well") is in this context very meaningful for me.

First performed in Kristianstad, april 26th 2008 by Akademiska Kapellet, Patrik Andersson (cond.) and Agnes Wästfelt (sopr.)

Technical information

To play the computer part, the patch for MAX/MSP is needed from the composer. It is self-sufficient, and will guide the player through the performance.

One will also need a computer capable of running the MAX/MSP runtime environment. The patch is only tested on Apple computers, and will run nicely on a G4 867MHz. A soundcard with one in and two out is also needed. It has to be set to very low latency.

Other equipment:

A PA-system with two smaller speakers (Genelec 1029 or equivalent) to be placed as close to the singer as possible.

A microphone for the singer connected to the soundcard

More information and the computer programming can be obtained from www.stefanklaverdal.com

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Score and parts can be ordered from www.mic.stim.se

Lyrics
compiled from old various sources by the composer

Bonorum summum omnium
Humanae vitae labilis
Vel hoc sit, quod dono dei
Assiduum per studium
Mortales adipisci valeant
Scientiae margaritam
(Boetius)

förty uti dem icke allenast vägen visas till att märka och iakktaga Guds stora verk och under samt den obegrundliga makt och välde, hvarmed den högste Gud denna verdens byggnad regerar och uppehåller,
(regarding the foundation of Lund University by Her Royal Highness Hedvig Eleonora 1668)

Ve er ni skriftlärd och fariseer,
(Mathew 23:13)

utan ock derjemte, erkannerligen sedan förmedelst Guds nåd den rätta christendomens rena ljus i verden hafver begynt att skina underrättas huru den högste regerande Herren troligen och rätt skall dyrkas,
(regarding the foundation of Lund University by Her Royal Highness Hedvig Eleonora 1668)

ni hycklare som stänger till himmelriket för människorna.
(Mathew 23:13)

hedras och äras,
(regarding the foundation of Lund University by Her Royal Highness Hedvig Eleonora 1668)

Ni går inte själva in,
(Mathew 23:13)

hvarutaf den vördnad och innerliga gudsfruktan uppstå måste som en källa och ursprung är till all så andelig som verldslig väslignelse;
(regarding the foundation of Lund University by Her Royal Highness Hedvig Eleonora 1668)

och dem som vill komma dit in släpper ni inte in.
(Mathew 23:13)

Omnis sapientia a Domino Deo est:
et cum illo fuit semper, et est ante ævum
(The Book of Jesus of Sirach / Ecclesiasticus 1:1)

Lyrics (rudimentary english translation)
compiled from old various sources by the composer

*Of all possessions in frail human life
shurely the highest is this:
that by the grace of God
through zealous study,
mortals may attain
to the pearl of knowledge
(Boetius)*

*although to them not only show the way to notice and beware of the great work and wonders of
God and the mysterious power and domination by which the highest God rule this building that is
the world,
(regarding the foundation of Lund University by Her Royal Highness Hedvig Eleonora 1668)*

*(...)woe unto you, scribes and Pharisees,
(Mathew 23:13)*

*but also acknowledged since through the grace of God and by his mercy we may find the true light
of Christianity in the world understand how the highest Lord possibly and truly should be
worshiped,
(regarding the foundation of Lund University by Her Royal Highness Hedvig Eleonora 1668)*

*hypocrites! For ye shut up the Kingdom of Heaven against men,
(Mathew 23:13)*

*honoured and glorified,
(regarding the foundation of Lund University by Her Royal Highness Hedvig Eleonora 1668)*

*for ye neither go in yourselves,
(Mathew 23:13)*

*from which that reverence and devout fear of God must rise as a source and well to all but spiritual
as well as worldly blessing;
(regarding the foundation of Lund University by Her Royal Highness Hedvig Eleonora 1668)*

*neither suffer ye them that are entering to go in.
(Mathew 23:13)*

*All wisdom is from the Lord God, and hath been always with him, and is before all time.
(The Book of Jesus of Sirach / Ecclesiasticus 1:1)*

Score in C

Commissioned by Lund University to Odeum and Akademiska Kapellet

Bonorum Summum Omnium

for soprano, computer and orchestra

Stefan Klaverdal

Majestic $\text{♩} = 50$

Piccolo

Flute

Oboe

English Horn

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Contrabassoon

Horn in F 1-2

Horn in F 3-4

Trumpet in C 1-2

Trumpet in C 3

Trombone 1-2

Trombone 3

Tuba

Timpani

Computer

Soprano

Majestic $\text{♩} = 50$

Bo - no - rum sum - mum om - ni - um

Violin I

Violin II

Viola

Cello

Contrabass

[illegible]

16

23

Picc. *f* *ff*

Fl. *f* *a2* *f*

Ob. *f* *a2* *mp cresc.* *f*

E. Hn. *mf* *f*

B♭ Cl. *f* *a2* *f*

B. Cl. *f*

Bsn. *f* *a2* *f*

C. Bn. *f*

Hn. 1-2 *mf* *mp* *f*

Hn. 3-4 *mp* *mf* *f*

C Tpt. 1-2 *f* *without mute*

C Tpt. 3 *f*

Tbn. 1-2

Tbn. 3

Tuba

Timp. *f* *f*

C.

S. *pisc i va - - - le - - - ant* *Sci - en - ti - ae* *mar - ga - ri - tam*

Vln. I *mf* *unis.* *f* *div.*

Vln. II *mf* *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*

30

Picc. *fff* (8^{va})

Fl. *fff*

Ob. *fff*

E. Hn. *fff* *mf* *p*

B $\flat$ Cl. *fff* *mf* *p*

B. Cl. *fff* *mf* *p*

Bsn. *fff*

C. Bn. *fff*

Hn. 1-2 *fff* *mf* *mf* *p*

Hn. 3-4 *fff* *mf* *p*

C Tpt. 1-2 *fff*

C Tpt. 3 *fff*

Tbn. 1-2 *fff* *p*

Tbn. 3 *fff* *p*

Tuba *fff*

Timp. *fff*

C. *fff* *delayer*

S. *fff* Bo - no - - rum

Vln. I *fff* *mf* *un.* *p*

Vln. II *fff* *mf* *p*

Vla. *fff* *mf* *p*

Vc. *fff* *mf* *p*

Cb. *fff*

39] Like preaching ♩ = 120

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

C.

S.

39] Like preaching ♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

för - ty ut - i dem ut - i dem ut - i dem ic - ke al - le - nast vä - gen vi - sas till att mär - ka mär - ka

[illegible]

84

Picc. *p*

Fl. *p* *mf* *mp*

Ob. *mf* *mp*

E. Hn. *mf* *mp*

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

C. Bn. *mp*

Hn. 1-2 *mf* *mp*

Hn. 3-4 *mf* *mp*

C Tpt. 1-2 *mf* *mp*

C Tpt. 3 *mp* *mf*

Tbn. 1-2 *mp*

Tbn. 3 *mp*

Tuba *mp*

Timp. *mf*

C. *mf* *mp*

S. *mf* *mp*

chris - ten do mens chris - ten - do mens chris ten - do mens re - - - na ljos i verd-en haf - ver be gynt be gynt be - gynt att

Vln. I *p* *mf* *mp* *mf*

Vln. II *p* *mf* *mp* *mf*

Vla. *mp* *mf*

Vc. *p* *mf* *mp* *mf*

Cb. *mf*

90

Picc. *f* *mp*

Fl. *f* *mf*

Ob. *f* *mf* a2

E. Hn. *f* *mf* a2

B♭ Cl. *f* *mf* a2

B. Cl. *f* *mf*

Bsn. *f* *mf* a2

C. Bn. *f* *mf*

Hn. 1-2 *mf* 8 *f* *mf* a2

Hn. 3-4 *mf* *f* *mf* a2

C Tpt. 1-2 *mf* (without mute) a2 *f* *mf* a2

C Tpt. 3 *mf* *f* *mf*

Tbn. 1-2 *f* *mf*

Tbn. 3 *f* *mf*

Tuba *f* *mf*

Timp. *mf*

C. *f*

S. *f*

ski - - - - - na un - der-rät - tas hu - ru den högs - te högs - - - - - te re - ge - ran - de

90

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mf* arco

95

Picc.

Fl.

Ob.

E. Hn.

Bs. Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

C.

S.

Her - ren tro - li - gen och rätt och rätt skall rätt skall rätt skall rätt skall dyr - - -

95

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

unis.

div.

Violent

100

Picc. *fff*

Fl. *fff*

Ob. *fff*

E. Hn. *fff*

B♭ Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

C. Bn. *fff*

Hn. 1-2 *fff*

Hn. 3-4 *fff*

C Tpt. 1-2 *fff* (If too high, play high note one octave lower)

C Tpt. 3 *fff*

Tbn. 1-2 *fff*

Tbn. 3 *fff*

Tuba *fff*

Timp. *fff* stop (dampen each stroke)

C. *fff* Delayer

S. *fff* kas, ni hyck - - - la - re

Violent

100

Vln. I *fff* div. unis. *mp*

Vln. II *fff* *pp*

Vla. *fff*

Vc. *fff*

Cb. *fff*

106

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

106

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

C.

S

som stäng-er till him - mel - ri - ket för män - nis - kor - na. hed - - - ras hed - ras och ä - ras ä - - - -

106

Vln. I

Vln. II

Vla.

Vc.

Cb.

Agitated

This image displays a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in G major (one sharp) and 4/4 time. The instruments listed on the left include Piccolo, Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bn.), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), C Trumpets 1-2 (C Tpt. 1-2), C Trumpet 3 (C Tpt. 3), Trombones 1-2 (Tbn. 1-2), Trombone 3 (Tbn. 3), Tuba, Timpani (Timp.), Cymbals (C.), Snare (S.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano) and 'ff' (fortissimo). The page number '130' is visible at the top left.

136

Picc. *mp*

Fl. *mp* *p*

Ob. *mp*

E. Hn. *mp*

B♭ Cl. *p*

B. Cl. *p* *pp*

Bsn. *p*

C. Bn. *ff*

Wild

Hn. 1-2 *ff*

Hn. 3-4 *ff*

C Tpt. 1-2 *ff*

C Tpt. 3 *ff*

Tbn. 1-2 *ff*

Tbn. 3 *ff*

Tuba *ff*

Timp. *mp* *pp* *ff*

C. *ff*

S. *ff*

Ni går in - te in, själ - - va in,

136

Vln. I *mp* *ppp*

Vln. II *p* *ppp*

Vla. *p*

Vc. *p*

Cb. *p*

151

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

151

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

C.

S.

hvar - ut - af den vörd - nad och in - ner - li - ga guds - - - - - guds - - - - - guds - - - - - fruk - tan

151

Vln. I

Vln. II

Vla.

Vc.

Cb.

165

Picc. *fff* *mf*

Fl. *fff* *mf*

Ob. *fff* *mf*

E. Hn. *mf*

B♭ Cl. *mf*

B. Cl. *mf*

Bsn. *fff* *mf*

C. Bn. *fff* *mf*

Hn. 1-2 *fff* *mf*

Hn. 3-4 *fff* *mf*

C Tpt. 1-2 *fff* *mf*

C Tpt. 3 *fff* *mf*

Tbn. 1-2 *fff* *mf*

Tbn. 3 *mf*

Tuba *fff* *mf*

Timp. *fff* *mf cresc.*

C. *fff*

S. *mf*
mås - te som en käl - la och ursprung är till all till all så an - - - -

Vln. I *fff* *mf* unis.

Vln. II *fff* *mf*

Vla. *fff* *mf*

Vc. *fff* *mf*

Cb. *fff* *mf*

free breathing
a2

177

Picc. *fff*

Fl. *fff*

Ob. *fff*

E. Hn. *fff*

B♭ Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

C. Bn. *fff*

Hn. 1-2 *fff*

Hn. 3-4 *fff*

C Tpt. 1-2 *f* *fff* without mute

C Tpt. 3 *fff*

Tbn. 1-2 *mf* *fff*

Tbn. 3 *fff*

Tuba *fff*

Timp. *fff*

C. *fff*

S. *väl*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

182

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

C.

S.

182

Vln. I

Vln. II

Vla.

Vc.

Cb.

sig - - - - - nel - - - - - se; väl - - -

187

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

C.

S.

sig - nel - - se; och dem som vill kom - ma dit

187

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sorrowful

193

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

193

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

C.

S

in dem som vill kom - - - ma dit in släp - per ni in - te

193

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

div.

199 *ritardando*

Picc.

Fl.

Ob.

E. Hn.

B $\flat$ Cl.

B. Cl.

Bsn.

C. Bn.

199

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

C.

S.

in.

199 *ritardando*

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

Reverently and extremely calm

204 $\text{♩} = 50$

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2 ^{a2}
p throughout

C Tpt. 3 ^{a2}
p throughout

Tbn. 1-2

Tbn. 3

Tuba

Timp. *ff*

C.

S *p* throughout
Om - nis sa - pi - en - ti - a a Do - mi - no De - o est: et cum il - lo fu - it

204 $\text{♩} = 50$

Vln. I *p* throughout

Vln. II *p* throughout

Vla. *p* throughout

Vc.

Cb.

2/3

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

C.

S

sem - per, et est an - te æ - - vum. Om nis sa - pi - en - ti - a a Do - mi - no De - o est:

2/3

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

p

222

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

C Tpt. 3

Tbn. 1-2

Tbn. 3

Tuba

Timp.

C.

S.

et cum il - lo fu - it sem - per, et est an - te æ - vum.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Play only if soprano sings in the lower register!

p

a2

Ossia: lower note!

div.