

ELECTROACOUSTIC
VESPERS FOR LENT
(2007)

for cantor, bells, and congregation

Setting by
John A. Hartmann

A Brief Word About this Setting of Vespers

This service makes use of sound/music (natural & artificial) in ways not normally used in the standard ELCA liturgy, though the text comes directly from the new Lutheran Hymnal, Evangelical Lutheran Worship (ELW). I have been developing a Theology of Sound: to sum it up simply, music is a gift from God and is part of God's ever expanding, good Creation (Martin Luther, Genesis 1). It is my assertion that sound, any sound (bird song, wind rustling leaves, cars driving by, a fire crackling, water flowing, sine waves) is music (John Cage's Zen Philosophy of Music). Thus sound is a gift from God and is a part of God's ever expanding, good Creation (Genesis 1 -- God *spoke* in the opening act of creation). The music recording for this Vespers consists of the sound of children playing, people walking through city streets, the electromagnetic sounds of Jupiter, bell sounds, the sound of a Northern England lake, and musical transformations of these sounds.

The vocal parts are newly composed with one section (the Prayers) coming directly from the Evening Prayer setting found in ELW, though the arrangement is new. The newly composed material will feel familiar and is based on a newly composed Psalm Tone.

Electroacoustic music is a term used to describe a broad range of modern classical electronic music. It often explores the interaction of natural and electronically generated sounds and effects. The most successful works in the field are usually concerned with those aspects of sonic design which remain inaccessible to traditional musical instruments played live. In particular, most electroacoustic compositions make use of sounds not available to the traditional orchestra; these sounds might include prerecorded sounds from nature or from the studio, synthesized sounds, processed sounds, and so forth.

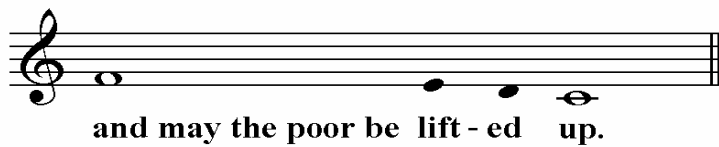
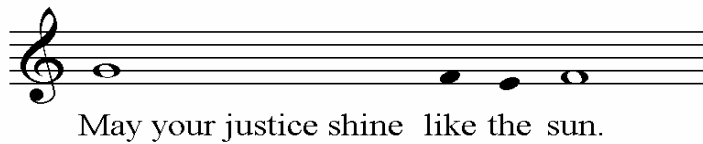
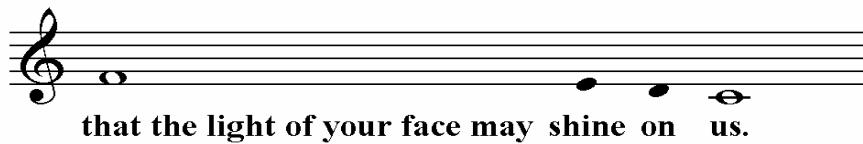
I sincerely hope that you enjoy this setting. If you have any questions, please let me know.

In peace,
John A. Hartmann

Opening

The assembly stands. A large, lighted candle may be carried to its place.

The dialogue accompanies the procession.




THANKSGIVING FOR LIGHT

The leader and the assembly give thanks, using the following or another appropriate form.




God be with you. And with your Spirit.

The first line of music consists of two measures. The first measure contains four quarter notes: G4, A4, B4, and C5. The second measure contains four quarter notes: D5, E5, F5, and G5.



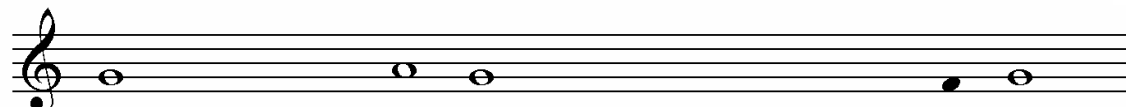
Let us give thanks to God.

The second line of music consists of one measure containing six quarter notes: G4, A4, B4, C5, D5, and E5.



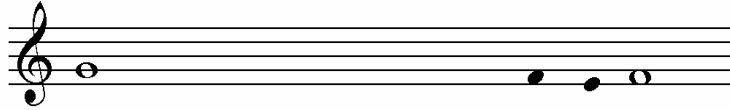
It is right to give our thanks and praise.

The third line of music consists of one measure containing eight quarter notes: G4, A4, B4, C5, D5, E5, F5, and G5.

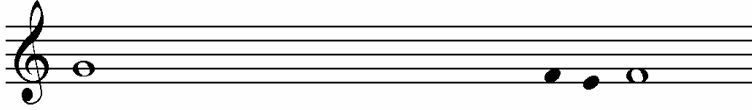


We give you thanks, O God, for in the beginning you called light into being,

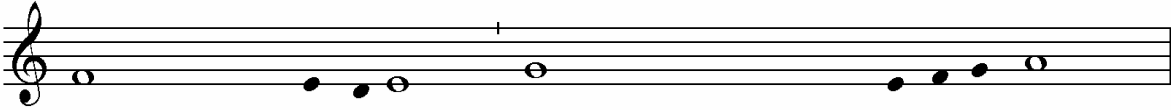
The fourth line of music consists of one measure containing four half notes: G4, A4, B4, and C5.



and you set lights in the sky to govern night and day.



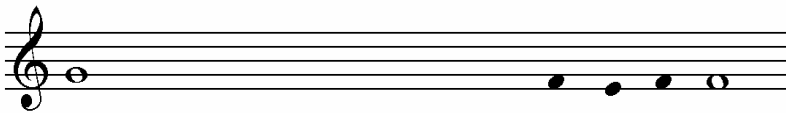
In a pillar of cloud by day and a pillar of fire by night



you led your people in - to freedom. Enlighten our darkness by the light of your Christ;



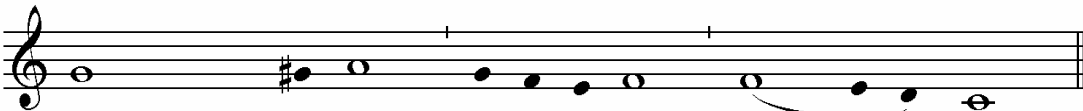
may your Word be a lamp to our feet and a light to our path;



for you are merciful, and you love your whole cre - a - tion,



and with all your creatures we give you glory, through your Son Jesus Christ,



in the unity of the Holy Spirit, now and for -ever. A - men.

The assembly is seated.