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## Dark night of the soul gjeilo pdf

SATB, Piano, String Quartet Lyrics: St. John's Cross Language: English Duration: 2pm Publisher: Walton Music One dark night, fired with urgent love – ah, fencing grace! - I went out invisible, my house is now still moving. In the dark, and safe, a secret ladder, disguised. – ah, grace! – in darkness and hiding, my house is now still constant. That happy night, secretly, because no one saw me or looked at anything, without a light or a guide other than the one that burned in my heart. Ola Gjeilo (b. 1978) Ola Gjeilo Dark Night of the Soul (2010) Light Night of the Soul (2012) Mainly what this piece was about was just a clear desire ... express a lot of grace and passion that is so strong and vibrant in the poem. — Ola Gjeilo John of the Cross, born in 1541 to Juan de Yépes y Álvarez, is unique in Spanish culture: a mystical philosopher, a carmelite reformer, a priest and a canonized saint who is considered the most forward-selling mystical poet in the Spanish language. His poem The Dark Night of the Soul (La noche oscura del alma) consists of eight five line stanzas that describe the course of the soul's journey to a mystical relationship with God. Ola Gjeilo sets three of these sets in The Dark Night of the Soul and the fourth in Shining Night of the Soul. With his house still - that is, with his mind, body and situation on Earth set aside - the soul will embark on a dark night on its own in pursuit of knowledge and understanding. This is not a literal evening or a haunting darkness. The dark night suggests a meditation landscape in which the object of soul-searching – God – may eventually prove unrecognisable. Nevertheless, inspired by the urgent wishes of love and guided by the light that burned in my heart – ah, alga grace – the soul is drawn to the path. Although he did not hate his poem, John of the Cross wrote two distances about the work and spiritual development of the soul. This crucian sketch of John the Cross, created sometime between 1574 and 1577 after gaining a vision, inspired Salvador Dalí's 1951 work. On Dark Night (2010), composed first, Gjeilo wanted to place the choir, piano and string quartet in more or less the same place instead of writing for the choir with the accompaniment. He also wanted to express a sense of the poem's varied, passionate spirituality. The choir and instruments work through contrasting passages, urgent search or peaceful contemplation. The piece begins the driving instrumental section in a composite meter (7/8) against the long, legato expression of the chorus text and the washing of sound on the neutral syllable (Ahhh). There are contemplative passages, mantra-like enduring passages about the text Ah, grace, ah sheet grace, choral tinnitus, a rematch of the opening material and pianissimo section, which slows down to a conspicuously calm, barely audible meditative conclusion. Gjeilo describes Light Night (2012) as a brighter, sunnier sequel to The Dark Night of the Soul. Most of the text composed by Charles Anthony Silvestri, a frequent collaborator, uses the human impulse to artistic creation – choirs, silver, poets, potters, actors, authors – as evidence of divine inspiration (You were the Spirit of everything that is art). Light night begins with a long solo passa for cello in part, Gjeilo wrote, creating a peaceful respite from the saturated sound washes that are such a big part of Dark Night. New Year's Eve verses about artistic creation are sung twice, before and after the lyrical instrumental section. (The second alto insert the text Glowing Night, glowing night in the first text statement.) Gjeilo ends the work with another stanza from John the Cross, which provides a text connection between the two pieces. His syncopation rhythms for The Night Kinder and The Night That Came Together resemble a mantra like Ah, the grace of the Dark Night of the Soul. Author: Ola Gjeilo Album: Northern Lights Heyo! SONGLYRICS just got interactive. Highlight Review: RIFF-it. RIFF-that's good. A dark night one dark night fired with urgent love. Grace has been seduce! I went out invisible, my house is still still moving now. In the dark and safe, a secret ladder, disguised, in the dark and hidden, my house is now still immutable. That happy night, secretly, because no one saw me or looked at anything, without a light or a guide other than the one that burned in my heart. Send correction lyrics – epic music and medieval, mystical lyrics blend in this 14-minute one-motion main work that moves between shadows and light. With a prominent presence on the piano and a backdrop of a string quartet, it's a stellar work for larger, accomplished choirs. Duration: approx. 14:00. Lyrics by Ola Gjeilo Author: John of the Cross 2011 Walton Music & Preview Item #: WV1463 Status: Available vocal forces: SSAATTBB Accompaniment: Piano Standalone Instruments: String Quartet Difficulty Level: D Description: Inspired by the grace and passion of medieval poetry, this extended work offers intense dramatic exchanges between chorus, piano and string quartet. Feelings of peace and tranquility are beautifully portrayed, making it an unforgettable work for singers and audiences alike! Available separately: SSAATTBB, String Quartet (full score and parts), string quartet (full score only). Duration: approx. 14:00. Page count: 56 Language: English Format: Printed /item/detail/17/Dark Night of the Soul/10278640 Ola Gjeilo's Dark Night of soul - Walton Music Inspired by the grace and passion of medieval poems, this extended work offers intense dramatic exchanges between piano and string quartet. Feelings of peace and tranquility are beautifully expressed, creating an unforgettable experience of singing and listening. Select My Library Select product SSAATTBB Choral Score #10278640 Instrumental Parts Strings #10304761 Full Score #10304091 Partially Dominant MP3 Volume SATB #11303734F What is My Library? Loading... Powered by Rating-System.com © 2021 All Rights Reserved. Rockol.com S.r.l. Image Policy website Rockol Rockol uses only images and photographs made available for promotional purposes (for use in print) by recorders, artist reports and p.r. agencies. These images are used to exercise the right to report and finality of criticism in a degraded regime that complies with copyright laws and are exclusively enclosed in our own informative content. Only non-exclusively images intended for use in newspapers and generally without copyright are accepted. 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