

# ALASTAIR STOUT

## DIVINUM MYSTERIUM

On a 16th Century Plainsong

Oboe and Percussion

# DIVINUM MYSTERIUM

On a 16th Century Plainsong

for Oboe and Percussion

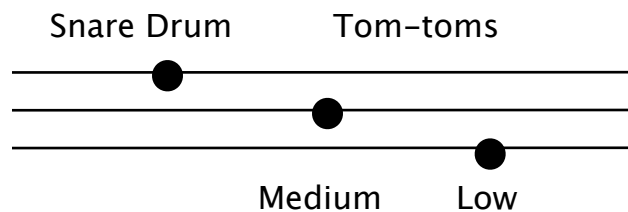
## ALASTAIR STOUT

Percussion (1 player)

Snare Drum

Medium Tom-tom

Low Tom-tom



\*Flexatone  
Marimba

\*The flexatone is played by both the percussionist and oboist and should be positioned within easy reach of both players.

Duration: c. 5 minutes

First performed by New Noise at Bristol University, November 2001.

to Oscar

# DIVINUM MYSTERIUM

On a 16th Century Plainsong

ALASTAIR STOUT  
(1999)

**Allegro brutale** ♩ = c.80

The score is divided into four systems, each with an Oboe (Ob.) and Percussion (Perc.) part. The time signature changes from 2/4 to 3/4, then to 6/16, and back to 2/4 and 3/4. The Oboe part features melodic lines with slurs and accents, often marked 'on beat'. The Percussion part includes Snare and Tom-toms, with various rhythmic patterns and dynamic markings.

**System 1 (Measures 1-3):**  
Ob.: Angular, *ff* screaming!, on beat, 3 on beat.  
Perc.: Snare, Tom-toms, *ff*, *fff*, *ff*.

**System 2 (Measures 4-6):**  
Ob.: 4, on beat, *fff*.  
Perc.: 6, *fff*, *ppp*.

**System 3 (Measures 7-9):**  
Ob.: 7, on beat, before beat, *ff*.  
Perc.: *fff*, *ff*, *f*, *ff*, *f*.

**System 4 (Measures 10-16):**  
Ob.: 10, on beat, 3, 6/16.  
Perc.: 5, *fff*, *ff*, 6/16.

Ob. *12* *6/16* *2/4* *6/16* *fff*

Perc. *6/16* *2/4* *6/16* *fff ff cresc.*

on beat on beat

Ob. *15* *poco accel.* *A tempo* *Solo* *5* *3* *ff* *f*

Perc. *4/4* *5* *to Marimba* *fff*

always before beat

Ob. *17* *5* *5* *3* *p* *f* *p* *f* *p*

Mar. *Non solo mp*

Ob. *18* *3* *3* *f* *p*

Mar. *5* *5* *5* *f*

19

Ob. *f* *p* *f* *p* *f*

Mar. *p*

20

Ob. *p* *f*

Mar. *mp* *f*

always before beat

21

Ob. *mp* *f* *mp*

Mar. *ff* *p*

22

Ob. *f* *p*

Mar. *p*

23

Ob. *f*

Mar. *f* *mp*

24

Ob. *mf* *ff*

Mar. *ff*

25

Ob. *mf* *f* *mf* *f*

Mar. *ff*

26

Ob. *mf* *f*

Mar. *p* *mp*

27

Ob. *f* *ff*

Mar. *ff* *mf*

28

Ob. *mf* *f*

Mar. *f* *ff*

29

Ob. *mp*

Mar. *f*

30

Ob. *mp* *ff*

Mar. *ff molto ritmico* *fff* *sf-p*

Non solo

Solo

32

Ob. *sub. p* *ff* *p*

Mar. *ff* *fff* *sfz p* *ff p*

35

Ob. *f* *mp*

Mar. *fff p* *fff* *ff* *fff*

37

Ob. *f* *mp*

Mar. *fff* *p* *fff*

40

Ob. *p* *f*

Mar. *p* *ff* *fff*



42

Ob. Solo

as fast as possible

*p cantabile*

Mar. *ffff* *martello*

44

Ob. on beat

before beat

to Snare Drum (snares off) and Tom-toms all played with hands.

*p* *mf*

Perc.  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

49

Ob. *p* *f*

played with hands before beat

Perc.  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{2}{4}$   $\frac{3}{4}$

Non solo *p* *mp* *p*

52

Ob. *mp* *p* *f* *mp*

Perc. *p* *mp* *p* *p* *mp* *p*

55

Ob. *p* *mf* *ff*

Perc. *p* *mf* *p*

57

Ob. *mf*

Perc. *p* *mp* *p* *mp* *mf* *p*

60

Ob.

Perc. *p* *mp* *mf* *p*

62

Ob. *f* *ff*

Perc. *p*

take sticks

Solo (Snare always off)

on beat

before beat

64

Ob. *mf* *mp*

Perc. *p* *mp* *p* *mp* *mf*

66

Ob. *p*

Perc. *mf* *f* *ff* *ff*

68

Perc. *ppp* *ppp*

71

Perc. *ff* *f*

73

Perc. *p* *fff*

76

move towards rim

ord.

Perc. *p* *p* *fff*

Both voices of equal importance before beat

Ob. *fff* *f*

Perc. *fff*

on beat on beat

Ob. *fff* *ff*

Perc. *fff* to Flexatone

before beat before beat

Ob. *fff* *ff*

Flex. *ff*

before beat before beat

Ob. *fff* *f* *ff*

Flex.

quickly to Marimba

Ob. *fff* *f* *ff*

Flex.

93

Ob.

Mar.

*fff*

*fff martallato*

*ff*

95

Ob.

Mar.

*ff*

97

Ob.

Mar.

*f calmato*

*mf*

*f calmato*

100

Ob.

Mar.


*p*


*mf*

*p*


(läästesso tempo)


104

Ob. 

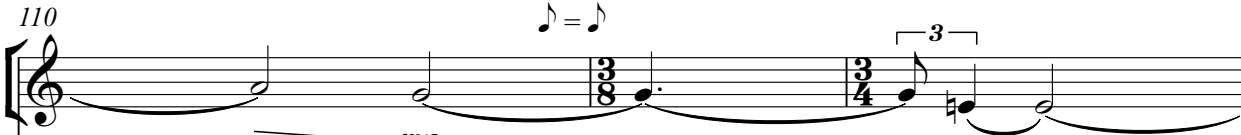
Mar. 


107

Ob. 


Mar. 

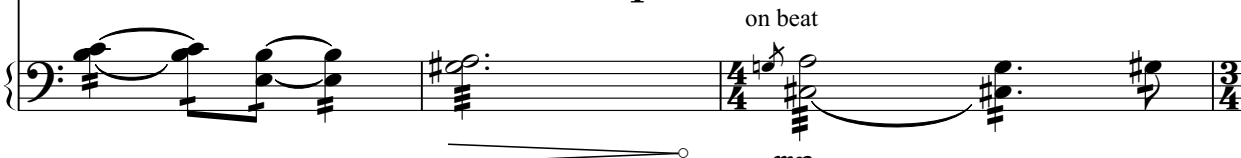
110

Ob. 

Mar. 

113

Ob. 

Mar. 

116

Ob.

Mar.

*mf* *p* *ff* *fff*

119

Ob.

to Flexatone

Mar.

*pp* *mp*

Senza rall.

122

Flex. (Oboist)

poco *p*

Lunga

Mar.

*pp*

Lunga

Detailed description: This musical score page contains three systems of music. The first system (measures 116-118) features an Oboe (Ob.) and Maracas (Mar.) parts. The Oboe part has a melodic line with a triplet and a fermata. The Maracas part has a rhythmic accompaniment with dynamic markings *mf*, *p*, *ff*, and *fff*. The second system (measures 119-121) features an Oboe (Ob.) and Maracas (Mar.) parts. The Oboe part has a long note with a box labeled 'to Flexatone'. The Maracas part has a sustained chord with dynamic markings *pp* and *mp*. The tempo marking 'Senza rall.' is present. The third system (measures 122) features a Flexatone (Flex. (Oboist)) and Maracas (Mar.) parts. The Flexatone part has a melodic line with a 'poco' marking and a dynamic marking *p*. The Maracas part has a sustained chord with a dynamic marking *pp*. The tempo marking 'Lunga' is present.

Feb. 1999  
London