The Sacred Family

for string quartet and computer

Stefan Klaverdal

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About the piece

As the name implies, the inspiration for this piece has been gathered from the Barcelona Cathedral by Gaudi, La Sagrada Familia. I visited Barcelona when I was about to start writing, and was very taken by the whole scenery and the project.
However, during the process of working, my wife had a very serious and possibly deadly illness, I had to take care of our then one-year old daughter and my wife, and at the same time try to work. Naturally the work was interrupted during long periods of time, and I had to put both family as well as other more pressing work in between, making the process of composing - for me - extremely long (three years).
My wife is now cured, but this piece more than others relates to my family, and the holyness of being alive together.

Thus, it is fascinating that the cathedral is referred to as having three sides - Nativity, Passion and Glory, all of witch relates to the piece, as well as to the near-death-process we struggled through.
The three sides are blatantly used as three sections in the piece. The facades also contains a multitude of smaller structures, statues and alike, and from these I have made a selection that is reflected in the music.
A generalization of my interpretation of the building is that the Nativity facade is the most intricate, Passion is more clean if you will, and the Glory facade is monumental.

Conceptually the long process of composing also relates to the ongoing nature of the building of the church. The church is not yet finished and will probably not be until several more years. Perhaps the piece is not finished either in a sense, since it allows for free interpretation in many places.

Technical information

The electronics are available in both stereo and surround (4.1) versions.
An optional video is also available, which will then sync to the audio.

To play the computer part, the patch for MAX/MSP is needed from the composer.
It is not self-sufficient, and will need a player through the performance to operate it.
This is done by using a midi pedal or similar. Pedal can be simulated through the computer keyboard, however.
If using a pedal, it is possible for one of the musicians to operate the whole patch.
Simply press the pedal at the corresponding numbers in the computer part (the numers are most conveniety transferred to the part of the musician playing)!

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 four in and two out is also needed. It has to be set to very low latency.
If using the surround version a soundcard with four outs is needed.

Other equipment:
A PA-system with four speakers to be placed around the audience in each corner of a square, with the string quartet in between the front speakers.

Four microphones - one for each of the instruments. Preferrably attatched to them, and connected directly to the sound card.

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

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The Sacred Family

string quartet and computer

Stefan Klaverdal

Facade of the Nativity

Door of hope

the wedding of J and M ♩= 80

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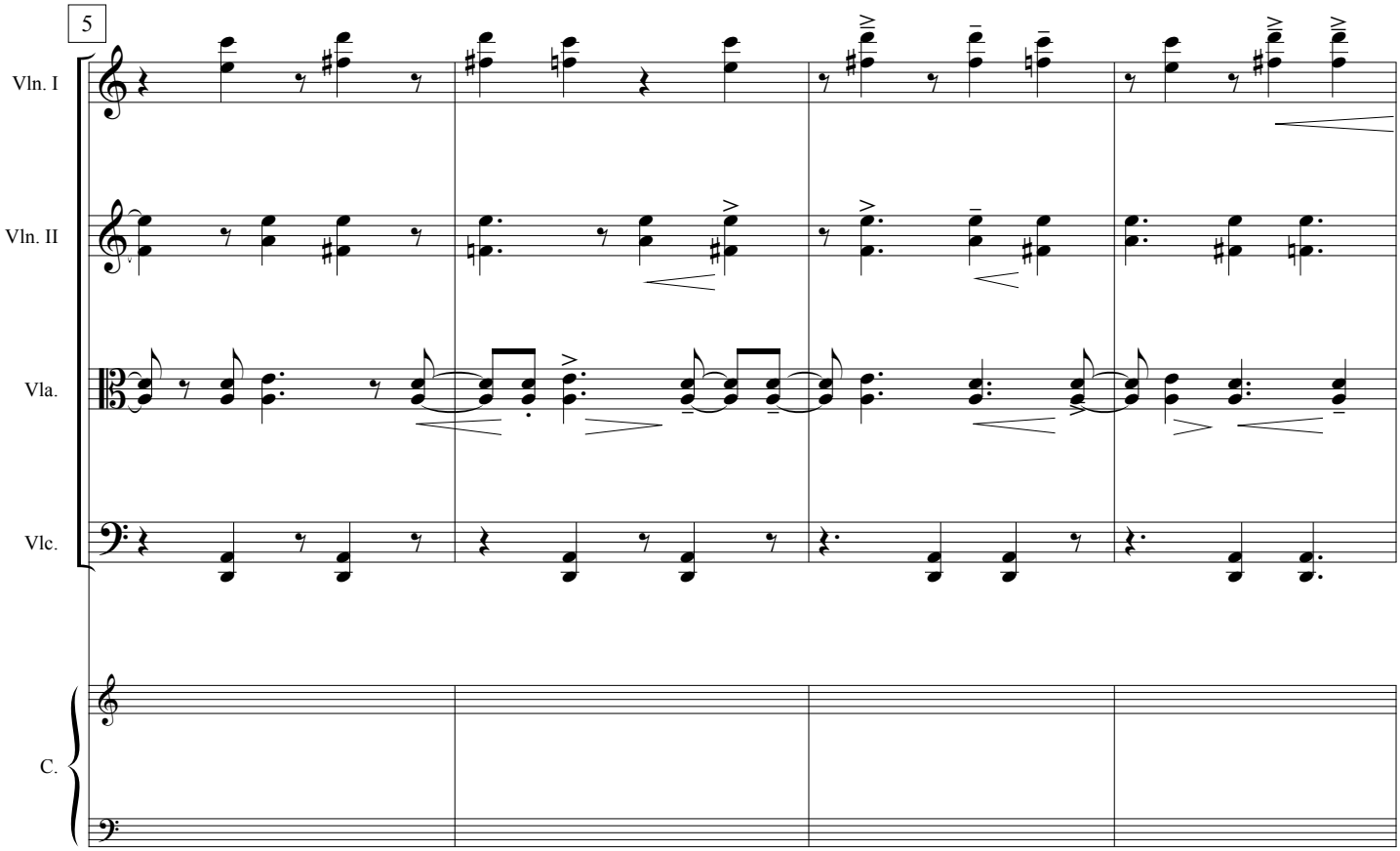
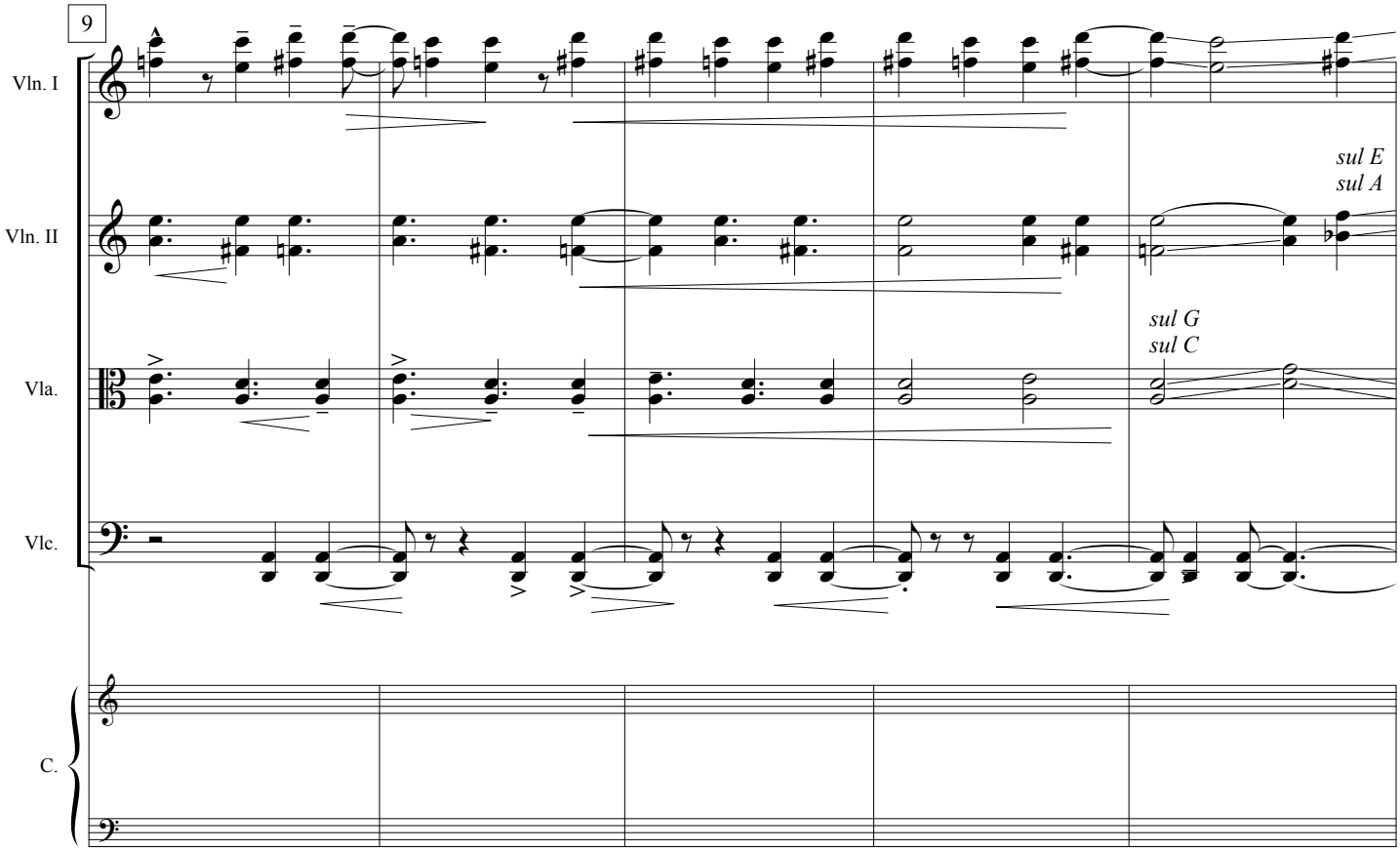
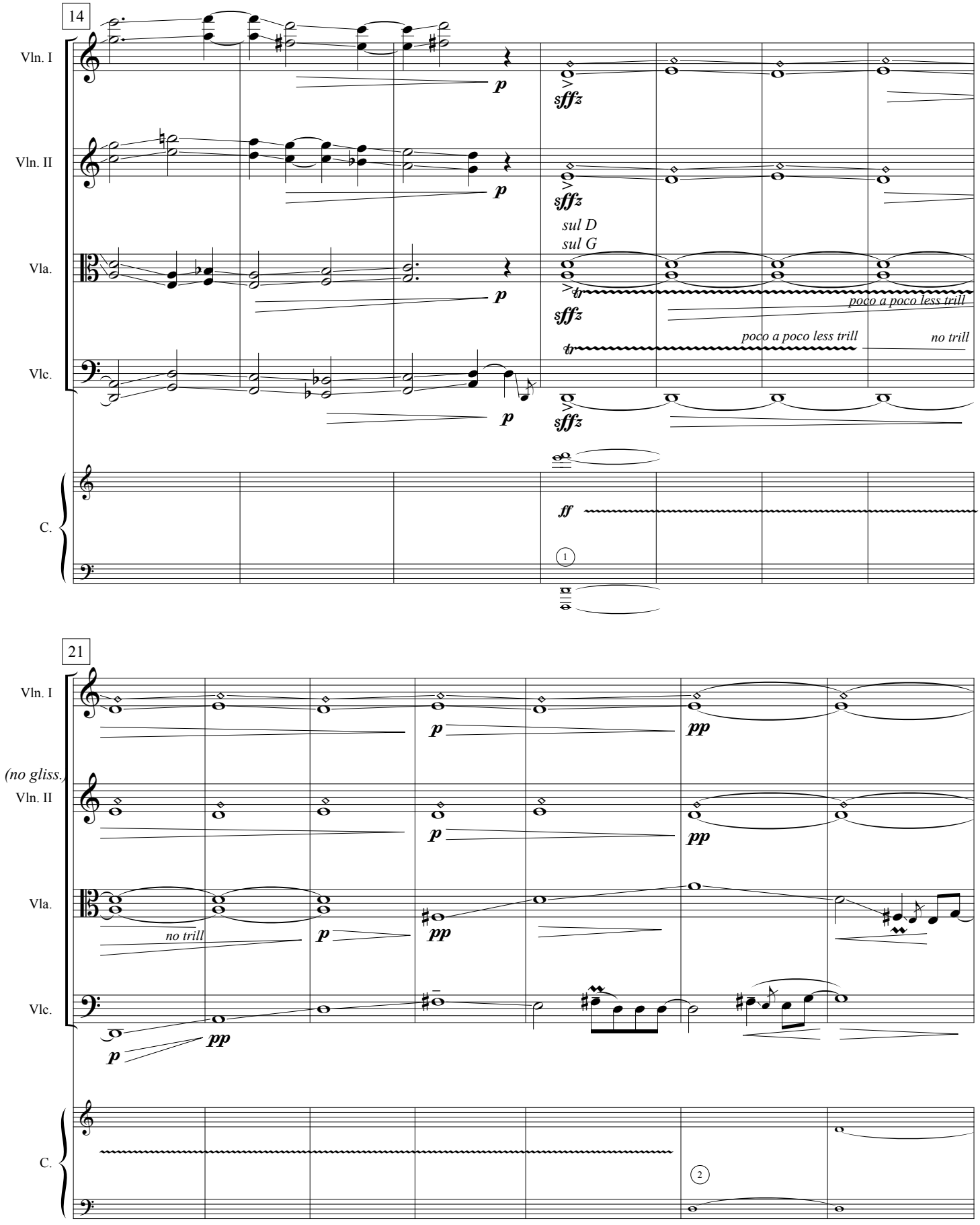
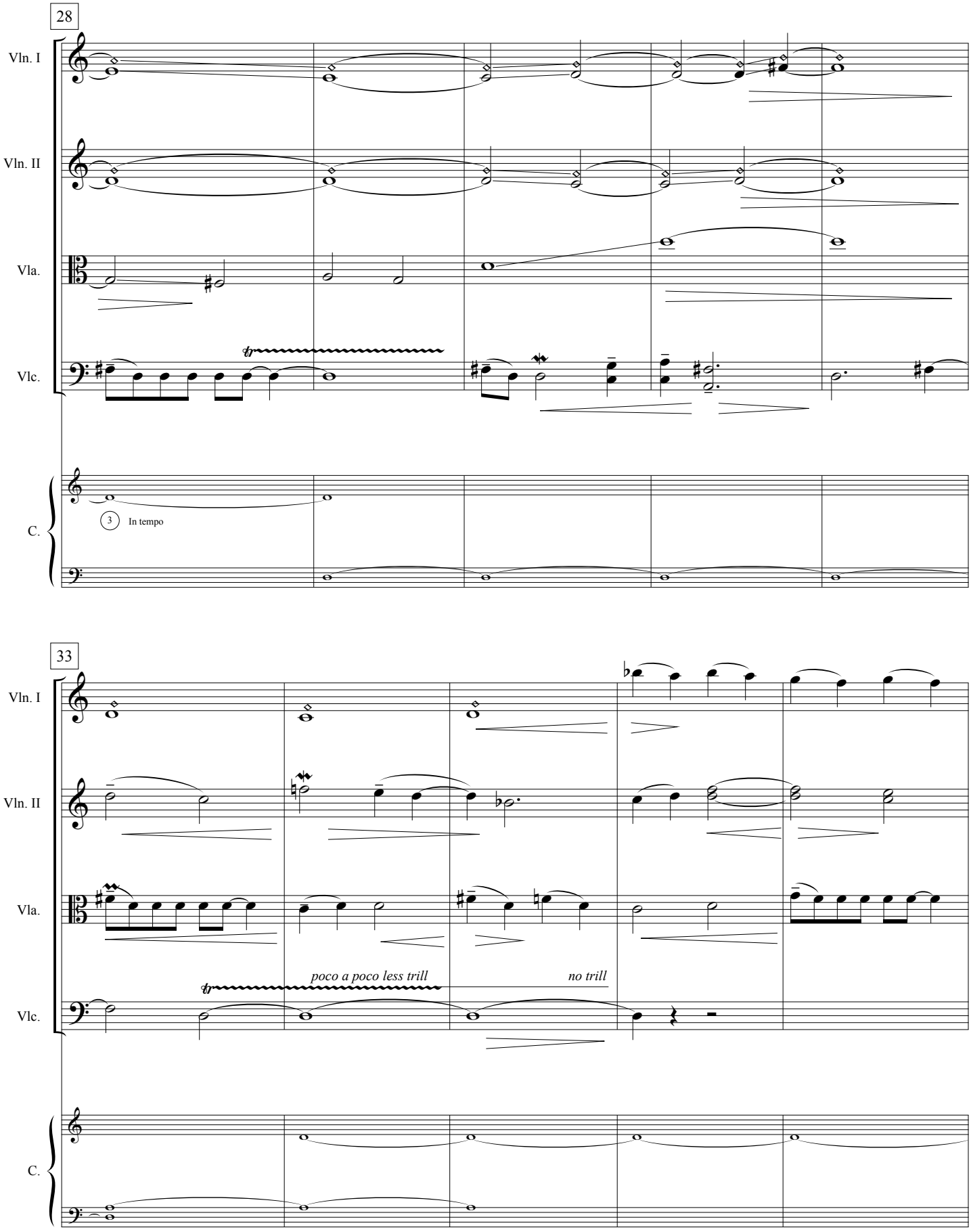
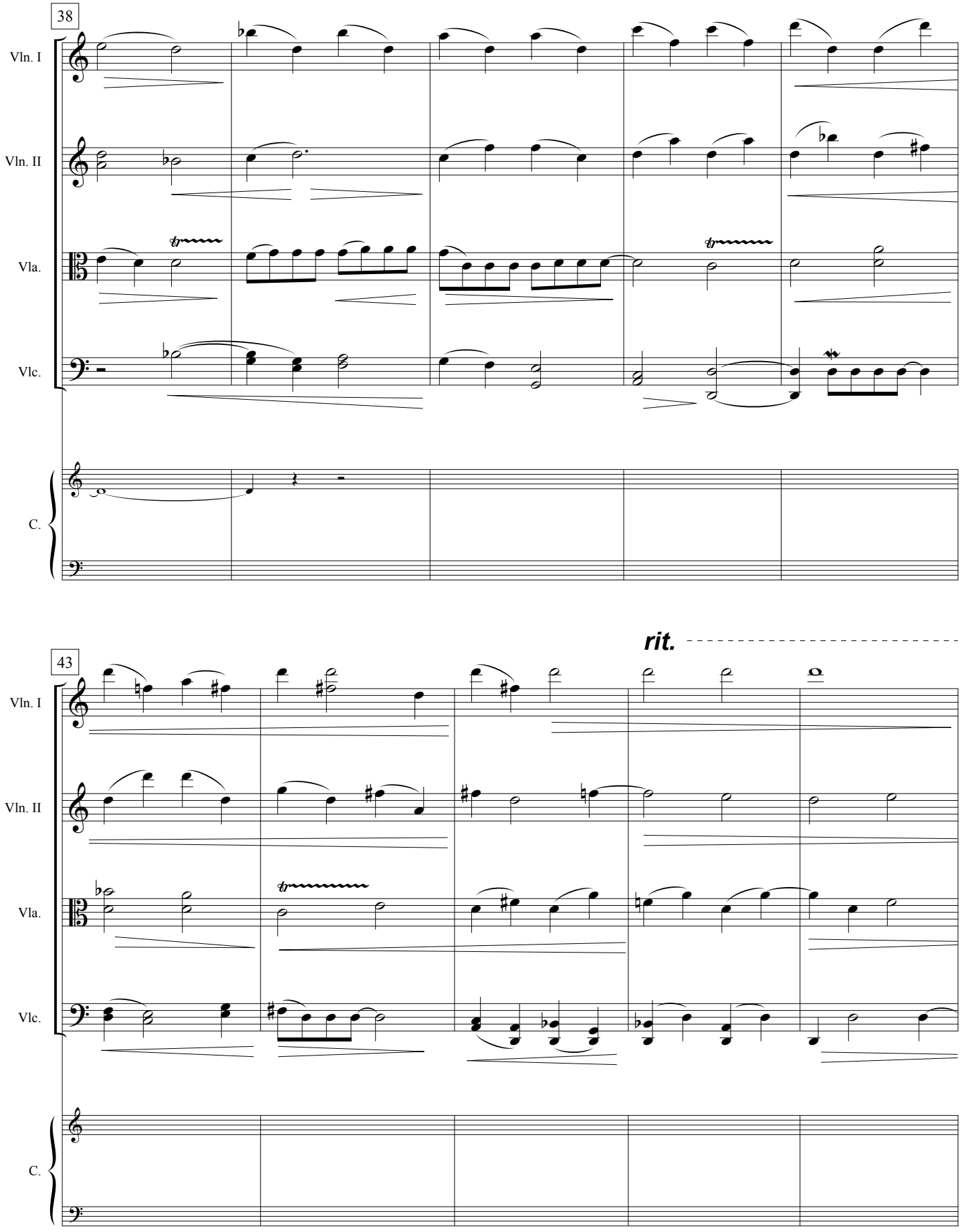
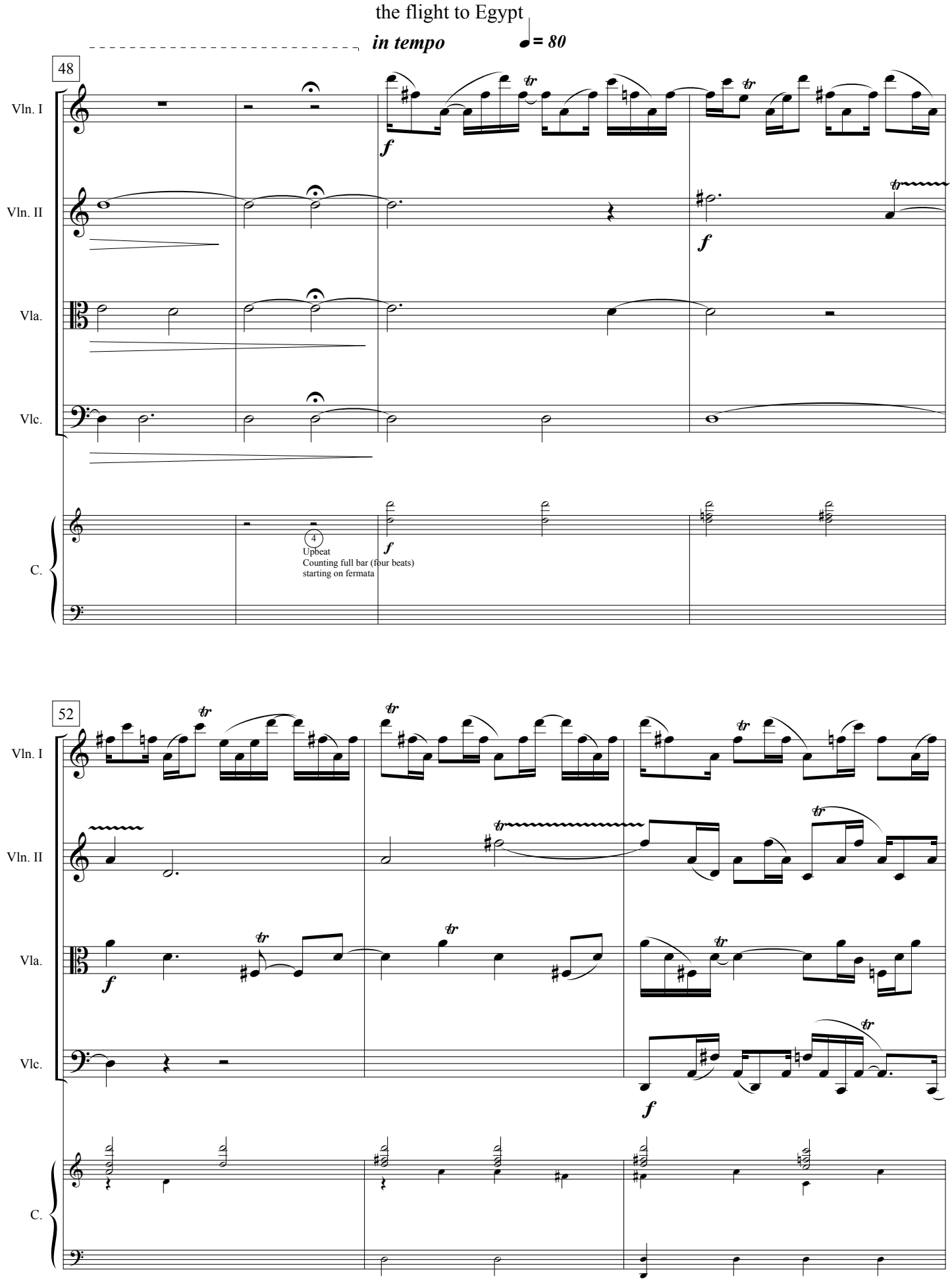

5
Vln. I
Vln. II
Vla.
Vlc.
C.

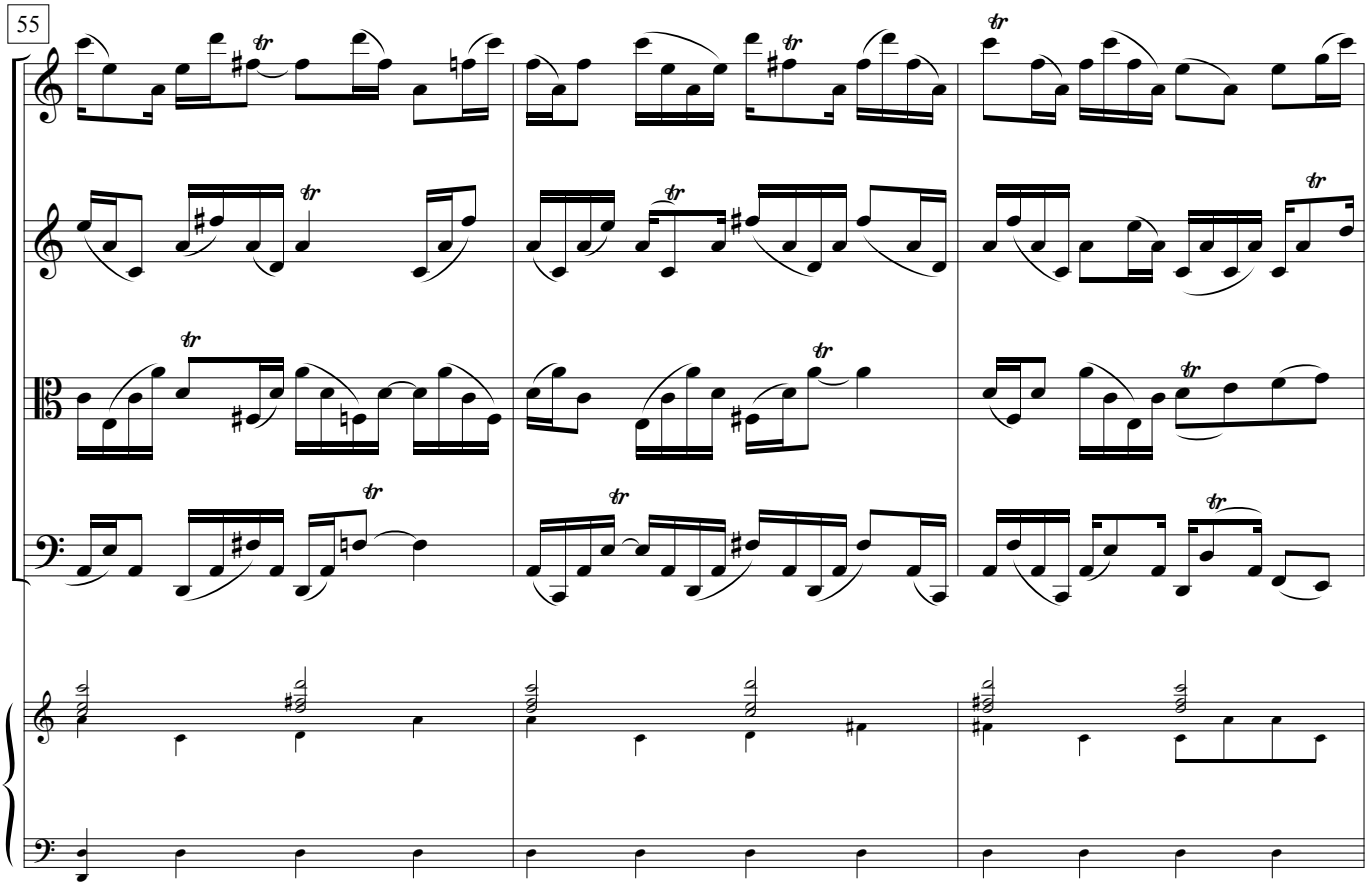

9
Vln. I
Vln. II
Vla.
Vlc.
C.
sul E
sul A
sul G
sul C


14
Vln. I
Vln. II
Vla.
Vlc.
C.
p
sffz
sul D
sul G
poco a poco less trill
no trill
ff
1
21
(no gliss.)
pp
no trill
2

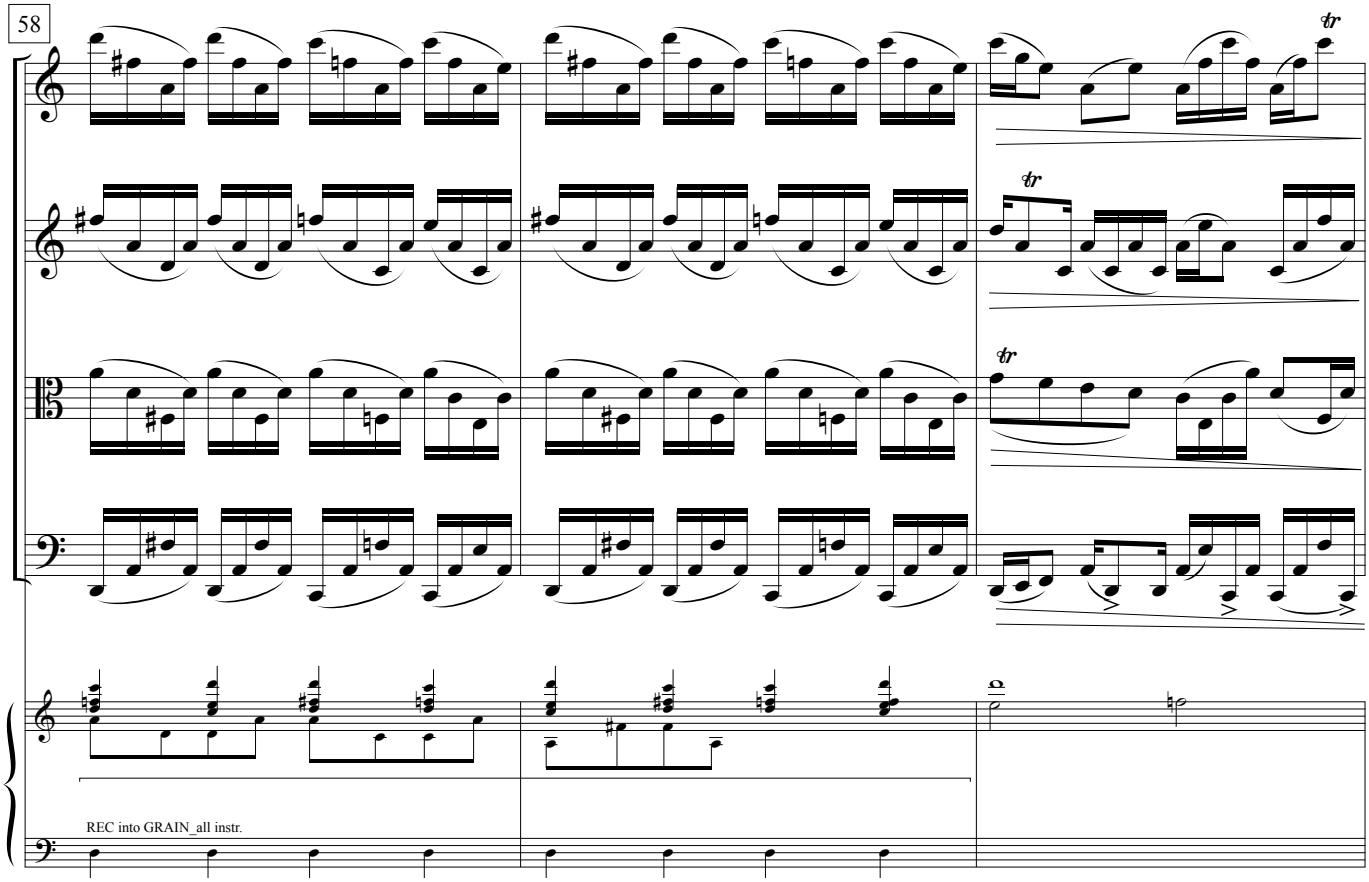

28
Vln. I
Vln. II
Vla.
Vlc.
C.
3
In tempo
33
Vln. I
Vln. II
Vla.
Vlc.
C.
poco a poco less trill
no trill

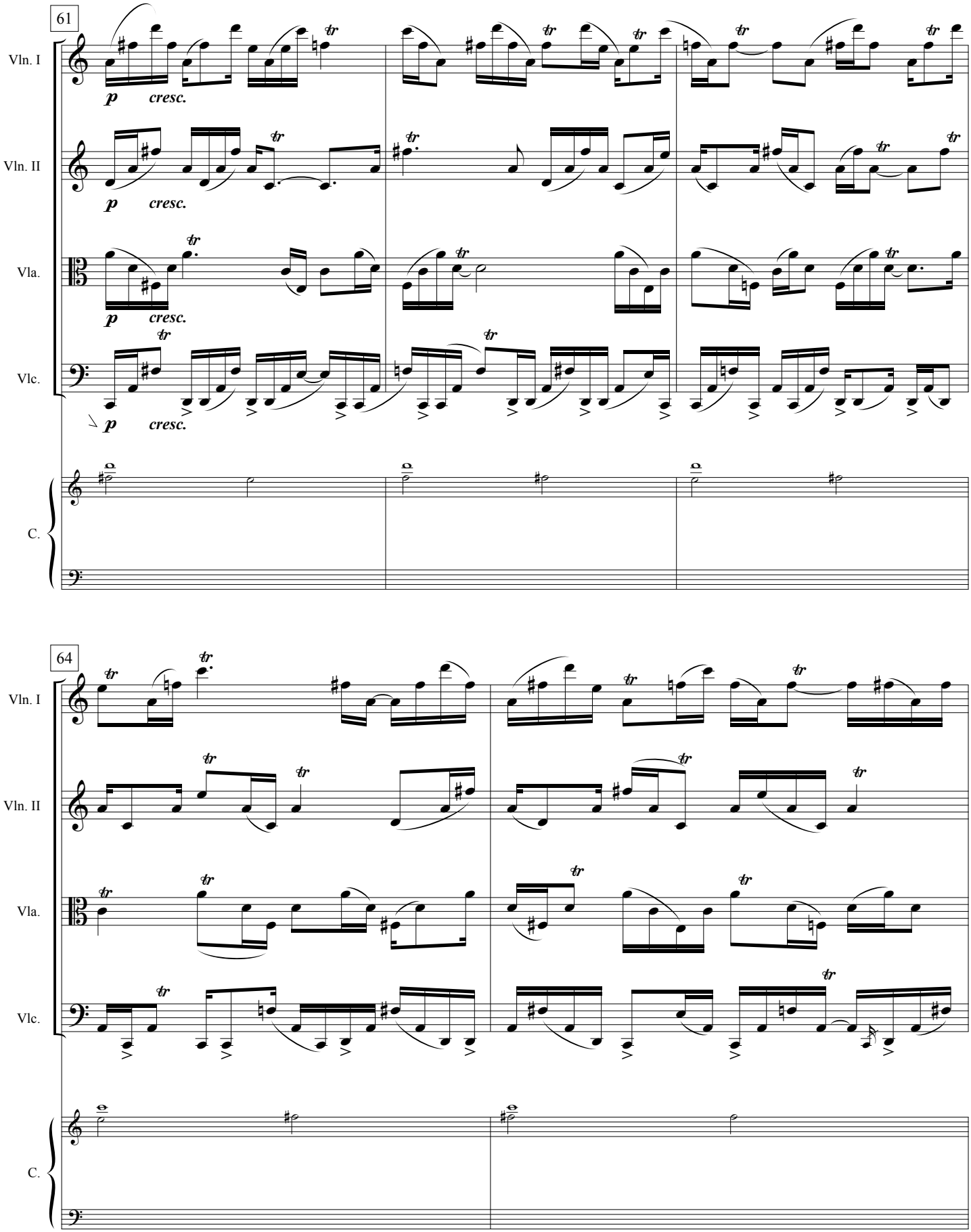

38
Vln. I
Vln. II
Vla.
Vlc.
C.
rit.
43
Vln. I
Vln. II
Vla.
Vlc.
C.

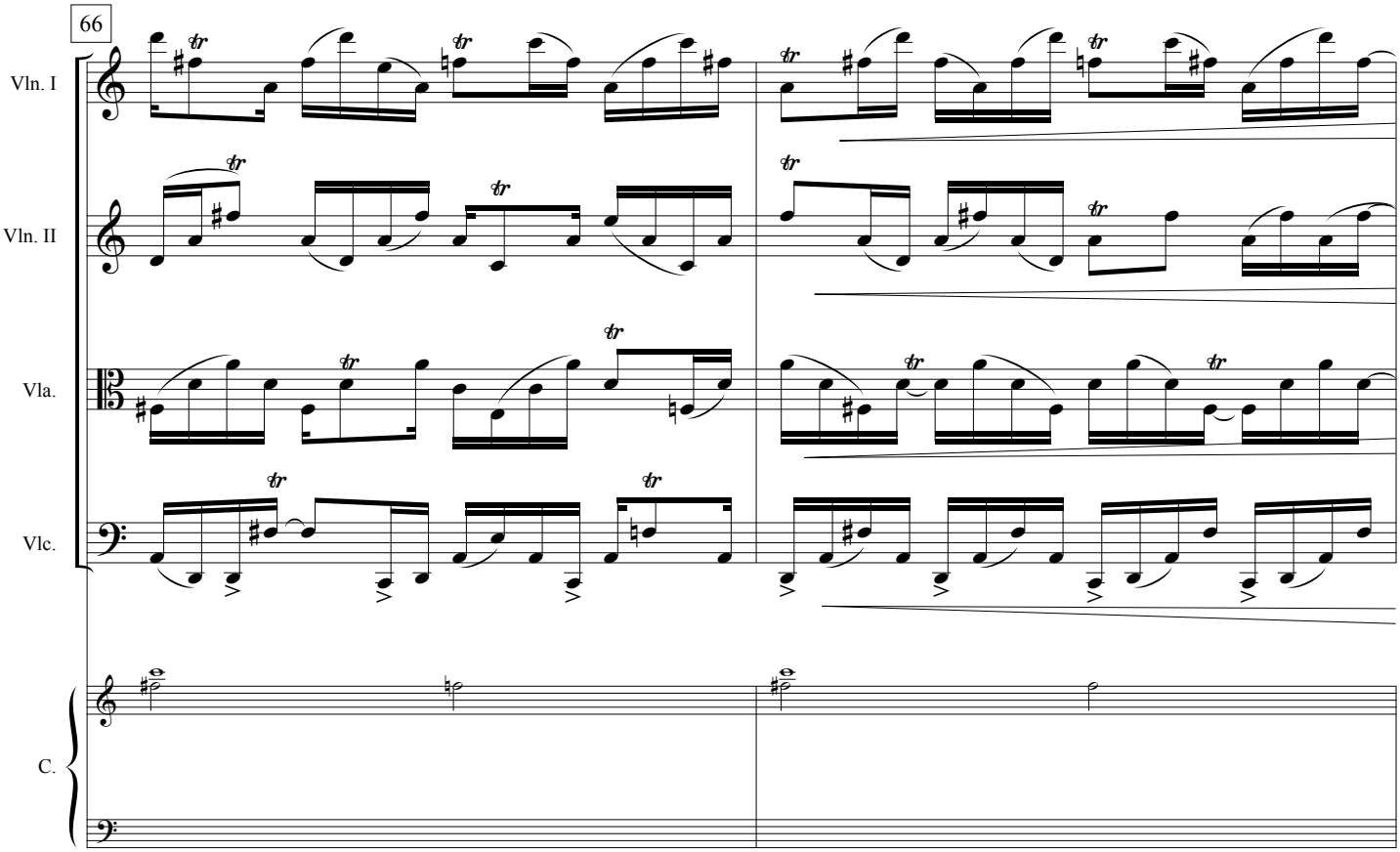

the flight to Egypt
in tempo
♩= 80
48
Vln. I
Vln. II
Vla.
Vlc.
C.
f
tr
4
Upbeat
Counting full bar (four beats)
starting on fermata
52

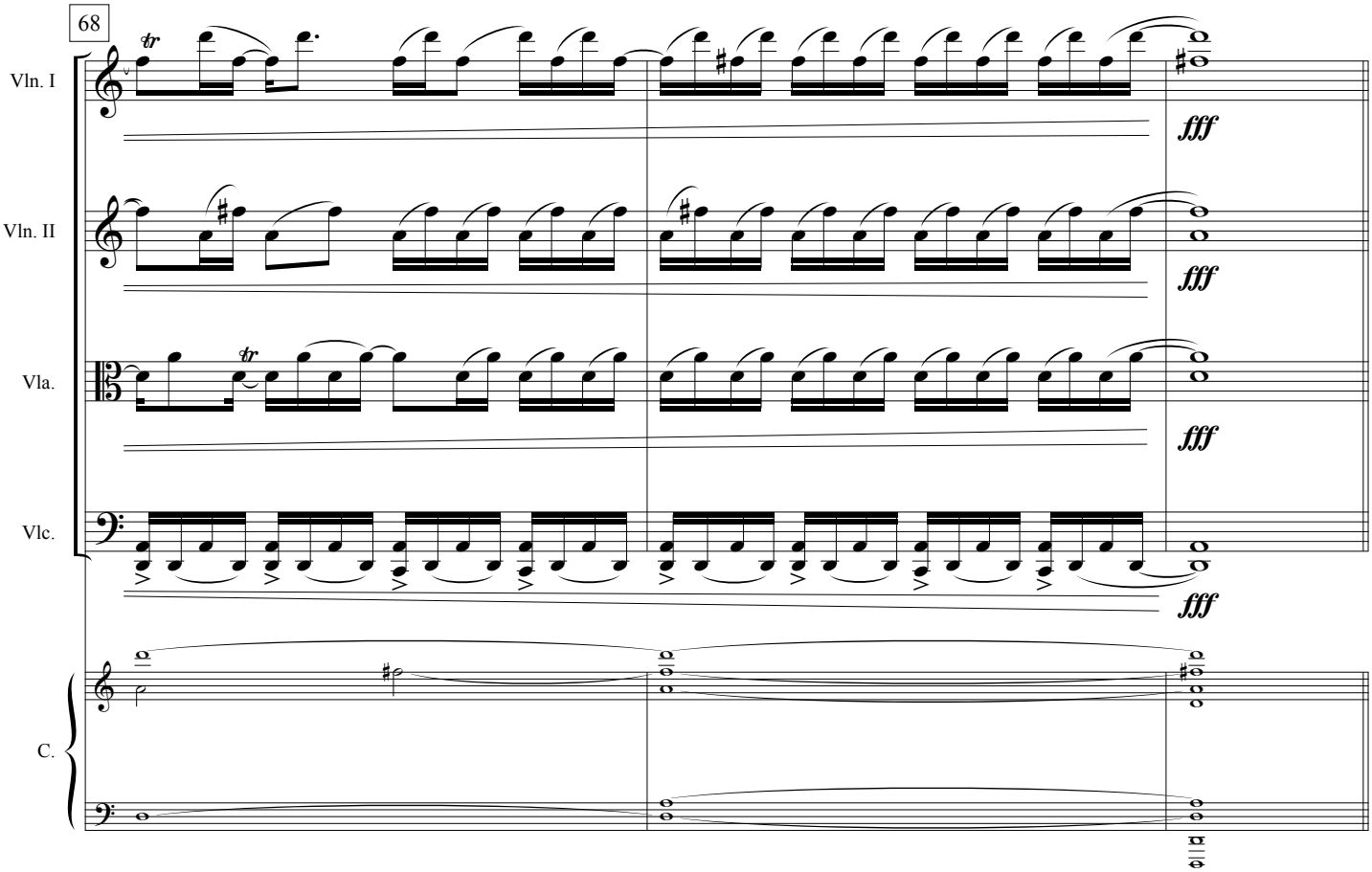


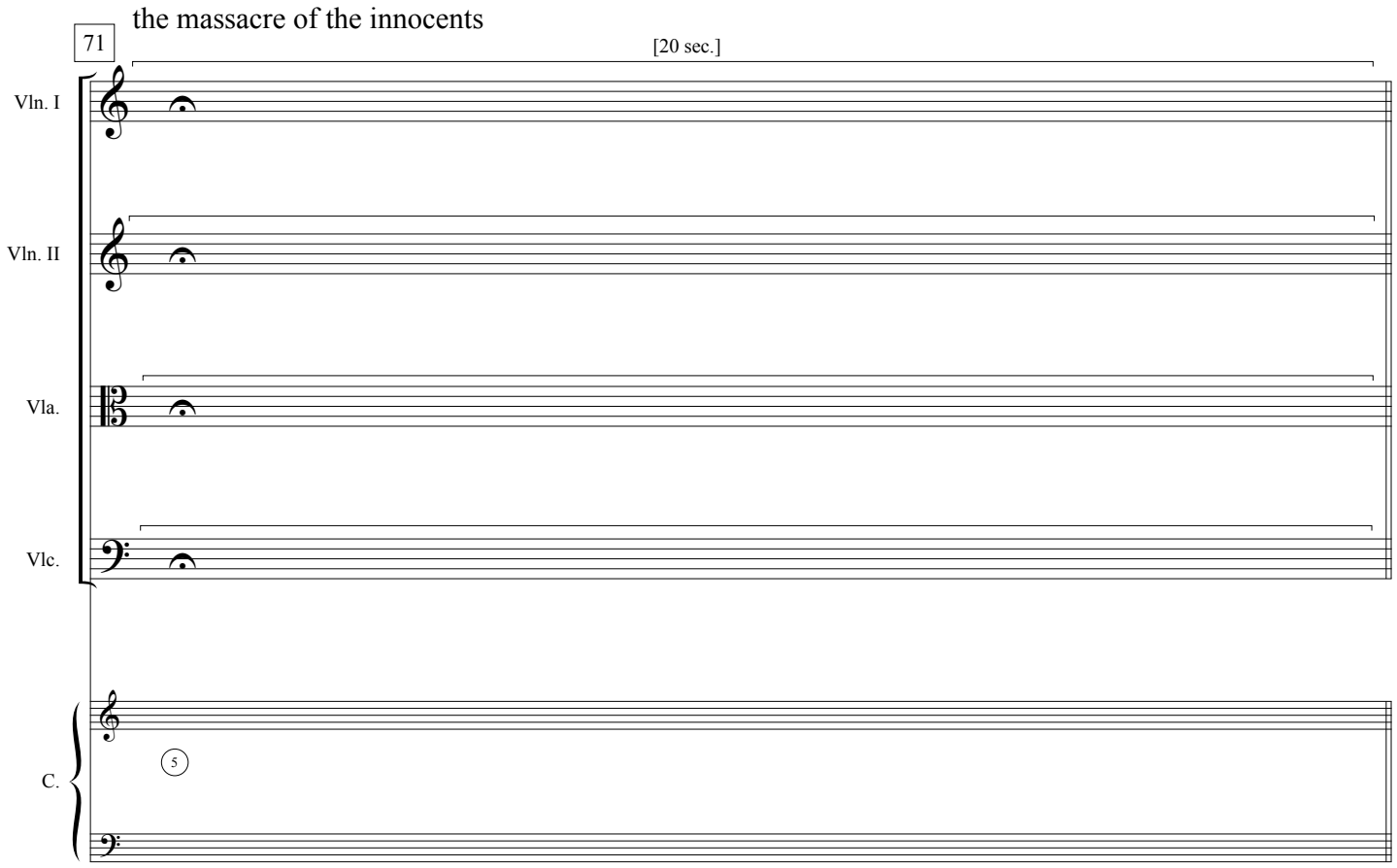
the nave of the church

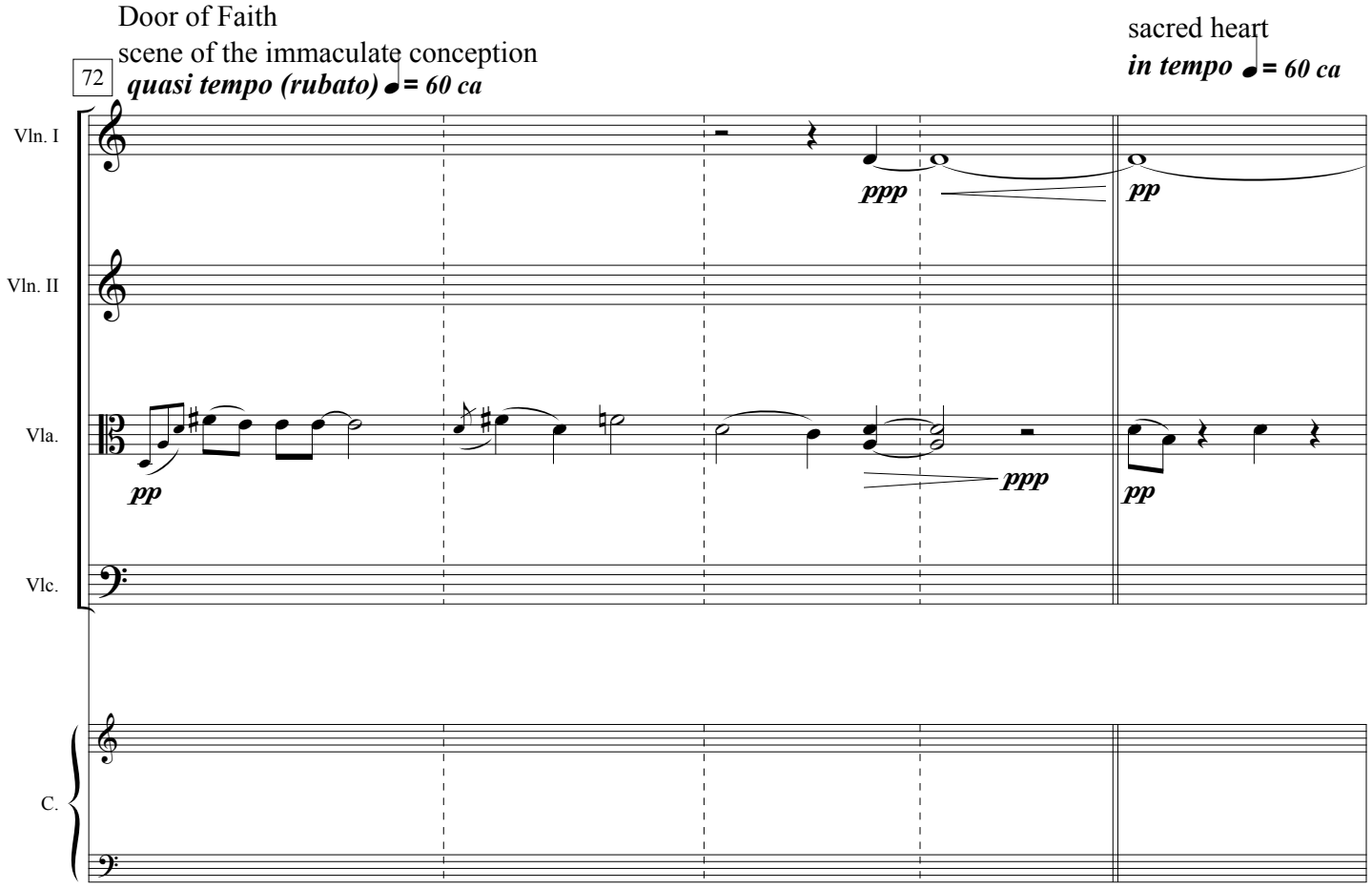


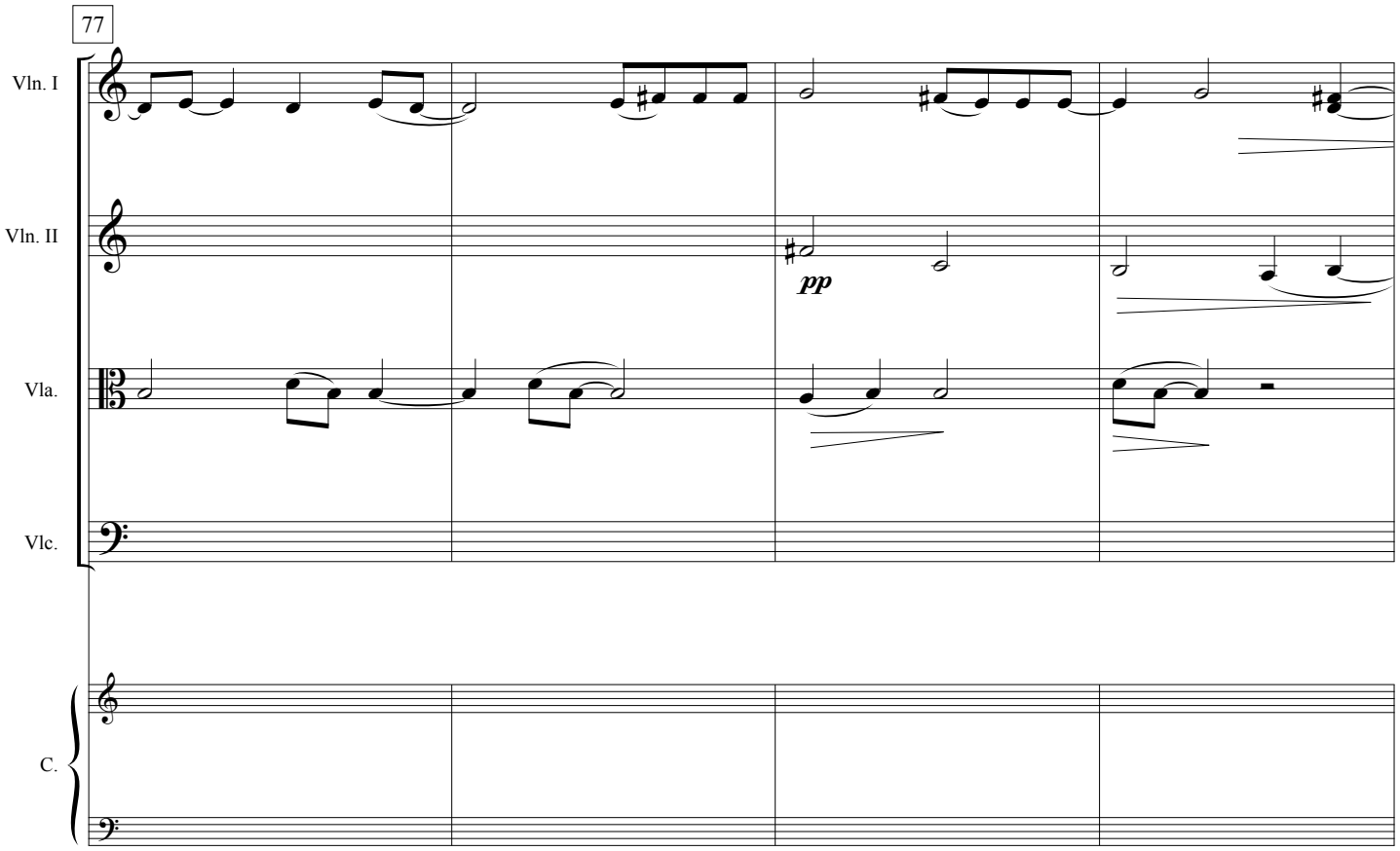

61
Vln. I
Vln. II
Vla.
Vlc.
C.
p cresc.
64


66
Vln. I
Vln. II
Vla.
Vlc.
C.

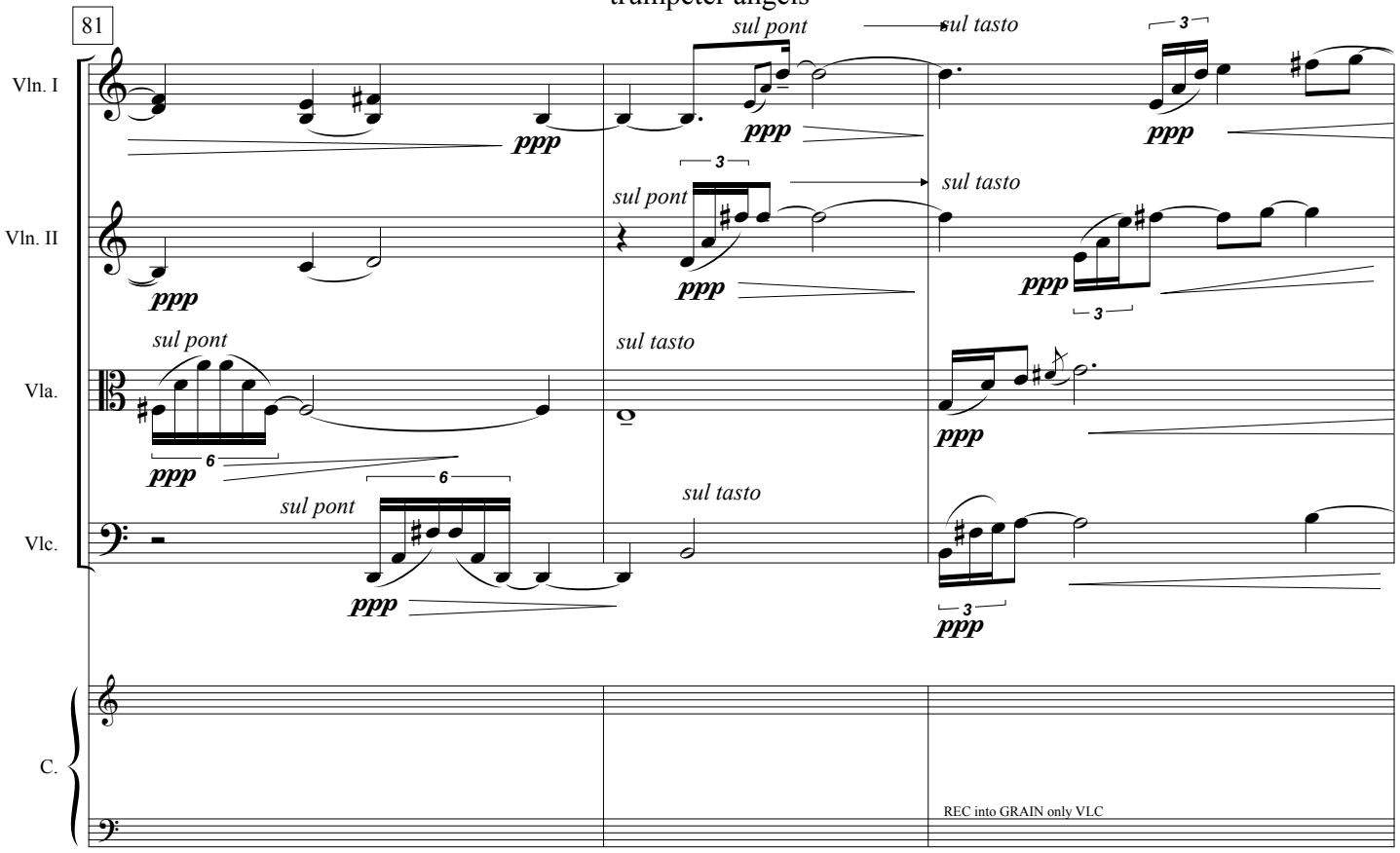

68
Vln. I
Vln. II
Vla.
Vlc.
C.
fff

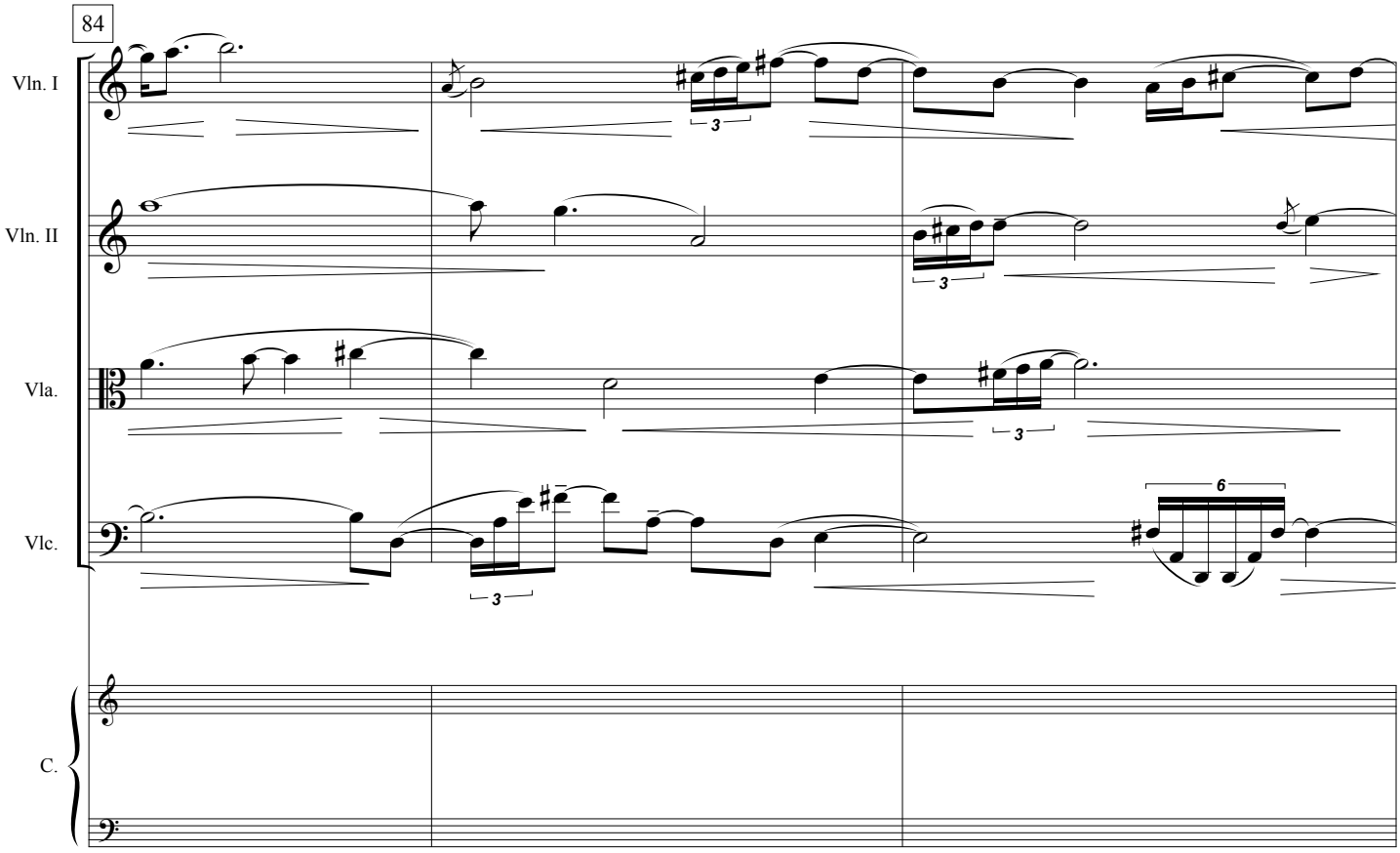

the massacre of the innocents
71
[20 sec.]
Vln. I
Vln. II
Vla.
Vlc.
C.
5

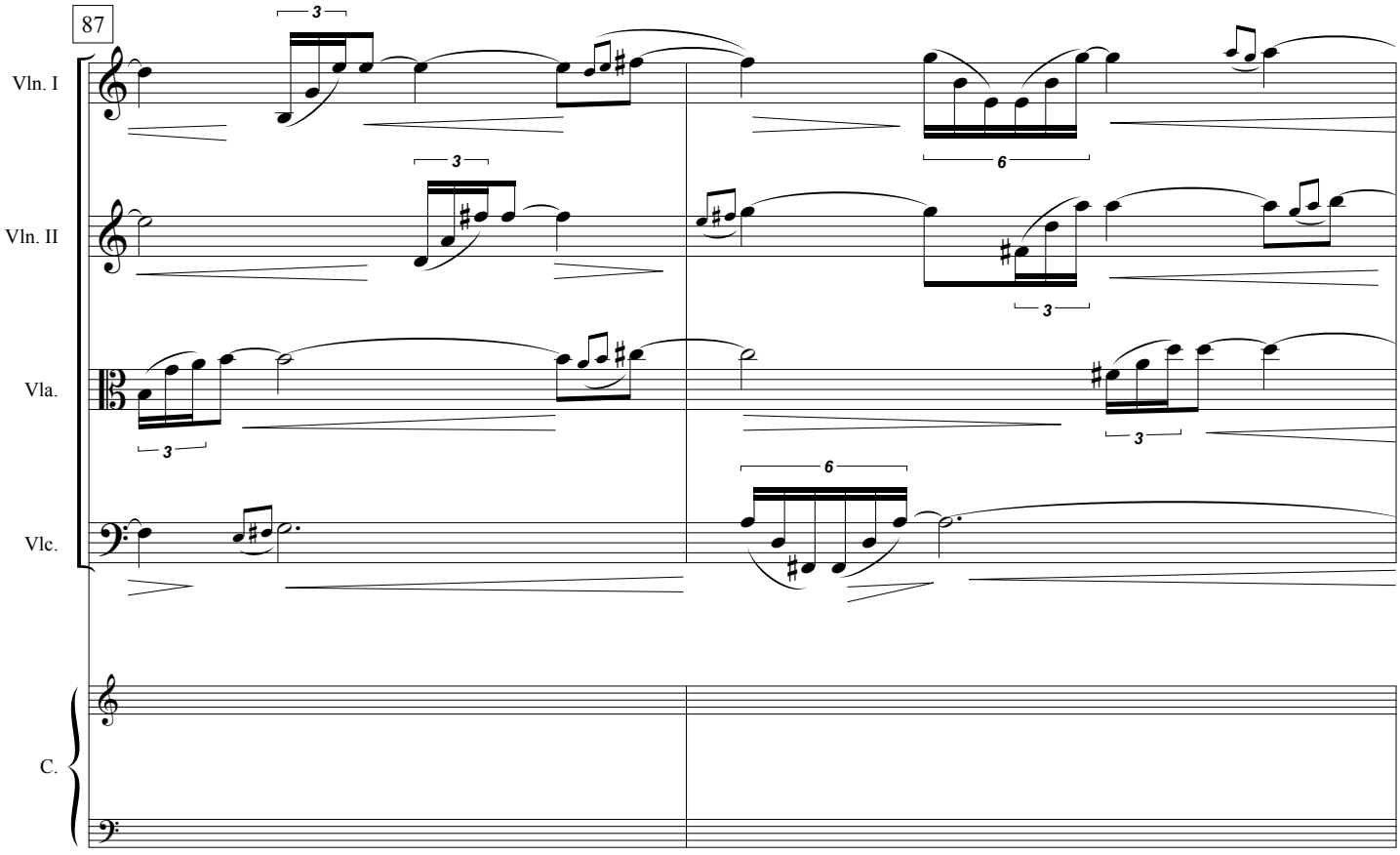

Door of Faith
scene of the immaculate conception
72
quasi tempo (rubato) = 60 ca
sacred heart
in tempo = 60 ca
Vln. I
Vln. II
Vla.
Vlc.
C.
ppp
pp
pp
ppp
pp

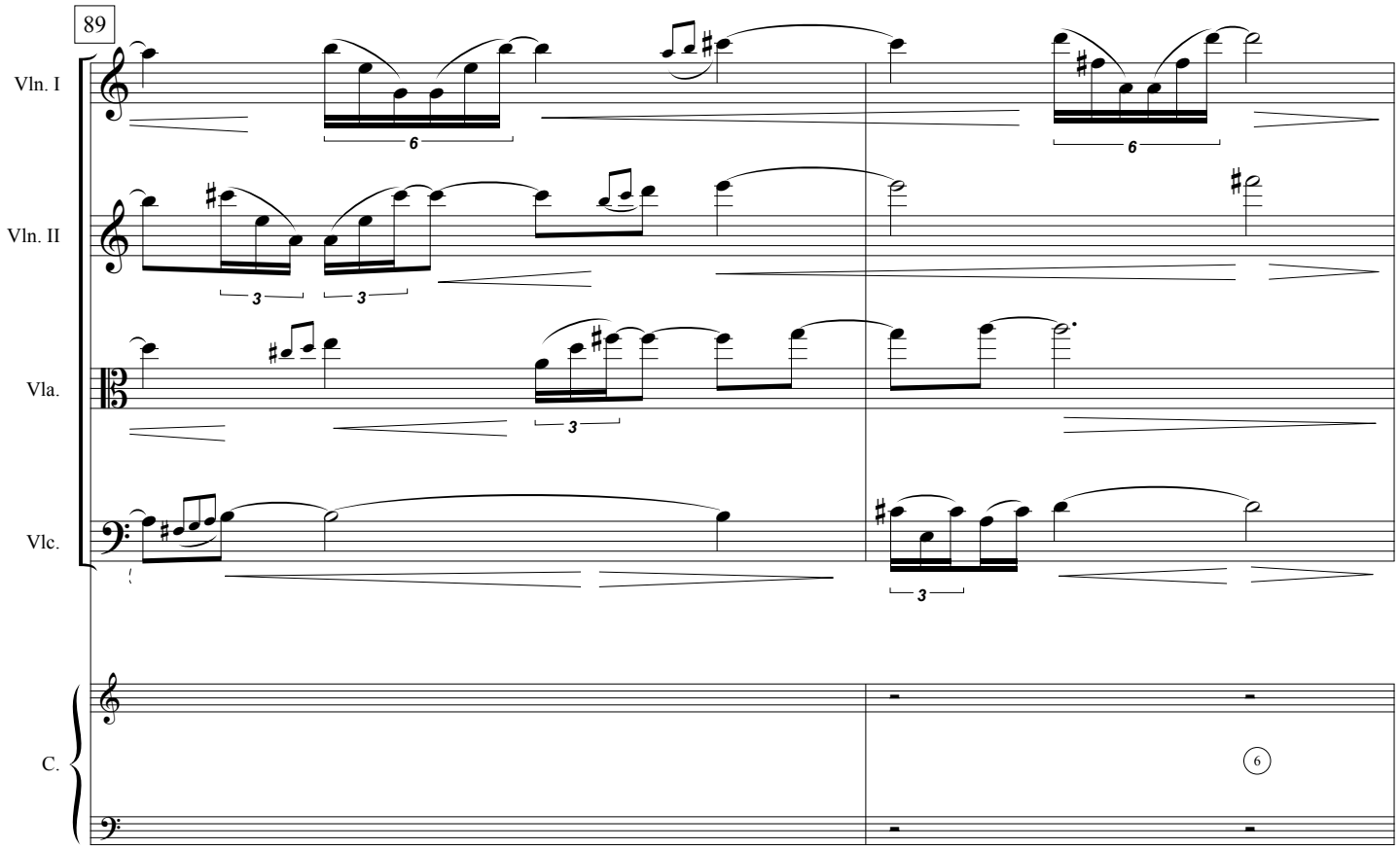


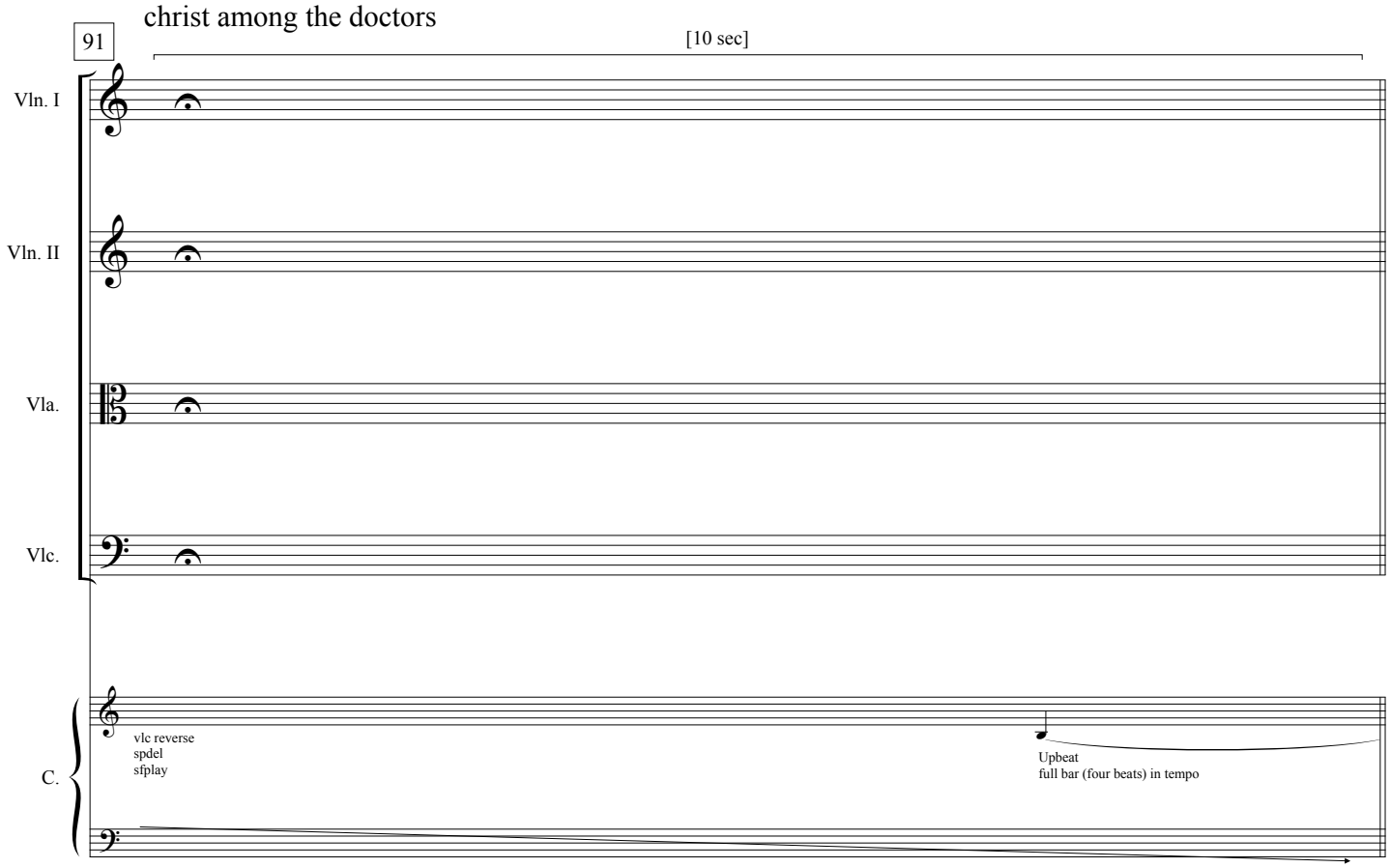
trumpeter angels




84
Vln. I
Vln. II
Vla.
Vlc.
C.


87
Vln. I
Vln. II
Vla.
Vlc.
C.


89
Vln. I
Vln. II
Vla.
Vlc.
C.
6
6
3
3
3
3
6


christ among the doctors
91
[10 sec]
Vln. I
Vln. II
Vla.
Vlc.
C.
vlc reverse
spdel
sfplay
Upbeat
full bar (four beats) in tempo

Door of Charity
adoration of the magi ♩= 80

92

Vln. I

Vln. II

norm.

mf cresc. poco a poco

Vla.

norm.

mf cresc. poco a poco

Vlc.

C.

96

Vln. I

Vln. II

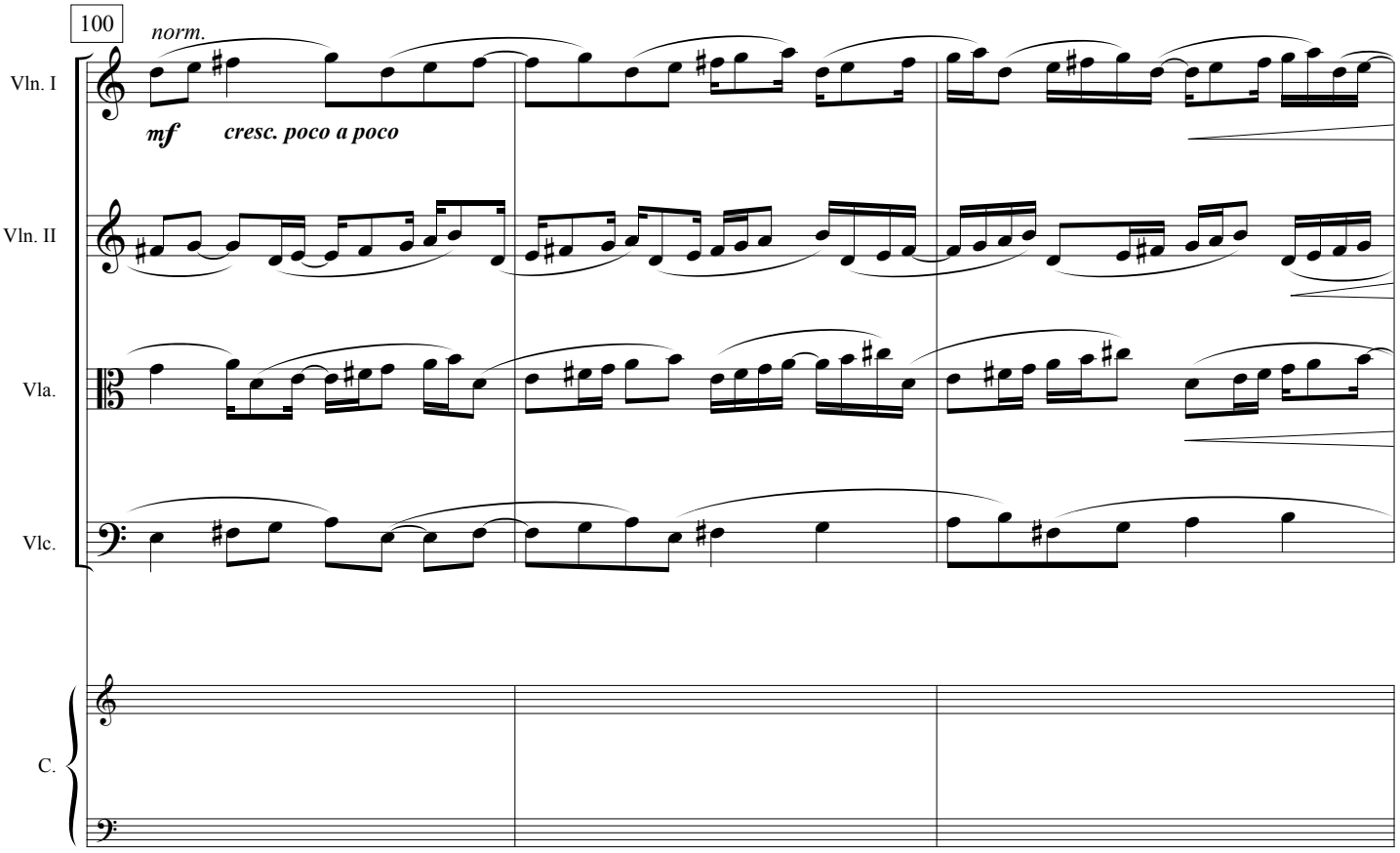
Vla.

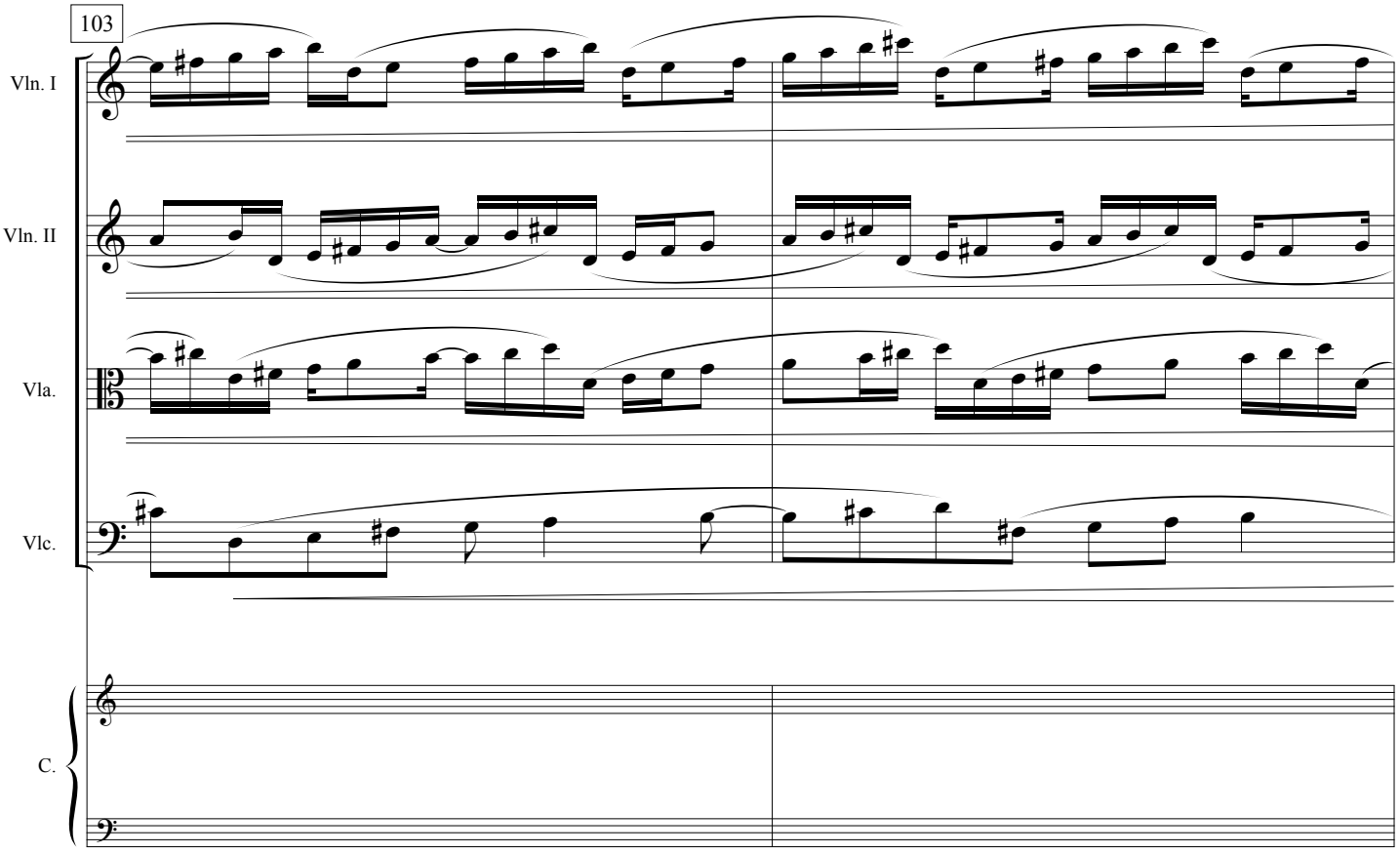
Vlc.

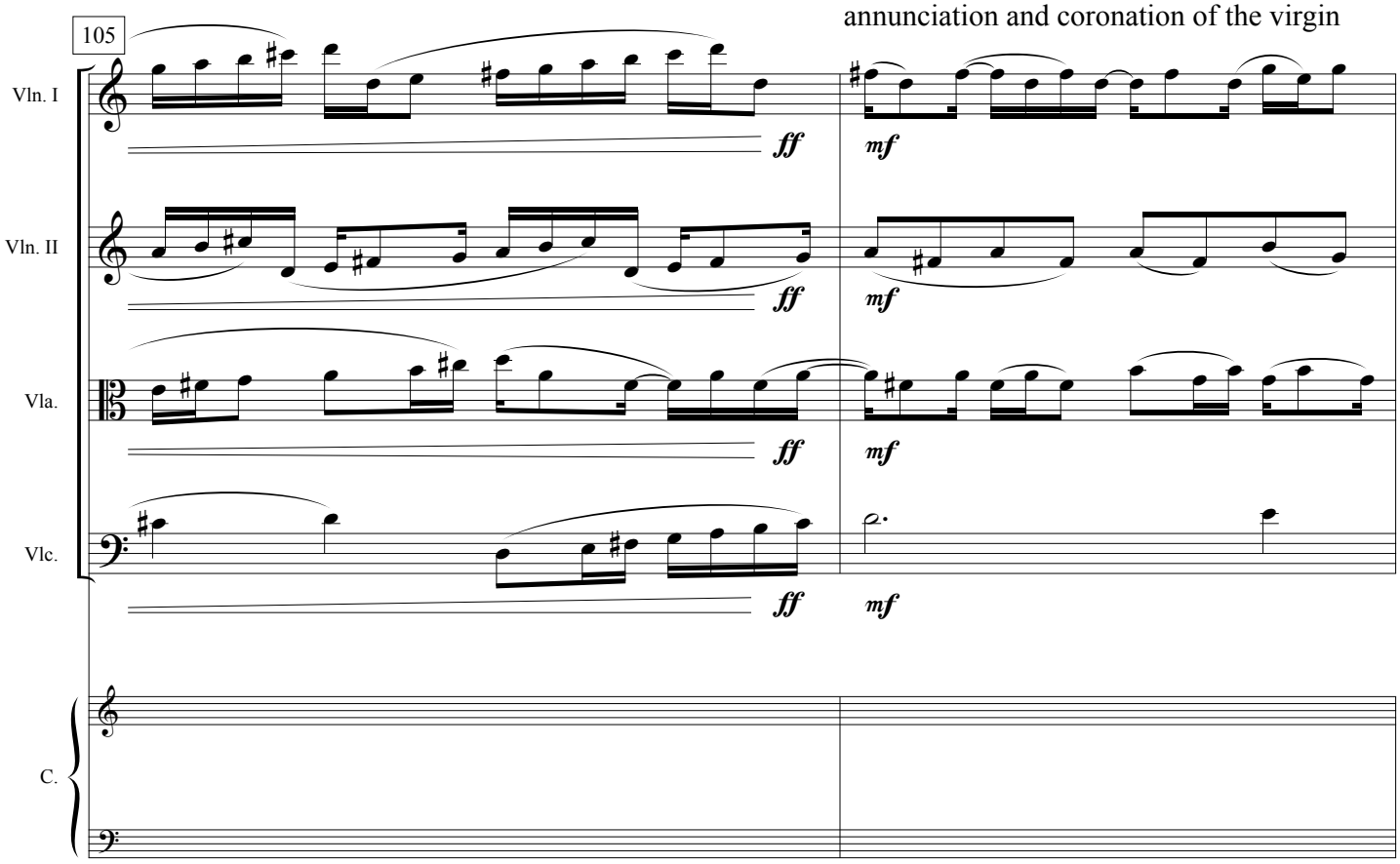
norm.

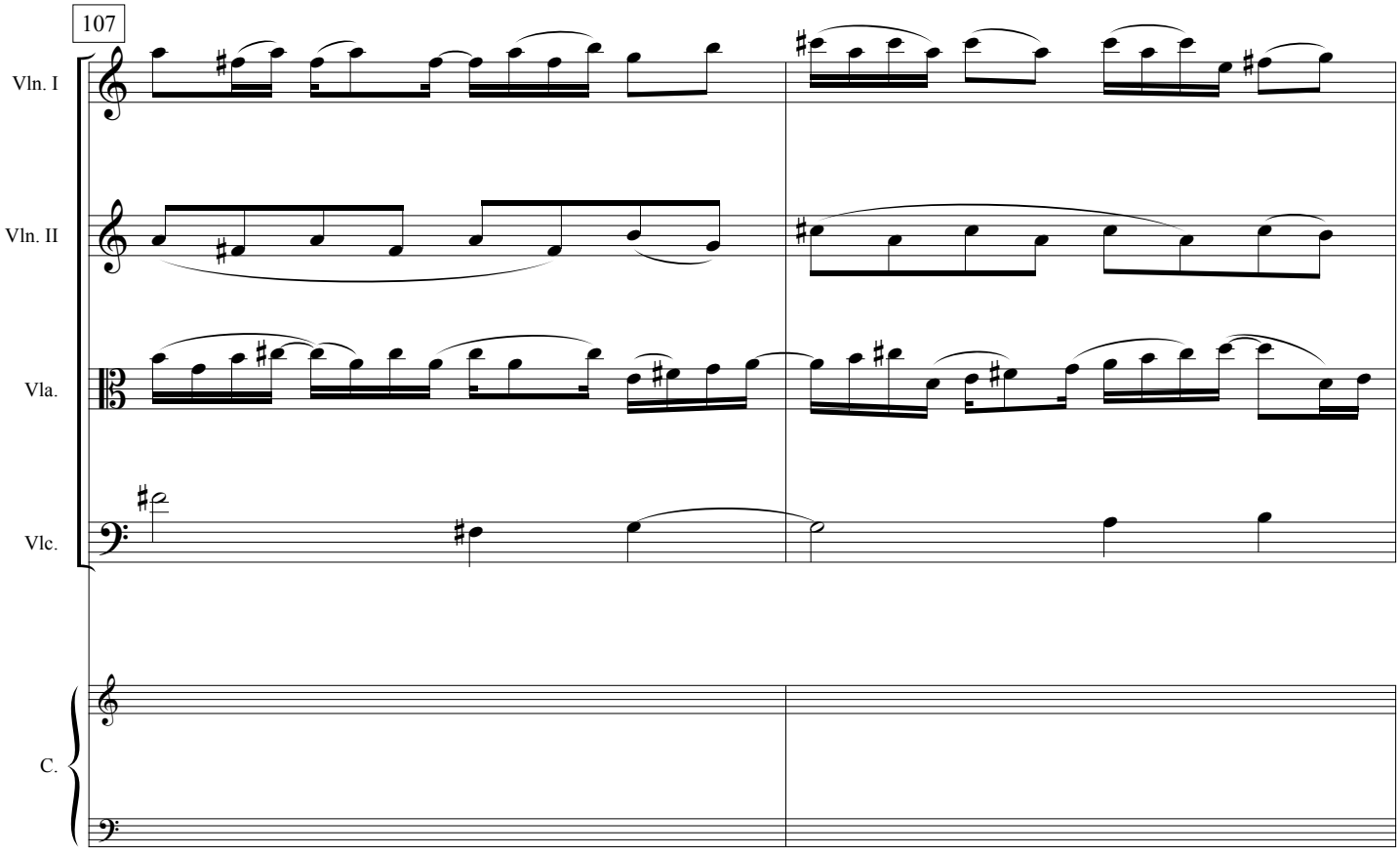
mf cresc. poco a poco

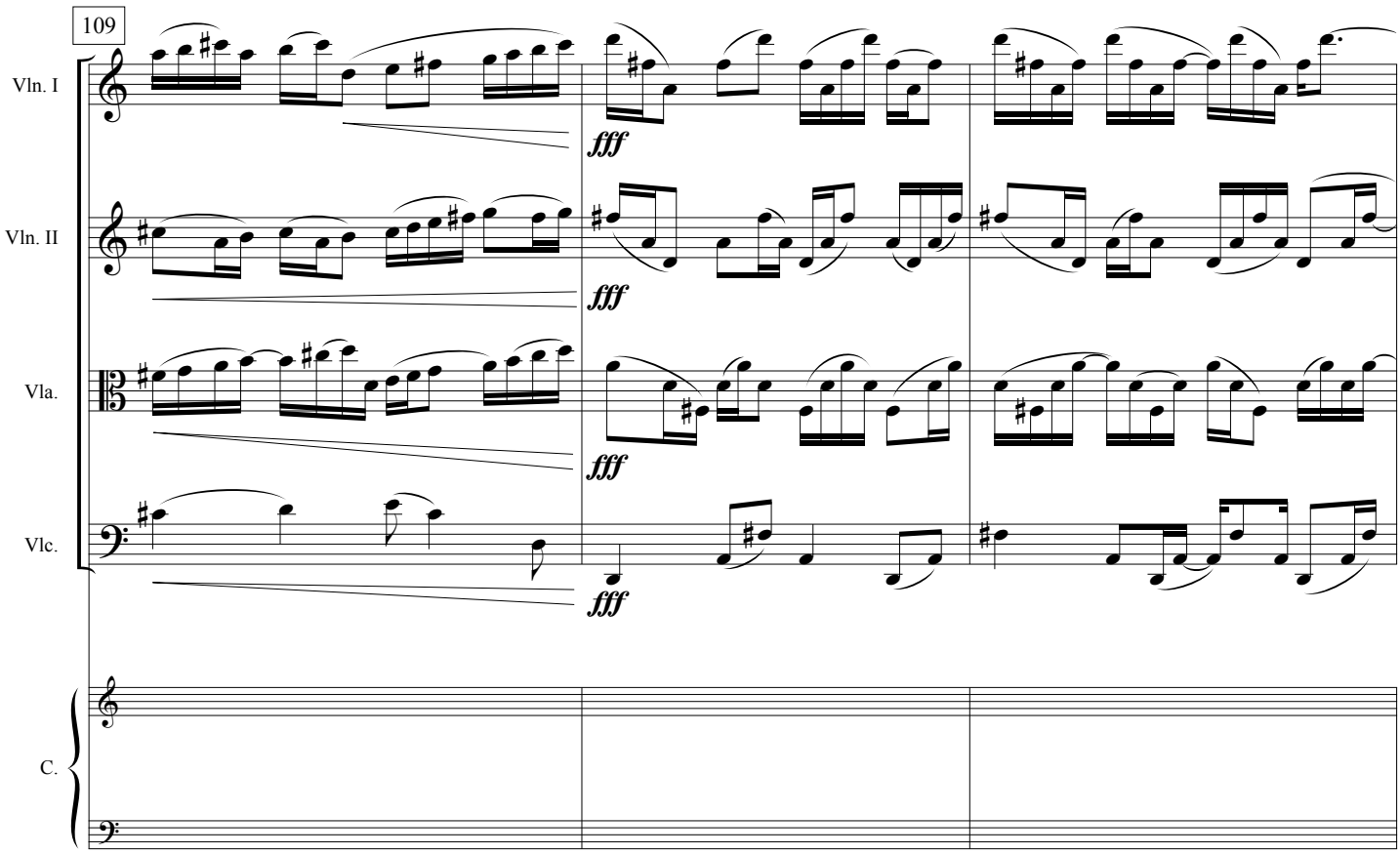
C.

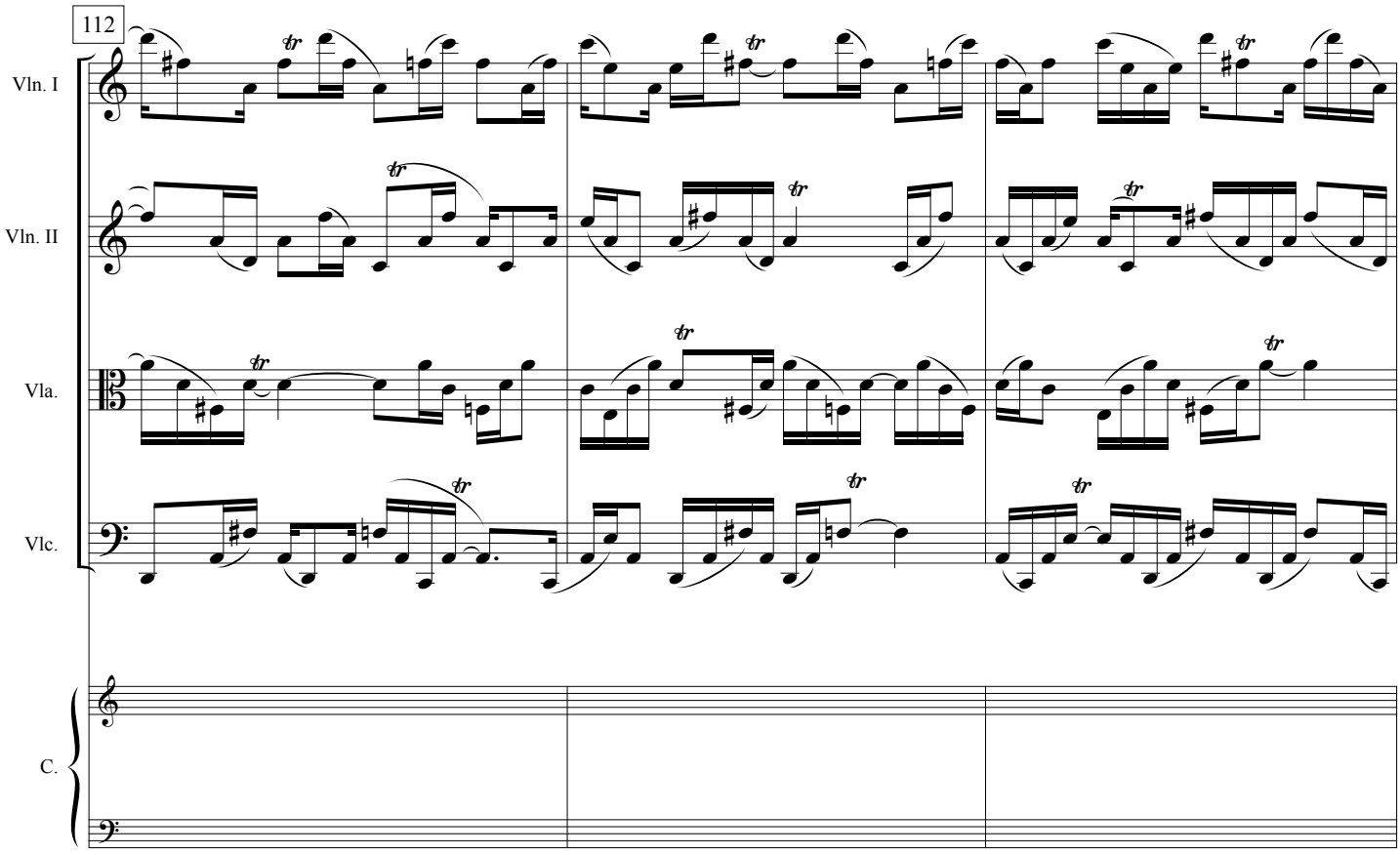

100
norm.
Vln. I
mf
cresc. poco a poco
Vln. II
Vla.
Vlc.
C.

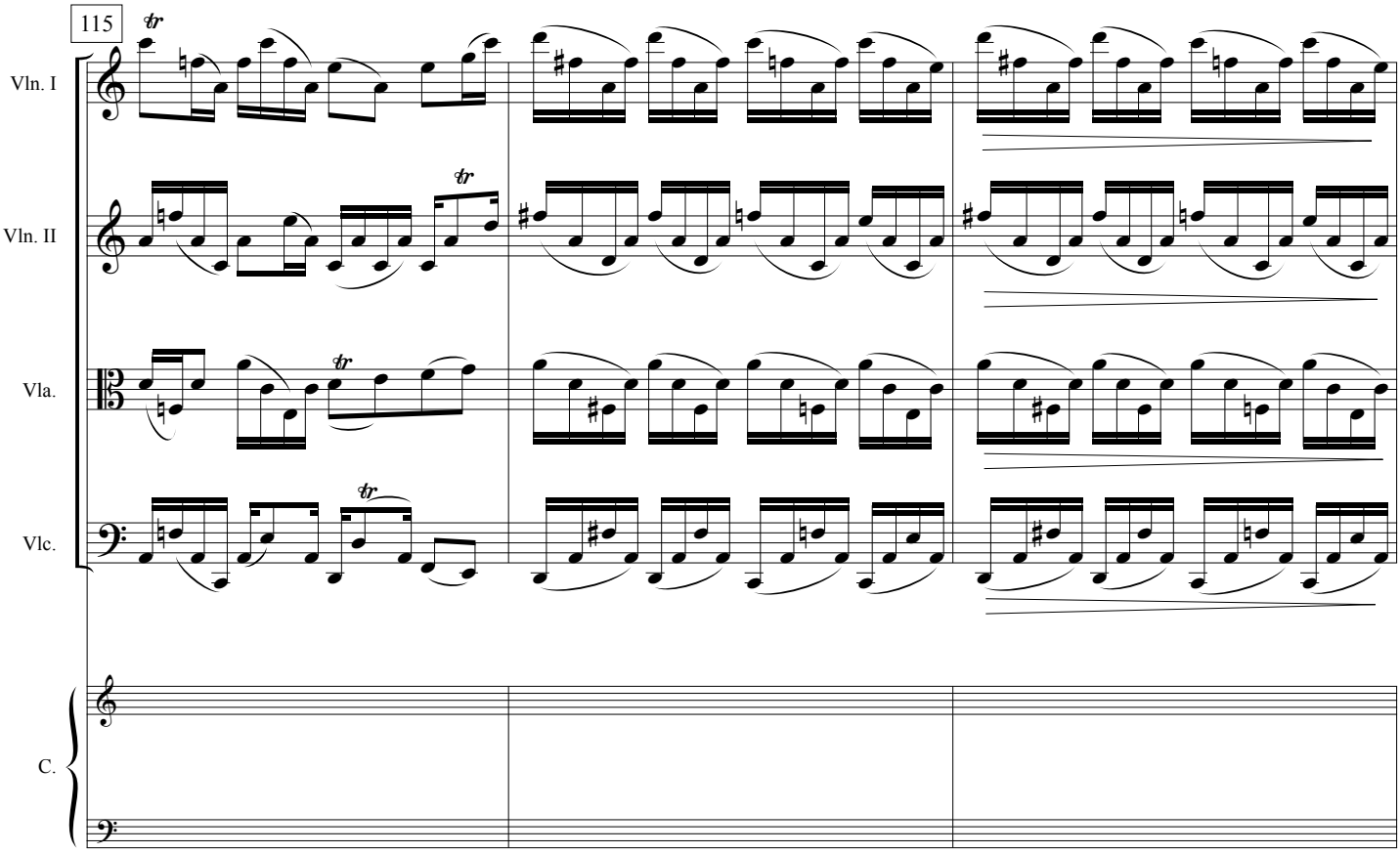

103
Vln. I
Vln. II
Vla.
Vlc.
C.

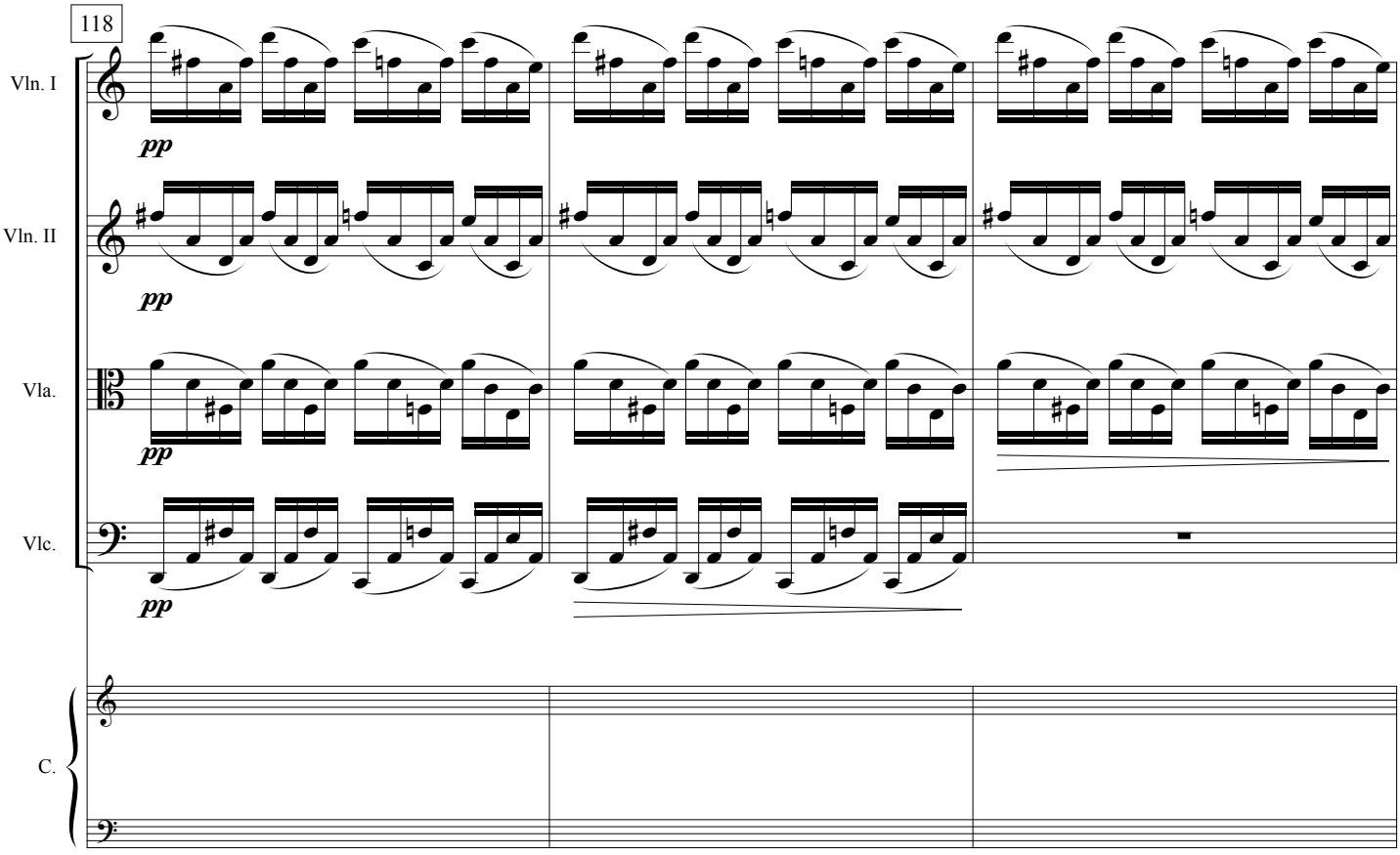

105
Vln. I
Vln. II
Vla.
Vlc.
C.
ff
mf

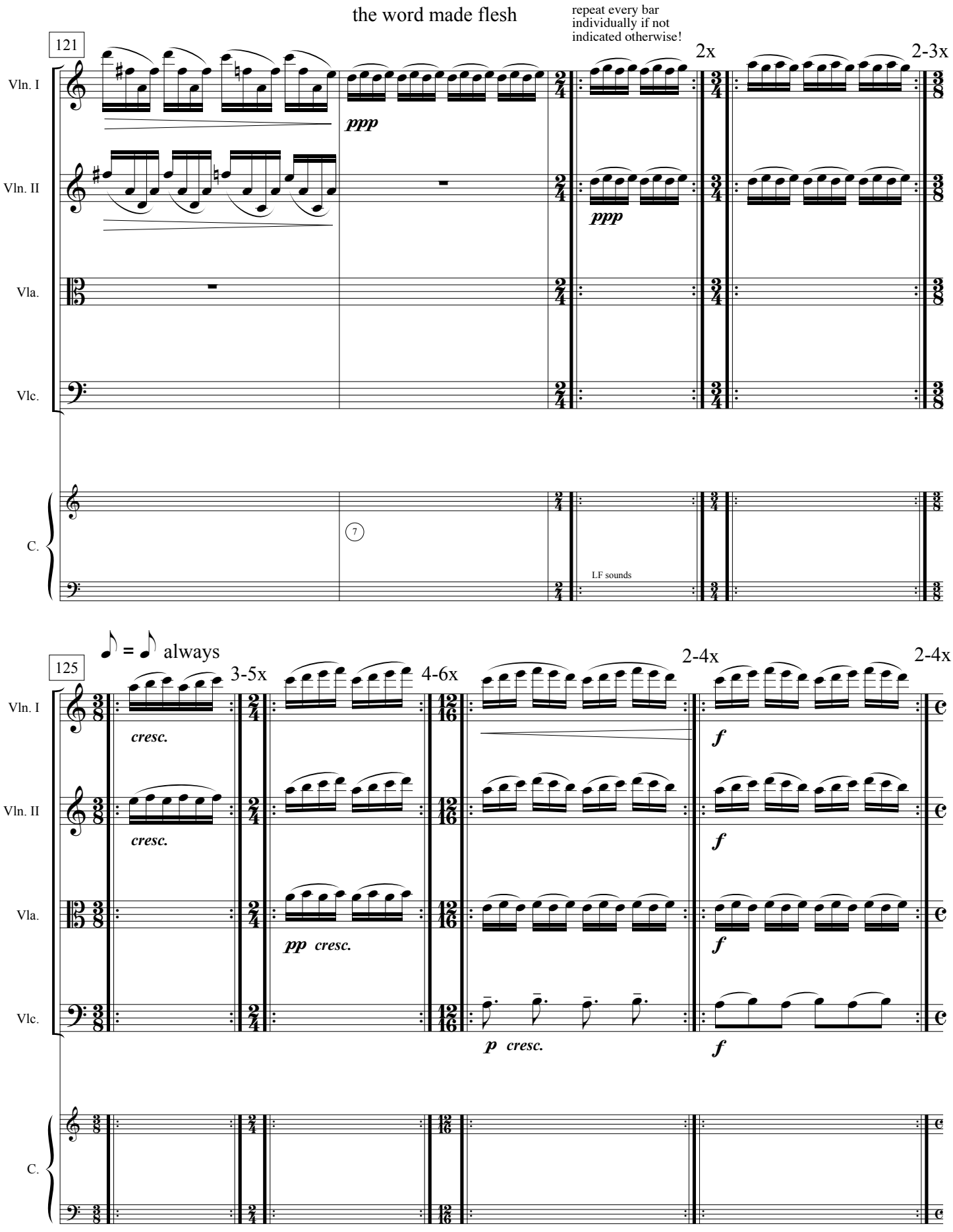

107
Vln. I
Vln. II
Vla.
Vlc.
C.

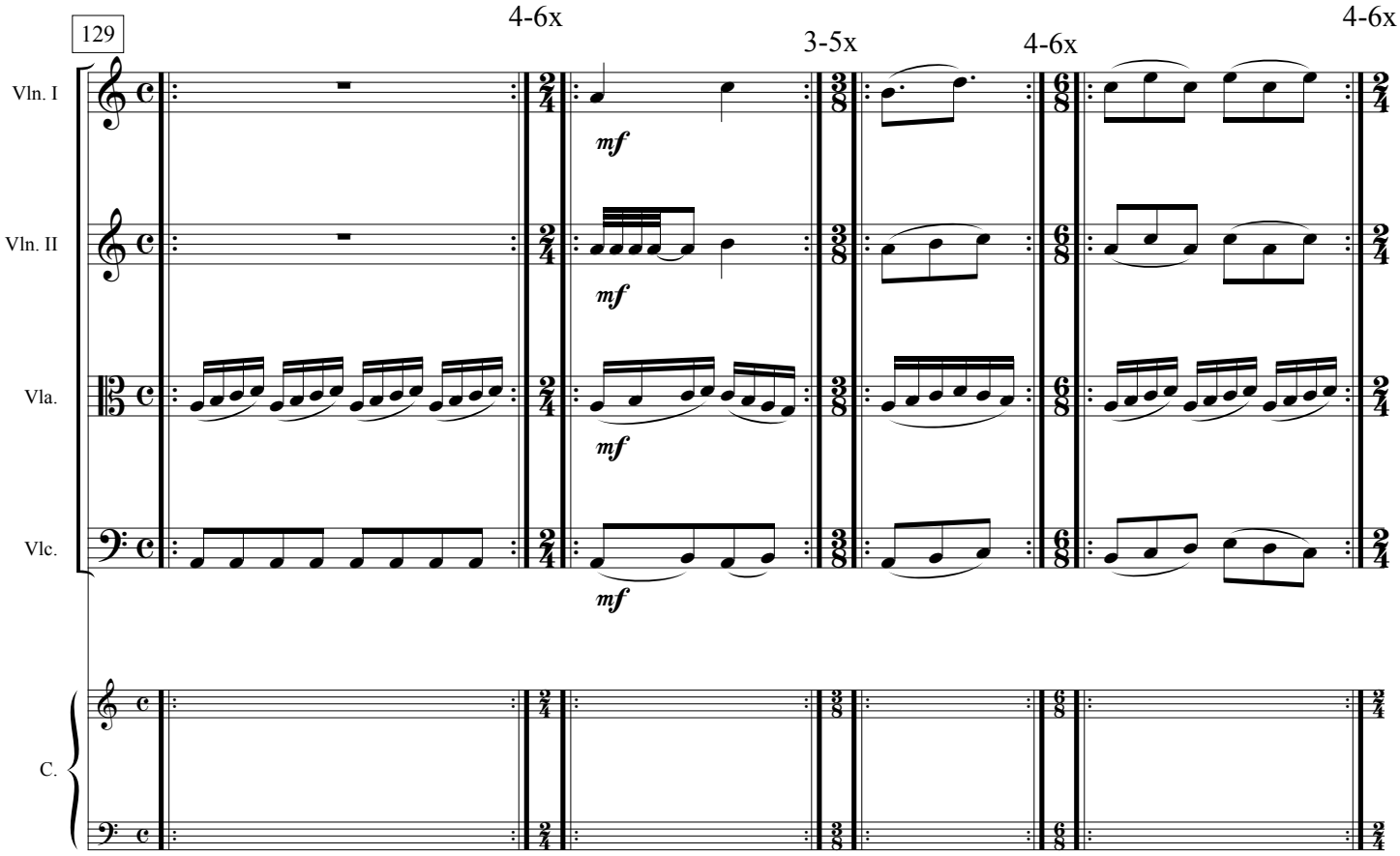

109
Vln. I
Vln. II
Vla.
Vlc.
C.
fff

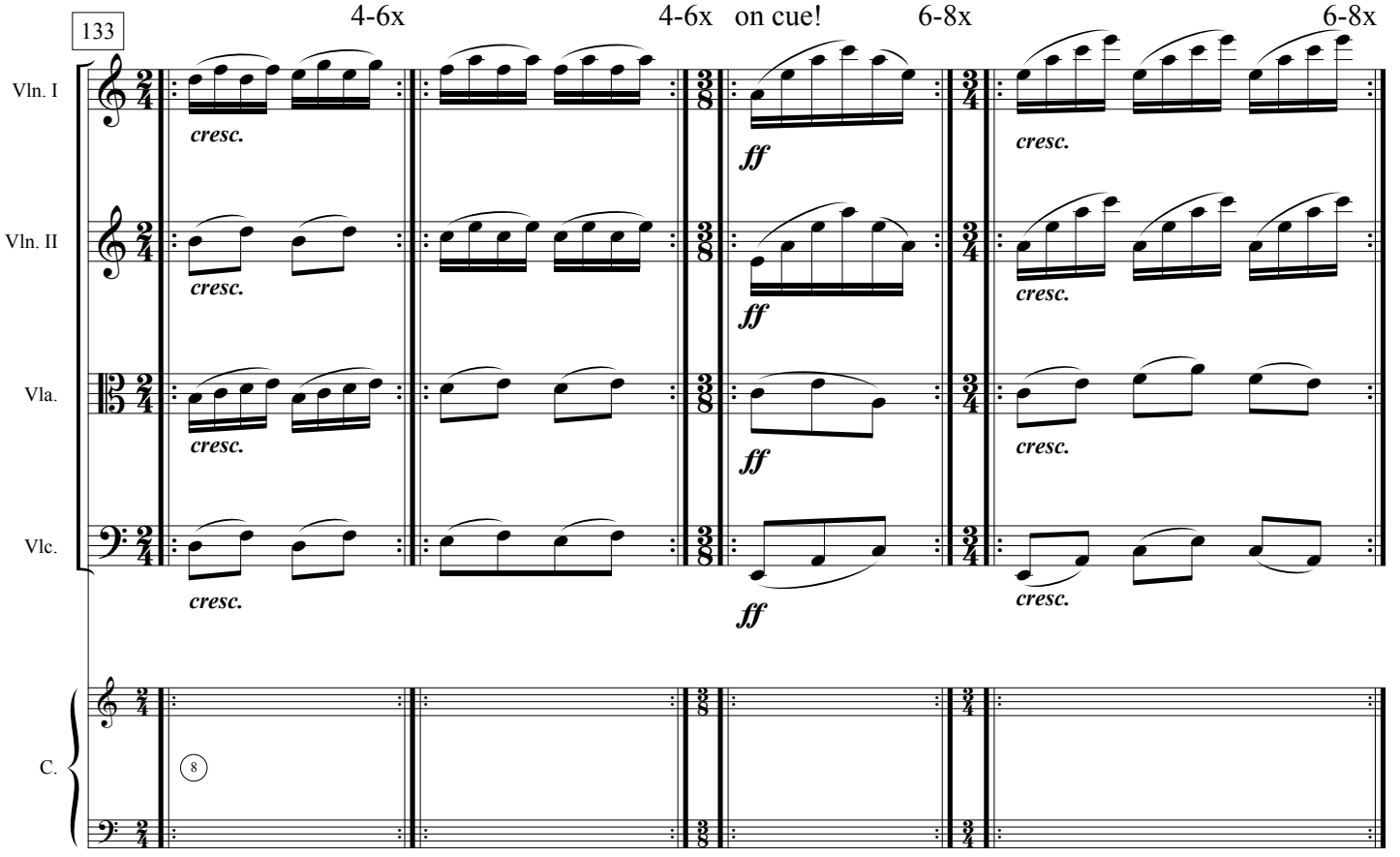

112
Vln. I
Vln. II
Vla.
Vlc.
C.
tr

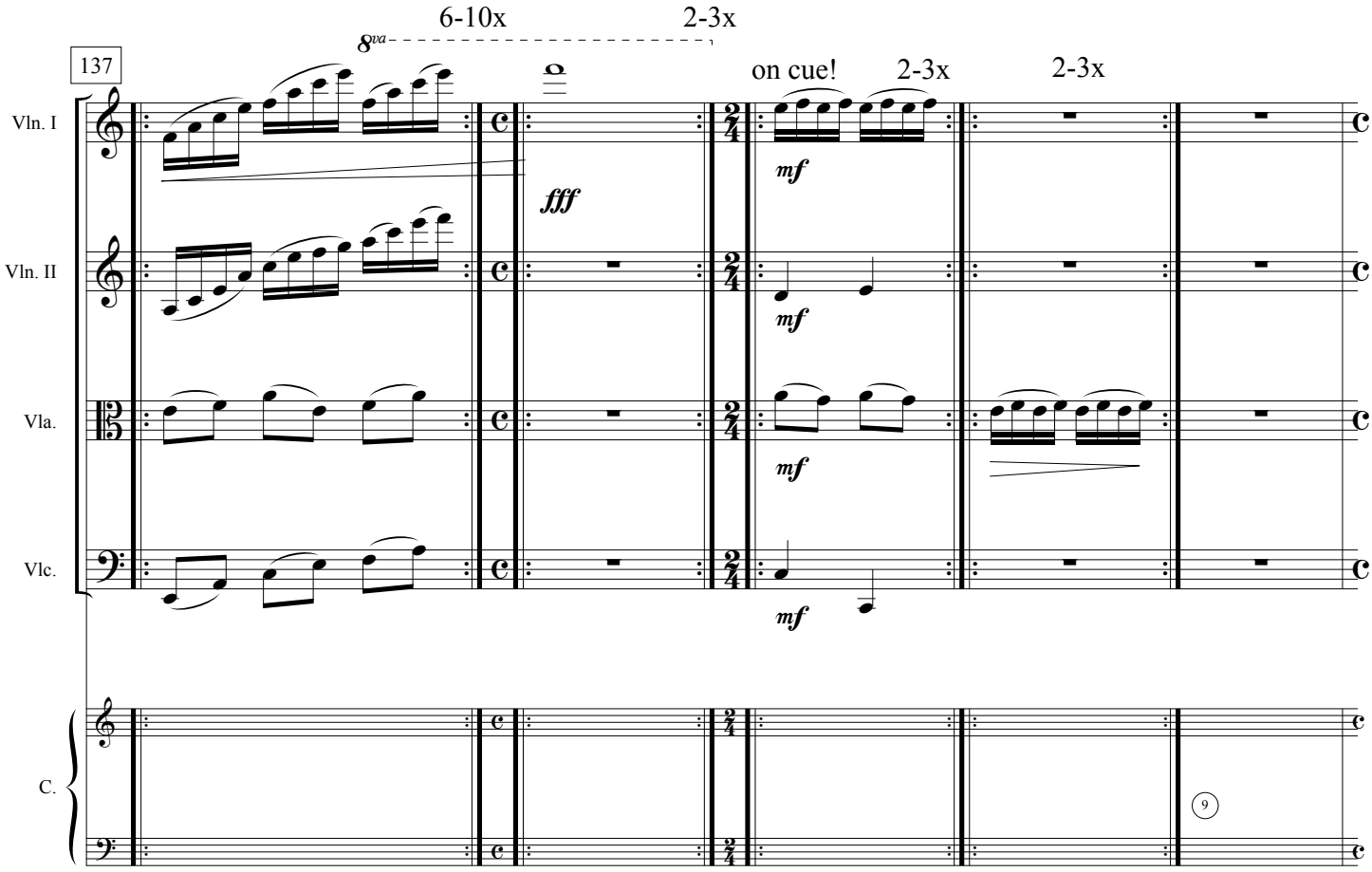

115
Vln. I
Vln. II
Vla.
Vlc.
C.


118
Vln. I
Vln. II
Vla.
Vlc.
C.
pp


repeat every bar
individually if not
indicated otherwise!
121
Vln. I
Vln. II
Vla.
Vlc.
C.
ppp
ppp
2x
2-3x
7
LF sounds
= always
125
3-5x
4-6x
2-4x
2-4x
cresc.
cresc.
pp cresc.
p cresc.
f
f
f
f

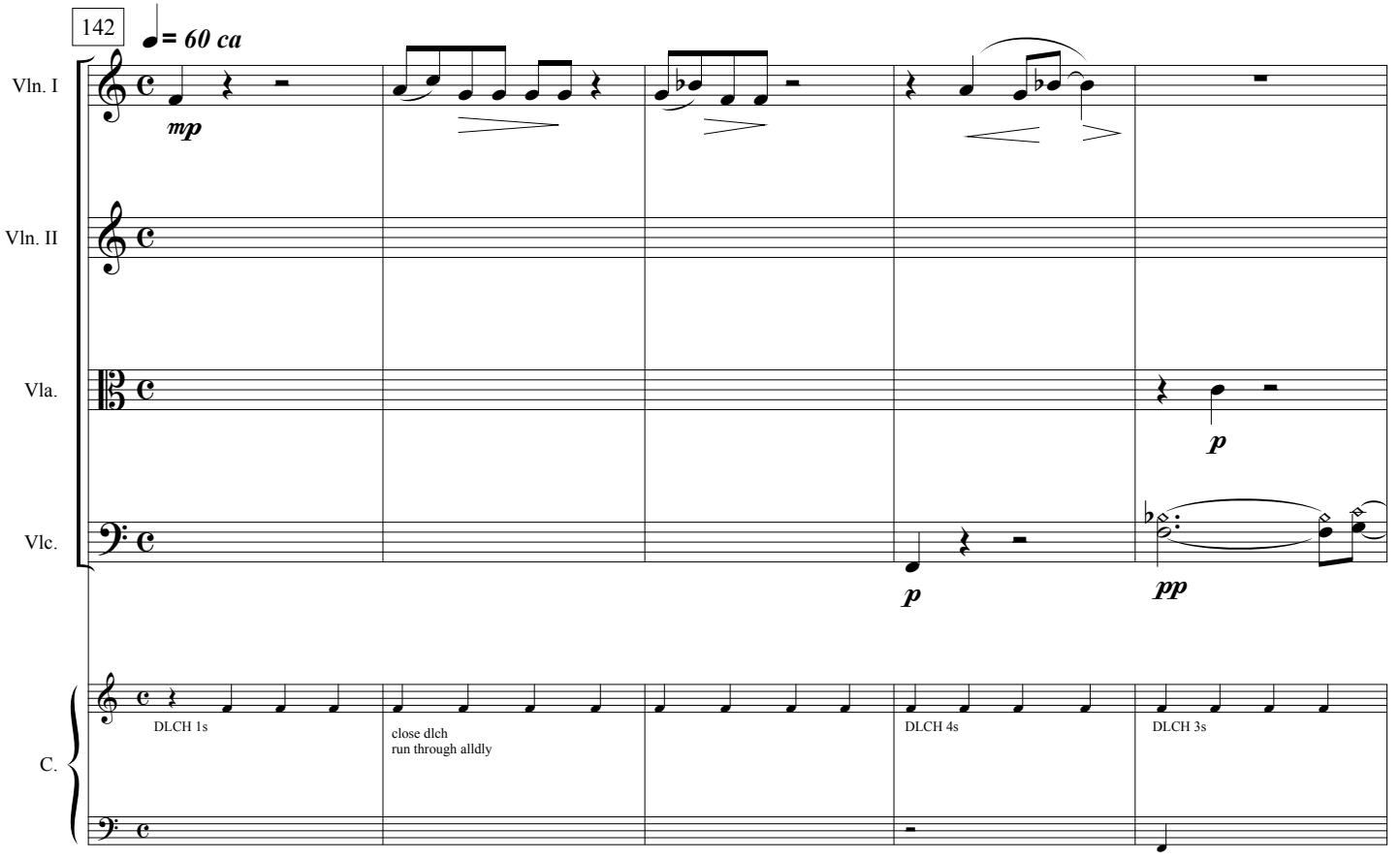

129
4-6x
3-5x
4-6x
4-6x
Vln. I
Vln. II
Vla.
Vlc.
C.
mf

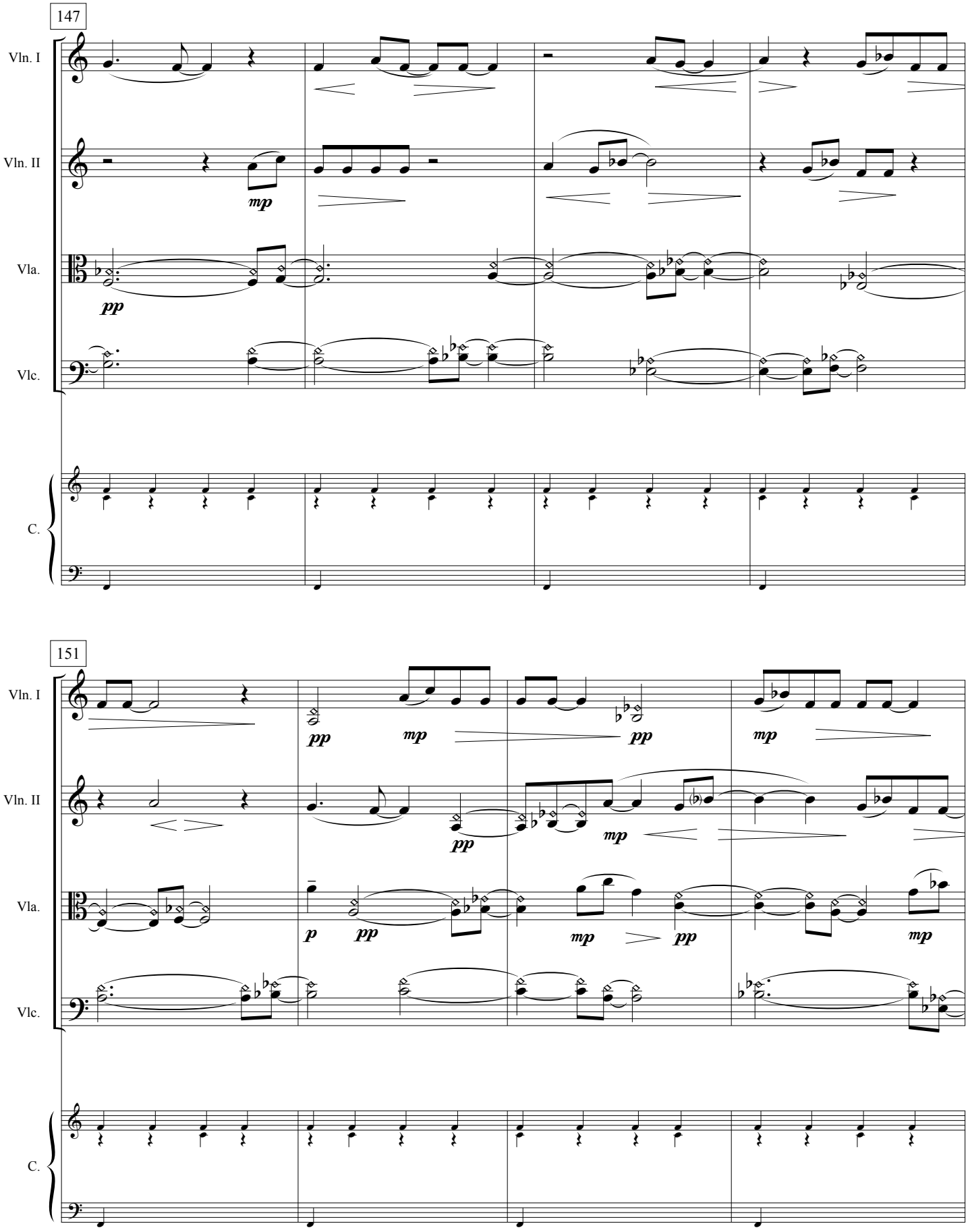

133
4-6x
4-6x on cue!
6-8x
6-8x
Vln. I
Vln. II
Vla.
Vlc.
C.
cresc.
ff
8

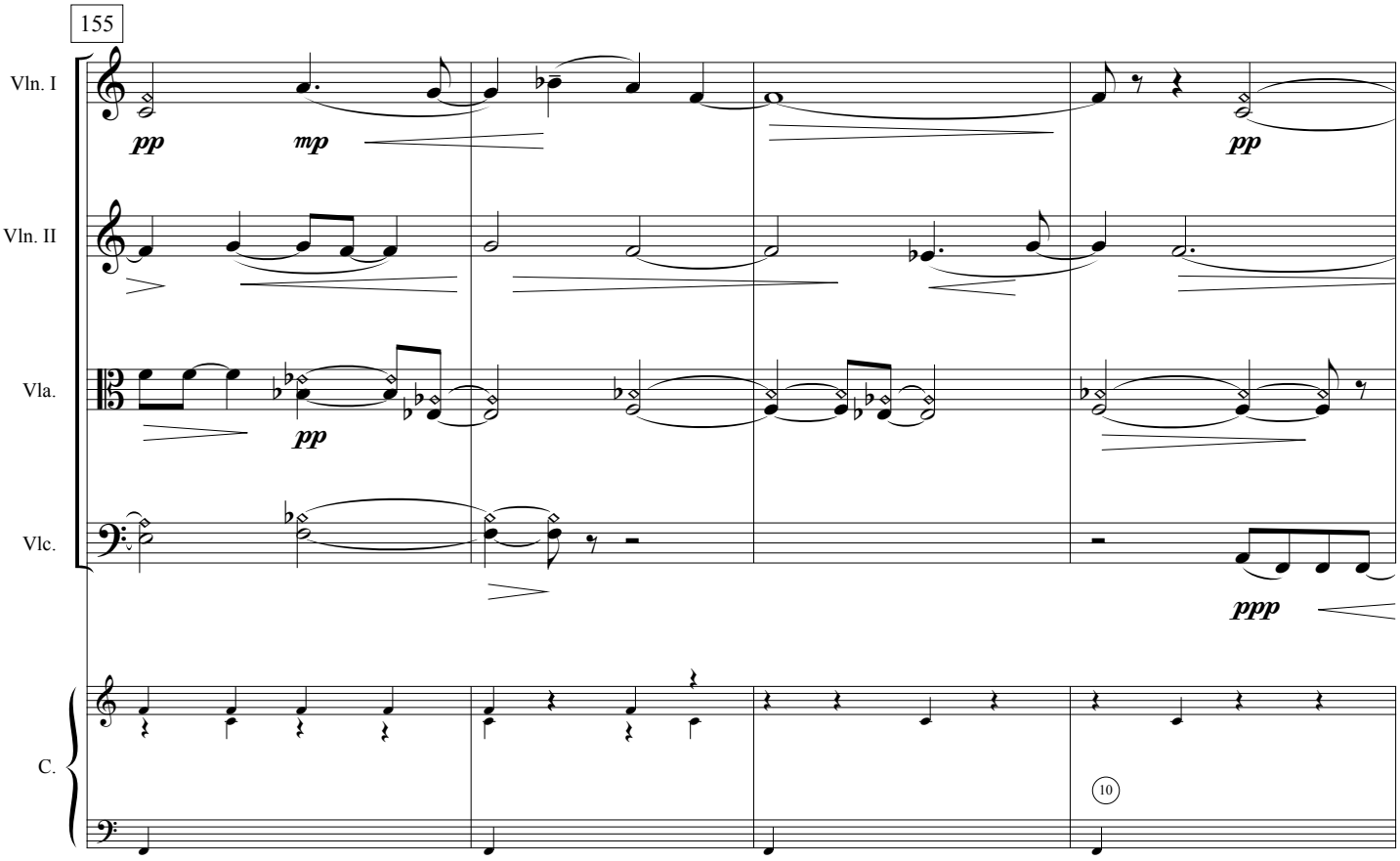


Facade of the Passion

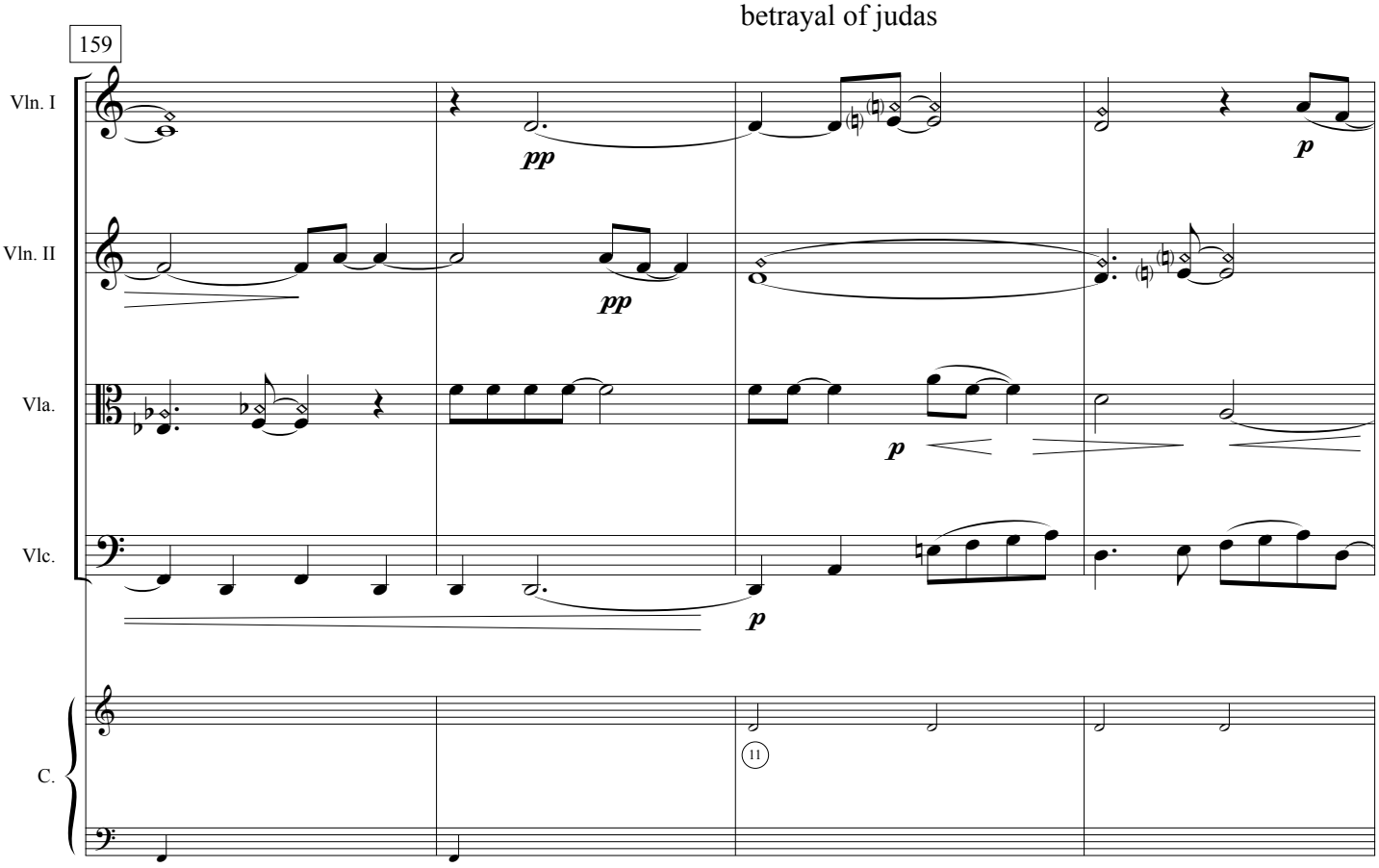
Christ at the column

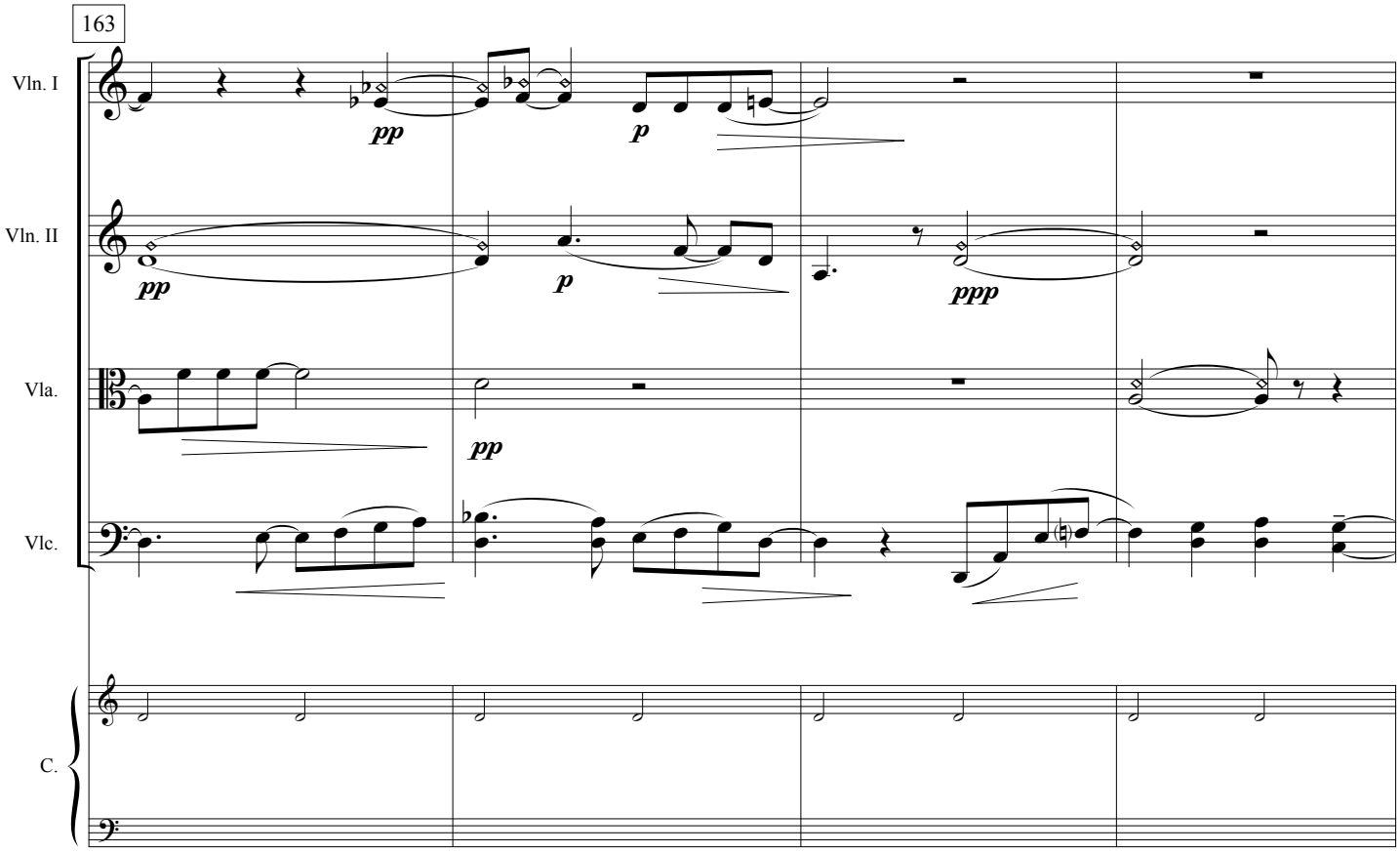



147
Vln. I
Vln. II
Vla.
Vlc.
C.
mp
pp
151
Vln. I
Vln. II
Vla.
Vlc.
C.
pp
mp
pp
mp
pp
mp
p
pp
mp
pp
mp

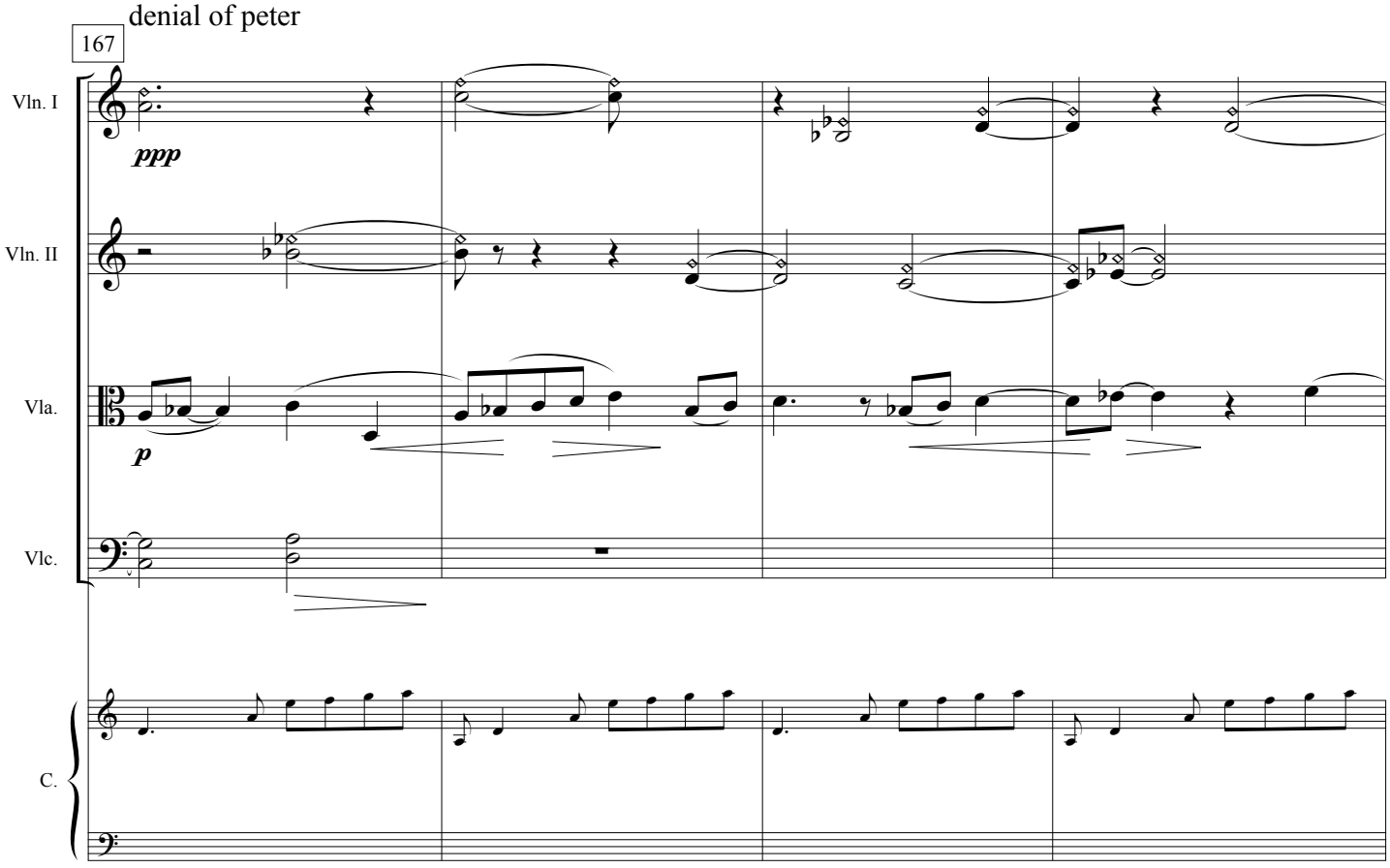


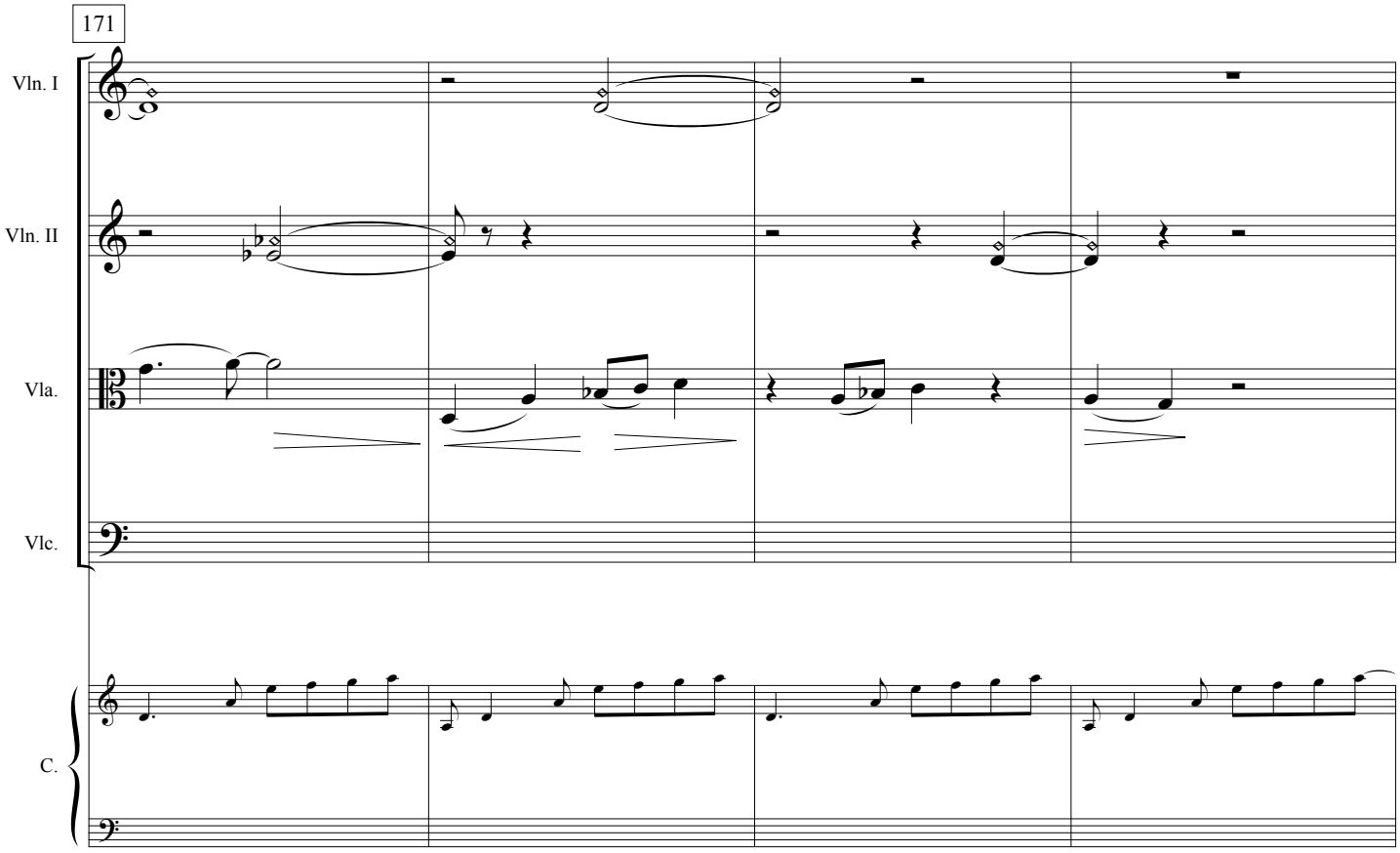
betrayal of judas

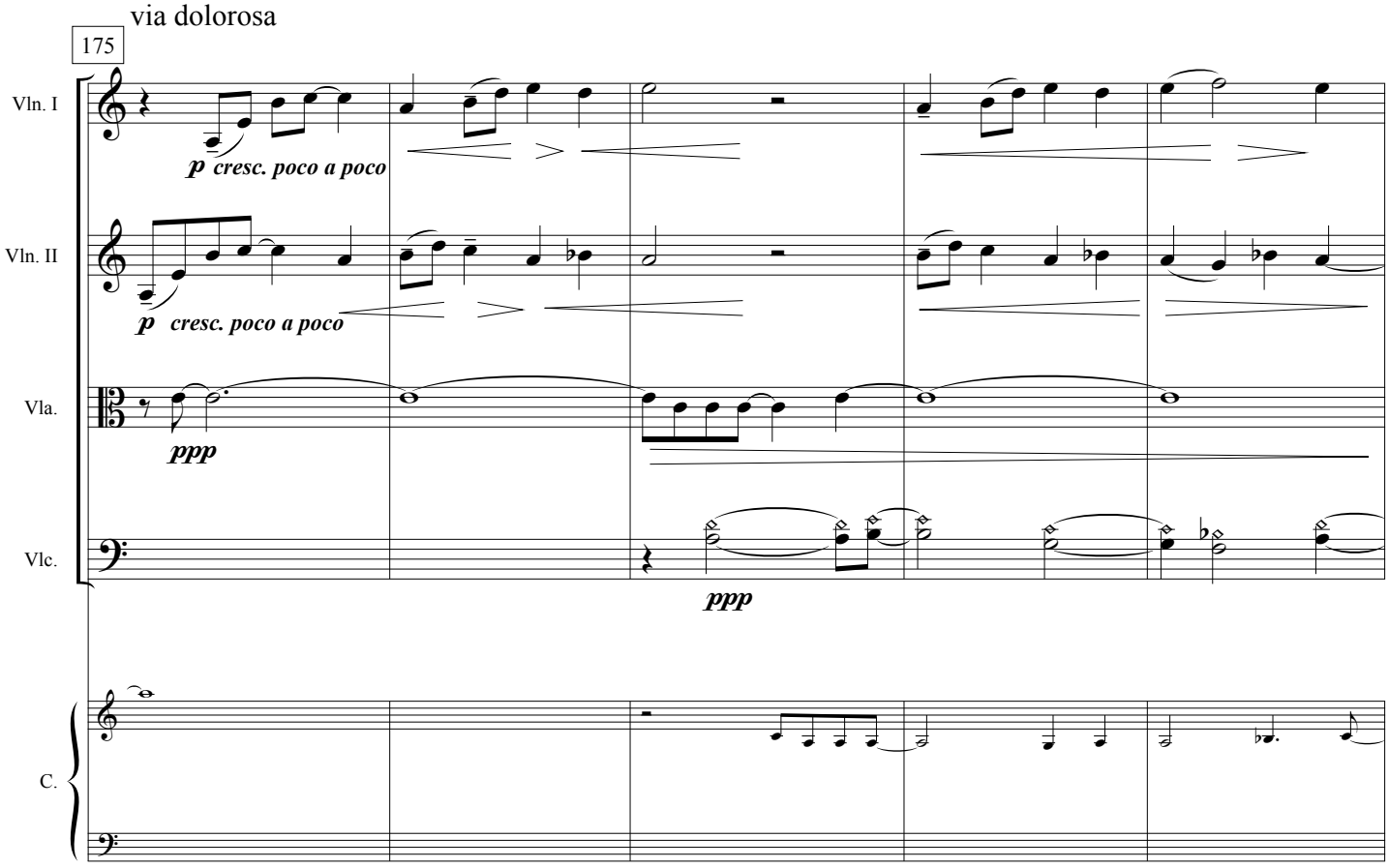


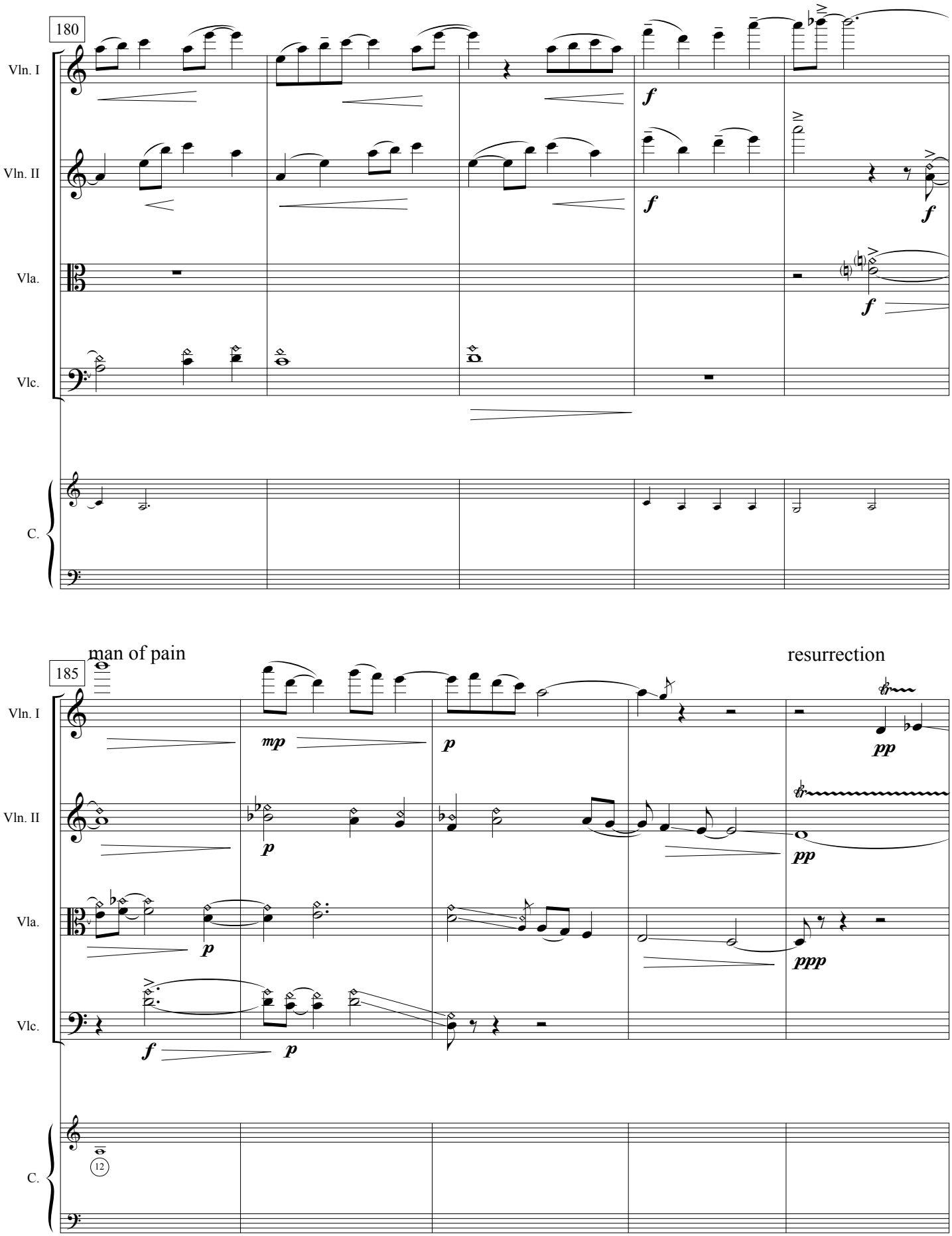


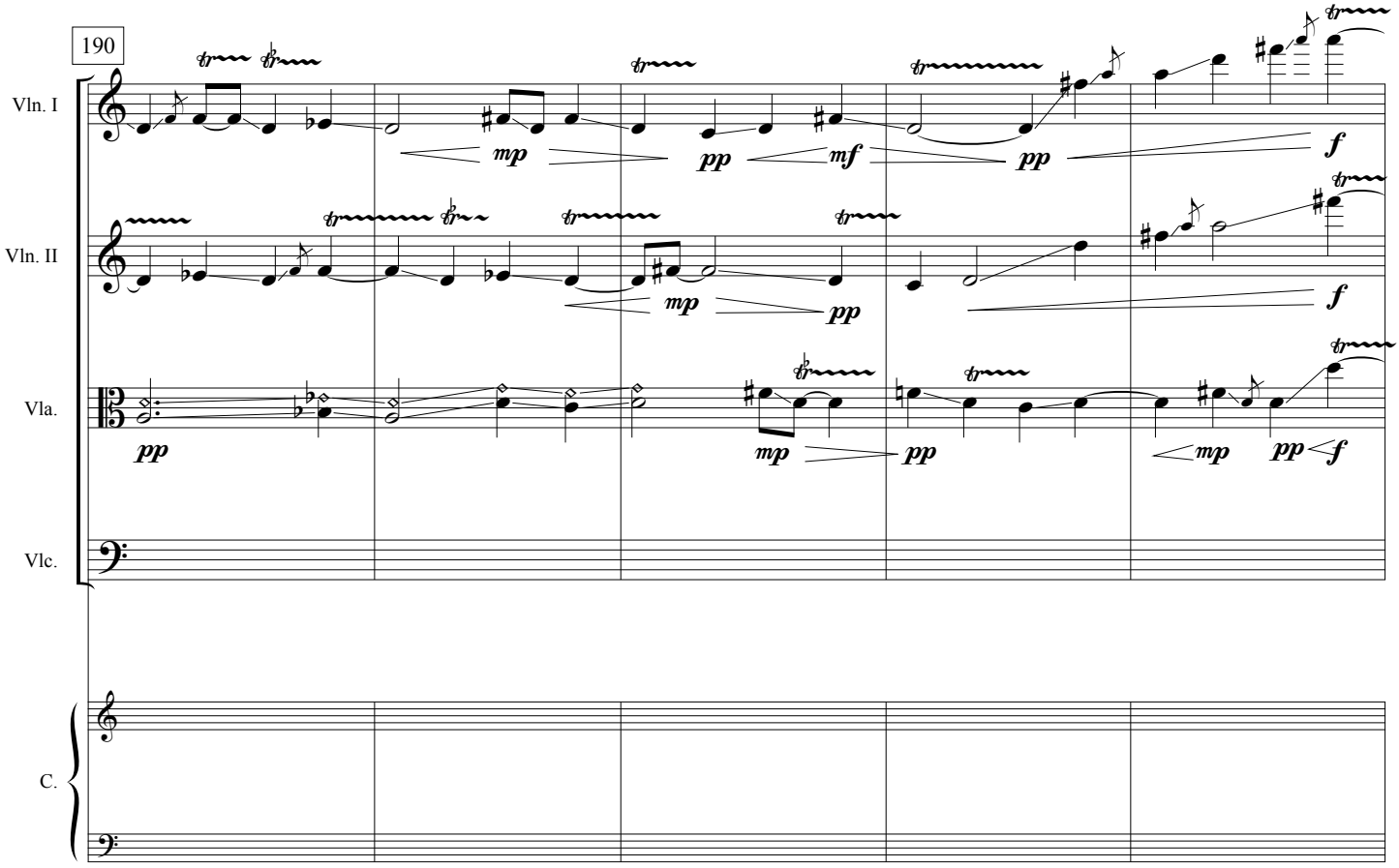
denial of peter



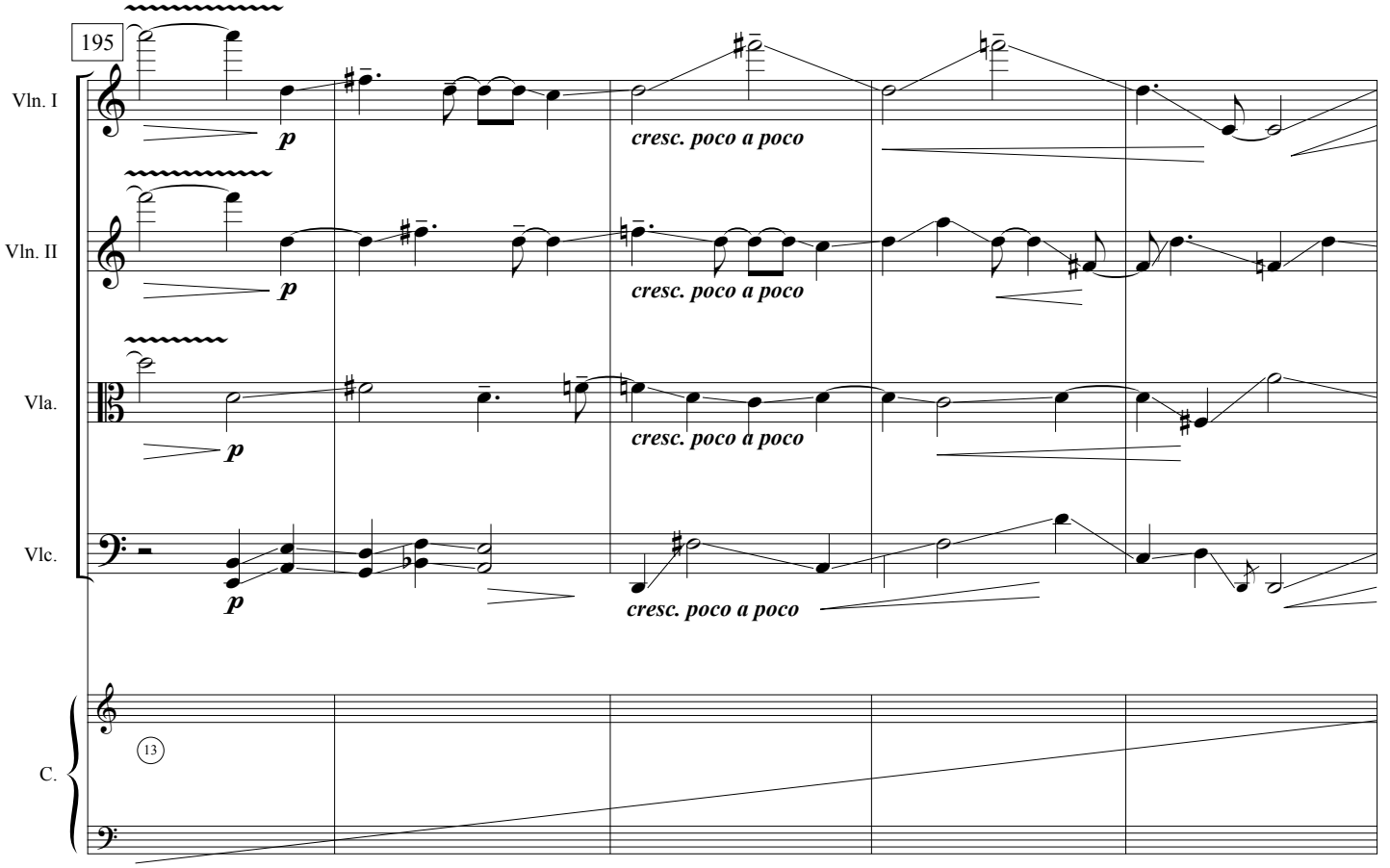

171
Vln. I
Vln. II
Vla.
Vlc.
C.

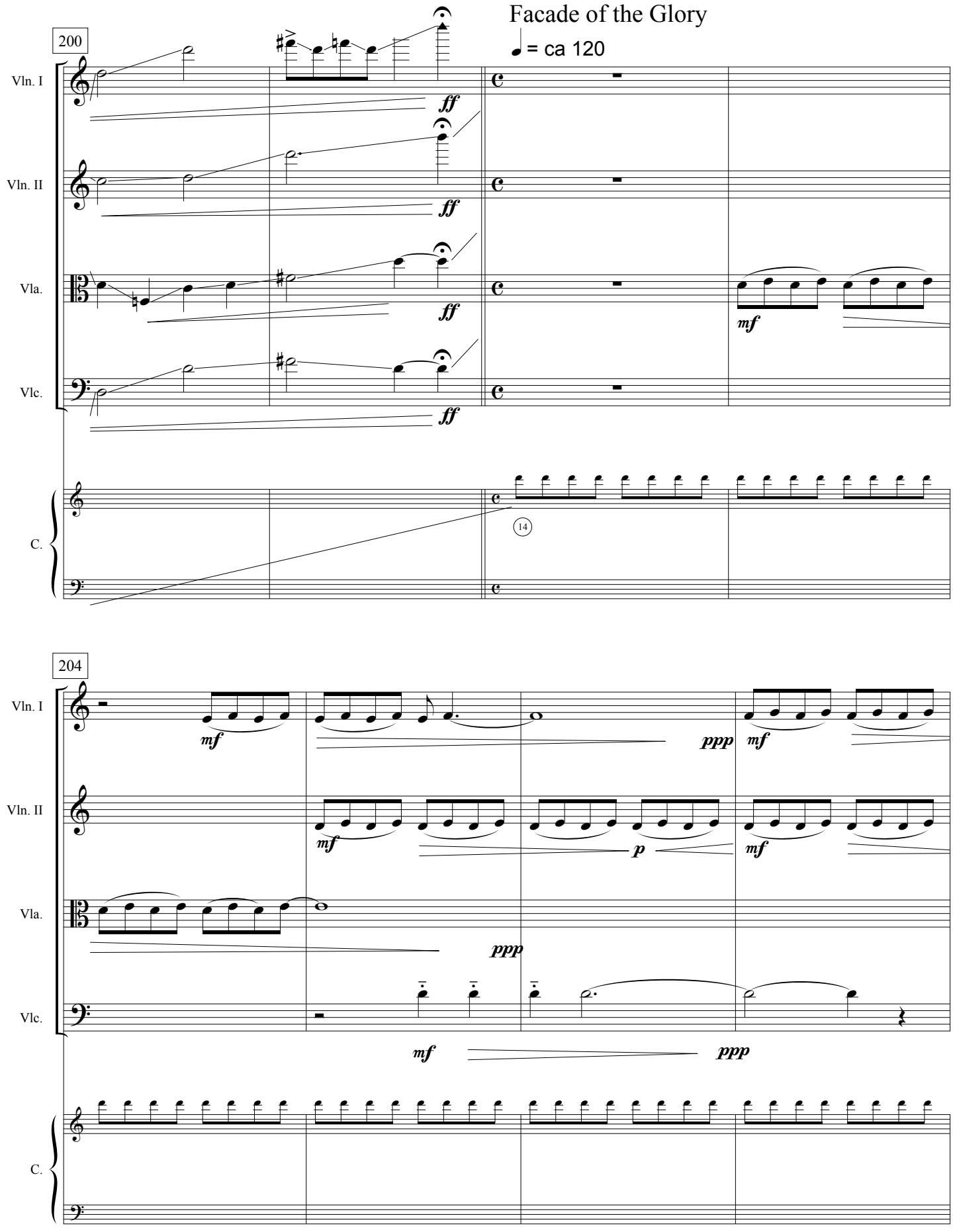

via dolorosa
175
Vln. I
p cresc. poco a poco
Vln. II
p cresc. poco a poco
Vla.
ppp
Vlc.
ppp
C.

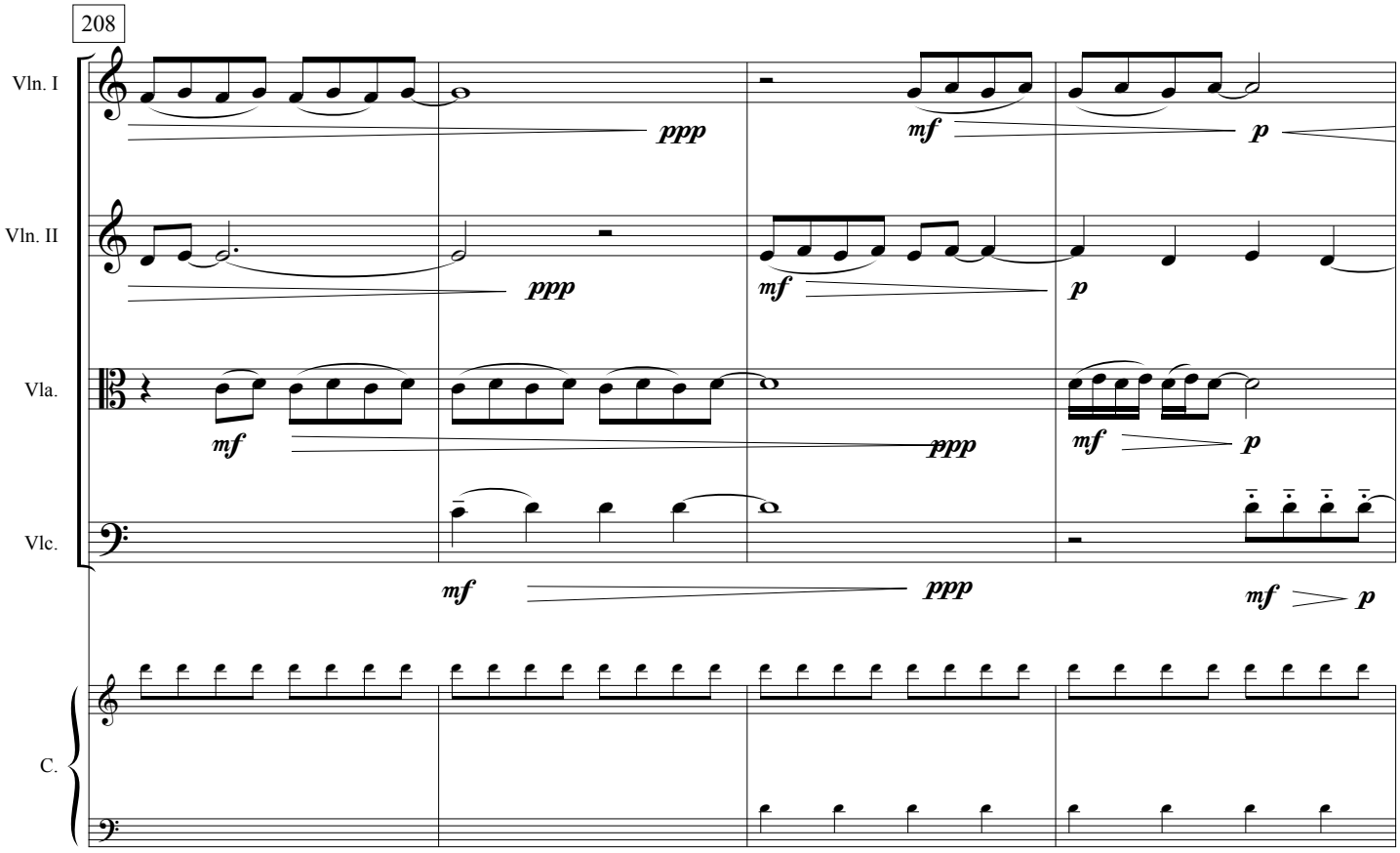

180
Vln. I
Vln. II
Vla.
Vlc.
C.
f
f
f
f
man of pain
resurrection
185
Vln. I
Vln. II
Vla.
Vlc.
C.
mp
p
p
p
p
f
p
pp
pp
ppp
12

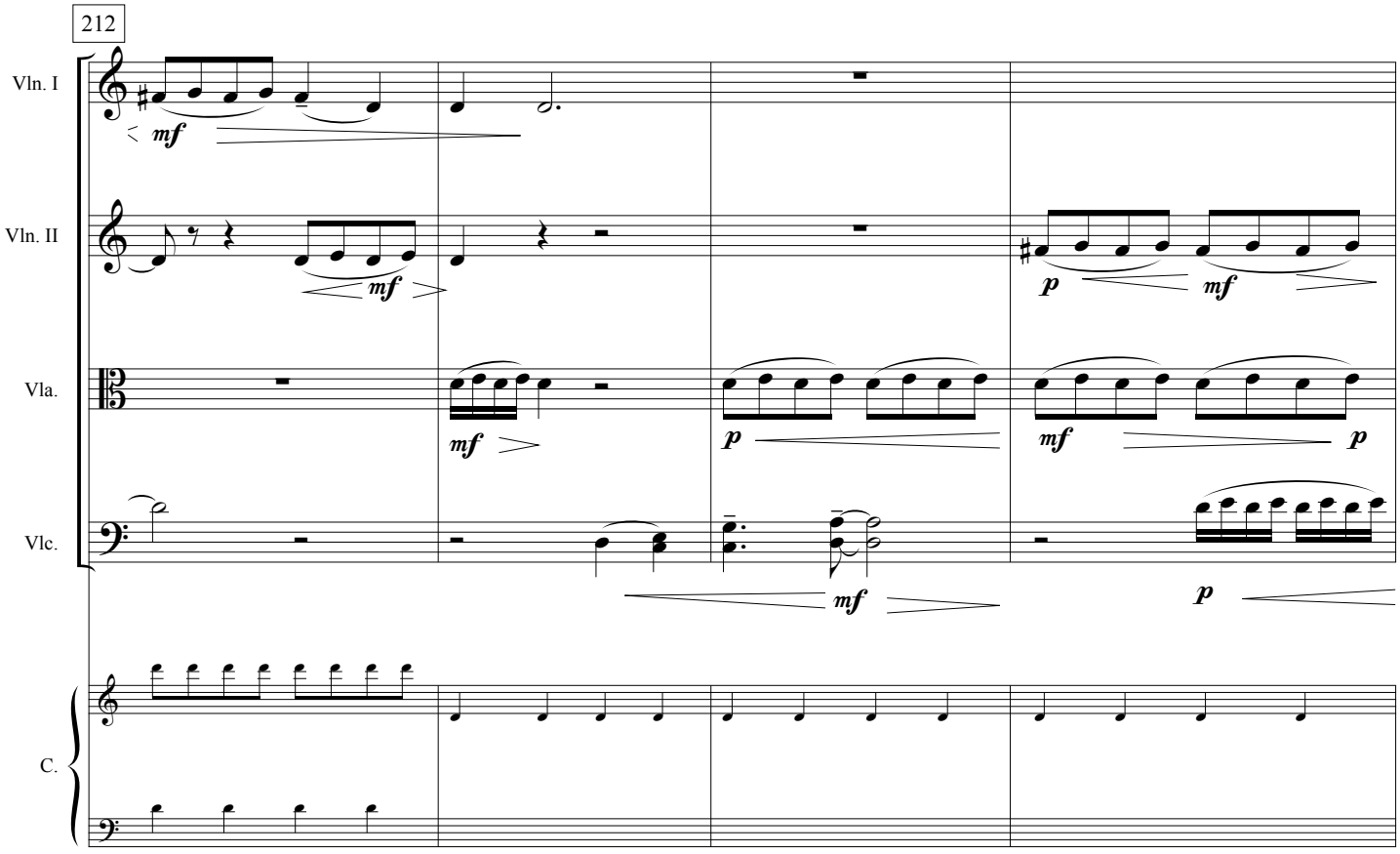


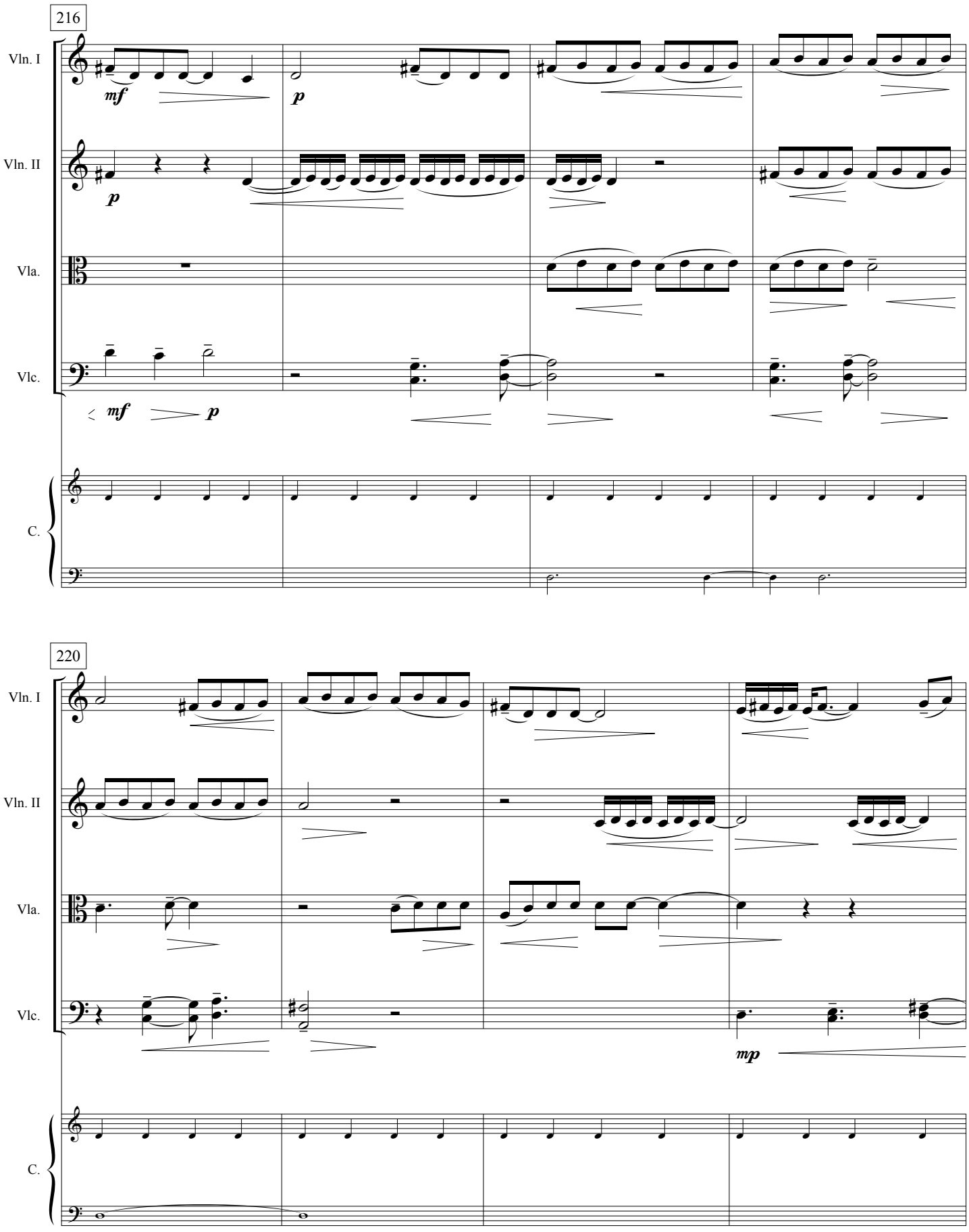
mystery of our salvation

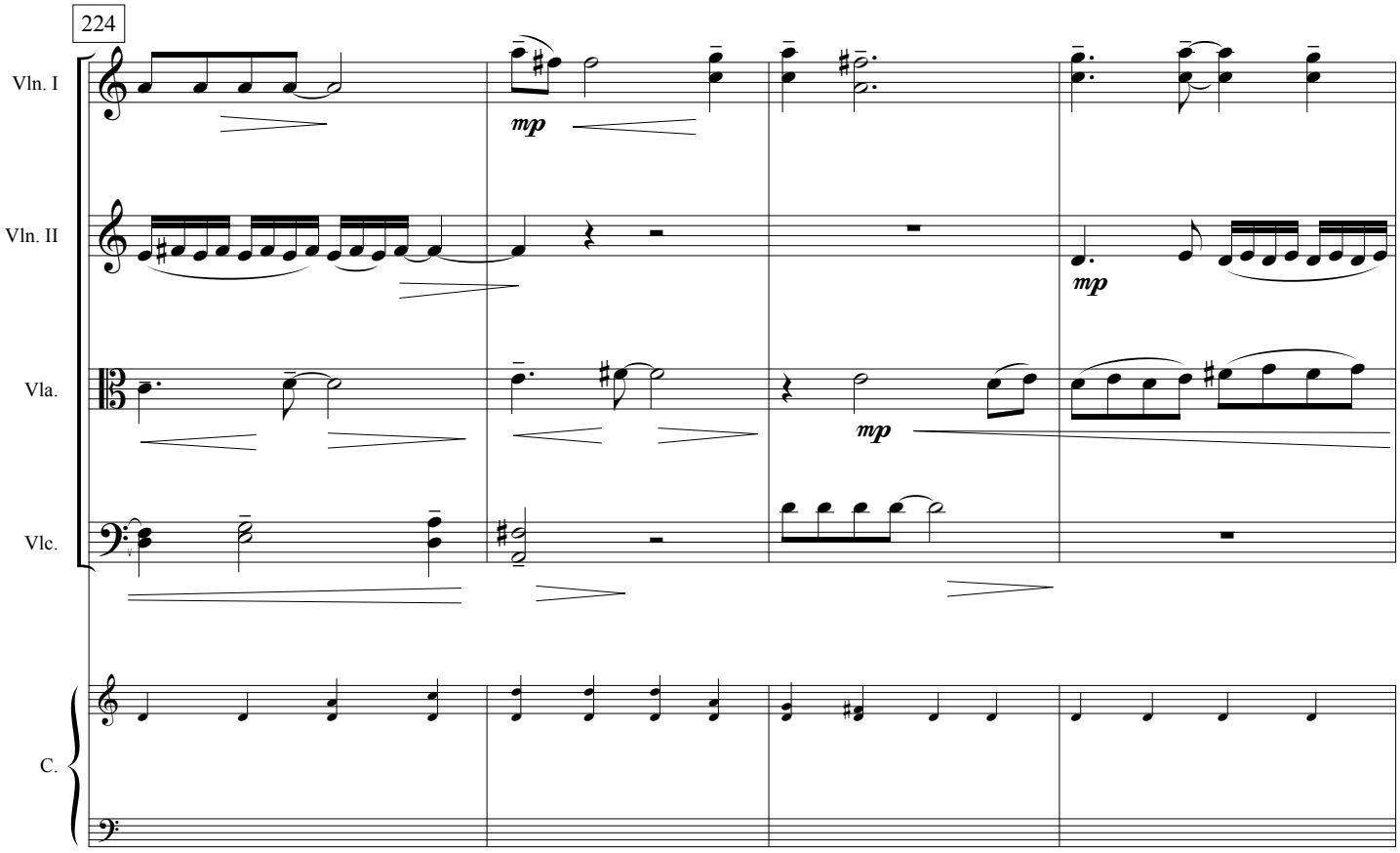


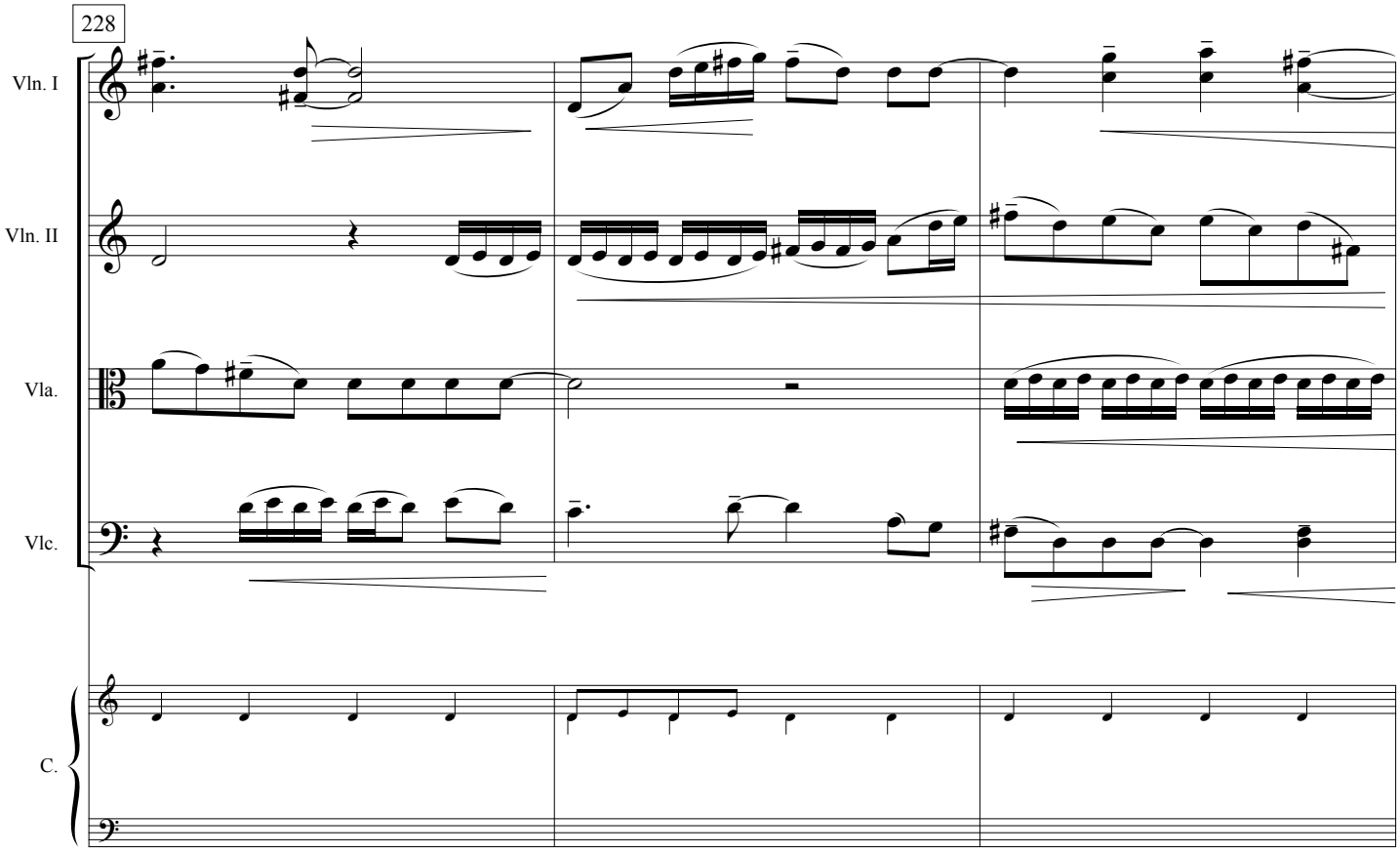

Facade of the Glory
♩ = ca 120
200
Vln. I
Vln. II
Vla.
Vlc.
C.
ff
mf
14
204
ppp
p

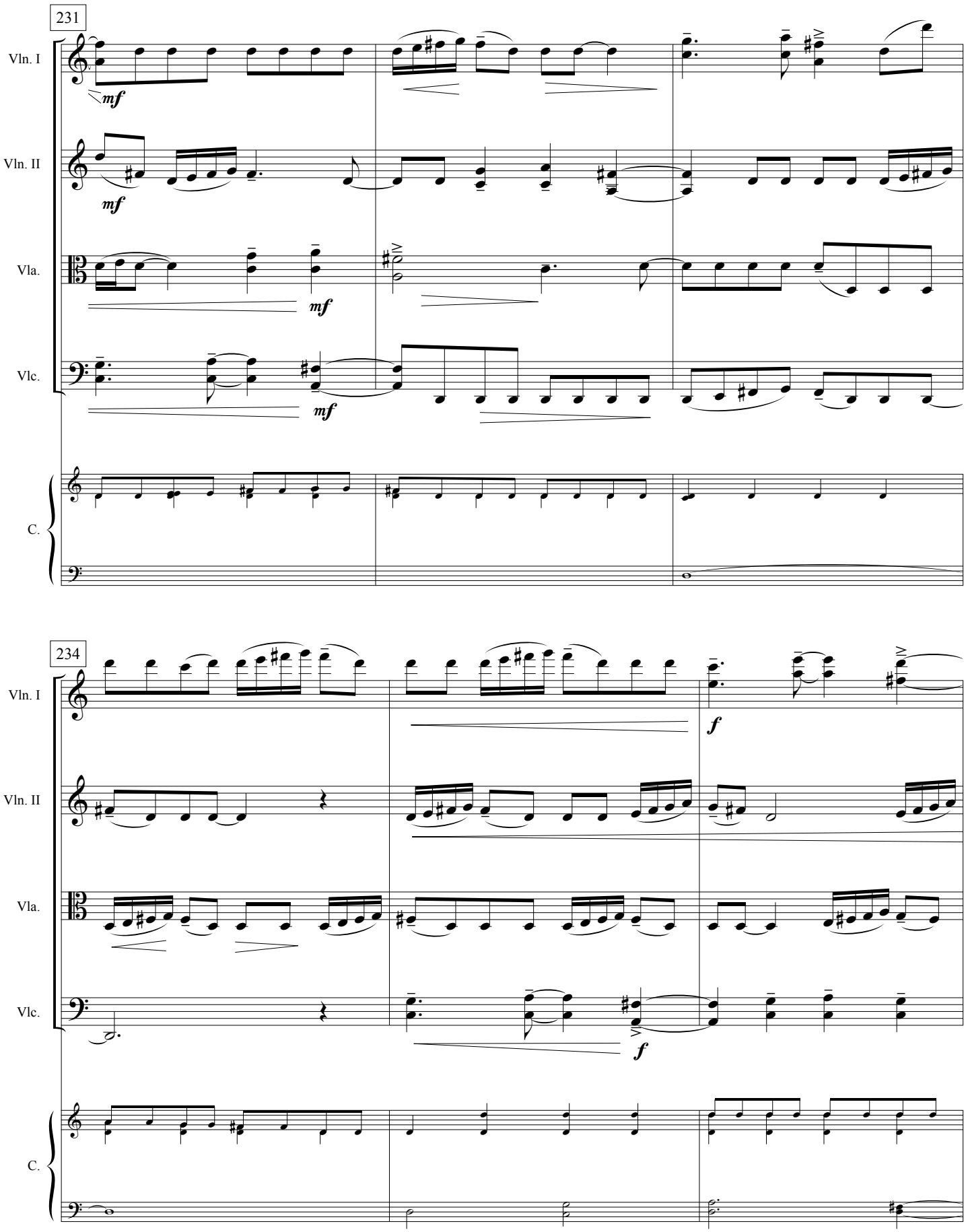

208
Vln. I
Vln. II
Vla.
Vlc.
C.
ppp
mf
p

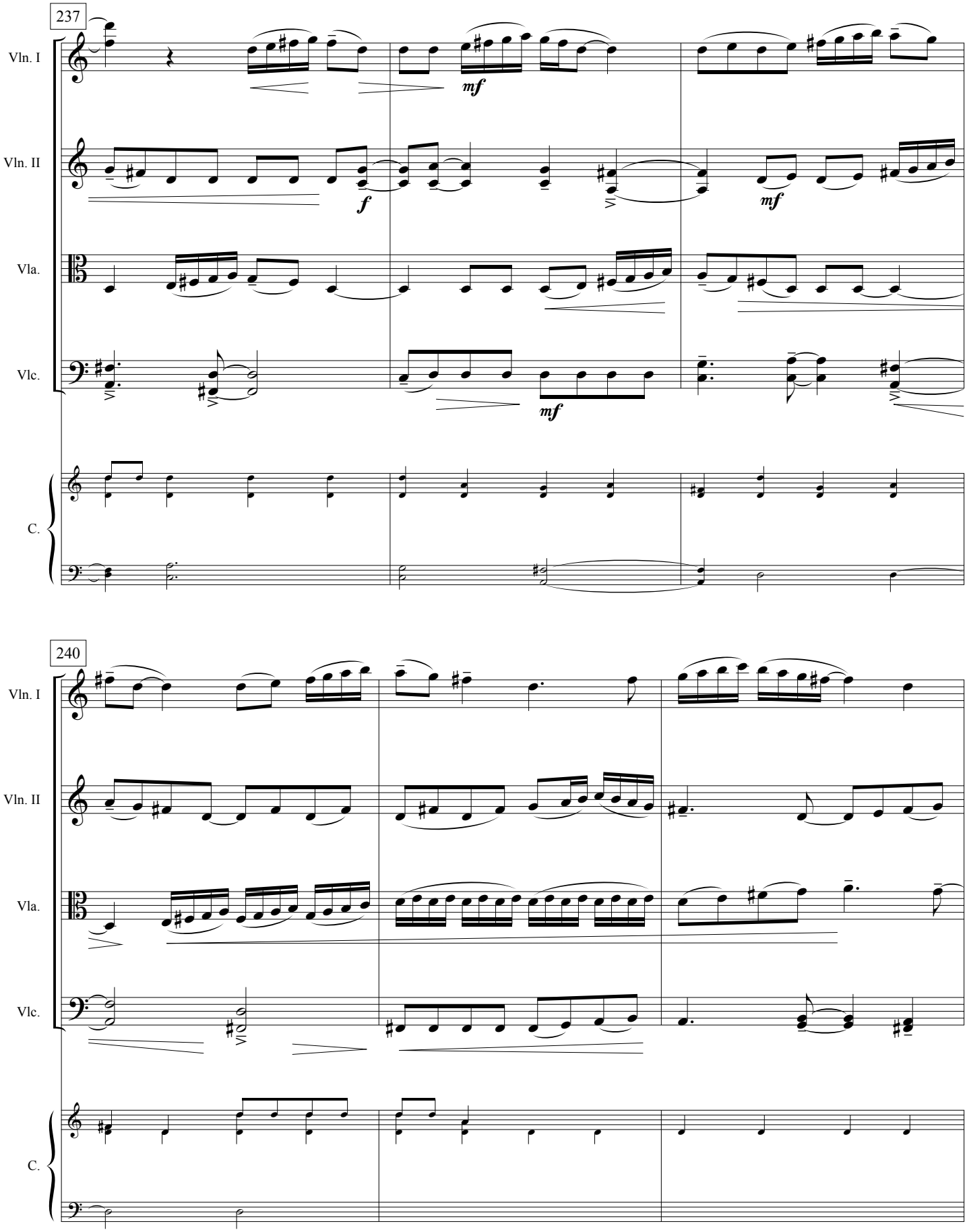

212
Vln. I
Vln. II
Vla.
Vlc.
C.
mf
p

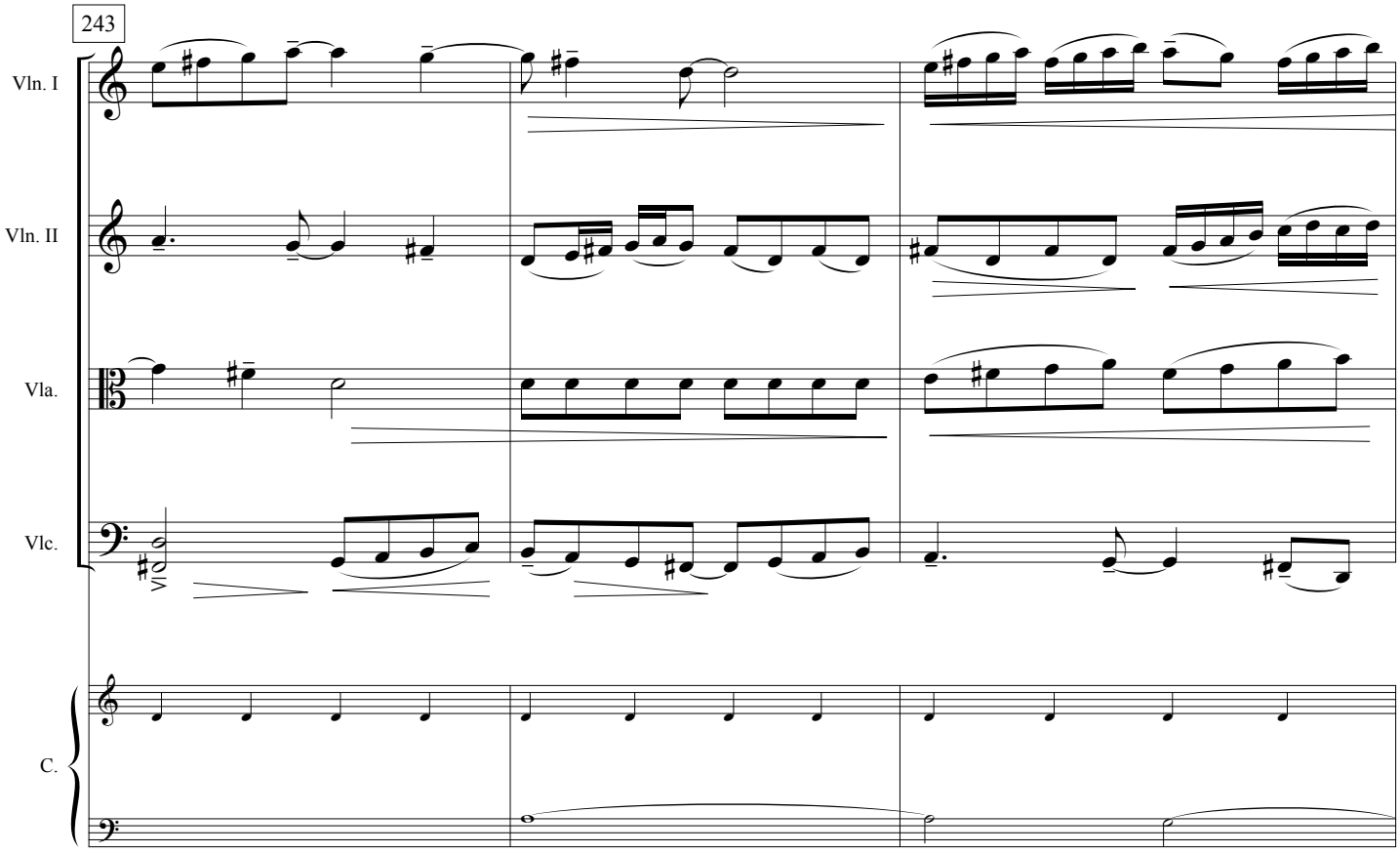

216
Vln. I
Vln. II
Vla.
Vlc.
C.
mf
p
p
mf
p
220
Vln. I
Vln. II
Vla.
Vlc.
C.
mp

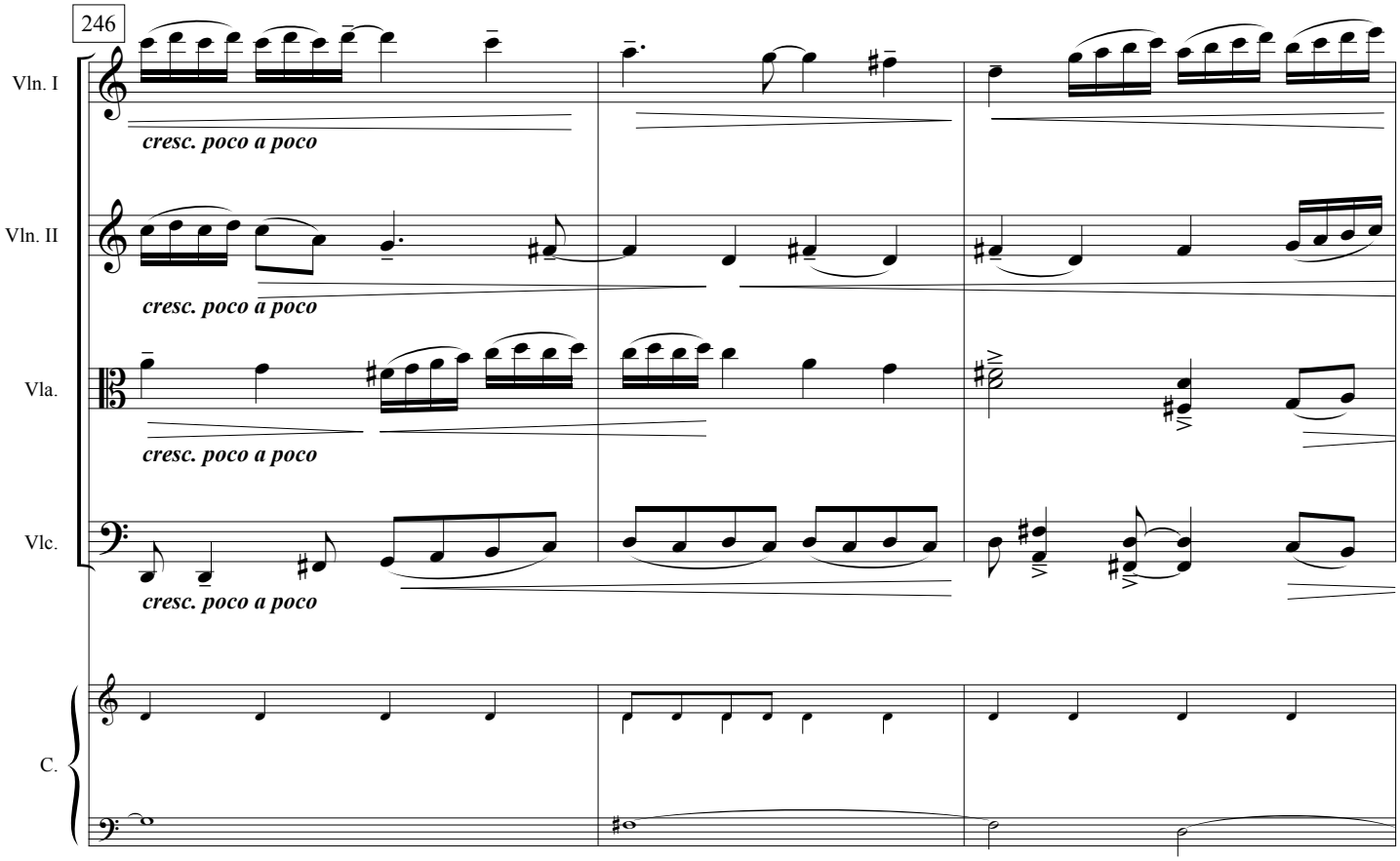

224
Vln. I
Vln. II
Vla.
Vlc.
C.
mp
mp
mp

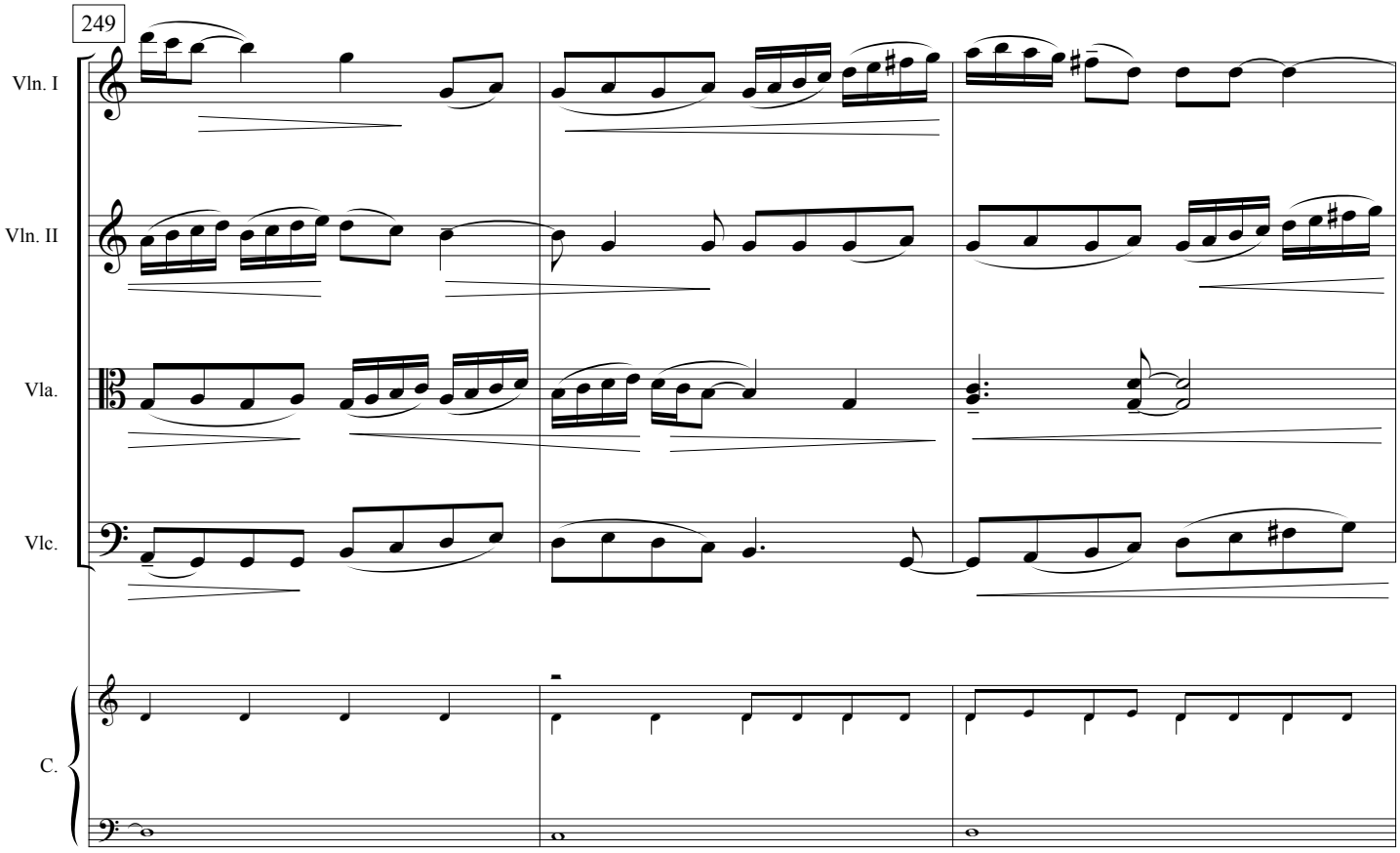

228
Vln. I
Vln. II
Vla.
Vlc.
C.

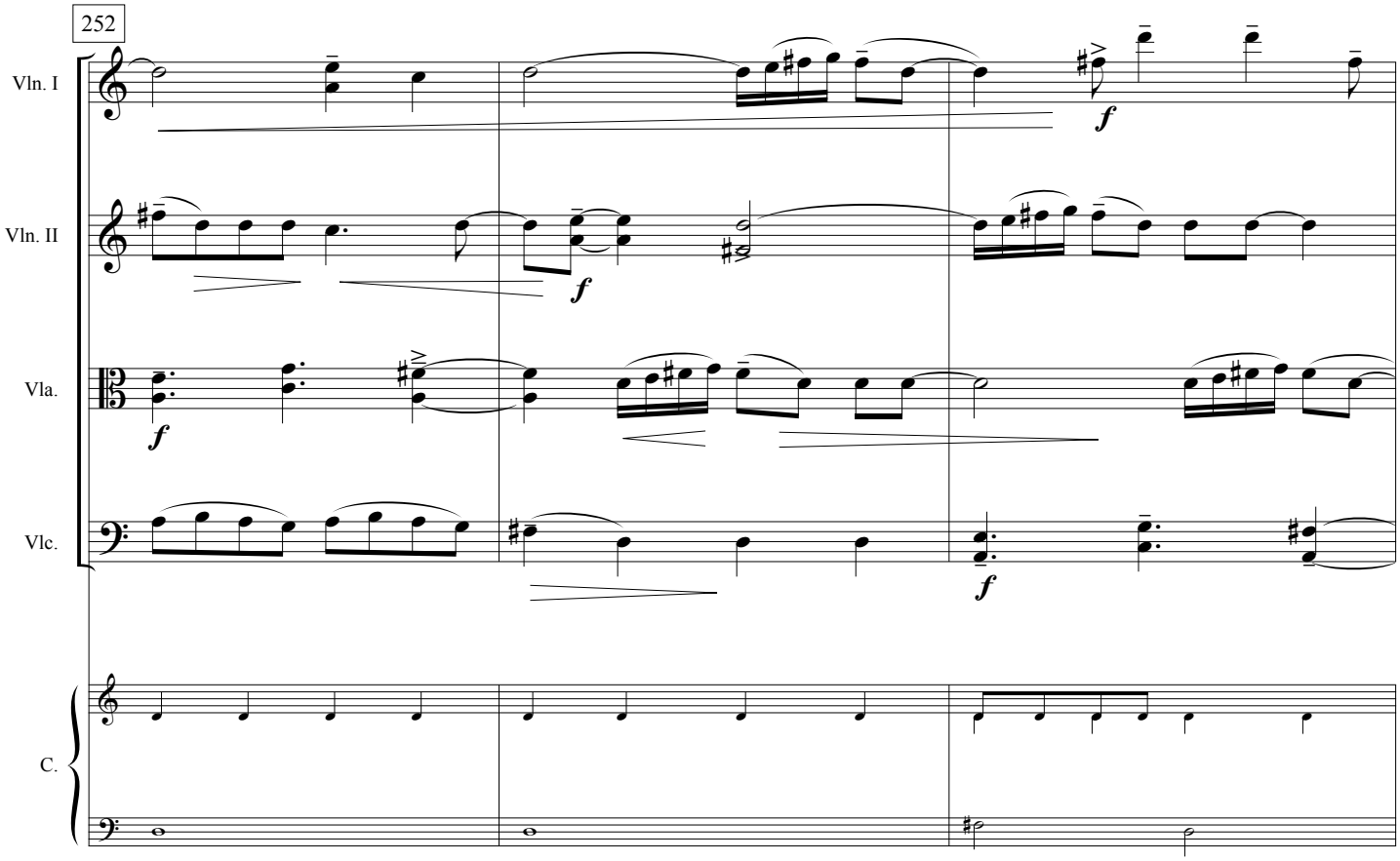

231
Vln. I
Vln. II
Vla.
Vlc.
C.
mf
234
f

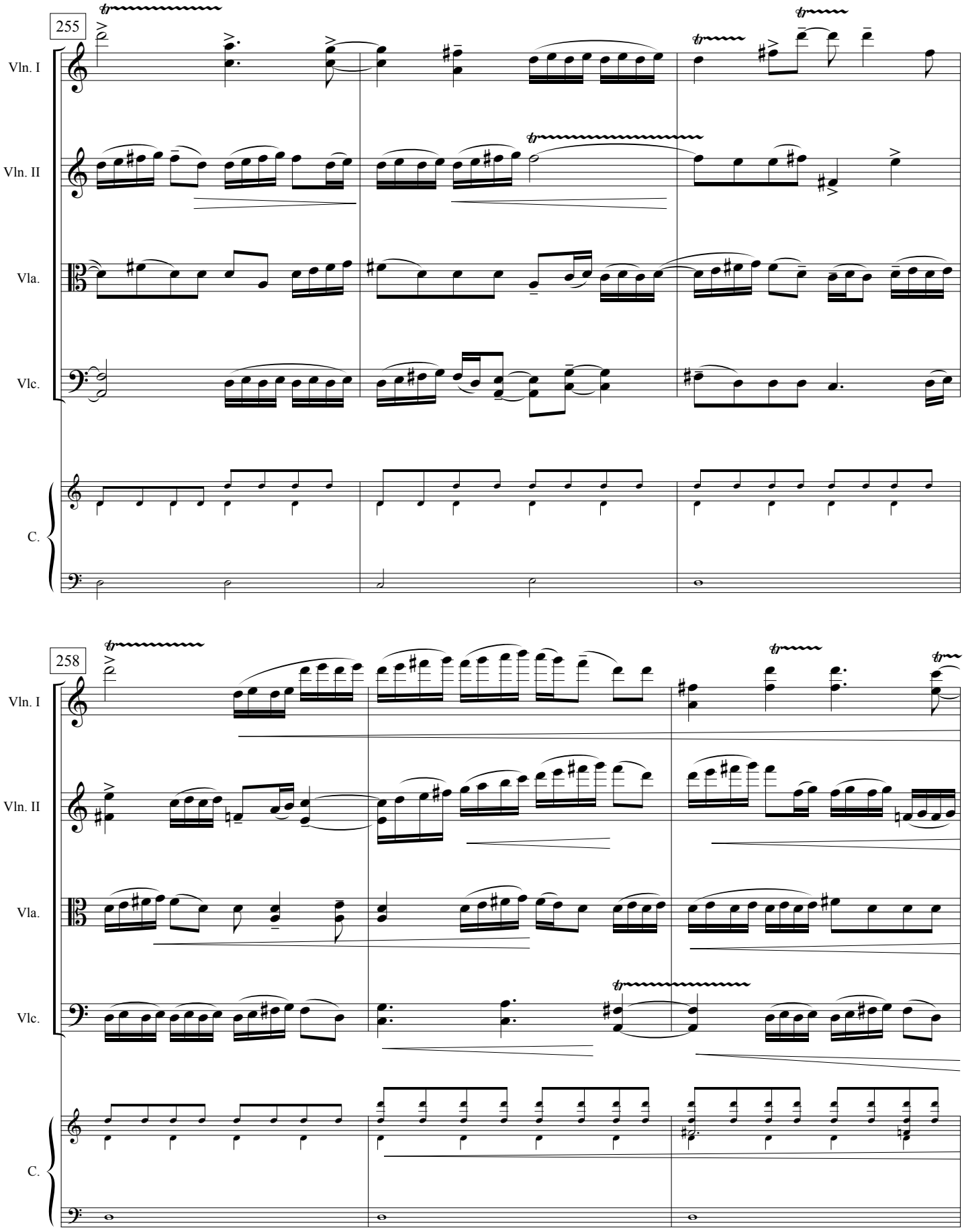

237
Vln. I
Vln. II
Vla.
Vlc.
C.
mf
f
mf
mf
240
Vln. I
Vln. II
Vla.
Vlc.
C.

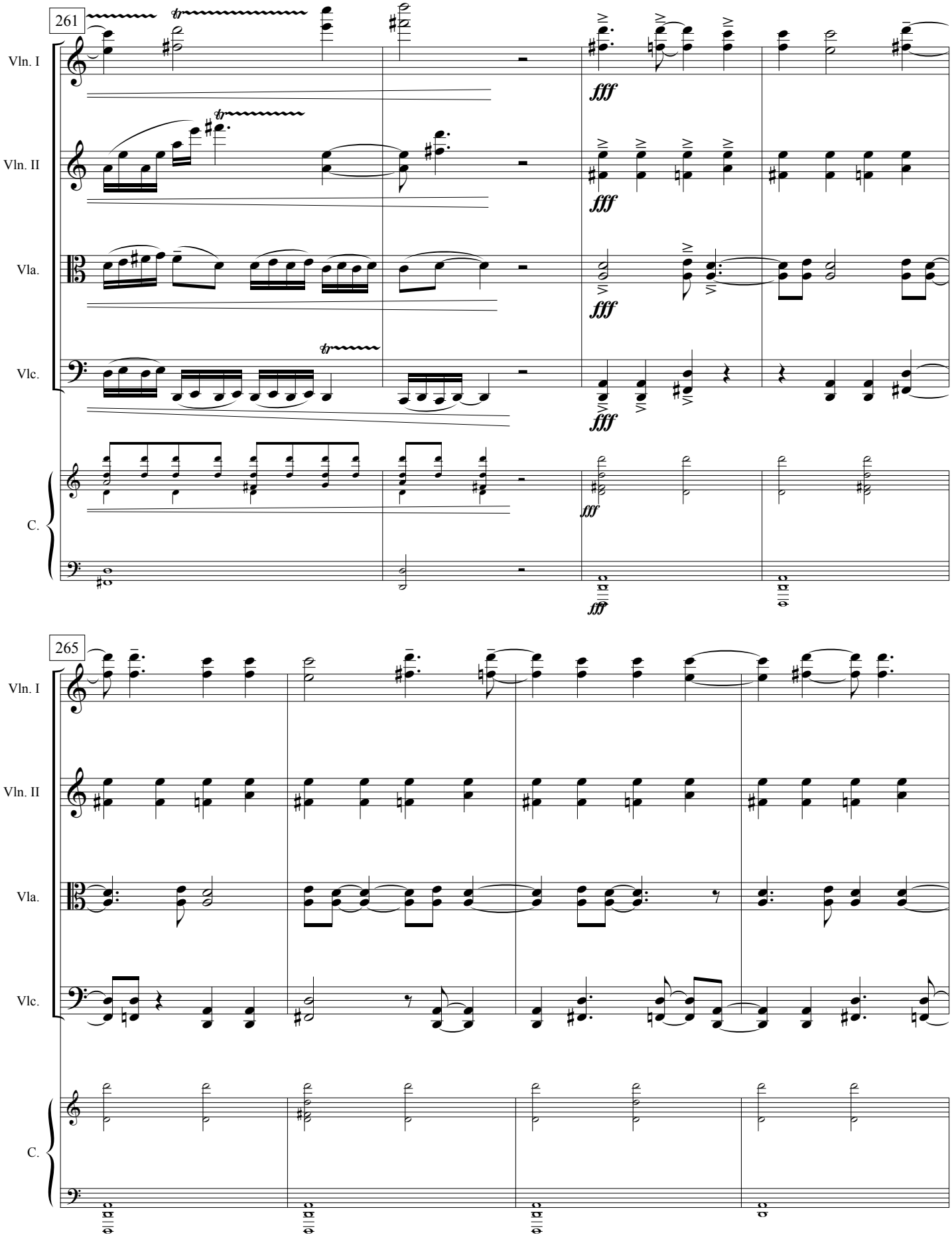

243
Vln. I
Vln. II
Vla.
Vlc.
C.

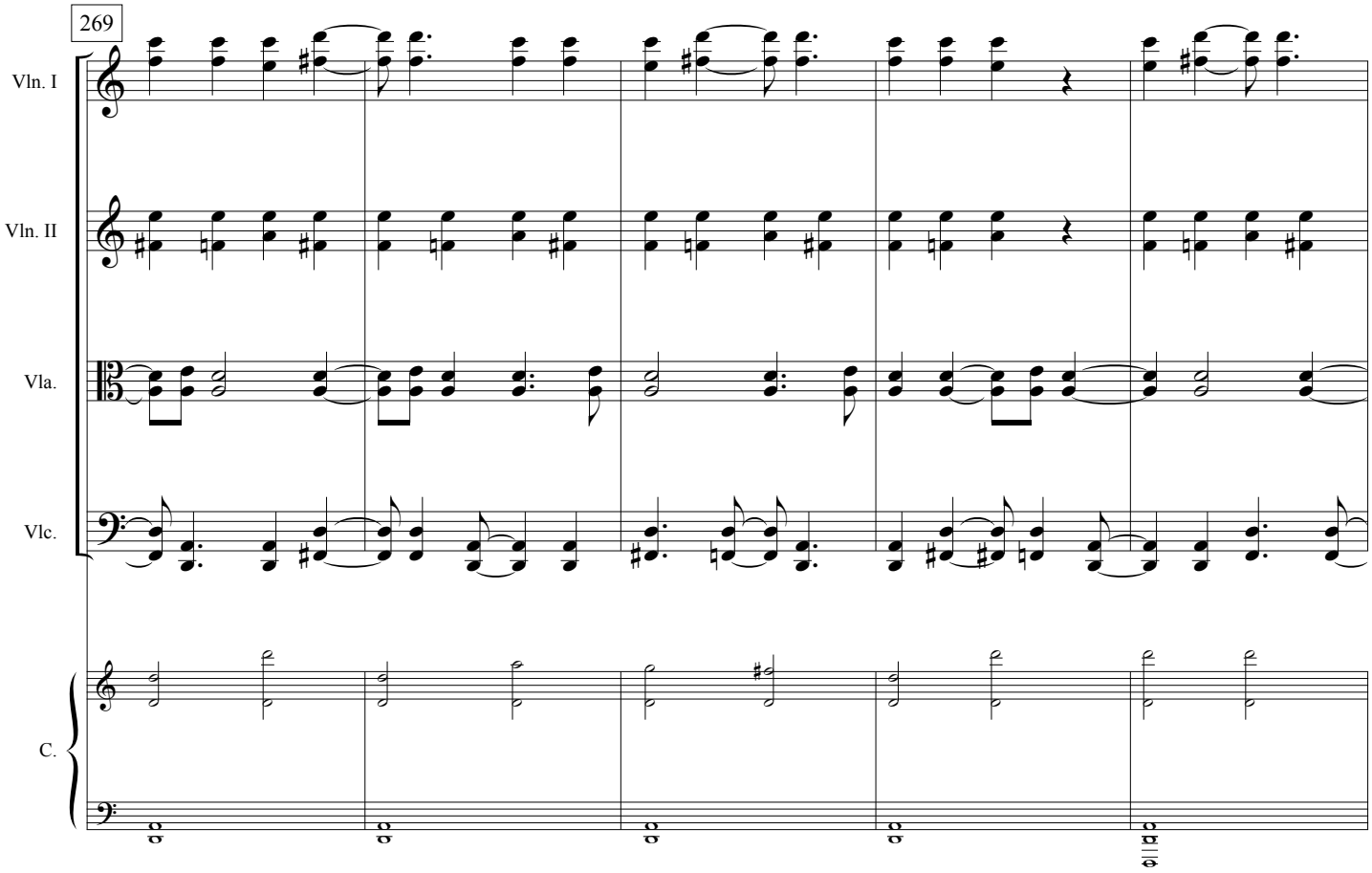

246
Vln. I
cresc. poco a poco
Vln. II
cresc. poco a poco
Vla.
cresc. poco a poco
Vlc.
cresc. poco a poco
C.

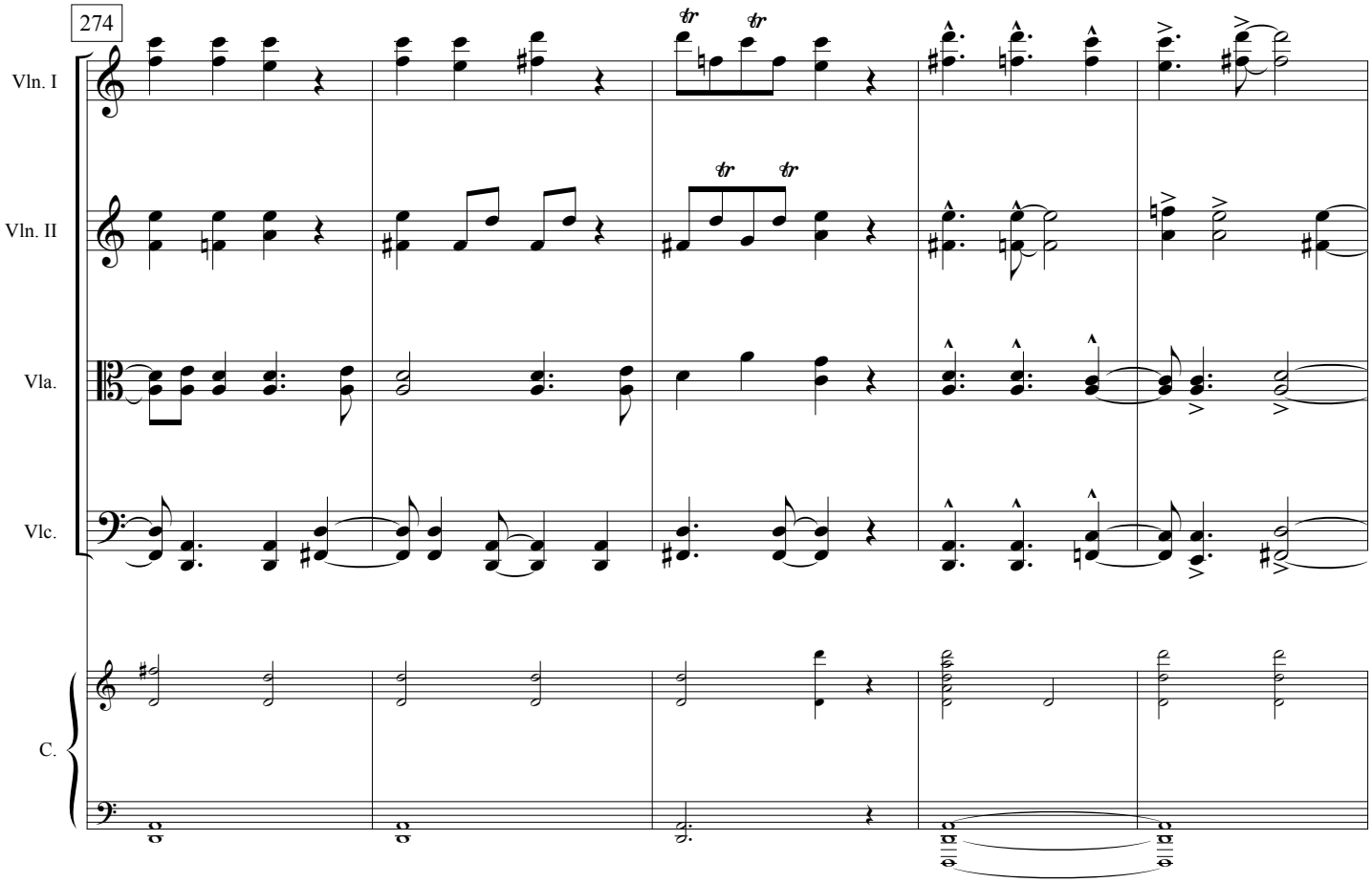

249
Vln. I
Vln. II
Vla.
Vlc.
C.

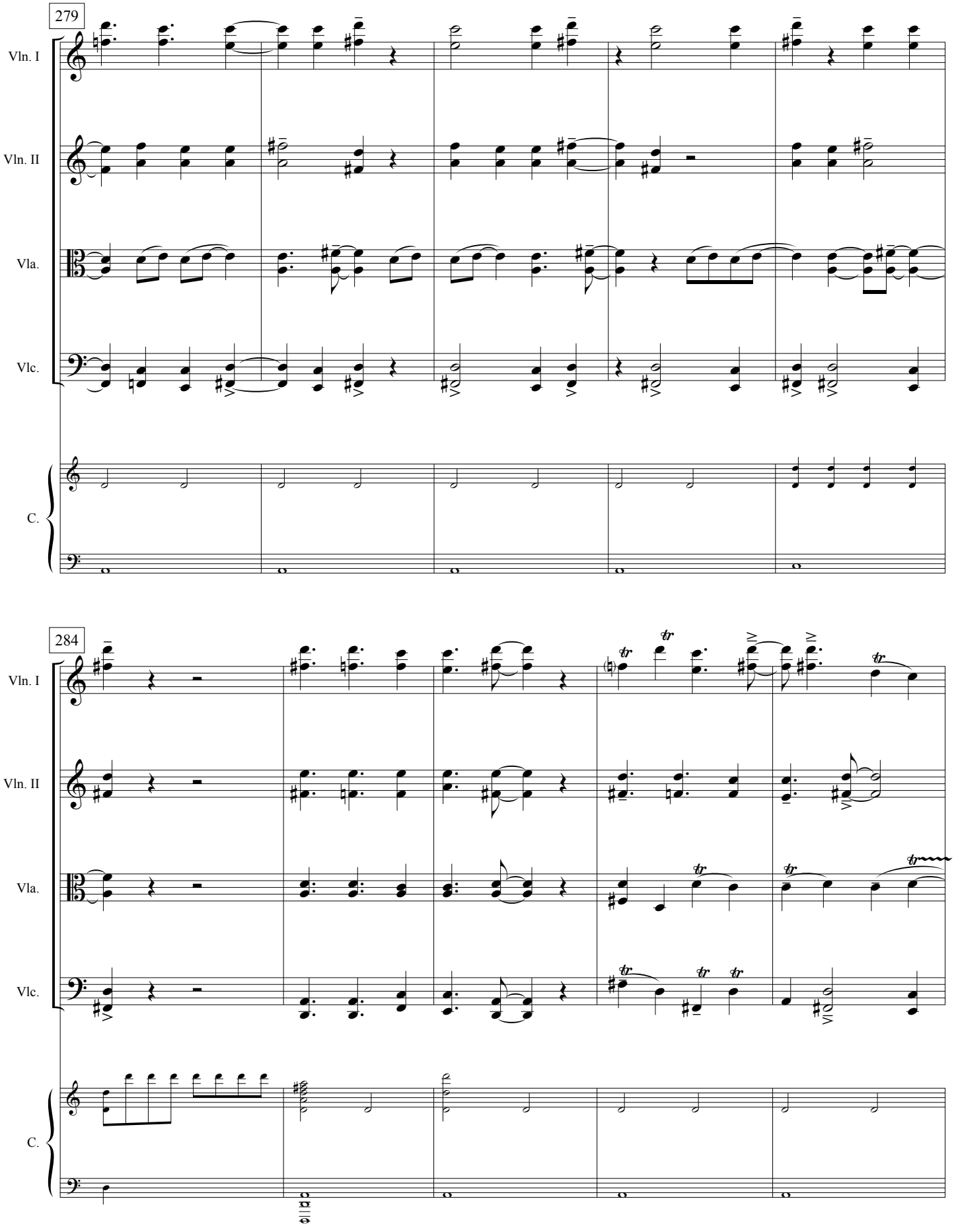

252
Vln. I
Vln. II
Vla.
Vlc.
C.
f
f
f
f

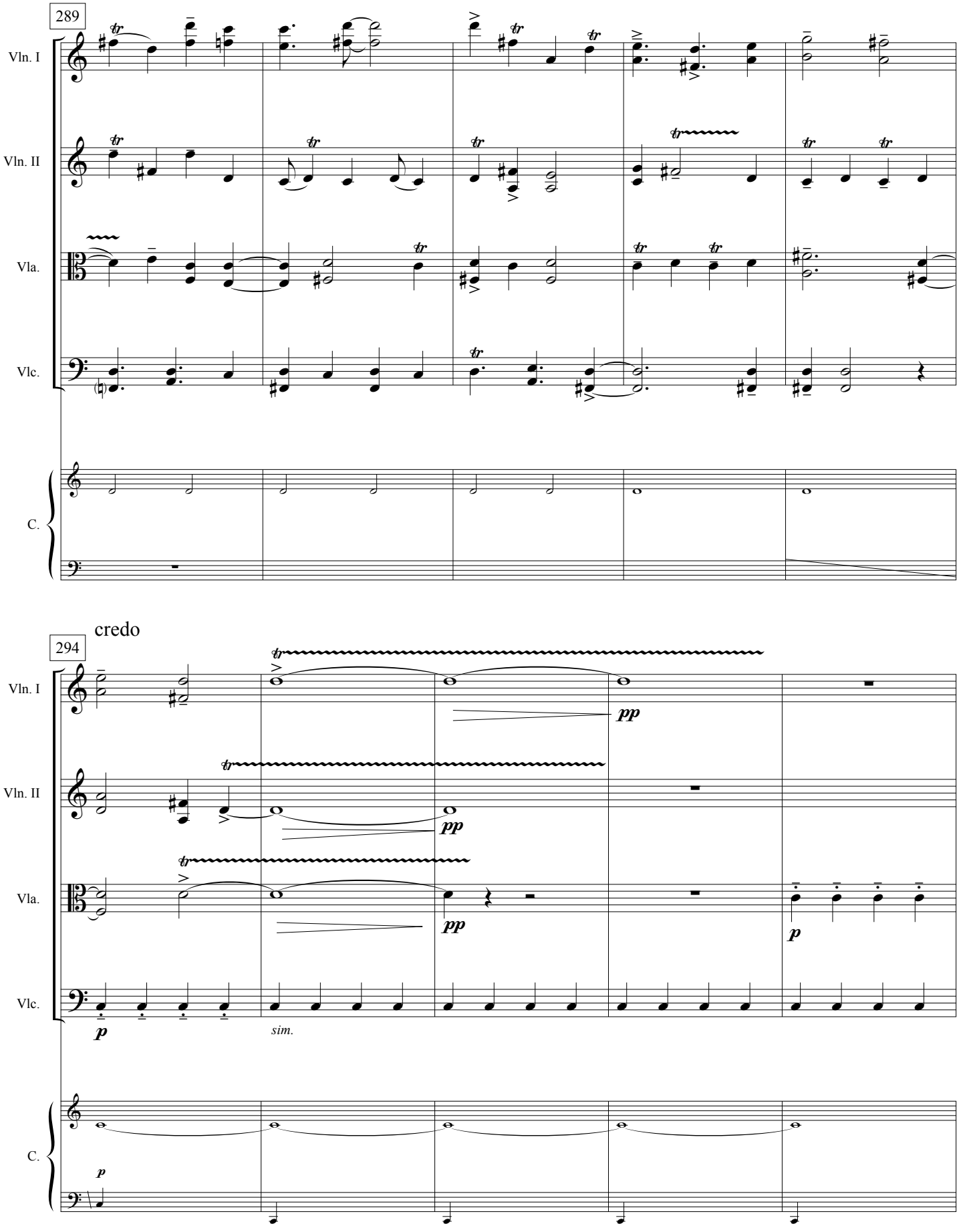

255
Vln. I
Vln. II
Vla.
Vlc.
C.
258
Vln. I
Vln. II
Vla.
Vlc.
C.

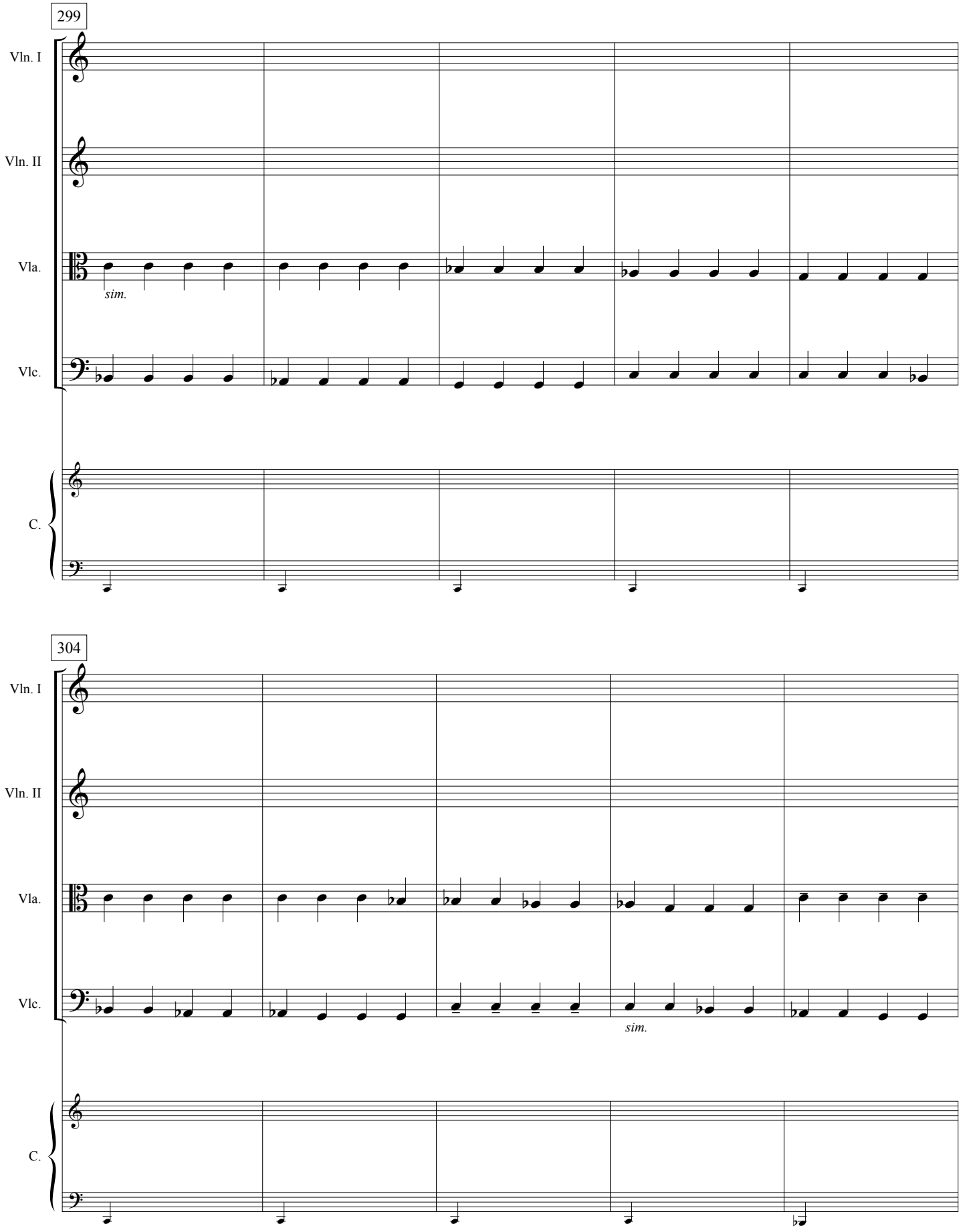

261
Vln. I
Vln. II
Vla.
Vlc.
C.
fff
265

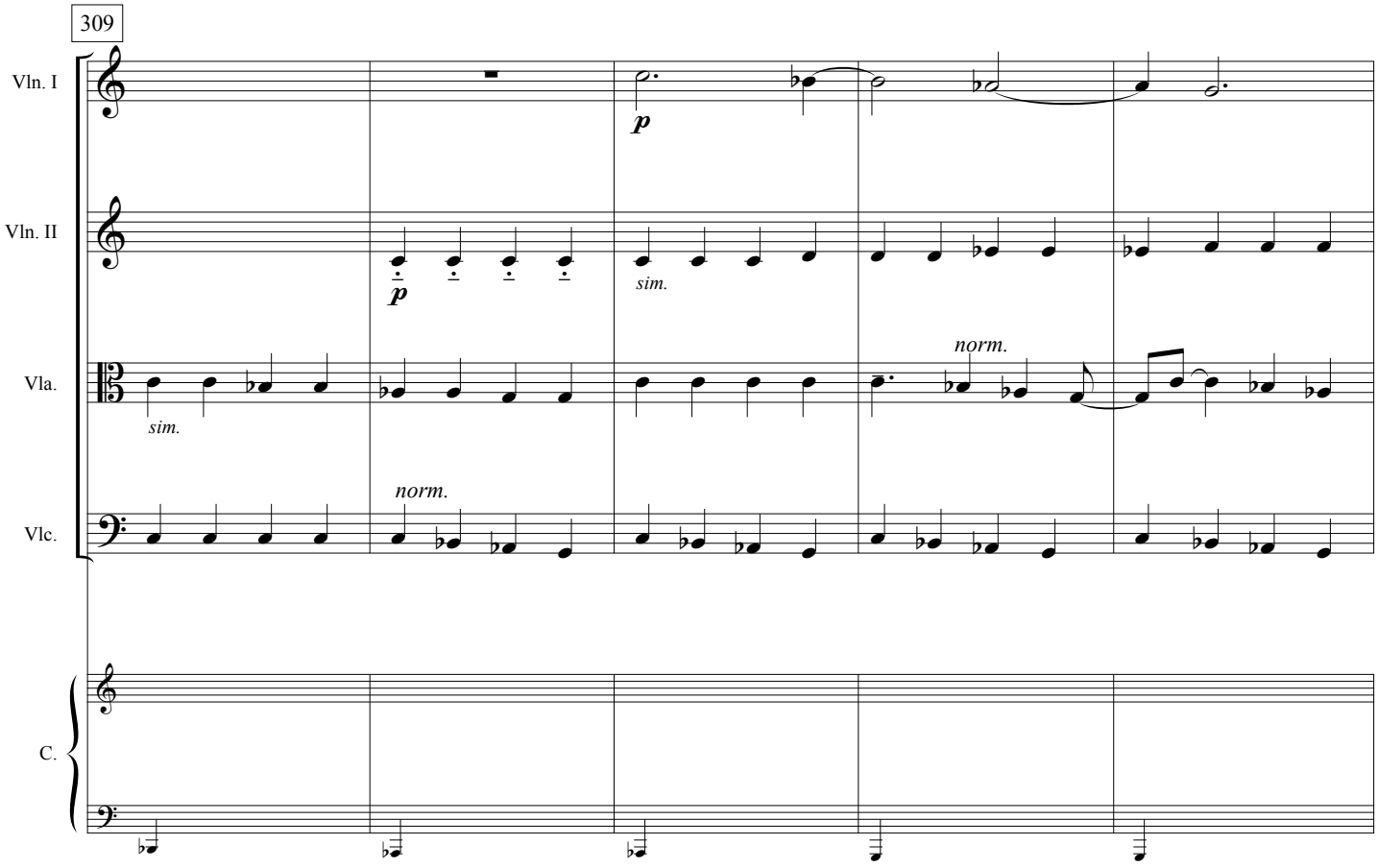

269
Vln. I
Vln. II
Vla.
Vlc.
C.

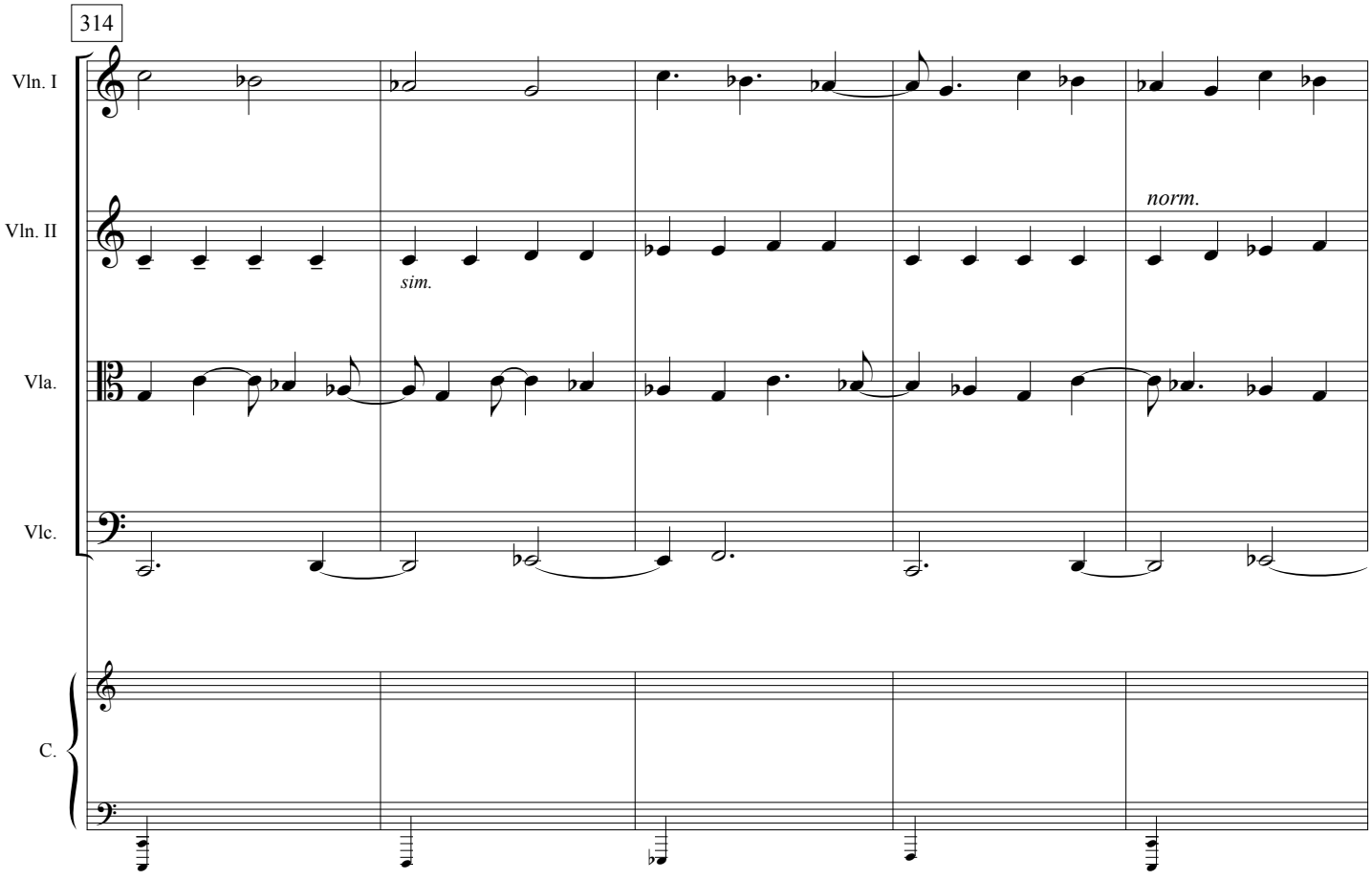

274
Vln. I
Vln. II
Vla.
Vlc.
C.

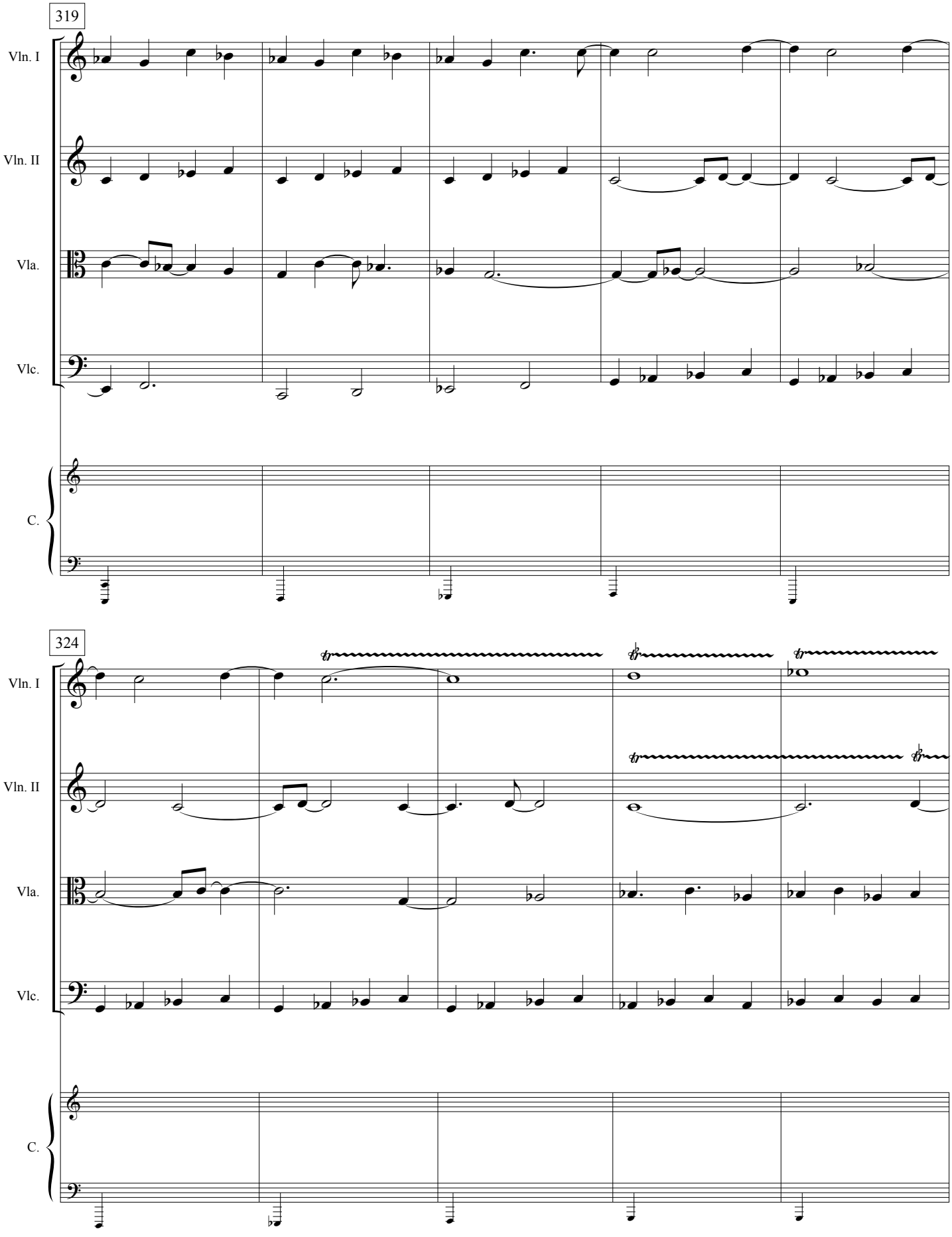

279
Vln. I
Vln. II
Vla.
Vlc.
C.
284
Vln. I
Vln. II
Vla.
Vlc.
C.

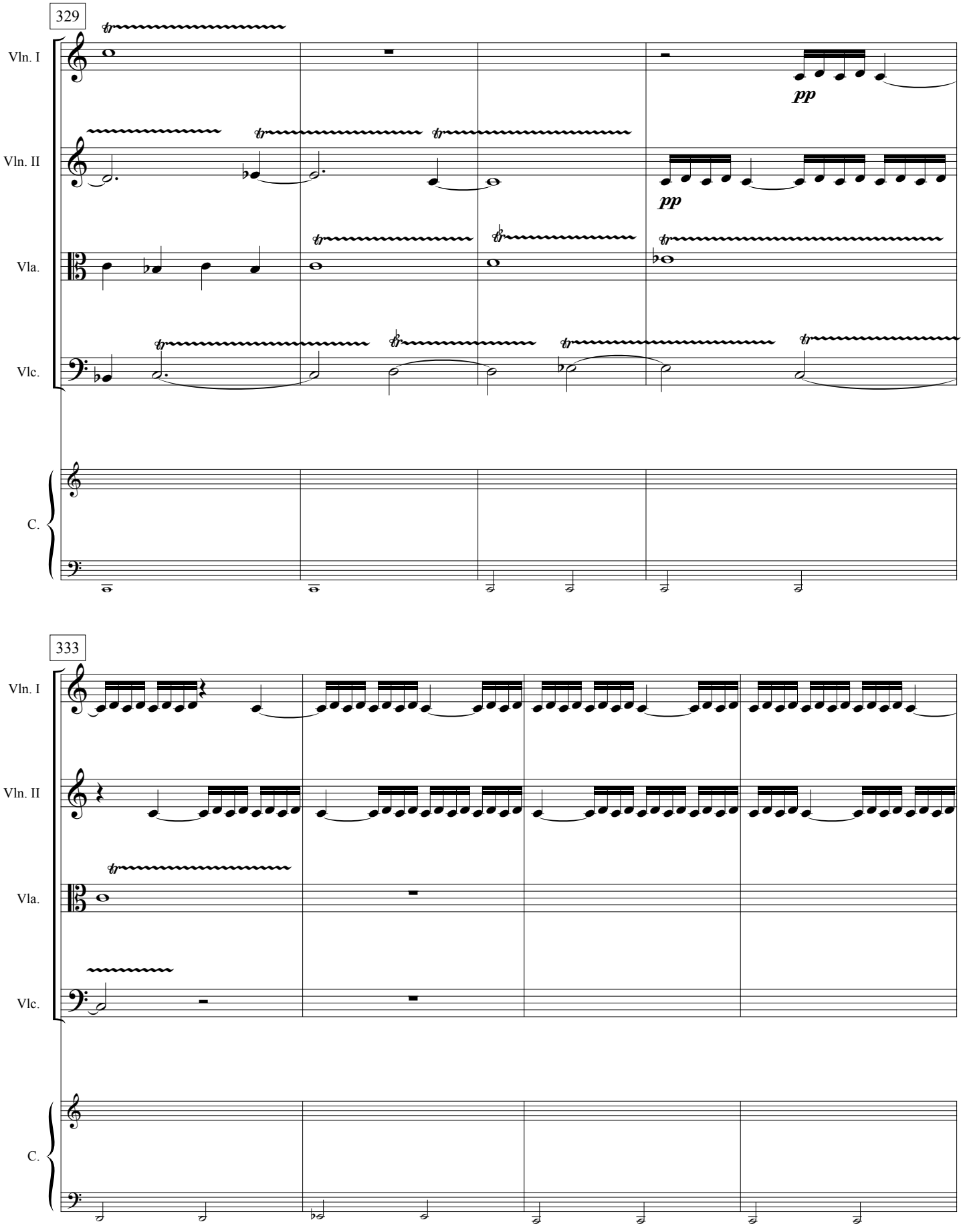

289
Vln. I
Vln. II
Vla.
Vlc.
C.
credo
294
Vln. I
Vln. II
Vla.
Vlc.
C.
pp
pp
pp
p
sim.
p
p

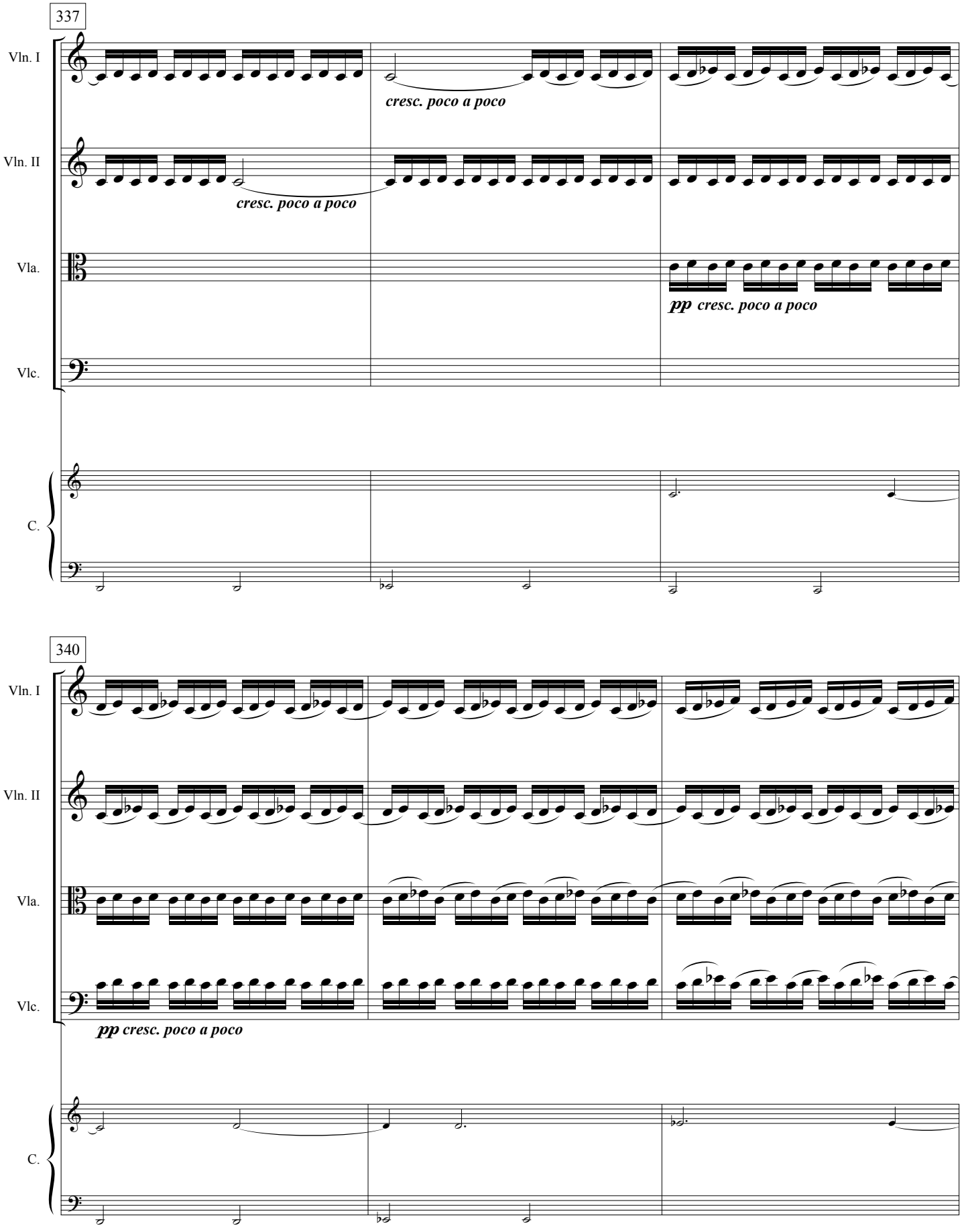

299
Vln. I
Vln. II
Vla.
sim.
Vlc.
C.
304
Vln. I
Vln. II
Vla.
Vlc.
sim.
C.

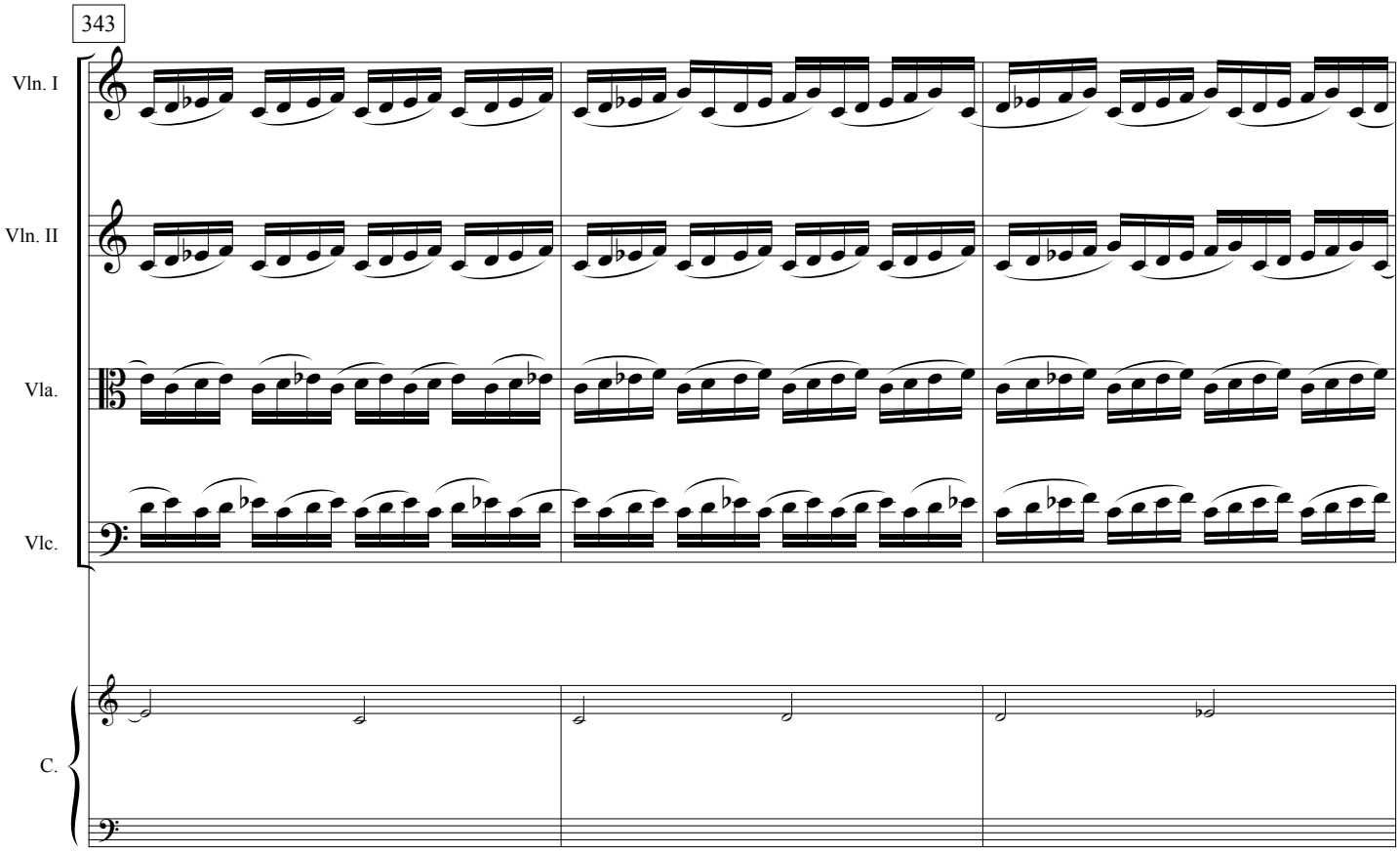

309
Vln. I
Vln. II
Vla.
Vlc.
C.
p
p
sim.
sim.
norm.
norm.

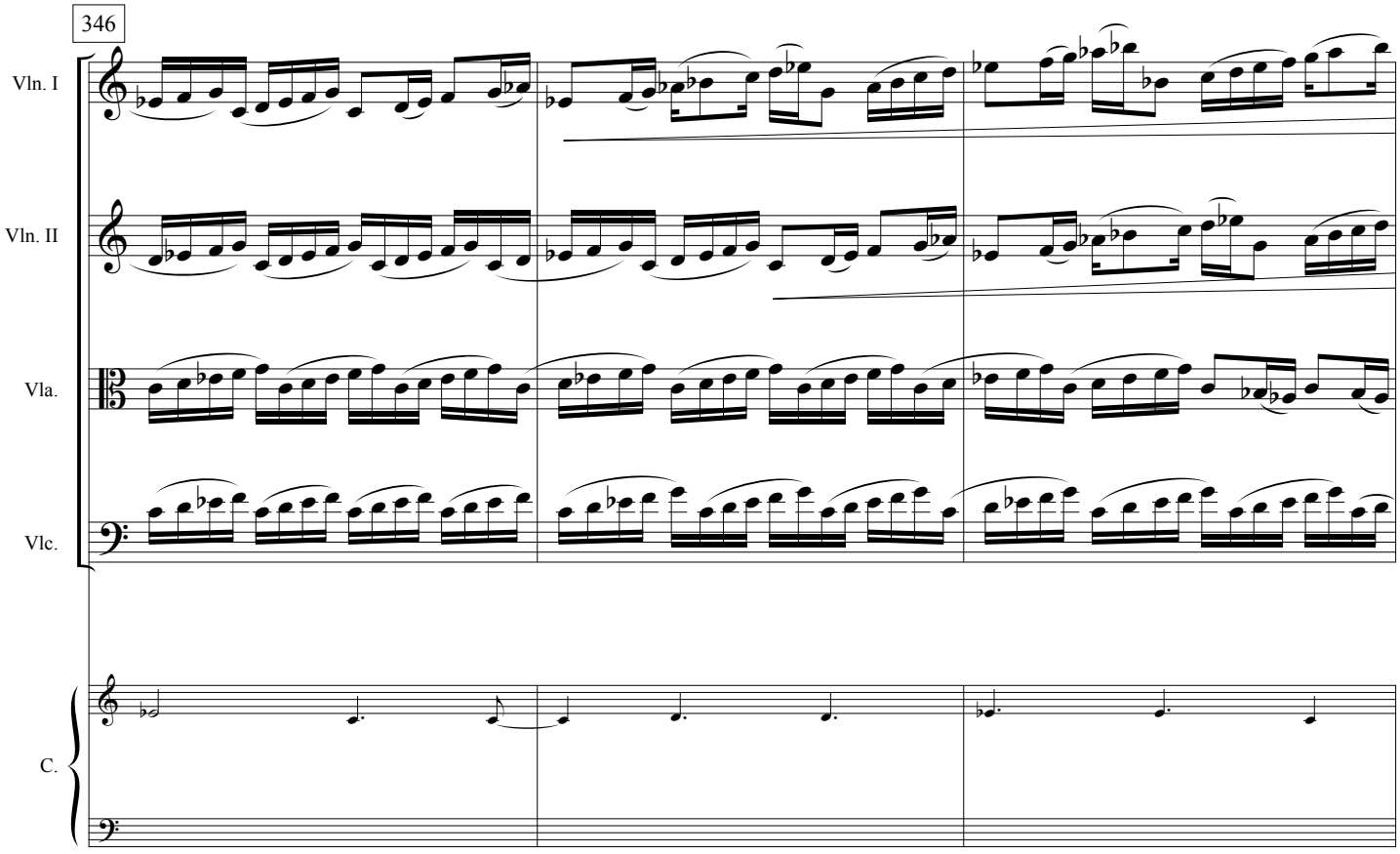

314
Vln. I
Vln. II
Vla.
Vlc.
C.
sim.
norm.

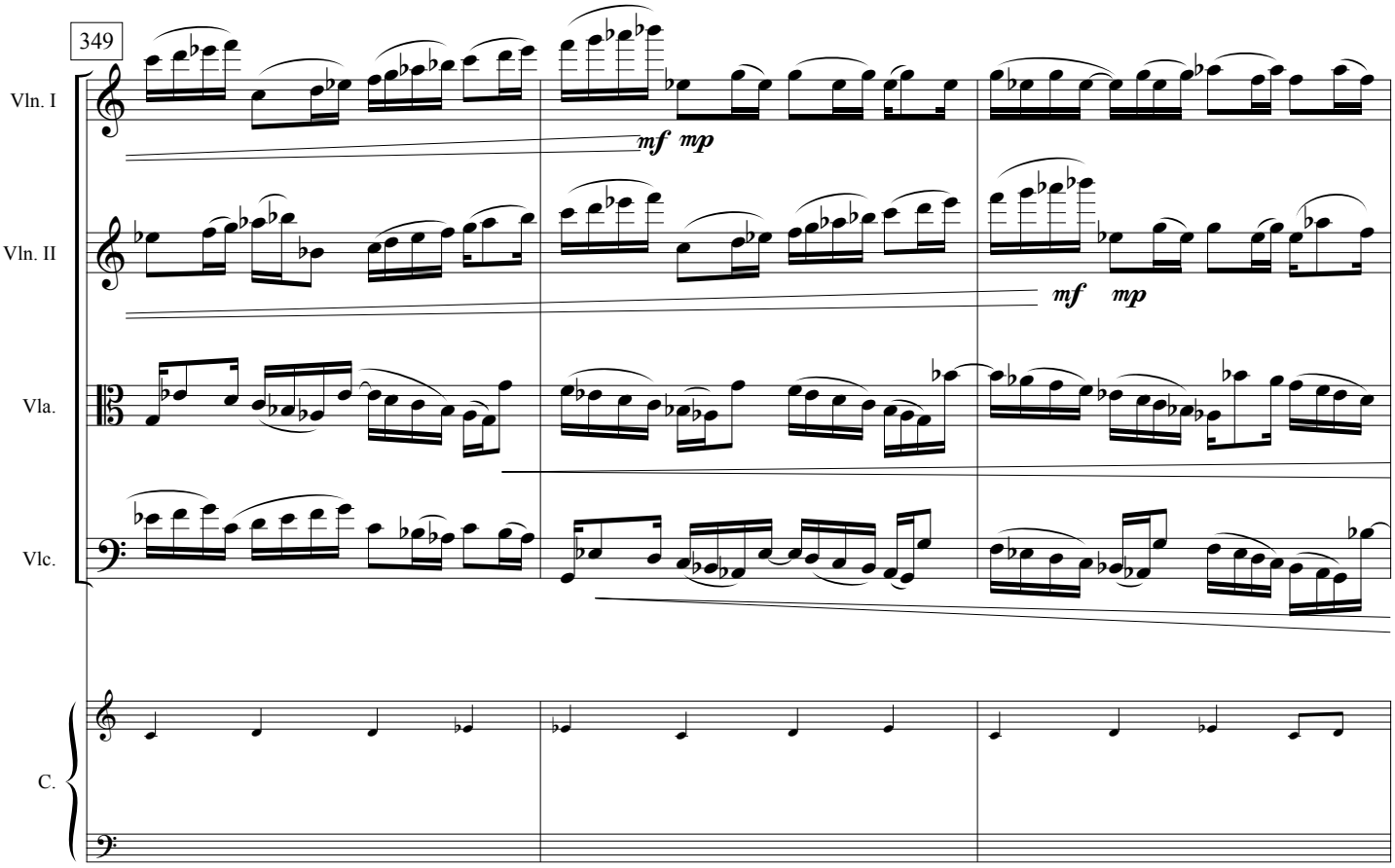

319
Vln. I
Vln. II
Vla.
Vlc.
C.
324
Vln. I
Vln. II
Vla.
Vlc.
C.

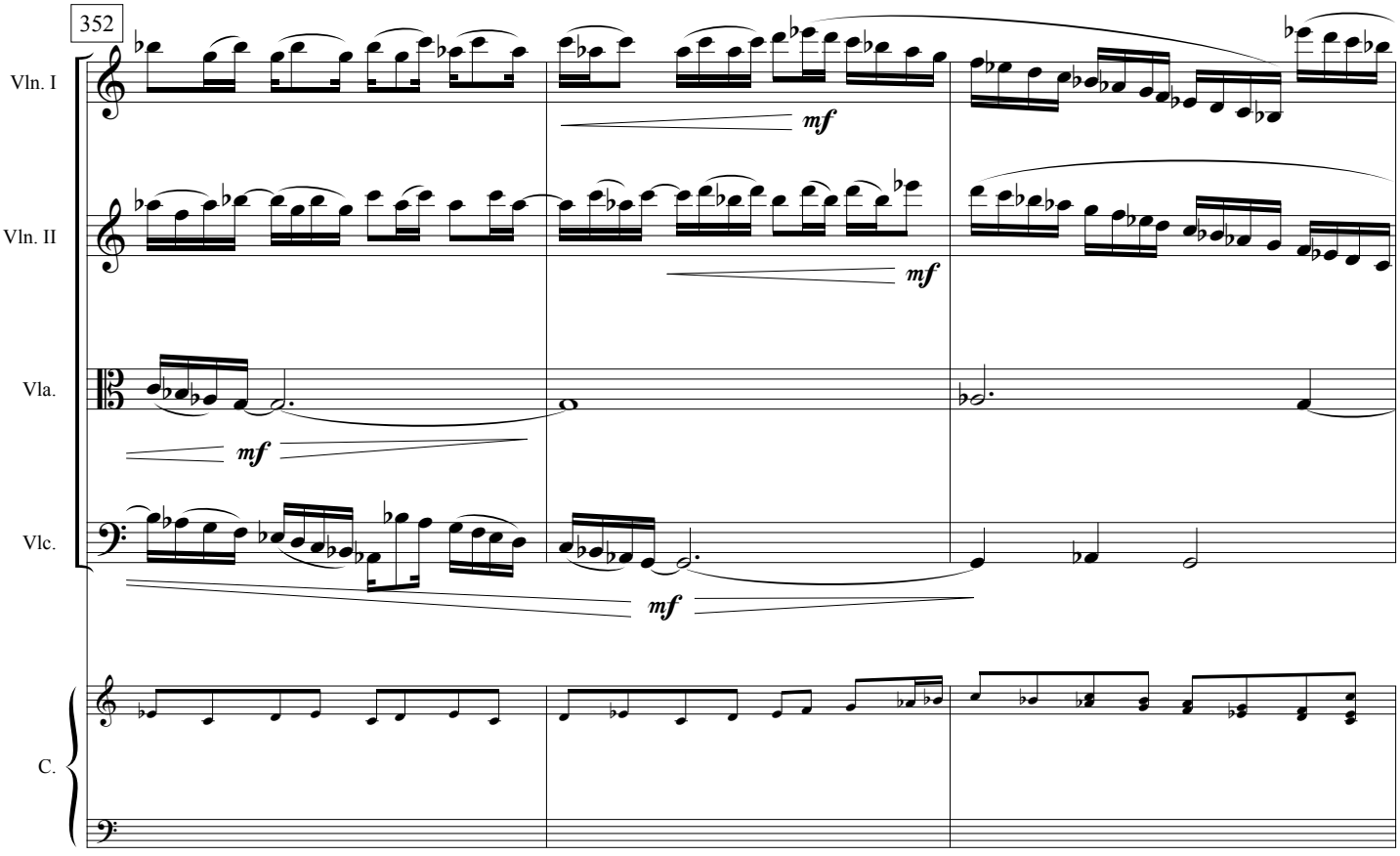

329
Vln. I
Vln. II
Vla.
Vlc.
C.
pp
pp
333
Vln. I
Vln. II
Vla.
Vlc.
C.

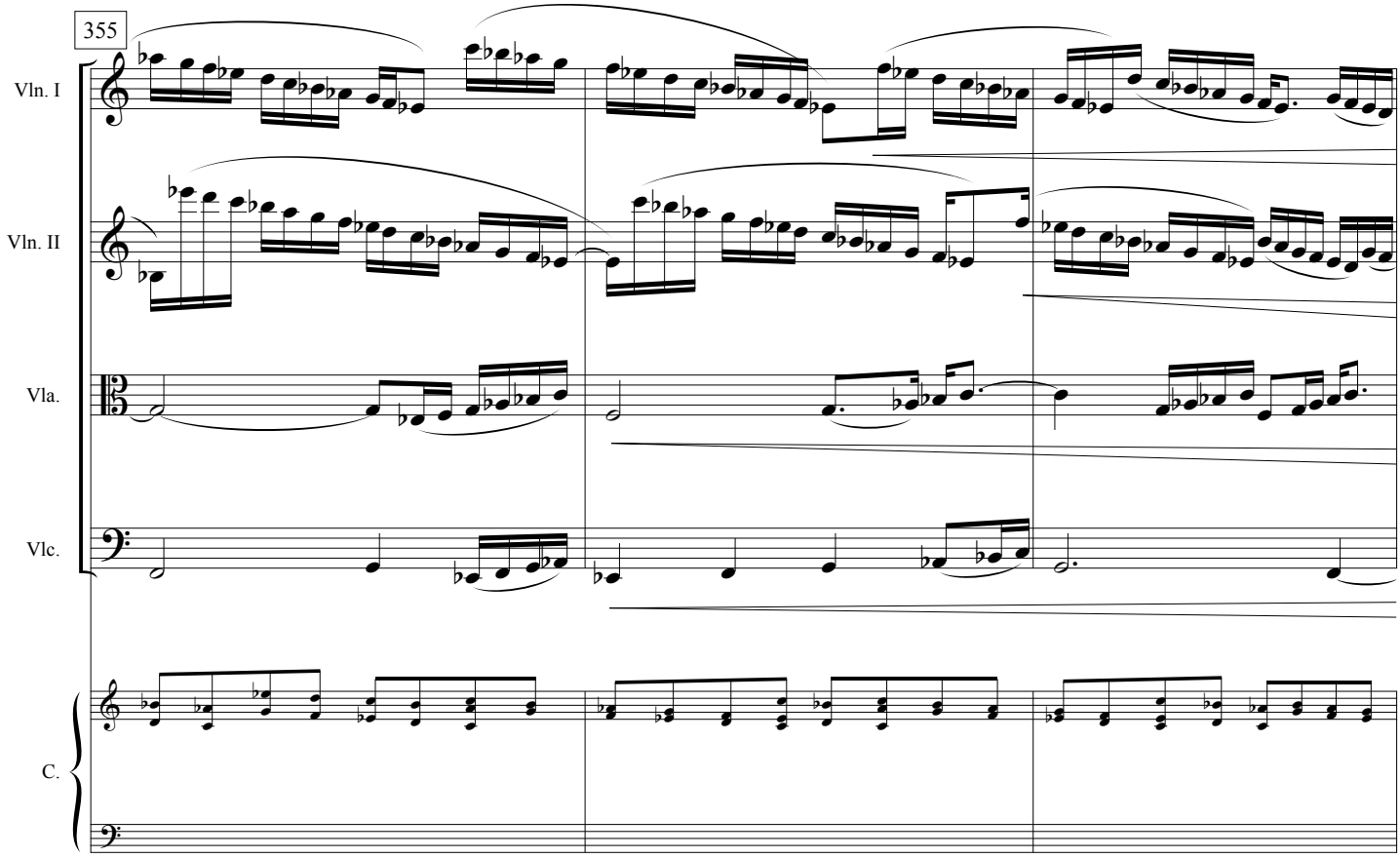

337
Vln. I
Vln. II
Vla.
Vlc.
C.
cresc. poco a poco
cresc. poco a poco
pp cresc. poco a poco
340
Vln. I
Vln. II
Vla.
Vlc.
C.
pp cresc. poco a poco

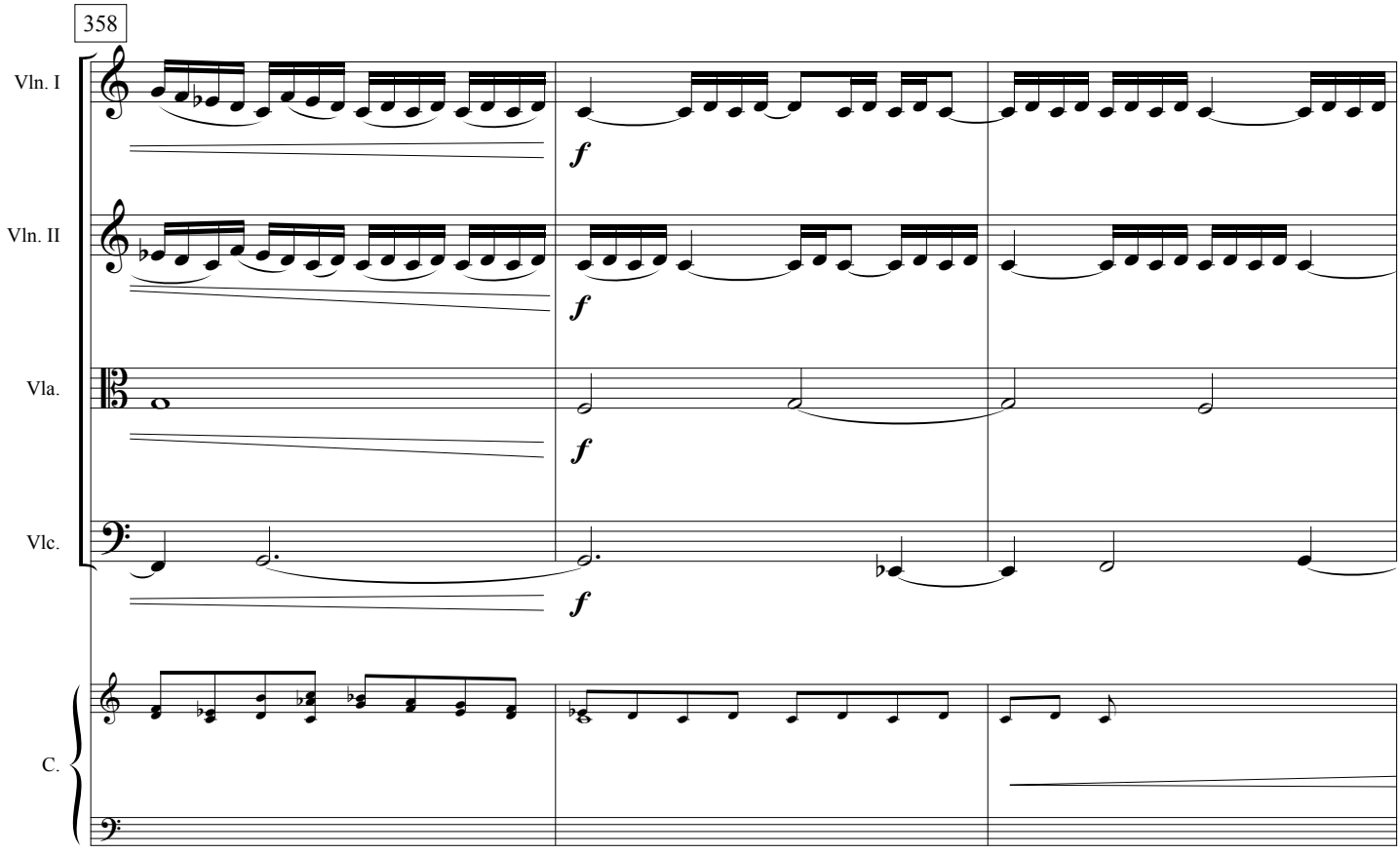

343
Vln. I
Vln. II
Vla.
Vlc.
C.

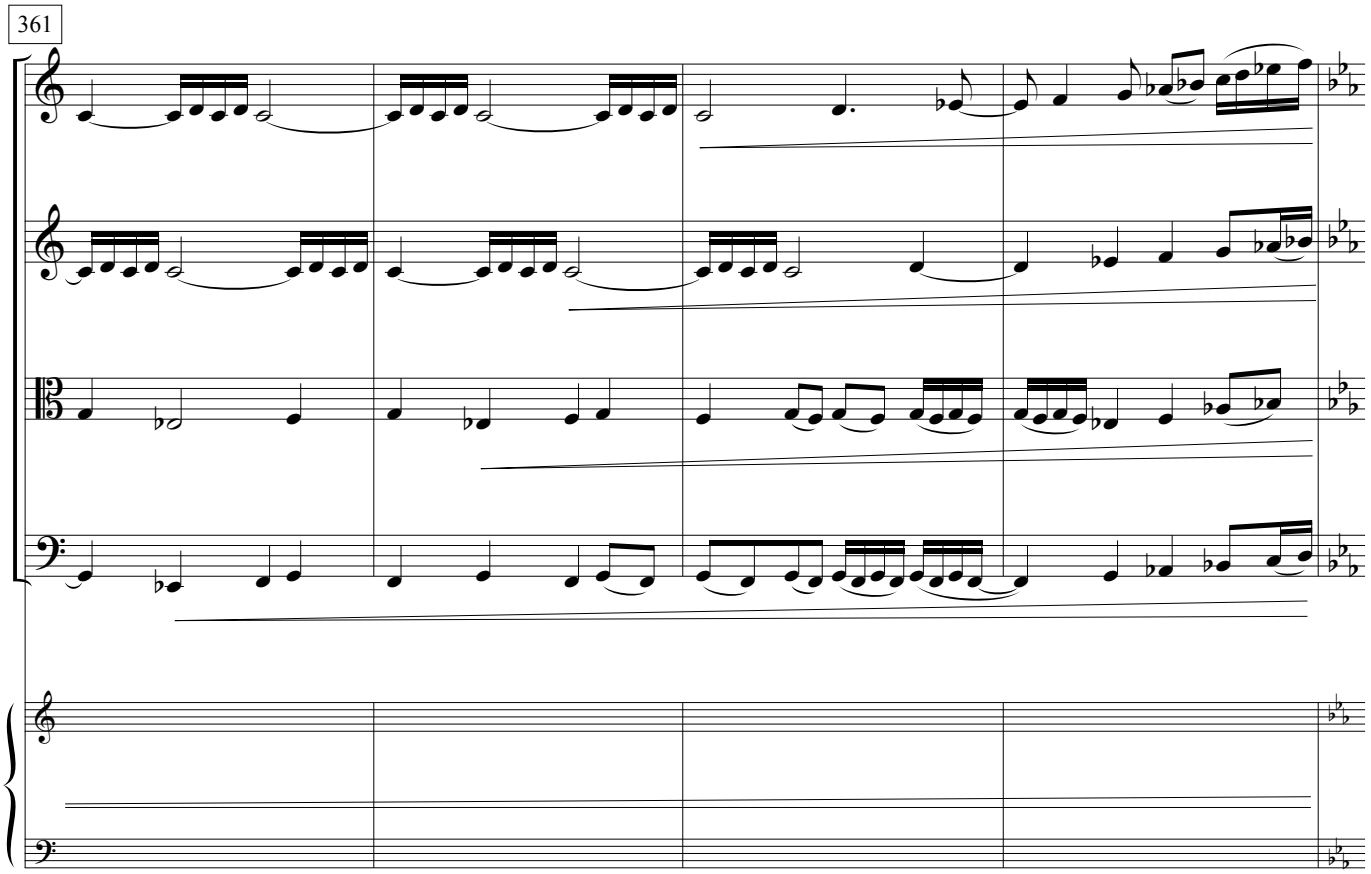

346
Vln. I
Vln. II
Vla.
Vlc.
C.

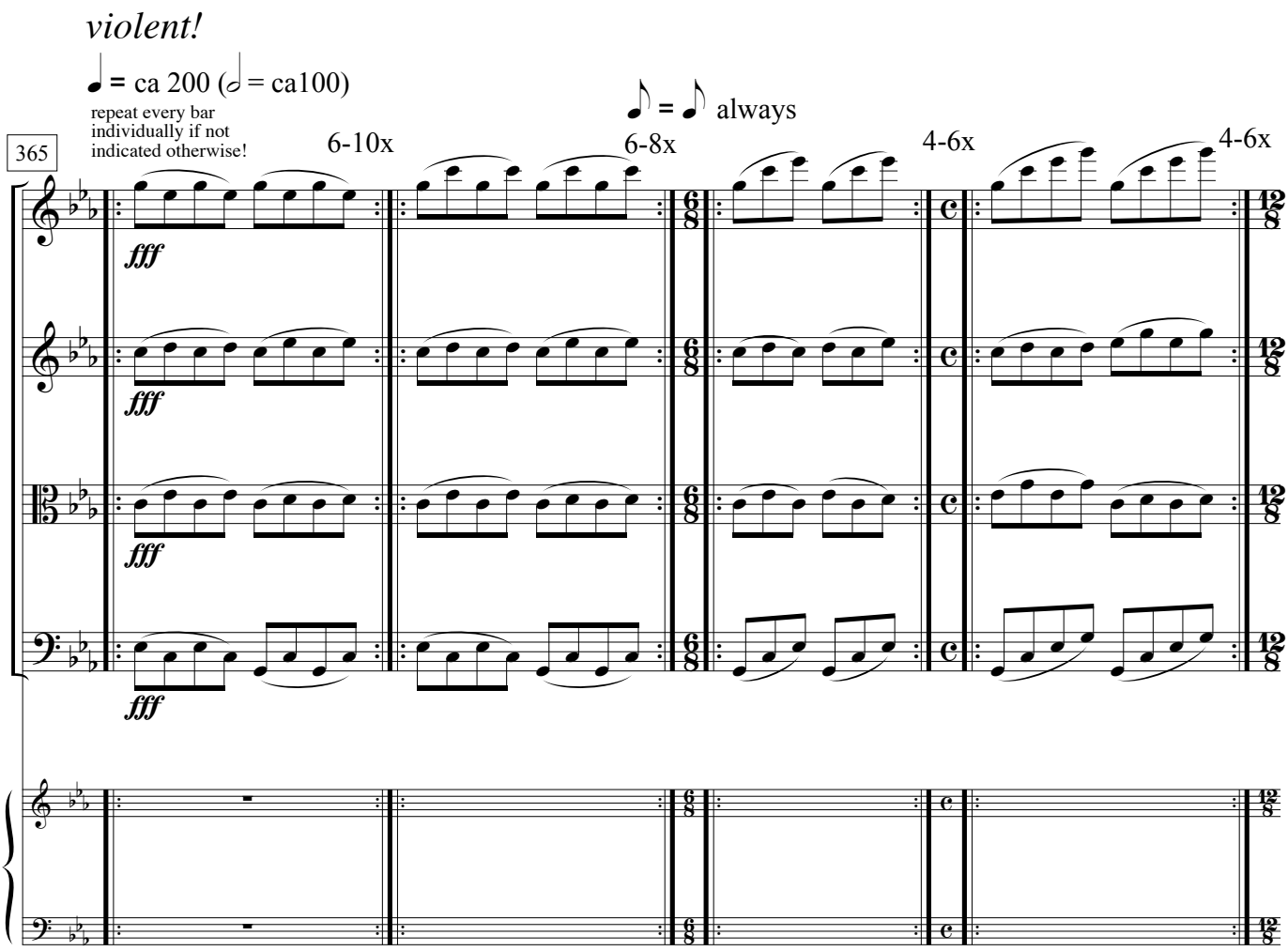

349
Vln. I
Vln. II
Vla.
Vlc.
C.
mf mp
mf mp

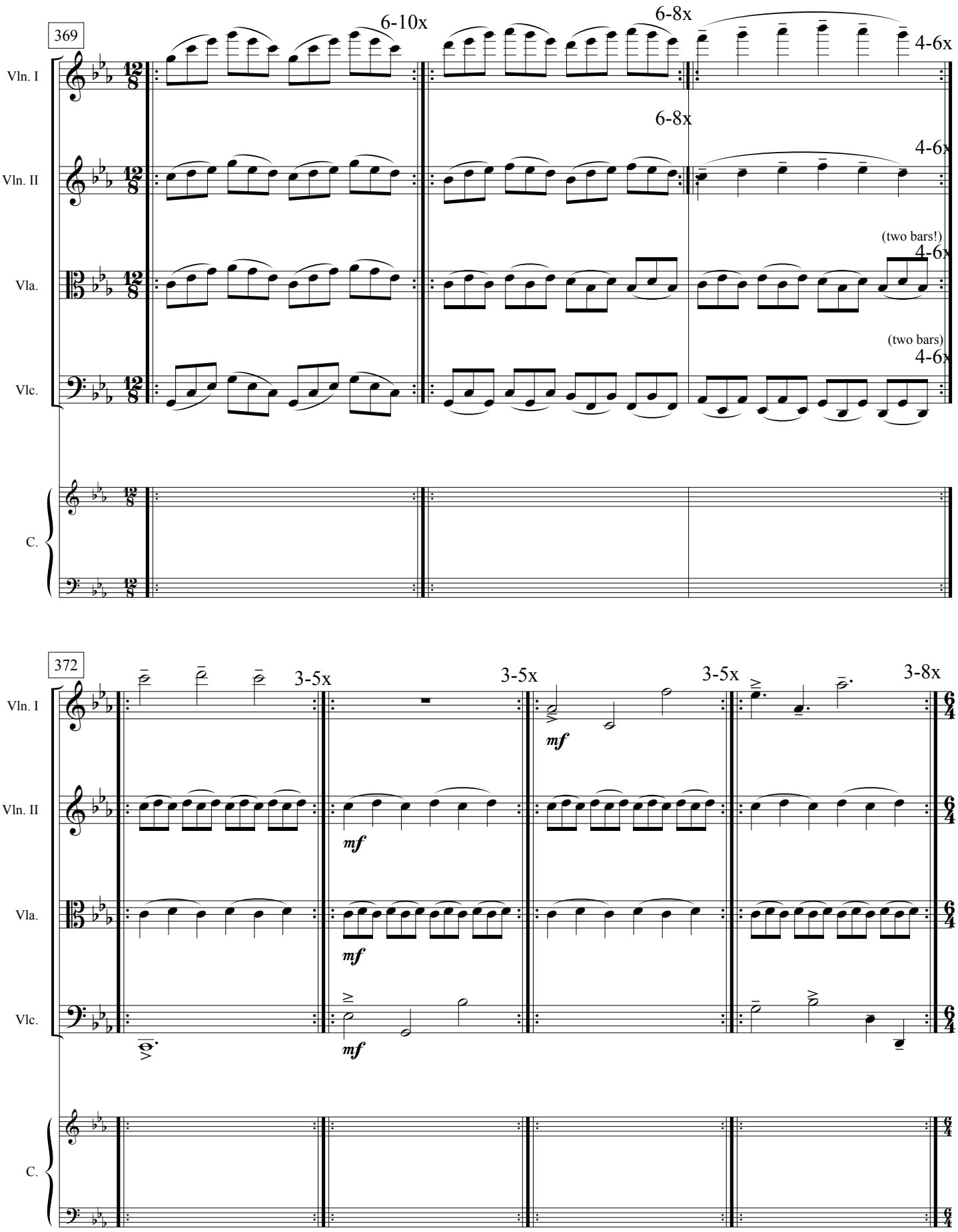

352
Vln. I
Vln. II
Vla.
Vlc.
C.
mf
mf
mf
mf

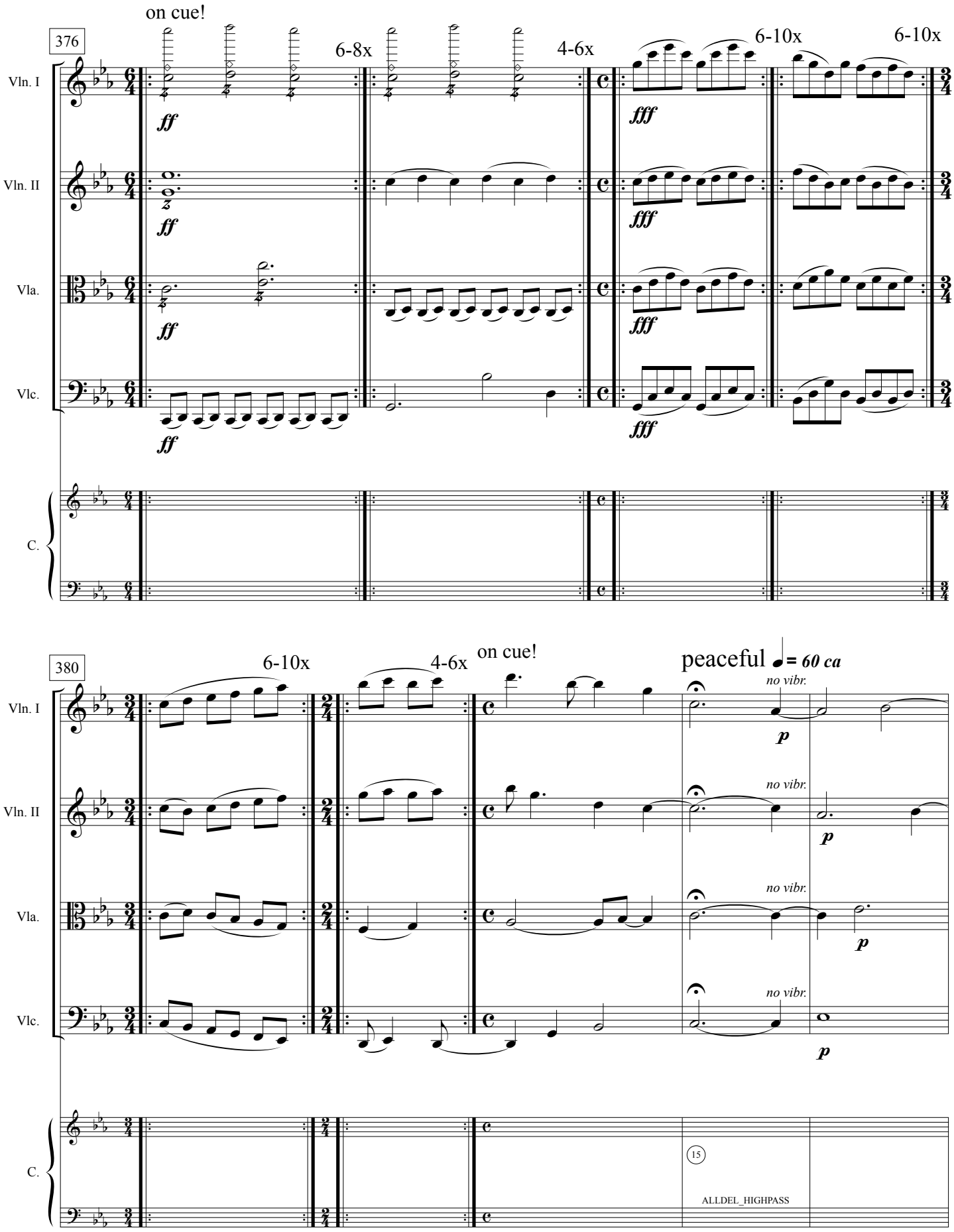

355
Vln. I
Vln. II
Vla.
Vlc.
C.

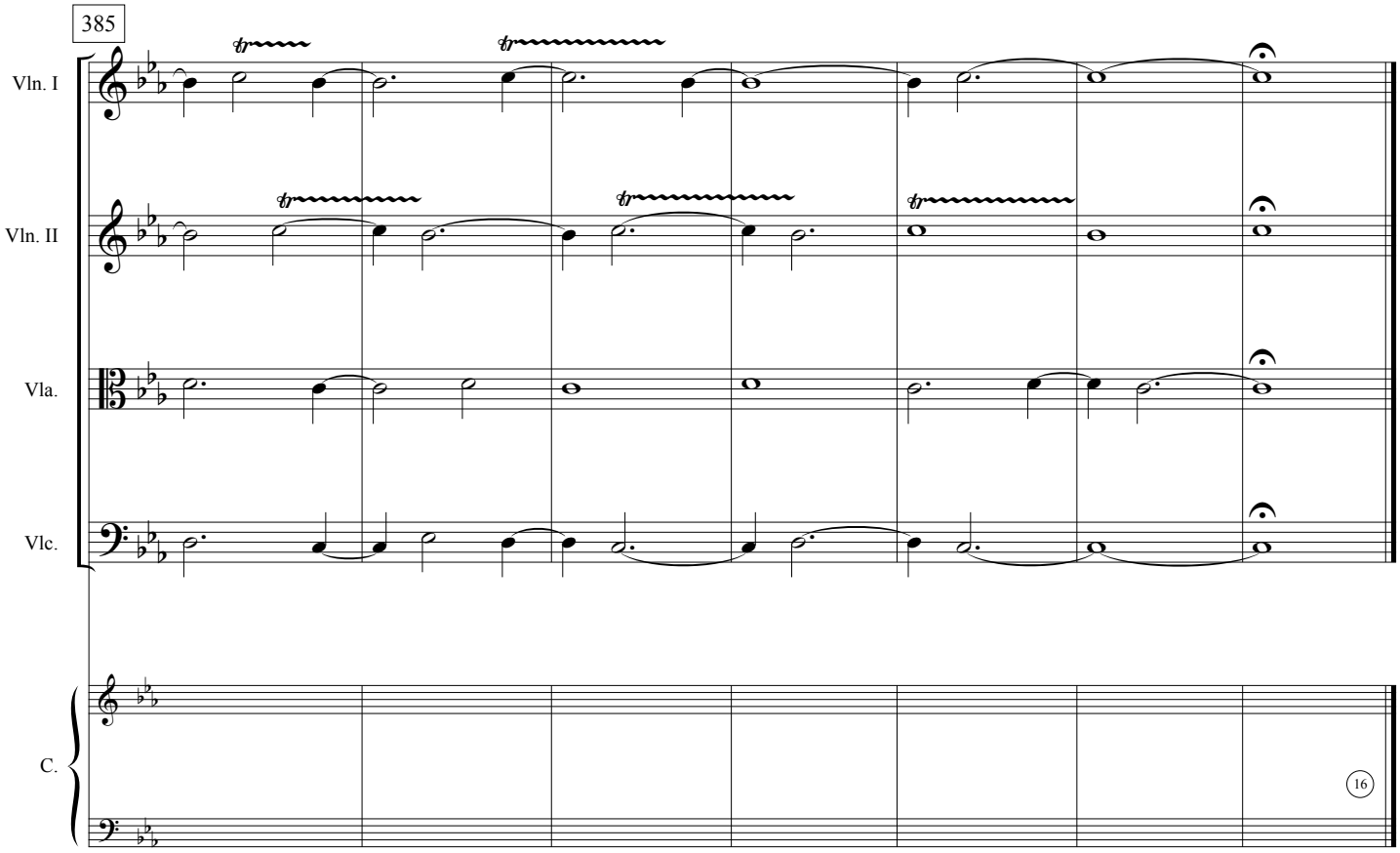

358
Vln. I
Vln. II
Vla.
Vlc.
C.
f
f
f
f


361
Vln. I
Vln. II
Vla.
Vlc.
C.


violent!
= ca 200 (= ca100)
repeat every bar
individually if not
indicated otherwise!
= always
365
6-10x
6-8x
4-6x
4-6x
Vln. I
Vln. II
Vla.
Vlc.
C.
fff


369
Vln. I
Vln. II
Vla.
Vlc.
C.
6-10x
6-8x
4-6x
6-8x
4-6x
(two bars!)
4-6x
(two bars)
4-6x
372
3-5x
3-5x
3-5x
3-8x
mf
mf
mf
mf


on cue!
376
6-8x
4-6x
6-10x
6-10x
Vln. I
Vln. II
Vla.
Vlc.
C.
ff
fff
380
6-10x
4-6x
on cue!
peaceful
= 60 ca
no vibr.
p
15
ALLDEL_HIGHPASS



Aug. 2008