

HREIÐAR INGI ÞORSTEINSSON



CANTICO

fyrir einsöngvara, neðri raddir,
blásarasveit, pákur & píanó

CANTICO

Il *Cantico delle Creature* (1224)

Altissimu, onnipotente bon Signore, Tue so'le laude, la gloria e'honore et onne benedictione. Ad Te solo, Altissimo, se konfano, et nullu homo ène dignu te mentovare. Laudato sie, mi' Signore, cum tucte le Tue creature, spetialmente messor lo frate Sole, lo qual è iorno, et allumini noi per lui. Et ellu è bellu e radiante cum grande splendore: de Te, Altissimo, porta significatione. Laudato si', mi' Signore, per sora Luna e le stelle: in celu l'ài formate clarite et pretiose et belle. Laudato si', mi' Signore, per frate Vento et per aere et nubilo et sereno et onne tempo, per lo quale a le Tue creature dài sustentamento. Laudato si', mi' Signore, per sor'Aqua, la quale è multo utile et humile et pretiosa et casta. Laudato si', mi' Signore, per frate Focu, per lo quale ennallumini la nocte: et ello è bello et iocundo et robustoso et forte. Laudato si', mi' Signore, per sora nostra matre Terra, la quale ne sustenta et governa, et produce diversi fructi con coloriti fiori et herba. Laudato si', mi' Signore, per quelli che perdonano per lo Tuo amore et sostengono infirmitate et tribulatione. Beati quelli ke 'l sosterrano in pace, ka da Te, Altissimo, sirano incoronati. Laudato si' mi' Signore per sora nostra Morte corporale, da la quale nullu homo vivente pò skappare: guai a quelli ke morrano ne le peccata mortali; beati quelli ke trovarà ne le Tue santissime voluntati, ka la morte secunda no 'l farrà male. Laudate et benedicete mi Signore et rengratiate e serviateli cum grande humilitate.

San Francesco di Assisi (1182-1226)

The Canticle of the Sun

O MOST HIGH, Almighty, good Lord God, to thee belong praise, glory, honor, and all blessing. Praised be my Lord God, with all his creatures, and specially our brother the sun, who brings us the day and who brings us the light; fair is he, and he shines with a great splendor. O Lord, he signifies to us thee! Praised be my Lord for our sister the moon, and for the stars, the which he has set clear and lovely in heaven. Praised be my Lord for our brother the wind, and for air and clouds, calms and all weather, by which thou upholdest life in all creatures. Praised be the Lord for our sister water, who is very serviceable to us, and humble and precious and clean. Praised be my Lord for our brother fire, through whom thou givest us light in the darkness; and he is bright and pleasant, and very mighty and strong. Praised be my Lord for our mother the earth, the which doth sustain us and keep us, and bringest forth divers fruits, and flowers of many colors, and grass. Praised be my Lord for all those who pardon one another for love's sake, and who endure weakness and tribulation; blessed are they who peacefully shall endure, for thou, O Most High, wilt give them a crown. Praised be my Lord for our sister the death of the body, from which no man escapeth. Woe to him who dieth in mortal sin. Blessed are those who die in thy most holy will, for the second death shall have no power to do them harm. Praise ye and bless the Lord, and give thanks to him and serve him with great humility.

Saint Francis of Assisi, translation of Maurice Francis Egan (1852-1924).

HREIÐAR INGI ÞORSTEINSSON

HREIÐAR INGI ÞORSTEINSSON (f.1978) lauk tónmenntakennaraprófi frá Tónlistarskólanum í Reykjavík árið 2001 og bakkalárnámi í tónsmíðum frá Listaháskóla Íslands árið 2007. Ári síðar lauk hann burtfararprófi í söng frá Söngskólanum í Reykjavík. Erlendis stundaði hann framhaldsnám í tónsmíðum og kórstjórn, fyrst við háskólann í Jyväskylä, Finnlandi og síðan í Eistlandi, þar sem hann lauk meistaranámi í tónsmíðum frá Eistnesku tónlistarakademiunni í Tallinn, útskrifaðist þaðan með láði árið 2011. Hreiðar Ingi er stofnandi kóranna Ægisifjar og Kammerkórsins Huldur og hefur verið stjórnandi Kórs Menntaskólans við Hamrahlíð síðan árið 2017.



HREIÐAR INGI THORSTEINSSON (b.1978) graduated from the department of musical education at the Reykjavík College of Music in 2001 and obtained his bachelor's degree in composition from the Iceland Academy of the Arts in 2007. In 2008 he completed a final examination in vocal studies from The Reykjavík Academy of Singing and Vocal Arts and the following year he completed two postgraduate diplomas, in composition and in choral conducting, from JAMK University of Applied Science in Jyväskylä, Finland. Thorsteinsson then sought further education in Estonia, at the Estonian Academy of Music and Theatre, where he completed his master's degree in composition with distinction in 2011. He founded the choirs Ægisif in 2016 and Huldur Chamber Choir in 2021 and has been the conductor of The Choir of Hamrahlíð College since 2017.

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CANTICO

IL CANTICO DELLE CREATURE

HREIDAR INGI ÞORSTEINSSON

SCORE IN C

Allegro ♩ = 120

Musical score for the first system of 'CANTICO'. The score is in C major and 4/4 time. It includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, 3 Horns in F, Timpani, Tenor Solo, T. T., B. B., and Piano. The tempo is Allegro with a metronome marking of 120. The score features dynamic markings such as *f*, *mp*, *ff*, and *mf*, and includes triplets and accents. A large purple watermark 'Not Sample Score Performance' is overlaid on the score.

Musical score for the second system of 'CANTICO', starting at measure 7. The score continues with the same instrumentation as the first system. It includes dynamic markings such as *mf*, *p*, and *f*. The vocal line (Tenor Solo) has lyrics in Icelandic: "Al - tis - si - mu, on - ni - po - ten - te, þou Si - gno - re, Tu - e so'le lau - de, la glo - ri - a". The piano part features complex chordal textures and arpeggiated figures.

Musical score for measures 18-27. The score includes staves for strings, woodwinds, brass, and vocal soloists. Dynamics range from *f* to *ff*. The vocal line includes the lyrics: "e' hon - or - re et on - ne on ne be - ne - dic - tio - ne et on - ne".



Meno mosso ♩ = 110

Musical score for measures 28-37. The score includes staves for strings, woodwinds, brass, and vocal soloists. Dynamics range from *mp* to *pp*. The vocal line includes the lyrics: "on-ne be-ne-dic - tio - ne. Ad Te so - lo, Al - tis - si - mo, se kon - fa - Al - tis - si - mu, on - ni - bo - ten - te".

Musical score for measures 55-59. The score includes vocal lines and piano accompaniment. The vocal lines feature lyrics in Latin: "Lau - da - to Lau-da - to, cum tuc-te le Tu - e cre-a-tu - re, spe tial-men - te mes da - - - to Lau - da - to Lau - da - - - to,". The piano accompaniment includes triplets and various dynamic markings such as *mp*, *pp*, *p*, and *mf*. A large purple watermark "Sample for Performance" is overlaid on the score.

Musical score for measures 60-64. The score includes vocal lines and piano accompaniment. The vocal lines feature lyrics in Latin: "sor lo qual è i-or - no, et al - lu - mi - ni no - i per lu - i. Et el - lu è bel - lu e ra - di - an - te cum lo fra - te So - le, lo fra - te So - - - le, So - le, lo fra - te So - le, lo fra - te". The piano accompaniment includes triplets and various dynamic markings such as *p*, *mp*, *mf*, and *f*.

66

f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *f* *mf*
f *ff* *f* *mf*

gran - de gran - de gran - de gran - de splen - da - re: Lau - da - to Lau - da - to si', mi' Si - gno - re,
 So - le: de Te, Al - tis - si - mo, por - ta si - gni - fi - ca - tio - ne. Lau da - to Lau -

72

mp *p* *mp* *mp* *mf*
mp *p* *mp* *pp*
mp *p* *pp* *p*
mp *p* *pp* *p*
mp *p* *pp* *p*
f *mp* *mf*
mp *mp*
mf *mp*

per so - ra Lu - na e le - stel - le in ce - - lu l'ài for - ma - te cla -
 da - to Lau - da - to

77

trill

mp *p* *pp*

p *p* *pp*

pp *p* *pp*

p *pp*

ri - te et pre tio - se et bel - le. Lau - da - to Lau - da - to. (N) mi' Si -

Lau-da to. (N)

p *pp*



81

trill

pp *pp* *pp* *pp*

pp *pp*

pp *pp*

pp *pp*

mp *p* *pp* *ppp* *a niente*

gno - re. mi' Si - gno - re. Lau-da-to si', mi' Si-gno-re, per fra-te Ven-to

mp *p* *pp*

mp *p* *pp*

89 *flt.*

p *pp* *p* *pp* *pp*

et per ae-re et nu-bi-lo et se-re-no et on-nei tem-po, per lo qua-le a-le Tu-e cre-a-tu-re dà-i su-sten-ta-men-to.



98 *ord.* *flt.*

p *pp* *pp* *pp* *mp*

p

Lau-da-to si', mi' Si-gno-re, per sor' A-qua, la qua-le è mul-to u-ti-le et hu-mi-le et pre

ord.

pp *p* *mp* *pp* *p*

tio-sa et cas - ta. Lau-da - to si', mi' Si-gno - re, per fra-te Fo - cu per lo qua - le enn-al



p *mp* *mf* *p* *mf* *f*

lu-mi-ni la noc - te: ed ell - o è bel - lo et io-cun - do et ro-bu - sto - so et for - te. Lau da -

123

mp *mf* *mp* *f*

mp *mf* *mp* *f*

mp *mf* *mp* *f*

- - - to Lau-da - to si, mi Si-gno-re, Lau-da - to si, mi Si-gno - re,

mf

fp

- - - to Lau-da - to si, mi Si-gno-re, Lau-da - to si, mi Si-gno - re,

per so ra nos - tra ma - tre Ter - ra, la qua le ne su-ten - ta et go-ver - na, et pro-du - ce di-ver - si fruc - ti con co-lo - ri - ti



130

mf

per so ra nos - tra ma - tre Ter - ra, la qua le ne su-ten - ta et go-ver - na, et pro-du - ce di-ver - si fruc - ti con co-lo - ri - ti

mp *p* *mp* *p*

per so ra nos - tra ma - tre Ter - ra, la qua le ne su-ten - ta et go-ver - na, et pro-du - ce di-ver - si fruc - ti con co-lo - ri - ti

138

Musical score for measures 138-146. The piano part consists of four staves. The first three staves are treble clef, and the fourth is bass clef. Dynamics include *f* and *p*. The bass line starts with a rhythmic pattern of eighth notes.

Musical score for measures 147-148. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *mp* and *a3*.

fio-ri et her - ba. Lau-da - to si', mi' Si-gno - re per quel-li che per-do - na-no per lo Tu - o a-mo - re et so-sten-go-no

Vocal line and piano accompaniment for measures 147-148. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *f*.

Piano accompaniment for measures 147-148. The score shows complex chordal textures in both treble and bass clefs. Dynamics include *f* and *subito pp*.

147

Musical score for measures 149-156. The piano part consists of four staves. The first three staves are treble clef, and the fourth is bass clef. Dynamics include *mf*, *f*, and *mp*.

Musical score for measures 157-164. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *mf* and *f*.

in-fir-mi-ta - te et tri-bu-la-tio - ne. Be-a - ti quel - li ke'l so-ster-ran - no in

Vocal line and piano accompaniment for measures 157-164. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include *ff*.

Piano accompaniment for measures 157-164. The score shows complex chordal textures in both treble and bass clefs. Dynamics include *mp*, *mf*, and *f*.

154

mp mf mp ff

mf mp ff

mf ff

mf ff

mf ff

mf ff

pa - ce, ka da Te, Al - tis - si - mo, si - ra - no in - co - ro - na - ti.

Lau - da - to sí, mí Si - gno - re,

160

mf

Lau - da - to sí, mí Si - gno -

per so - ra nost - ra Mor - te cor - po - ra - le, da la qua - le nul - lu ho - mo vi - ven - te pò skap - pa - re:

166

re

gua - i a quel-li ke mor - ra - no ne le pec-ca - ta mor - ta - li; be-a - ti quel-li ke tro-va rà ne le

172

acc. Tempo primo ♩ = 120

Tu - e sanc-tis-si-me vo-lun - ta - ti, ka la mor - te se - cun - da no'll far rà ma - le.

180

f *mp* *ff* *3* *mf* *mf* *p*

f *mp* *ff* *3* *mf* *mf* *p*

f *mp* *ff* *3* *mf* *mf* *p*

f *mp* *ff* *mf* *p*

ff *mf* *p*

f *mp* *p*

f

Lau - da - te et be - ne - di - ce - te

188

f *ff* *3*

f *ff* *3*

f *ff* *3*

f *ff* *3*

f *ff* *3*

ff

ff

ff

ff

ff

mi Si - gno - re et - ren - gra - tia - te e ser - via - te - li cum gran - de hu - mi - li - ta - te Lau - da - te et be - ne - di

198

ce - te et be-ne-di - ce - te mi Si gno - re Lau - da - te et be-ne-di - ce - te mi Si - gno - re mi Si -



207

Meno mosso $\text{♩} = 55$

gnore Lau - da - te cum gran - de hu - mi - li - ta -

The musical score consists of several systems. The first system features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts begin with a rest, followed by the lyrics: "te. Lau - da - - te Lau - da - - te mi Si - gno - - re." The piano accompaniment provides a harmonic and rhythmic foundation. The second system continues the vocal and piano parts, with the vocalists singing "Lau - da - - te Lau - da - - te Lau - da - - - - te." The piano accompaniment continues with complex chordal textures and melodic lines. The score concludes with a double bar line.