Anthony Gunadi

Maker of the World

for Bedford Trio Composition Competition 2023-24

Duration - ca. 9'

(2023)

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Program Note

This was composed for the Bedford Trio Composition Competition, with a cosmos-related theme. I turned to the traditional gregorian chants of Mass XI called "Orbis Factor" which translates to "Maker of the World" (the title of this piece). I chose to use the Kyrie and the Sanctus as material for my piece because their meaning best suits the cosmos theme.

The first section has statements of the Sanctus in between seven waves, a reference to the seven days of creation in the book of Genesis. However, the seventh wave is different from all the others as God rested on the seventh day; it finally plays the whole Sanctus until where the words "heaven and earth are full of your glory" would be sung in the chant. Then, the piece bursts into the Kyrie, as if God's creation was praising Him and pleading for mercy. The piece ends with three waves but combined with the statements of the Sanctus and Kyrie.

For context, here are the text translations of the chants.

Sanctus:
Holy, holy, holy Lord, God of Hosts:
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

Kyrie:
Lord have mercy.
Christ have mercy.
Lord have mercy.

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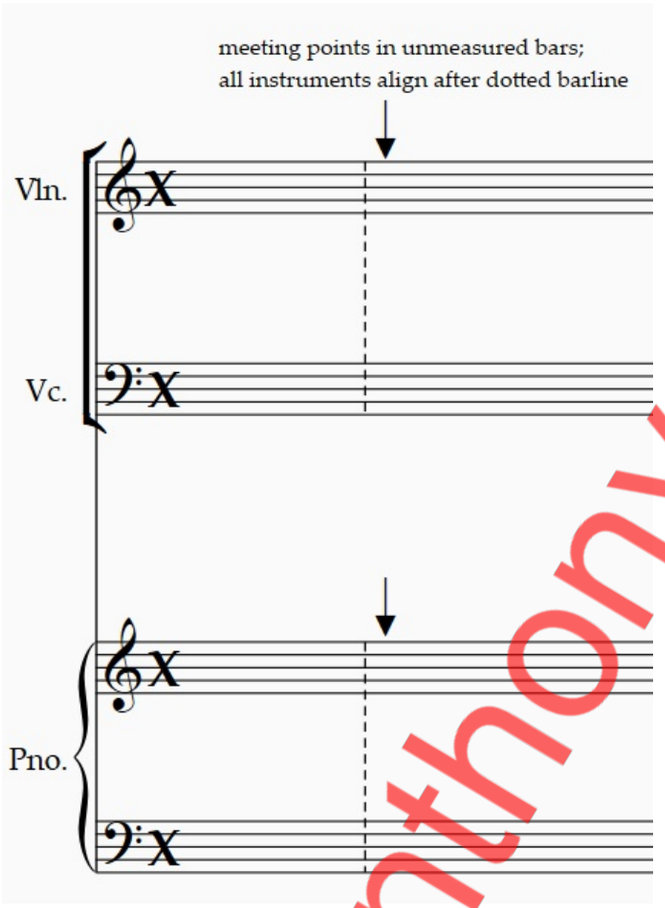
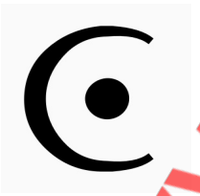
Performance Notes

This symbol represents the time signature for an unmeasured bar, making it easier to switch between bars with a defined time signature (like 4/4) and those that do not have one. In bars with this "X" time signature, the performers should still play in time but are given more rhythmic flexibility. It would sound as if the three performers are each playing a solo part with rubato but their sounds are combined creating the overall picture.



Dotted barlines indicate that points that the performers should look at each other and align within unmeasured bars. The performers should also line up at regular bar lines at bars with a time signature.



I use this symbol in "X" time signature bars on notes usually before meeting points (dotted bar lines) to show notes that should be held longer or shorter depending on the case if the performer is ahead or behind the other performers. It works similarly to a fermata but in both ways and it is dependent on the performer's position in relation to the others in order to align at the meeting points.

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Piano Trio Composition Competition

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The Bedford Trio
Alessia Disimino, Emma Schmiedecke, Jialiang Zhu
for workshopping all the submissions and
your wonderful performance of my piece

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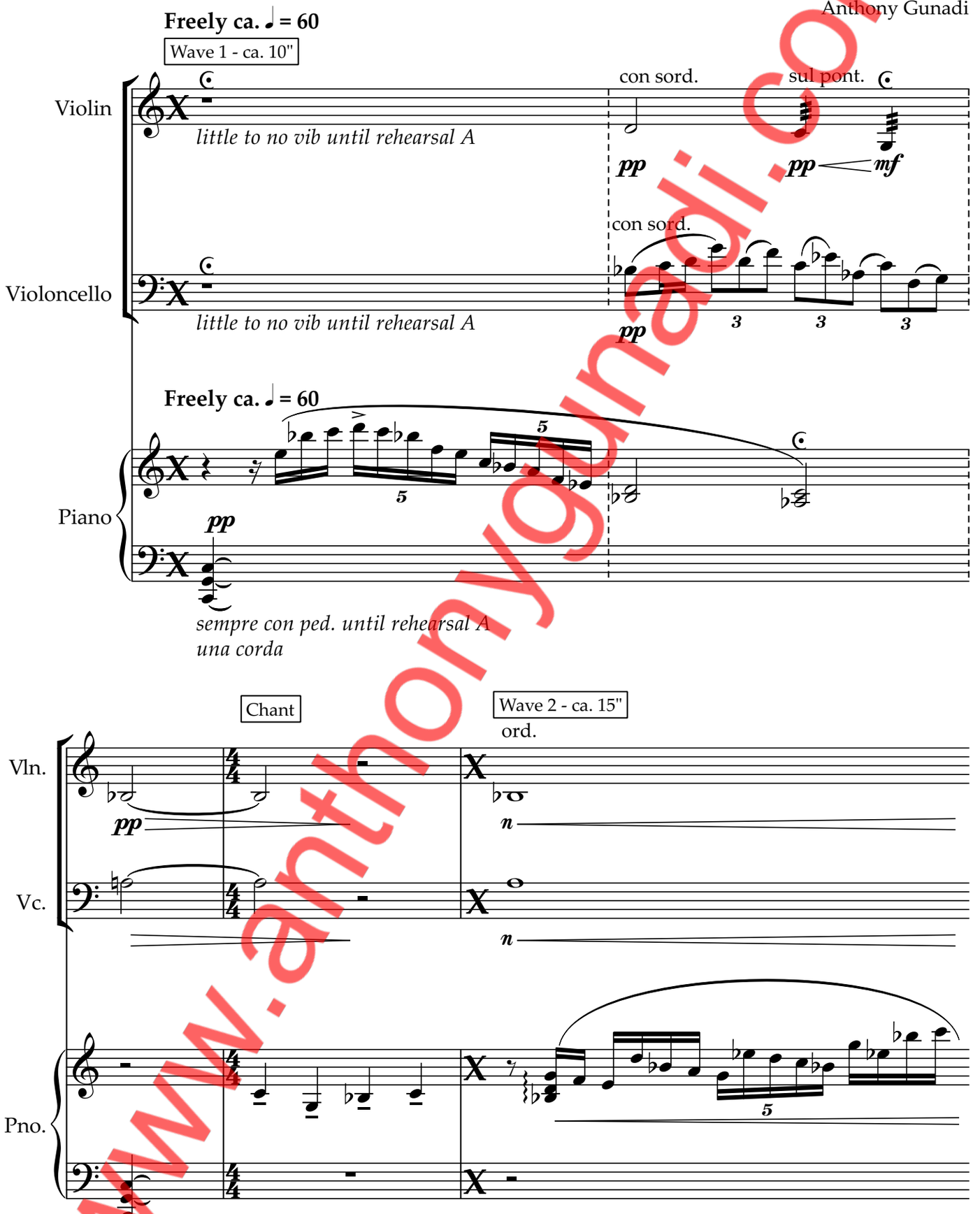

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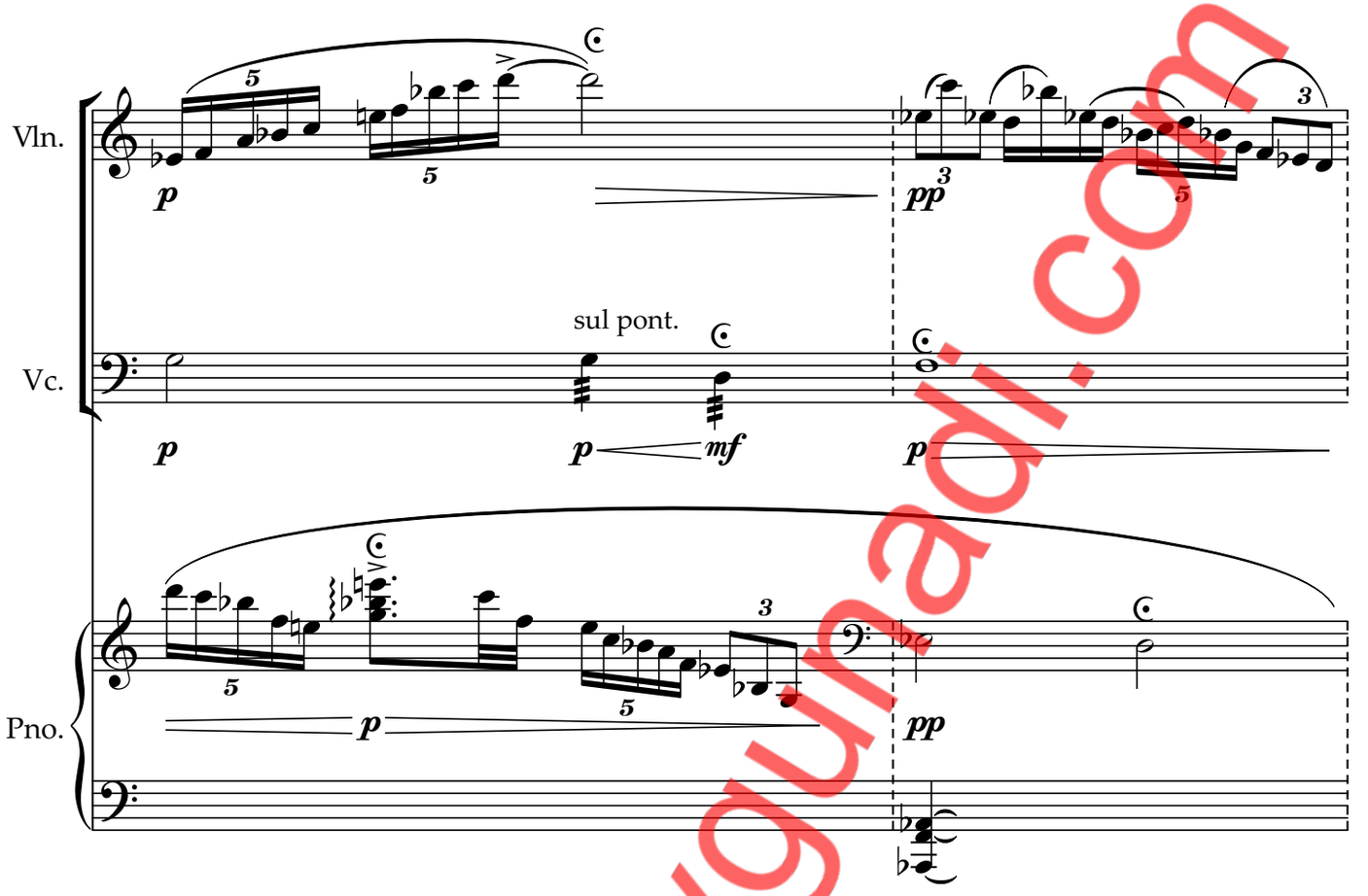

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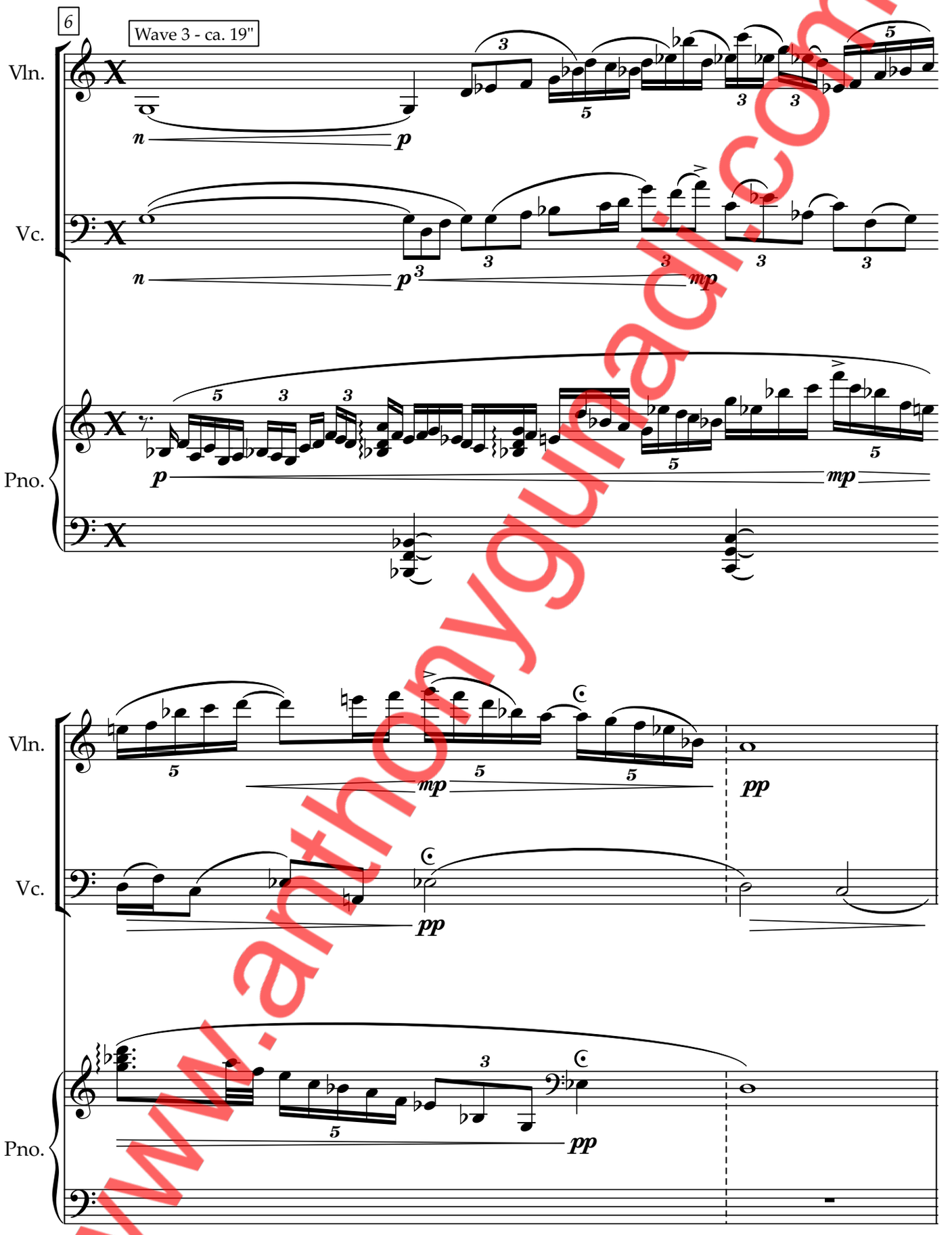

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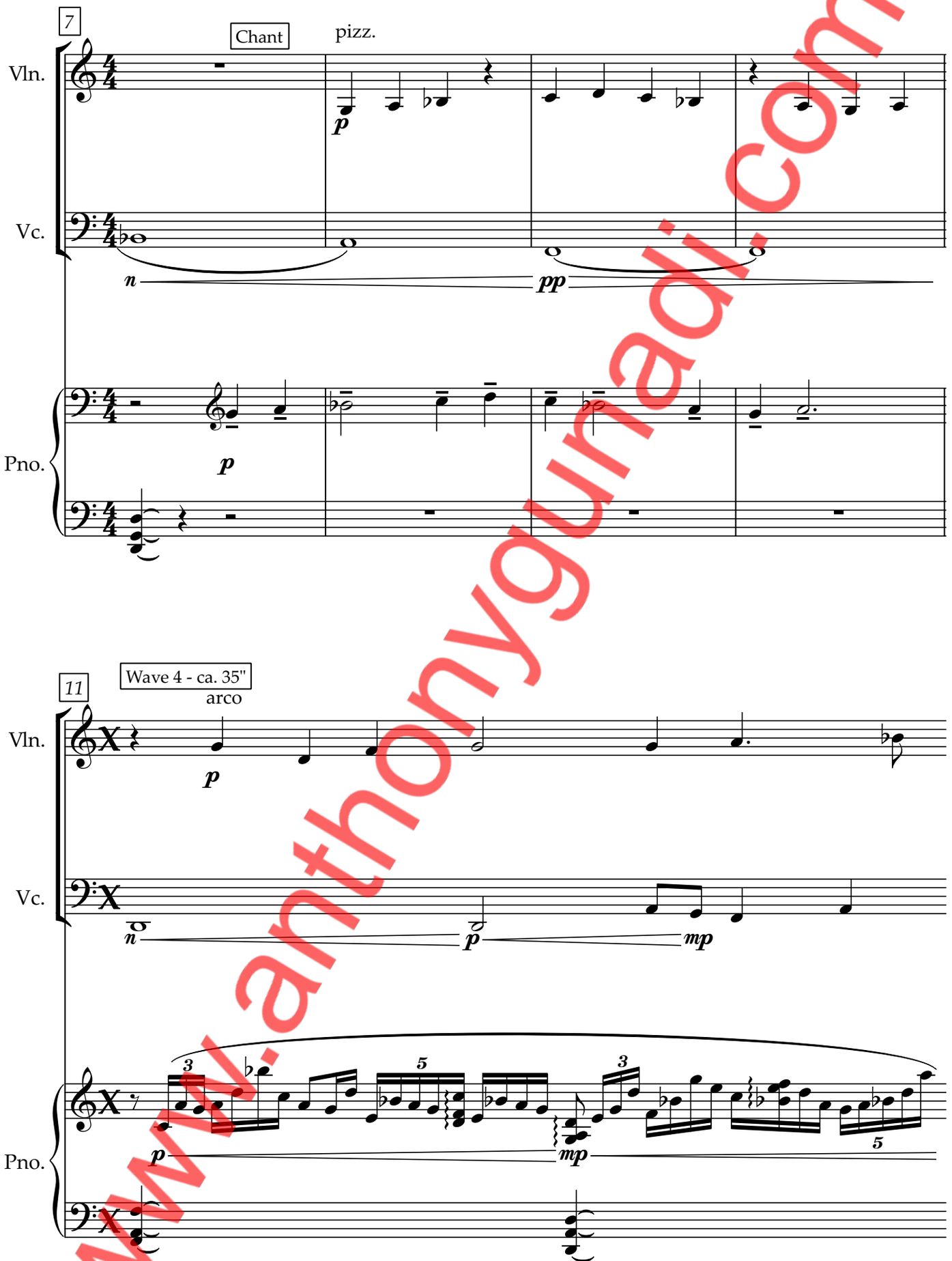

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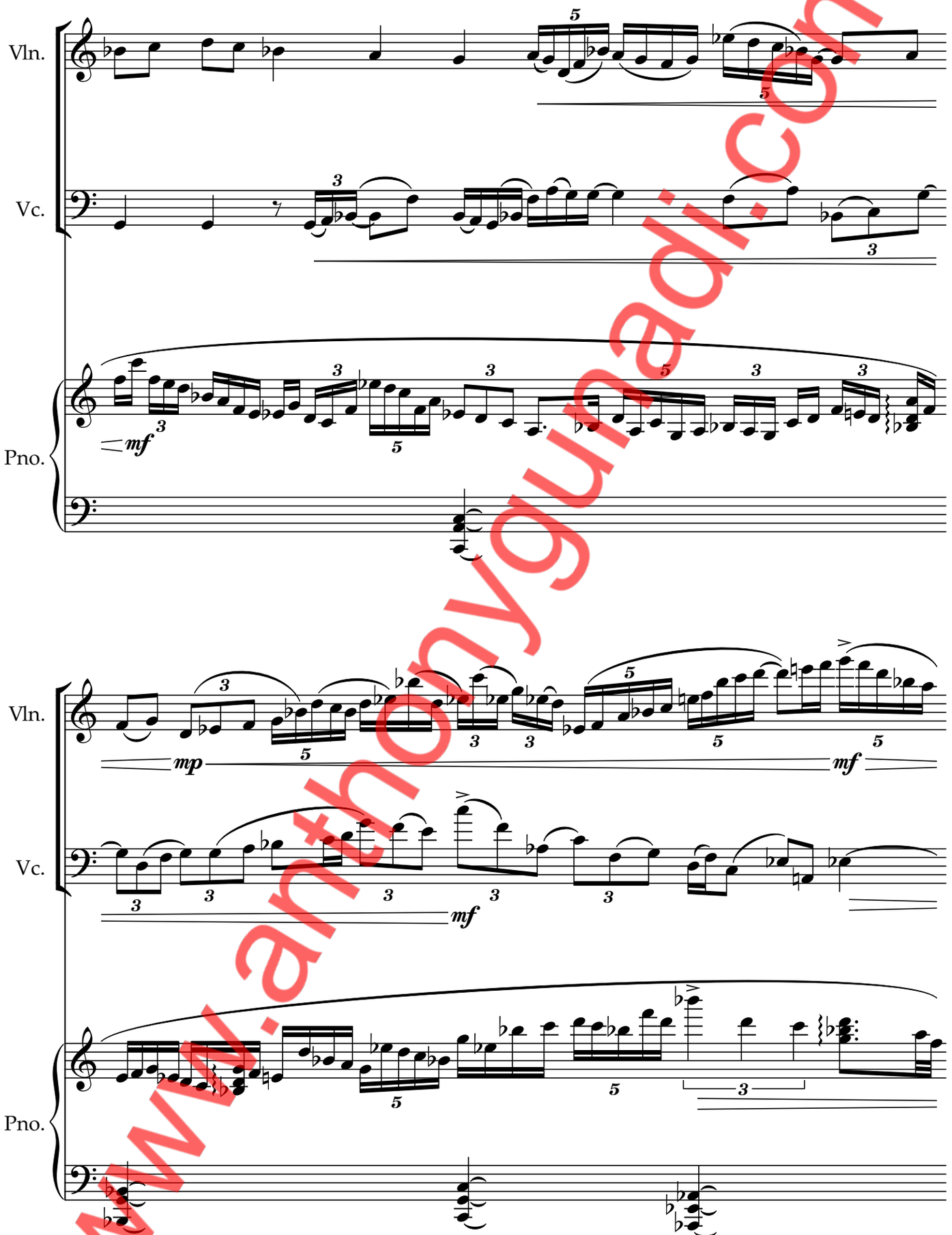

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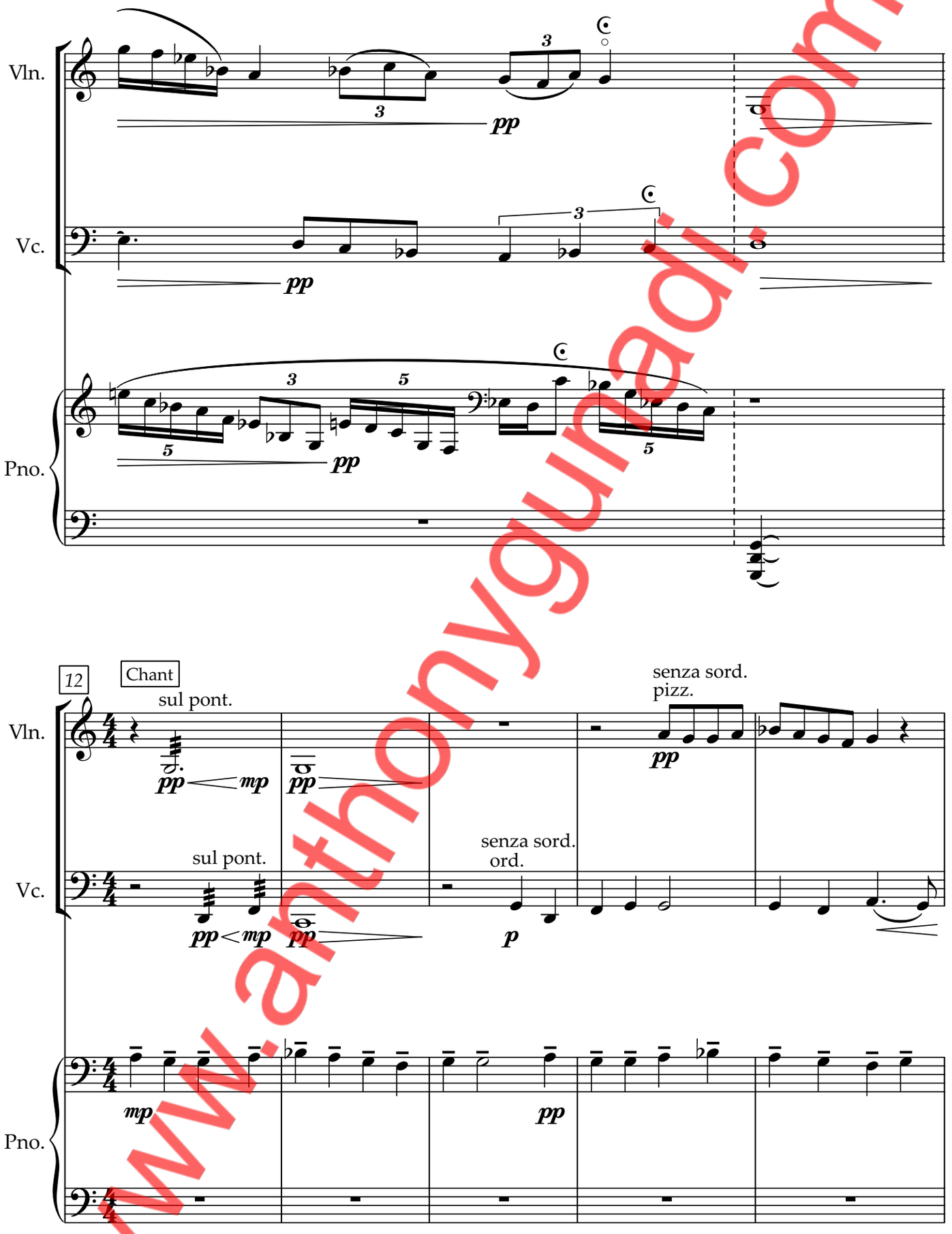

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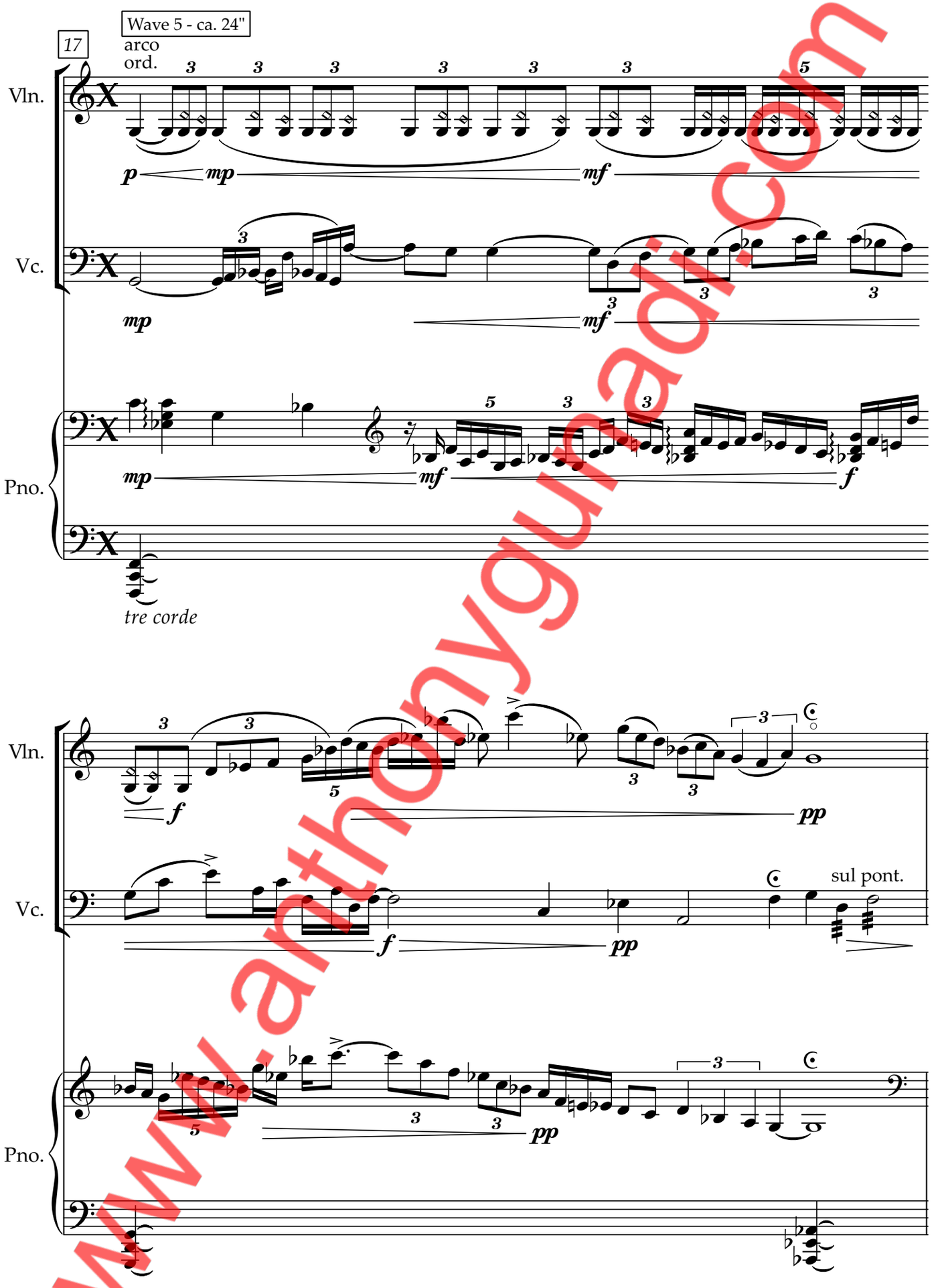

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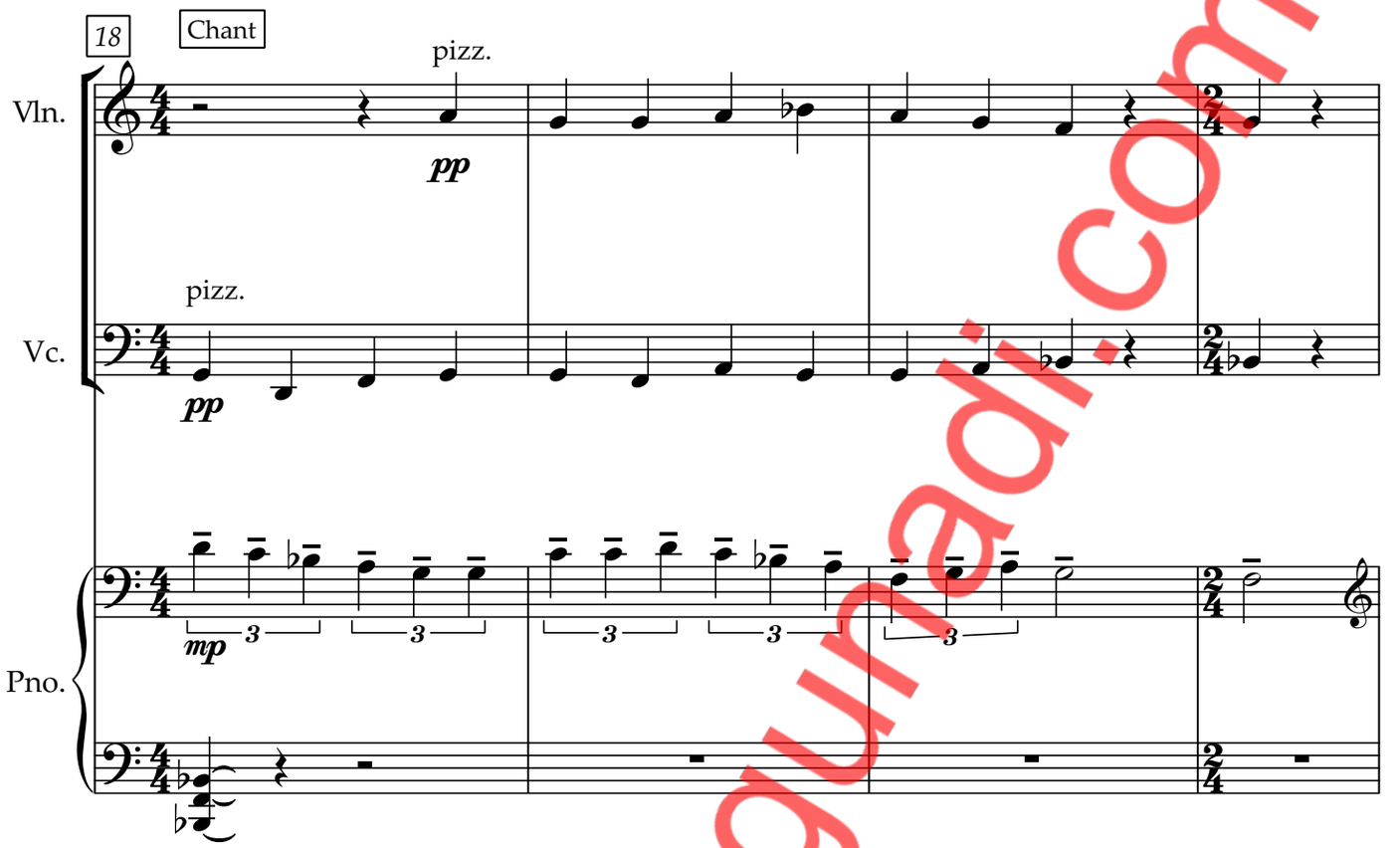

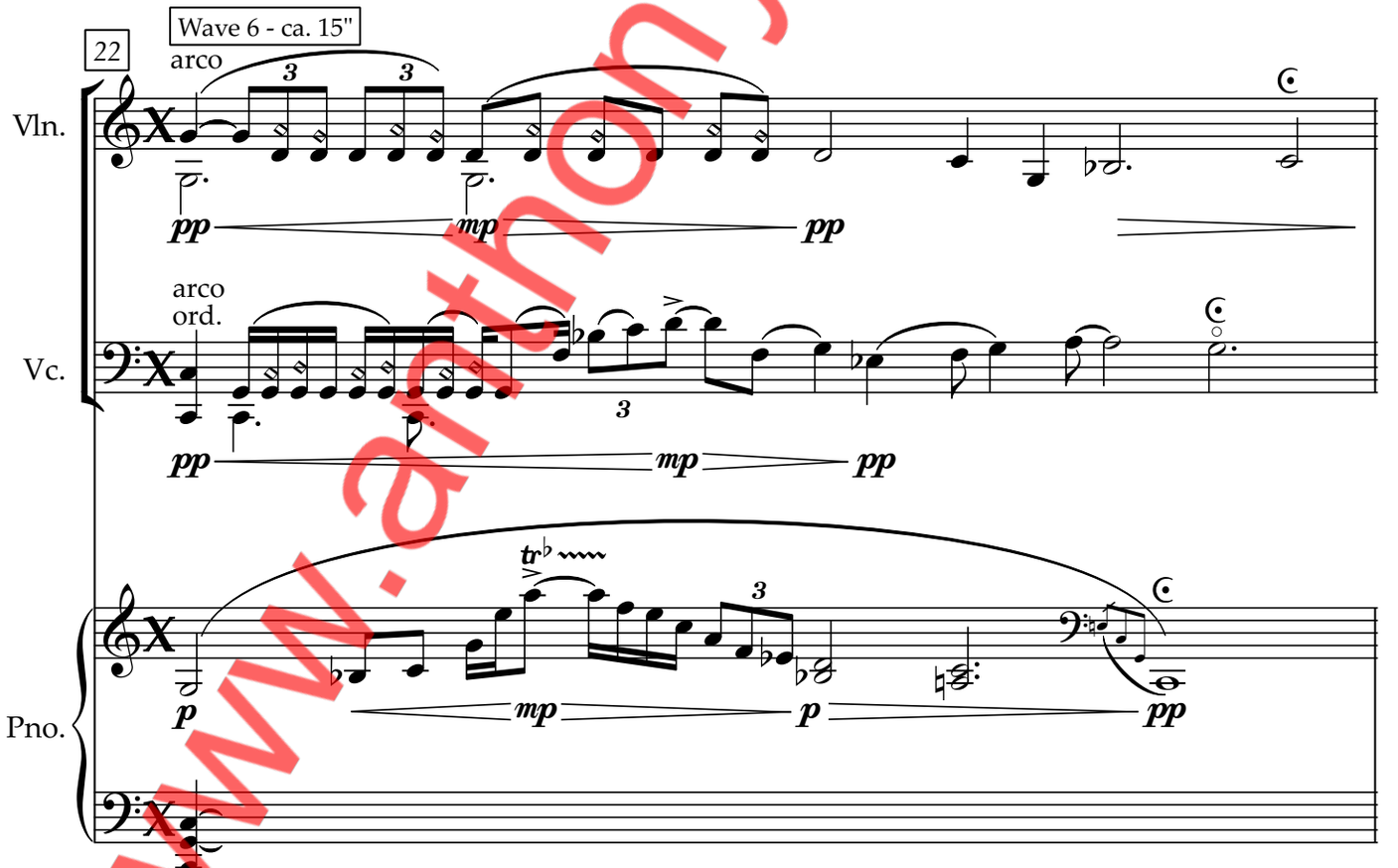

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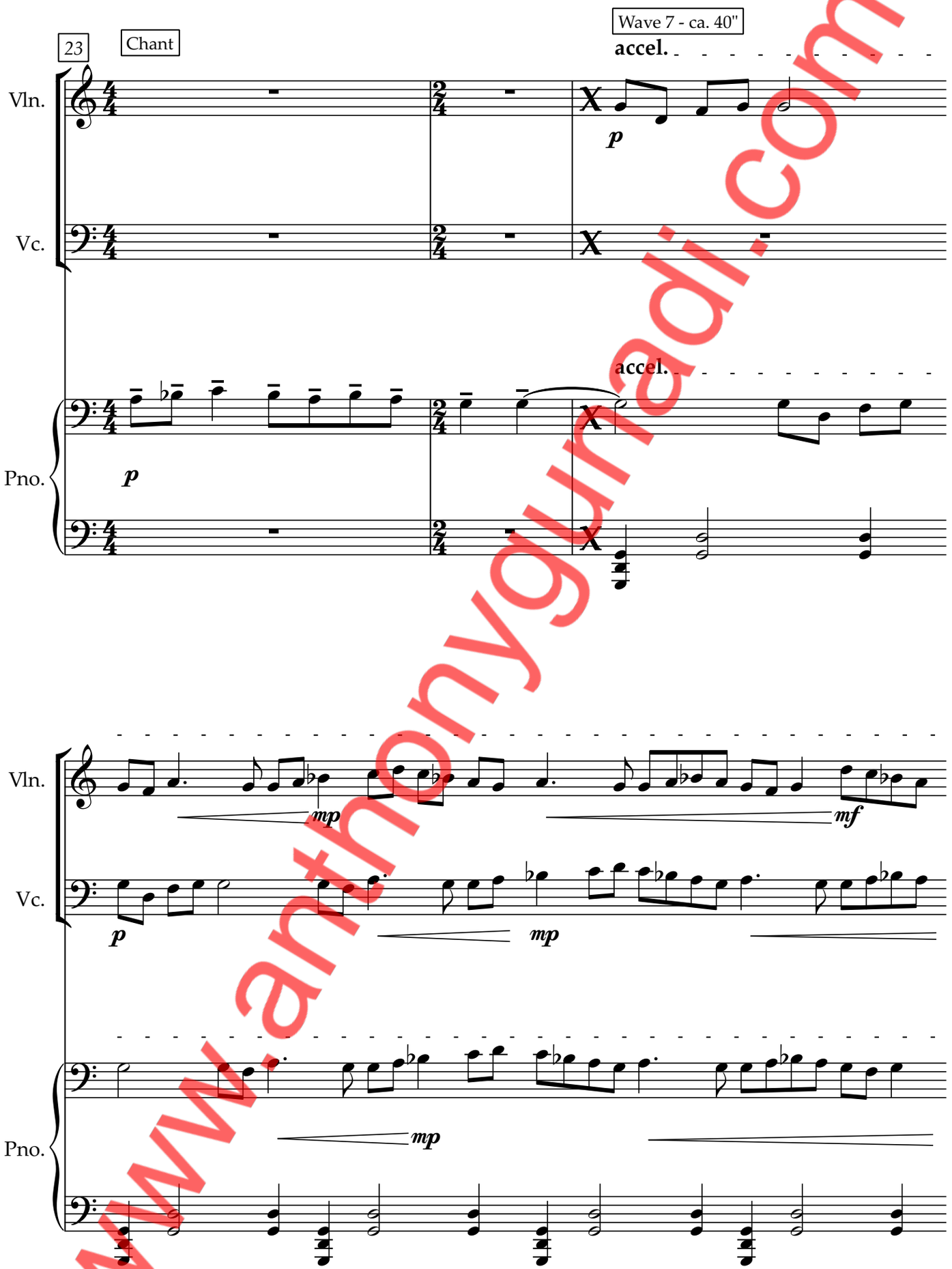

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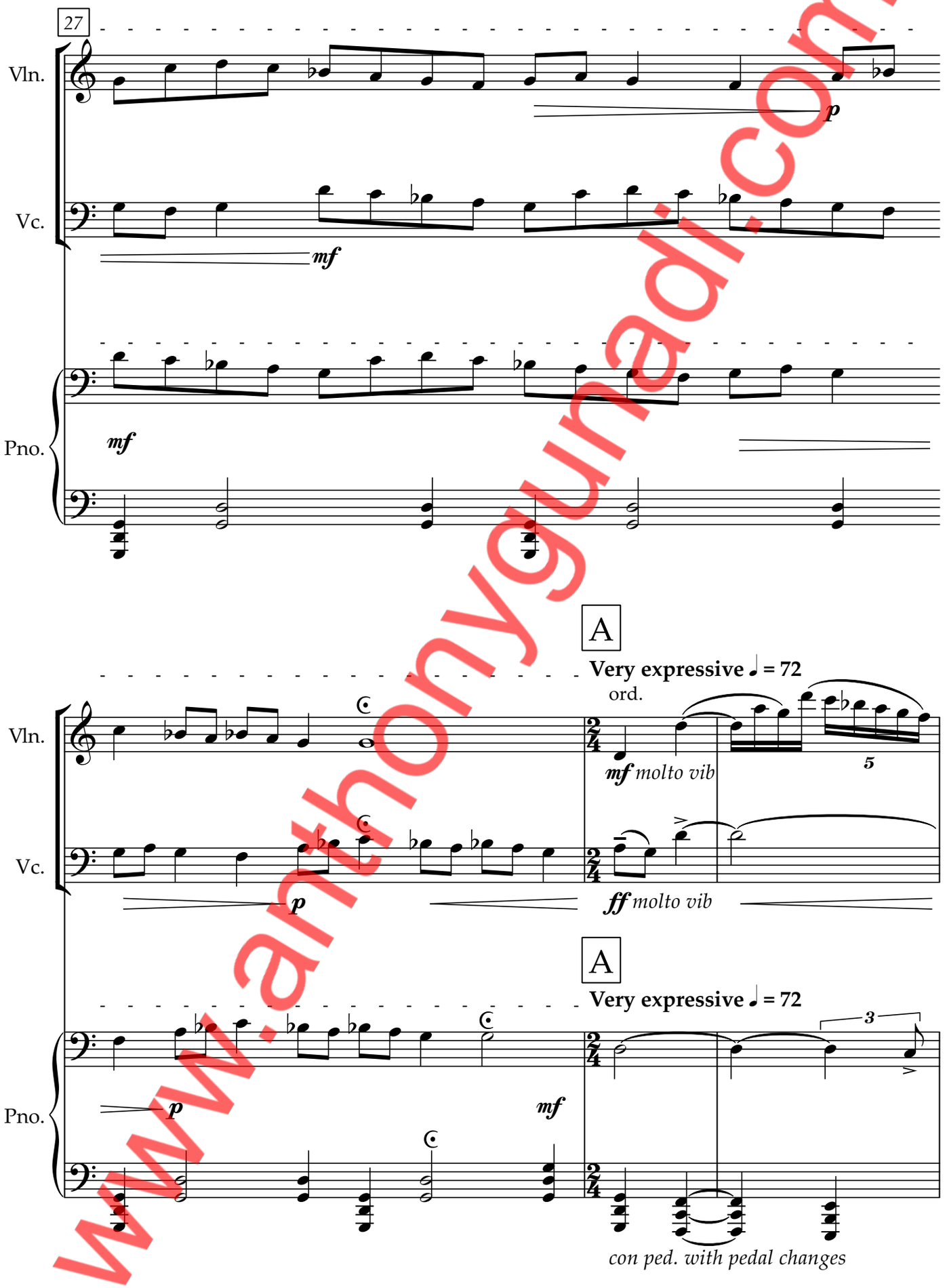

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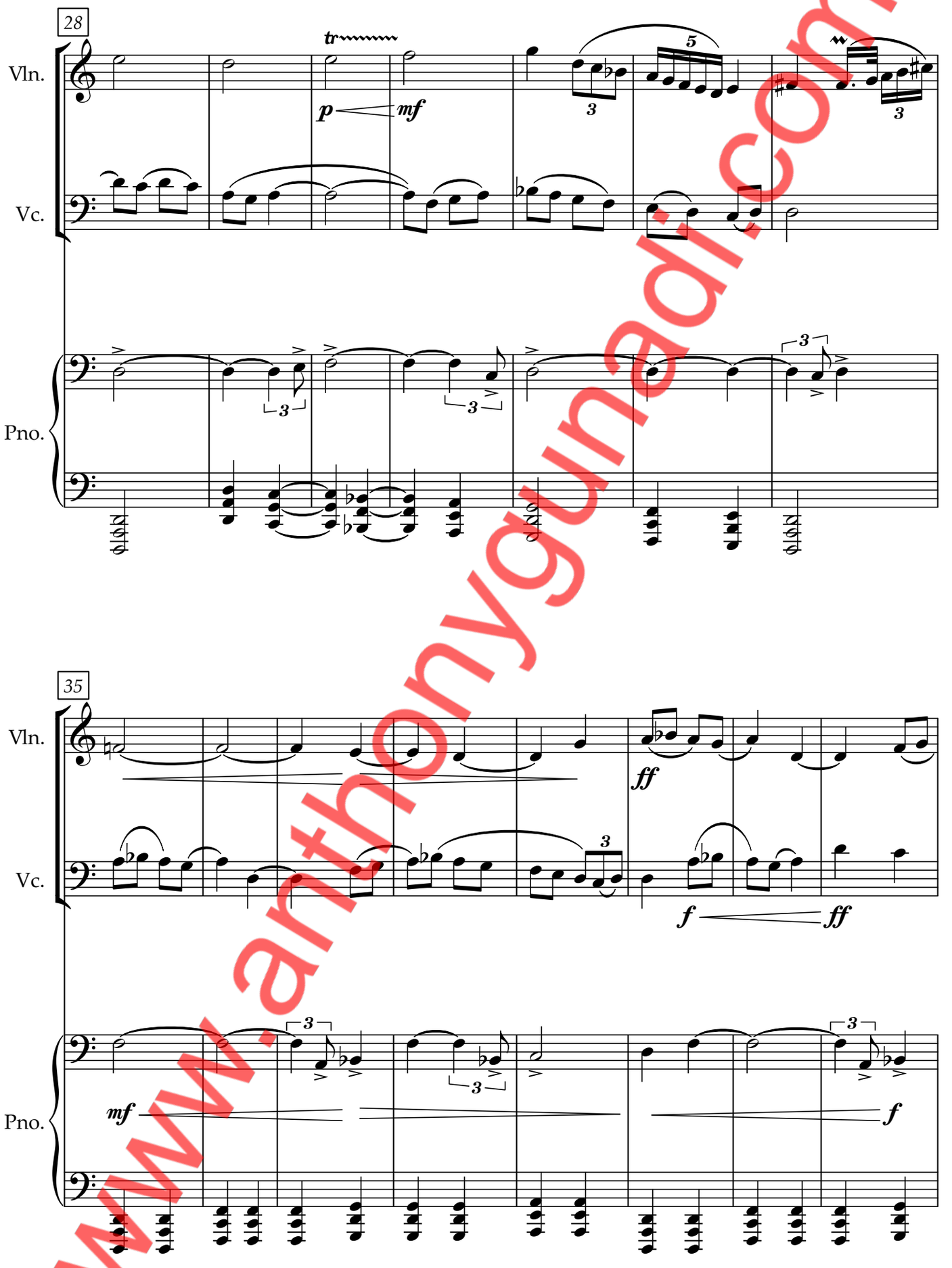

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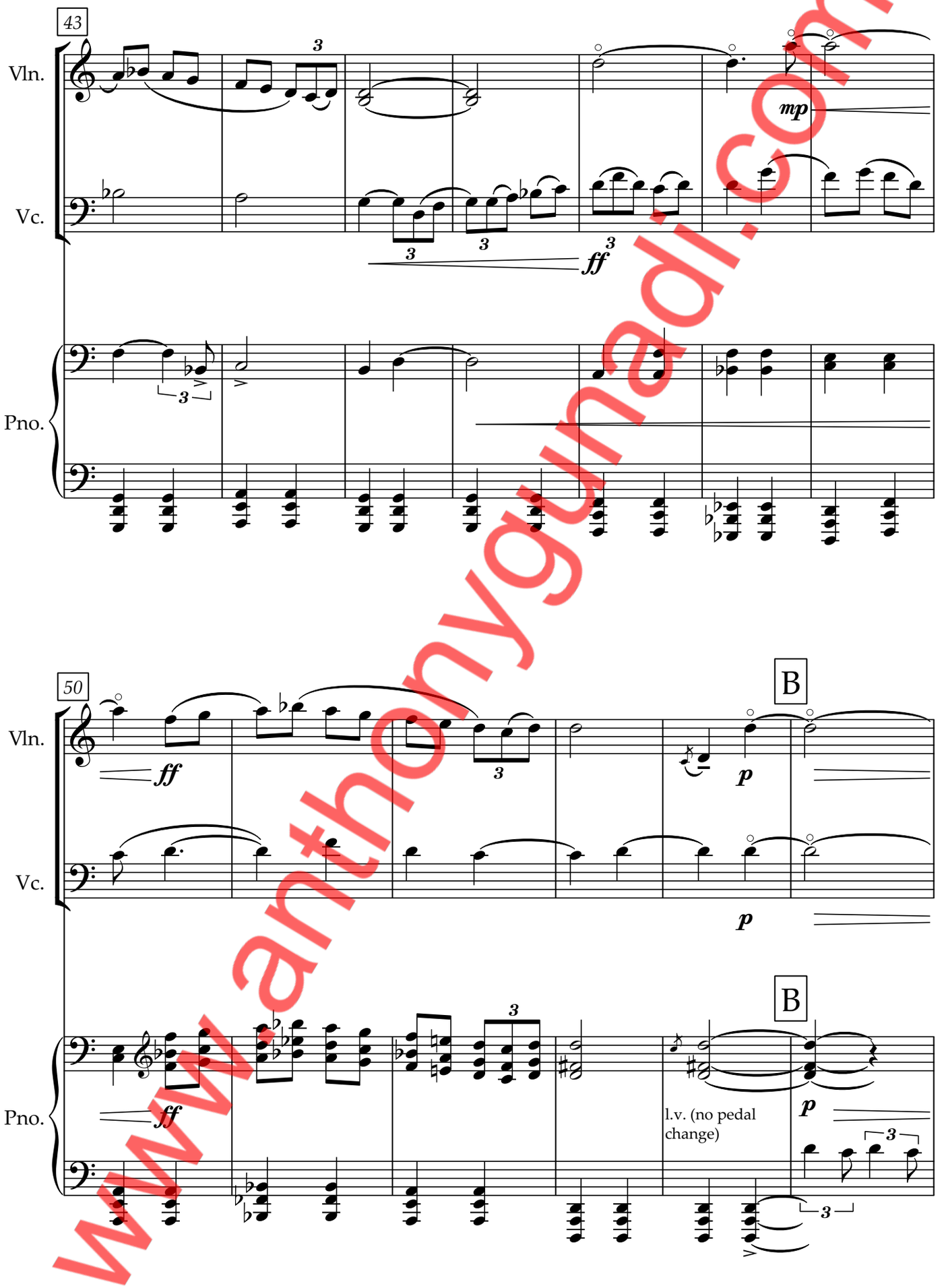

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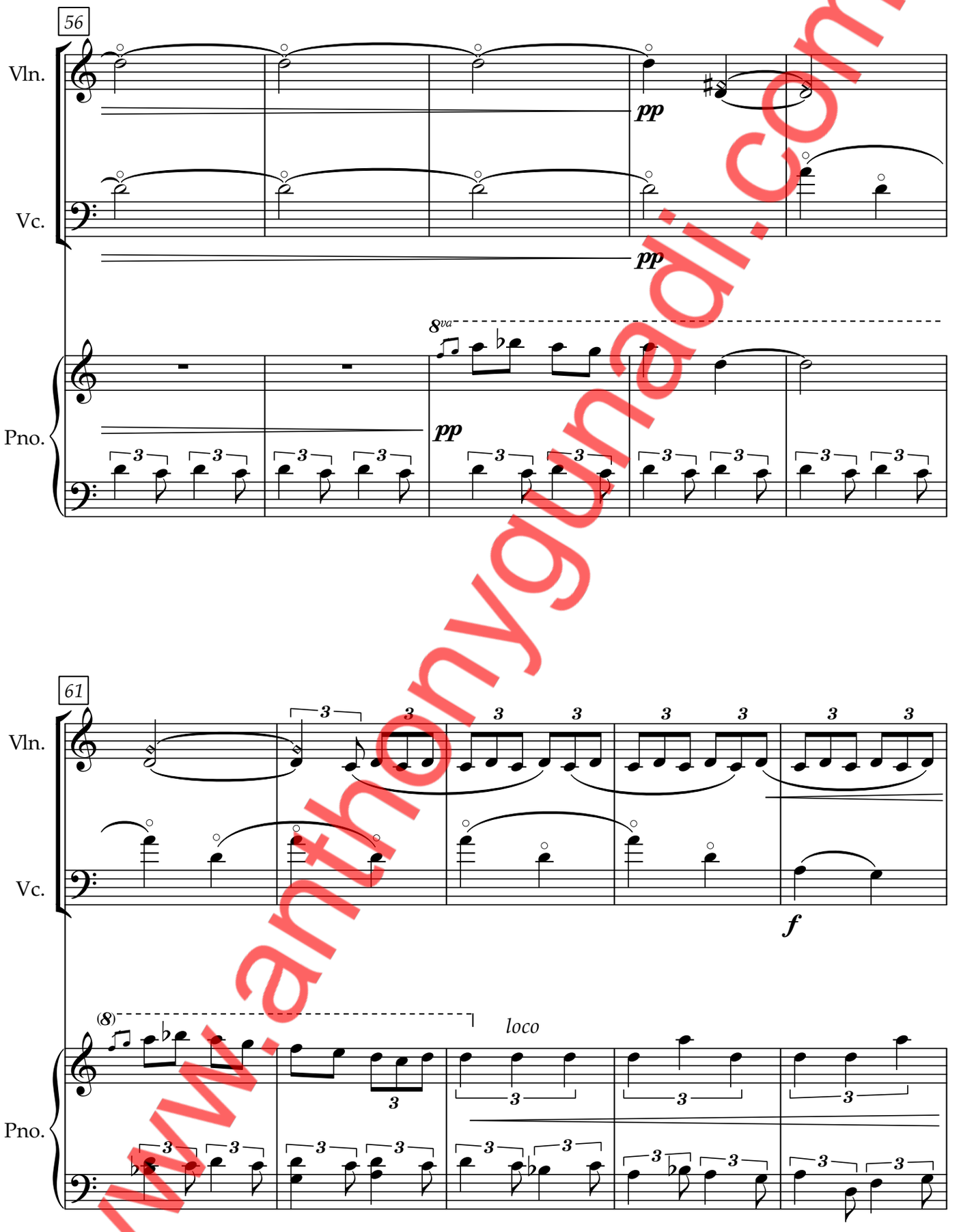

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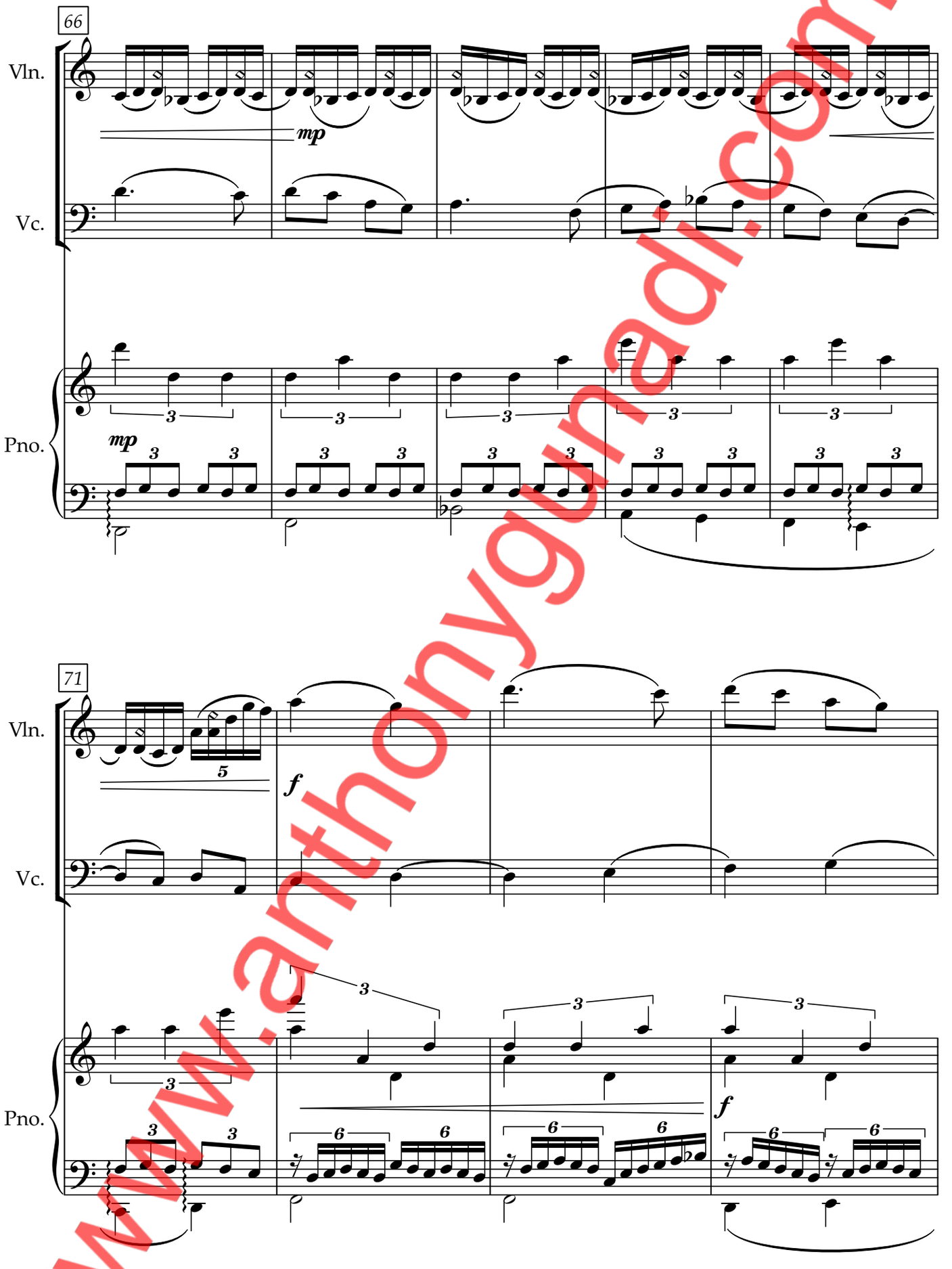

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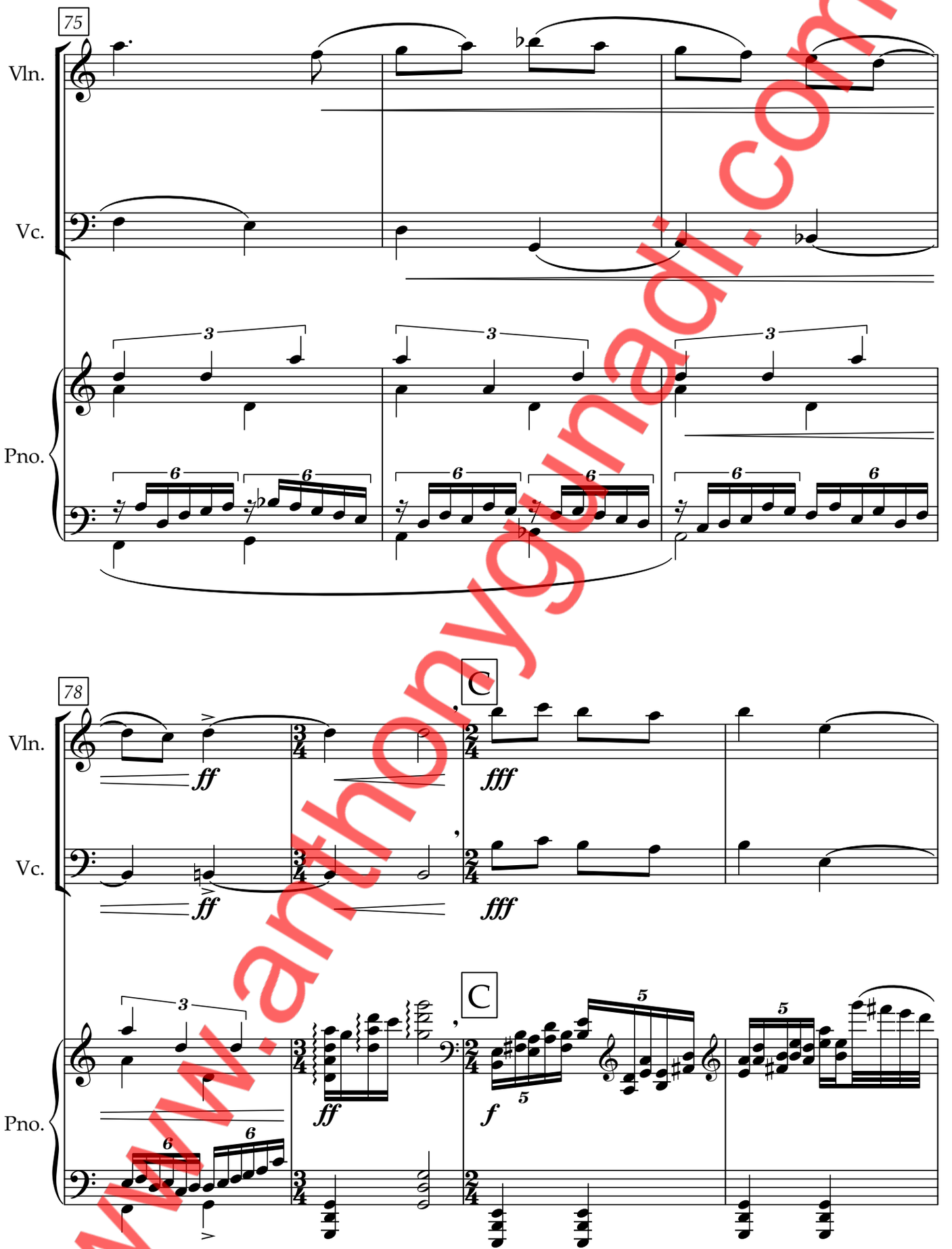

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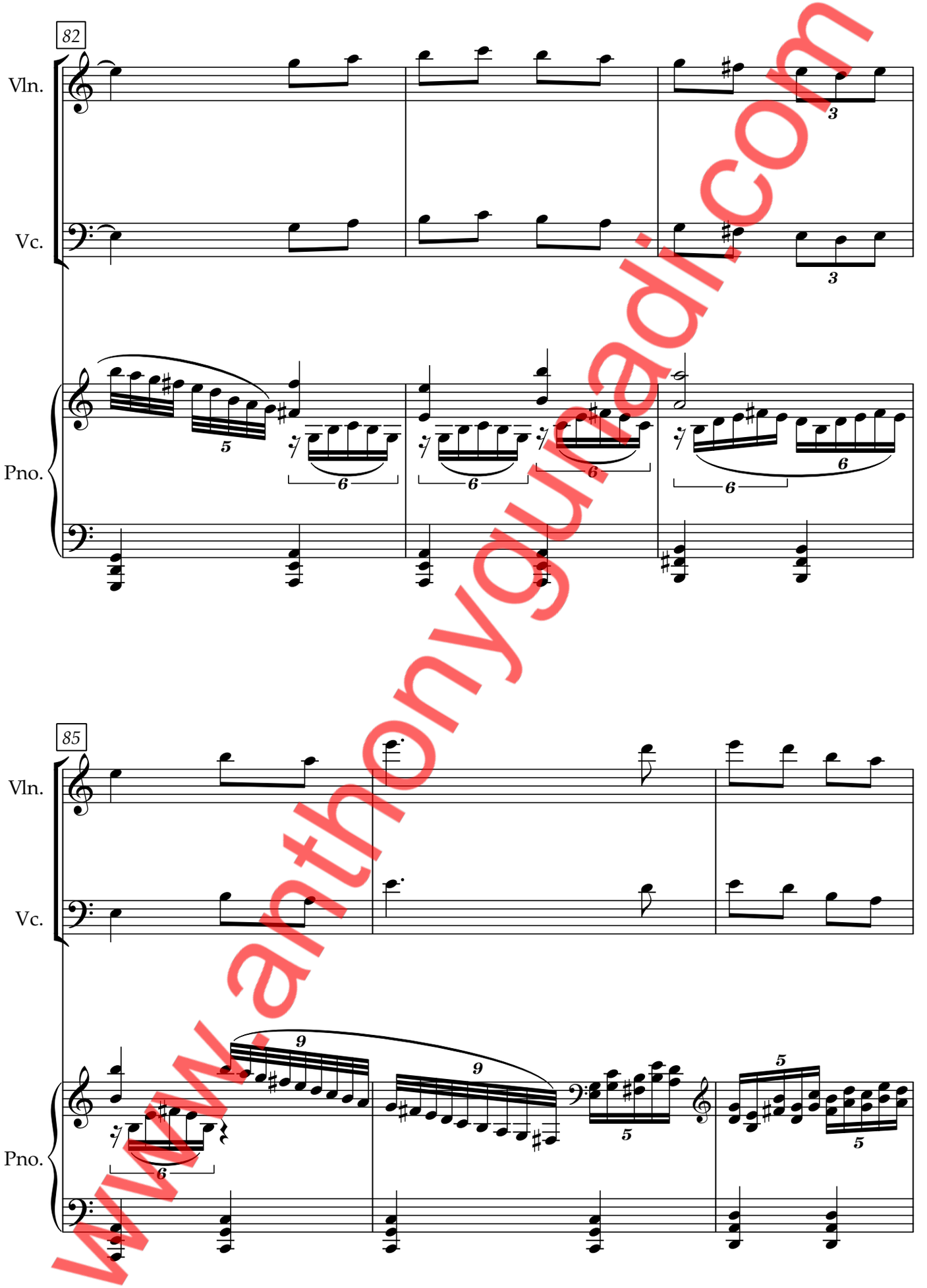

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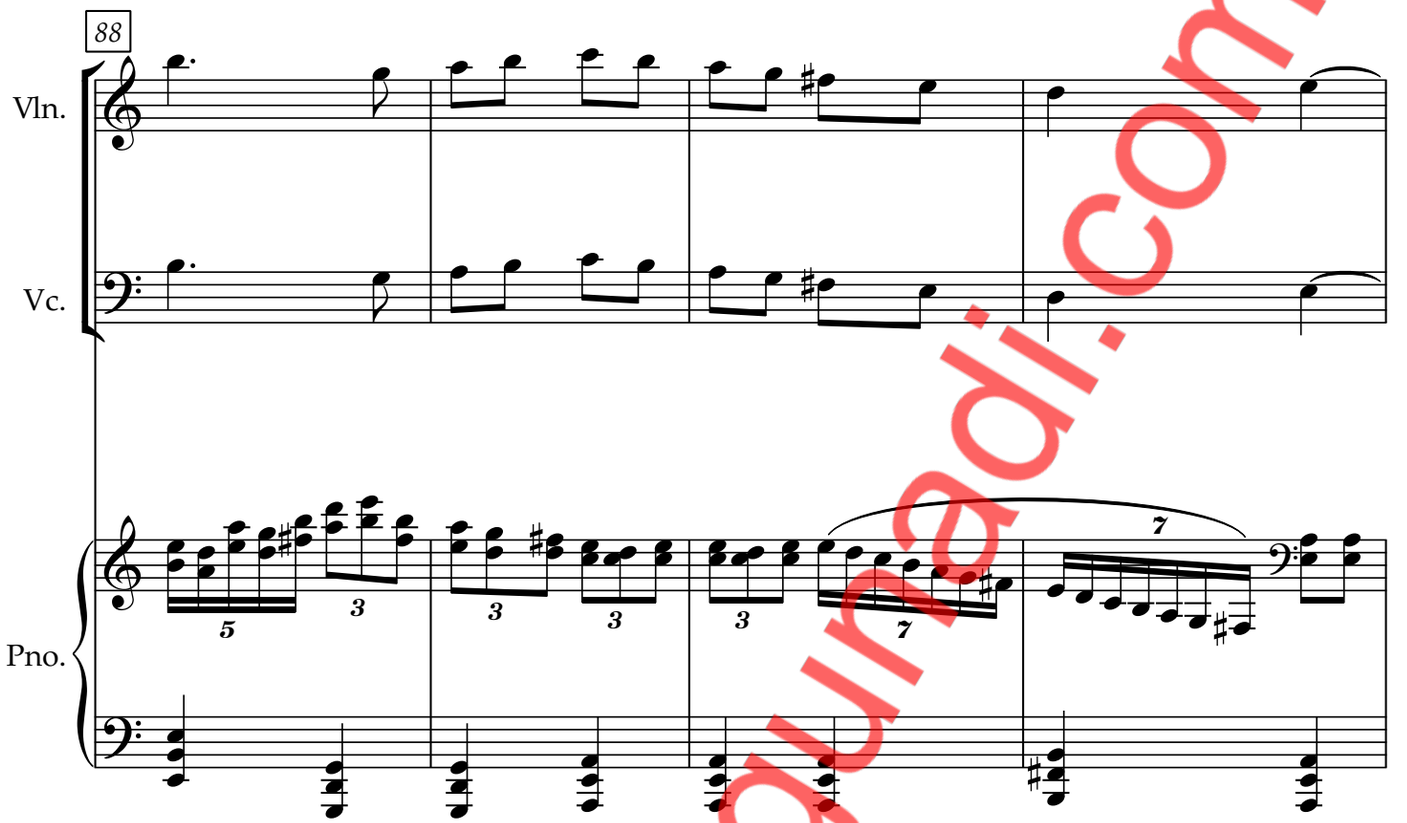

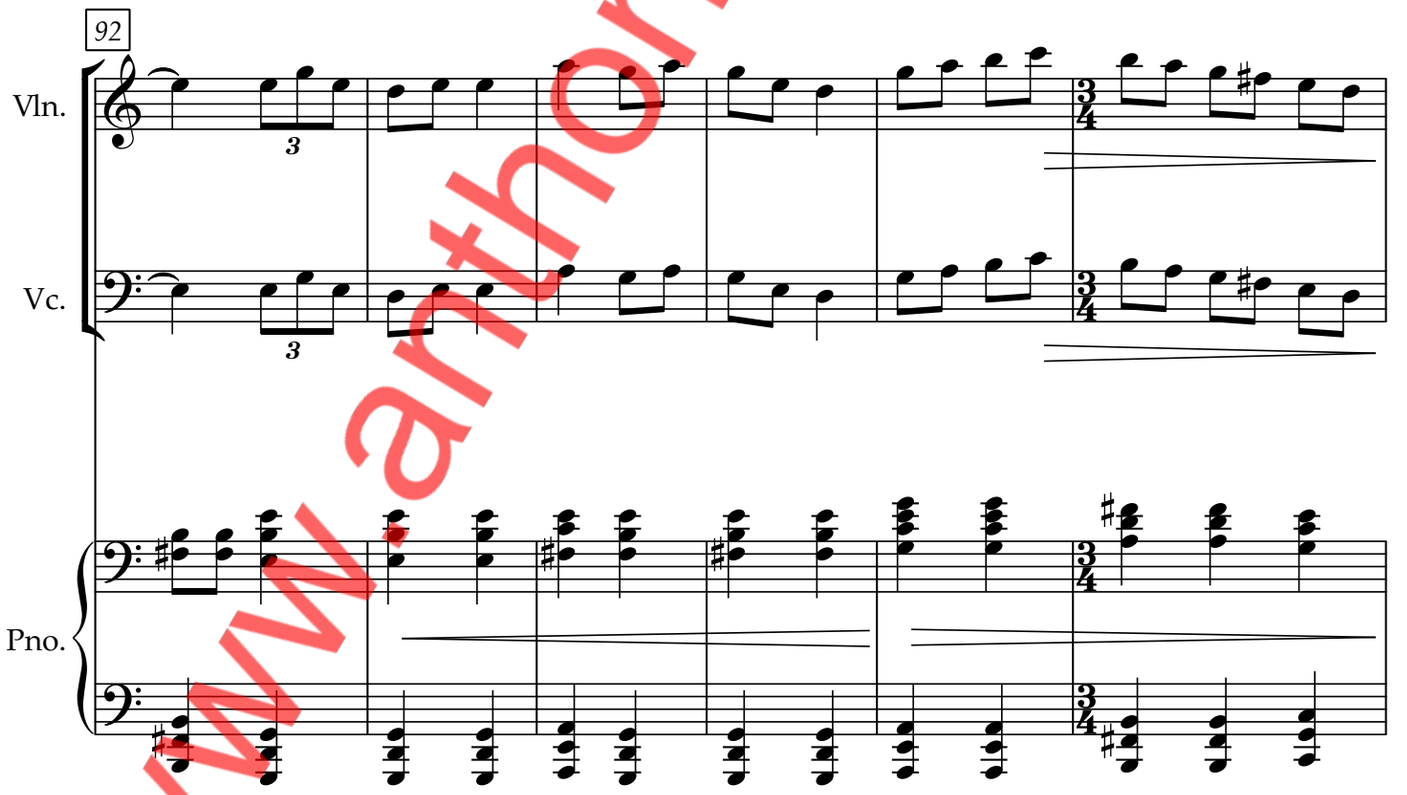

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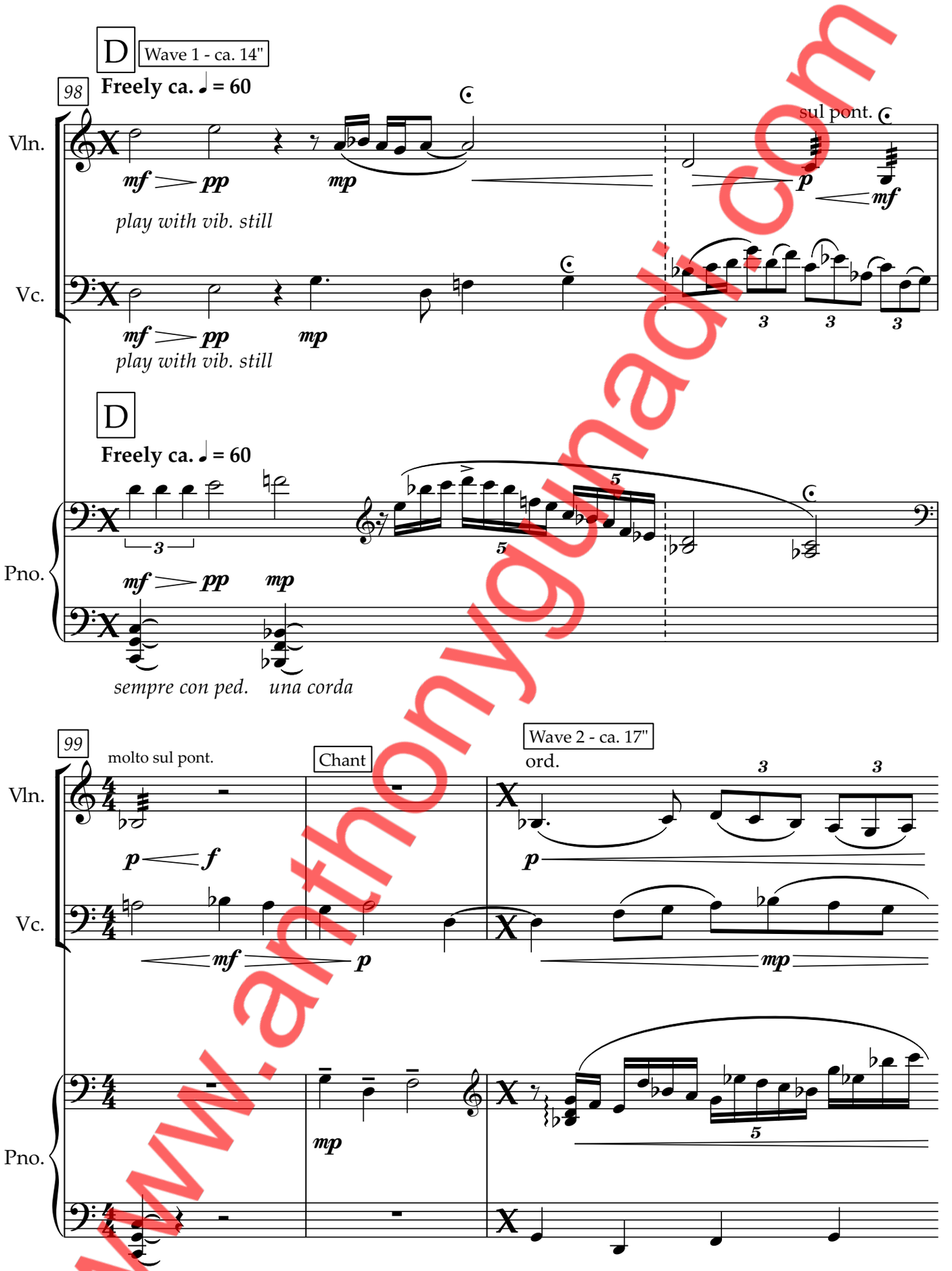

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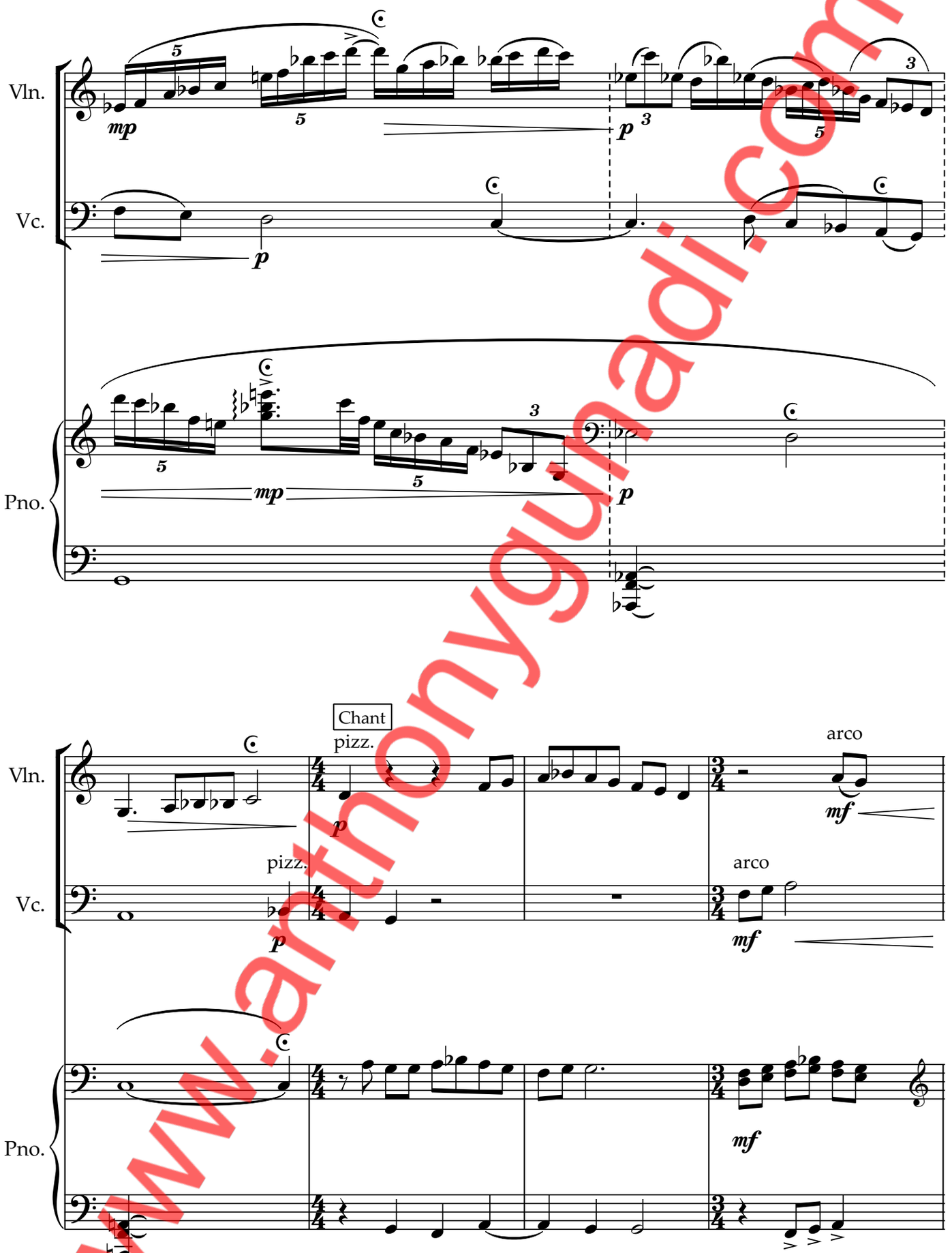

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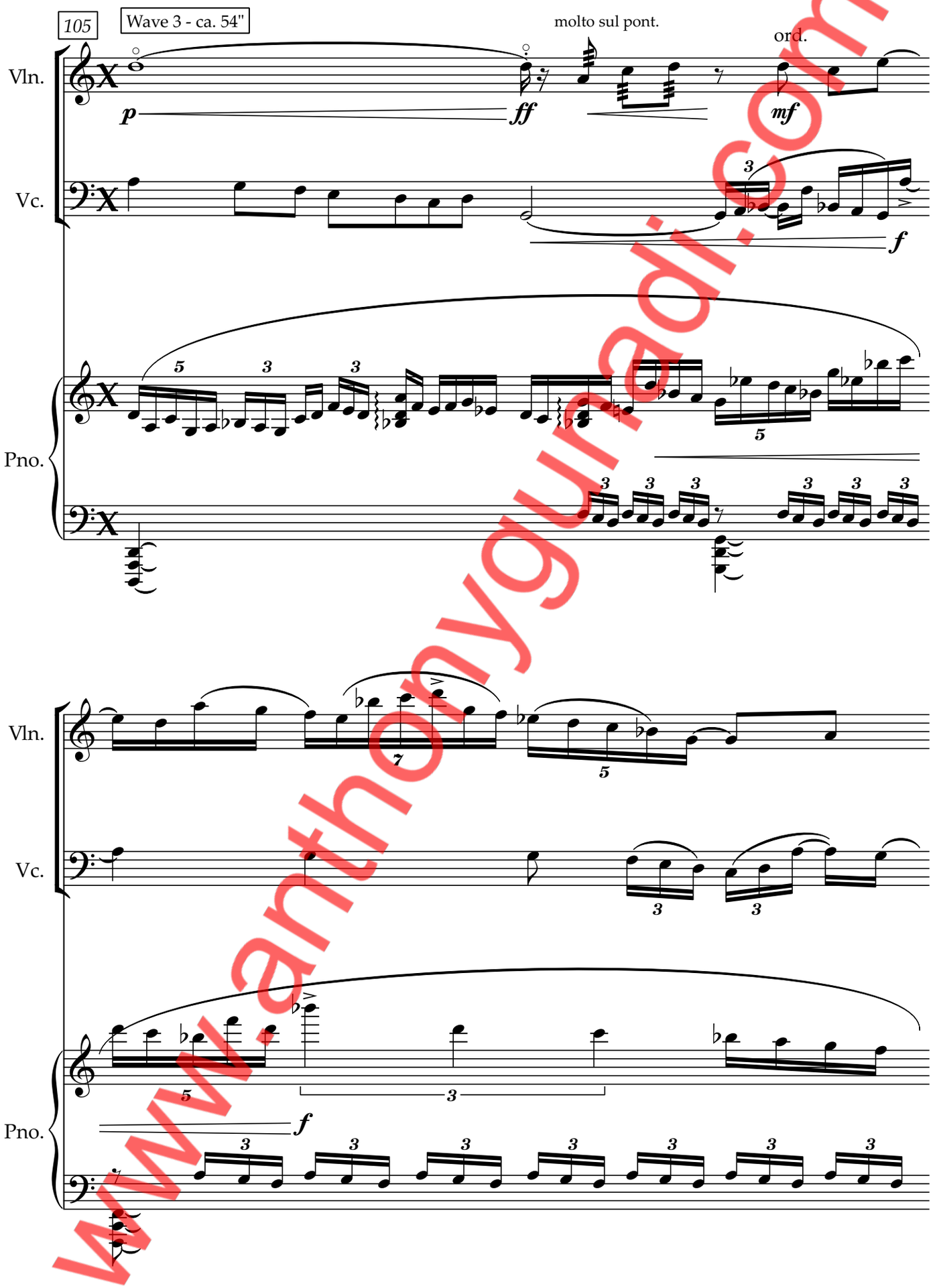

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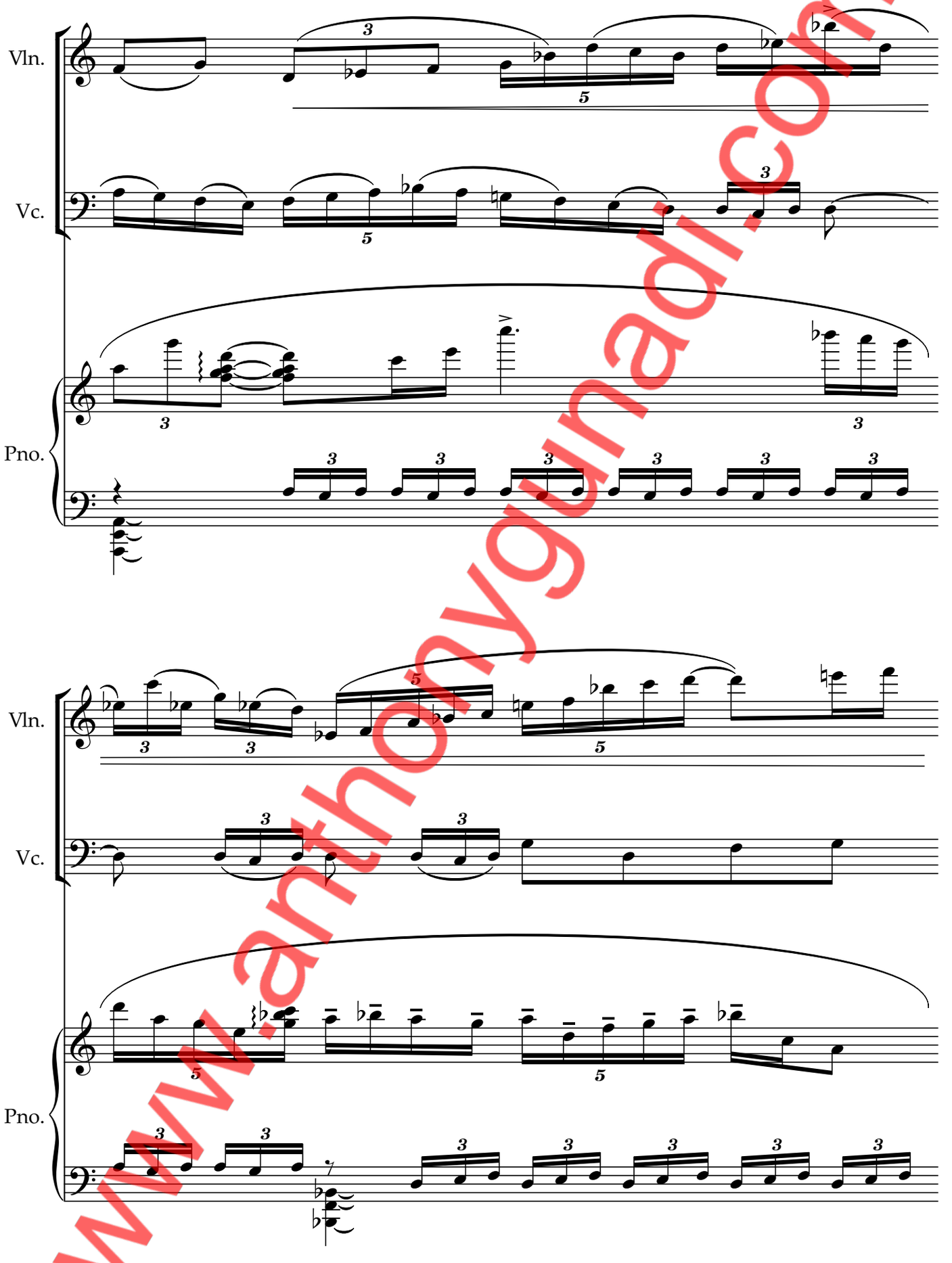

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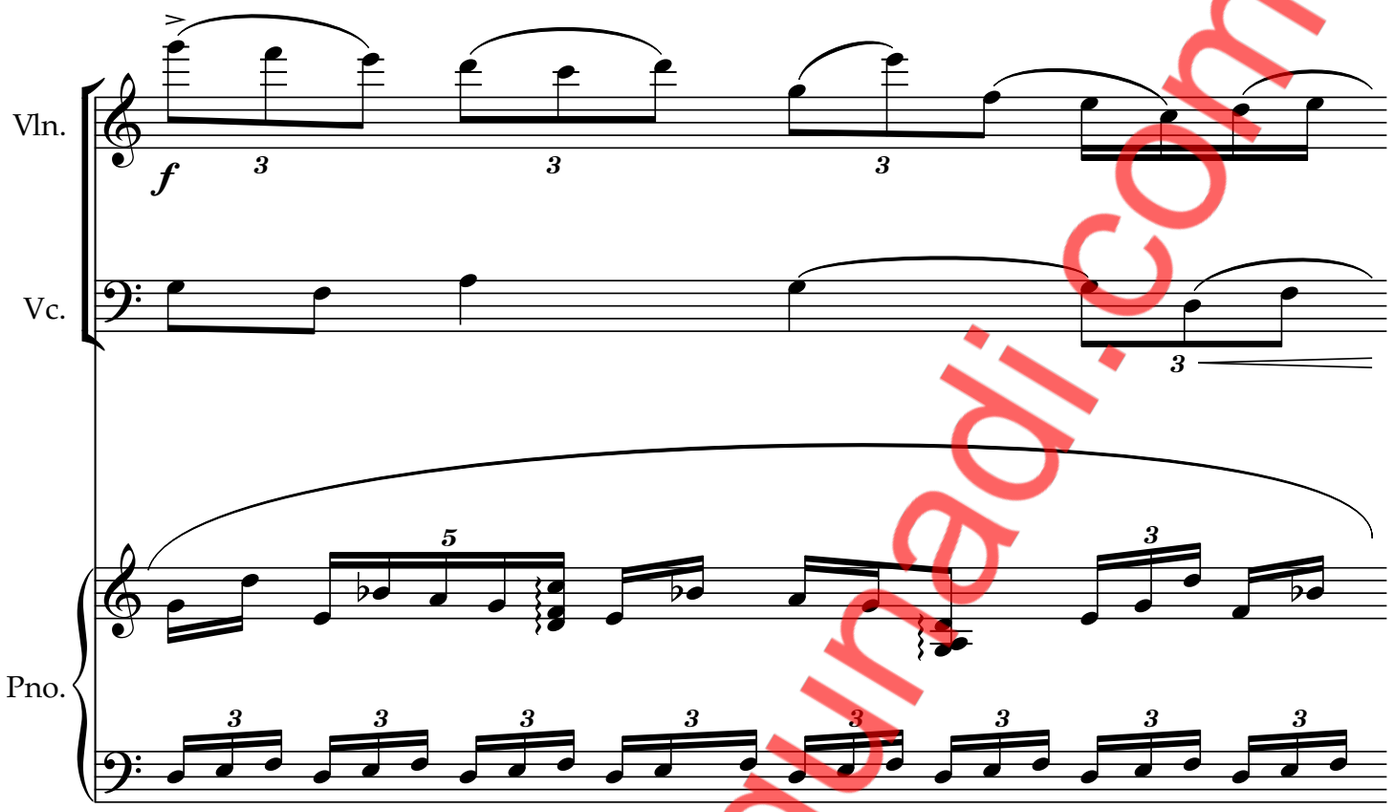

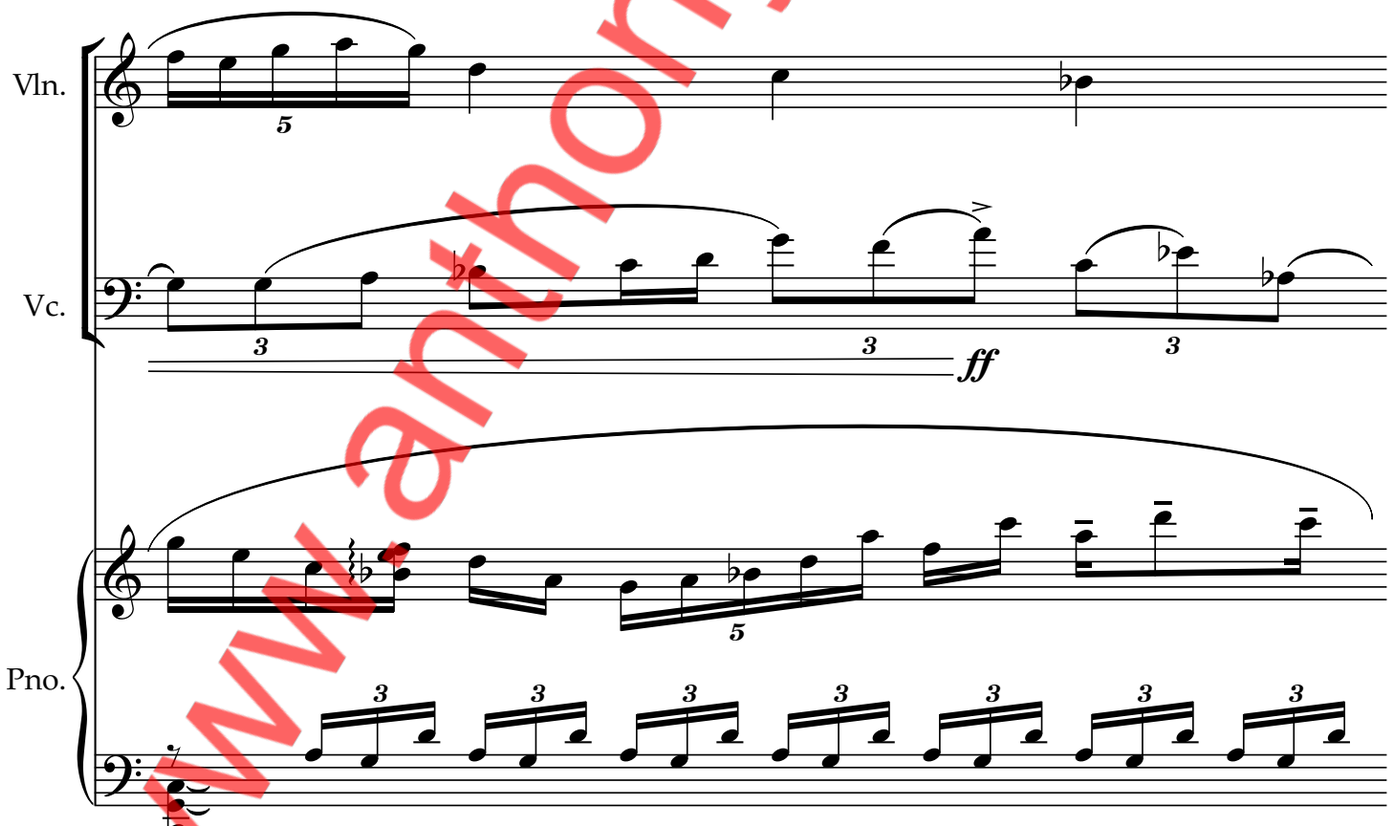

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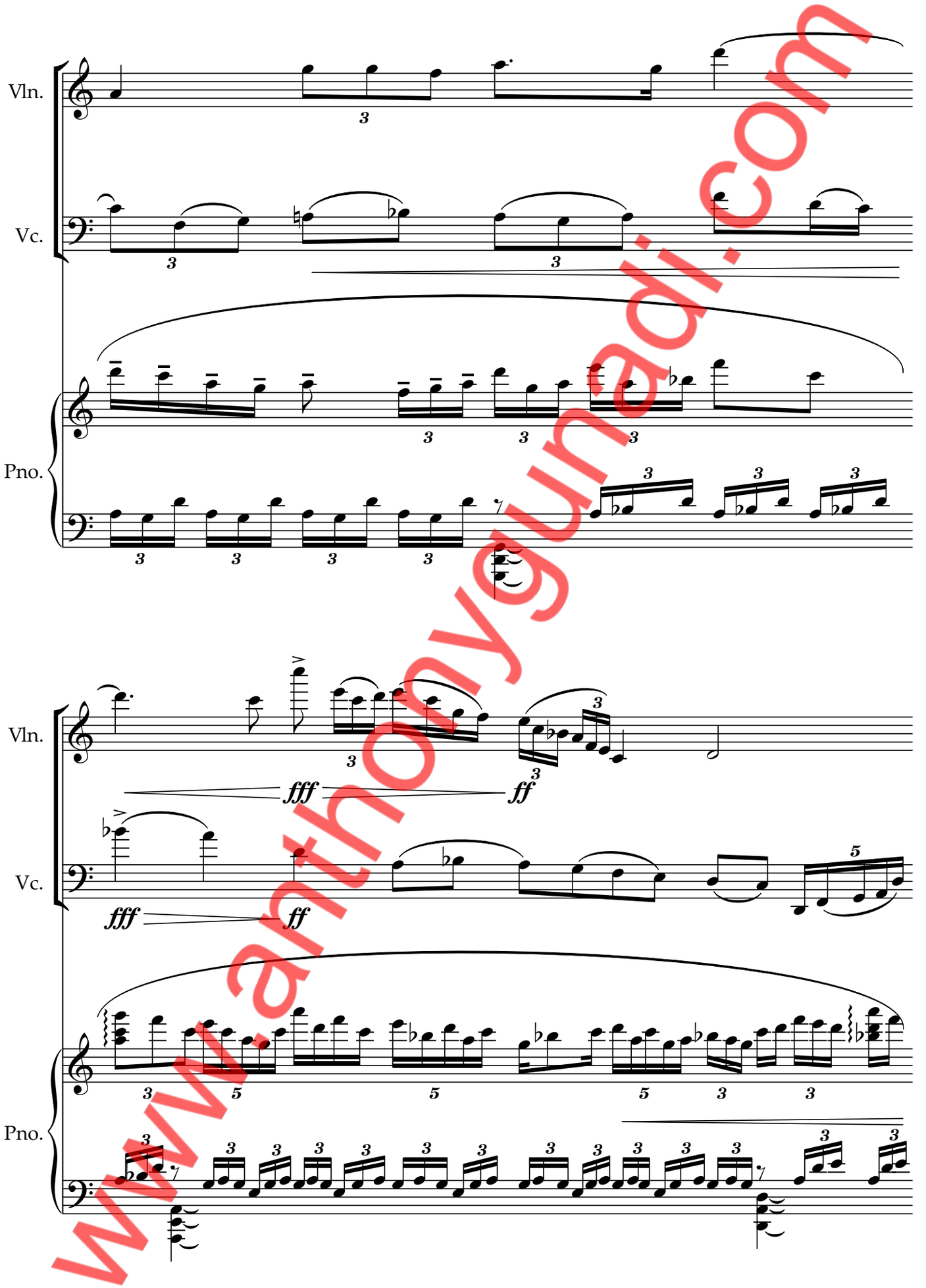

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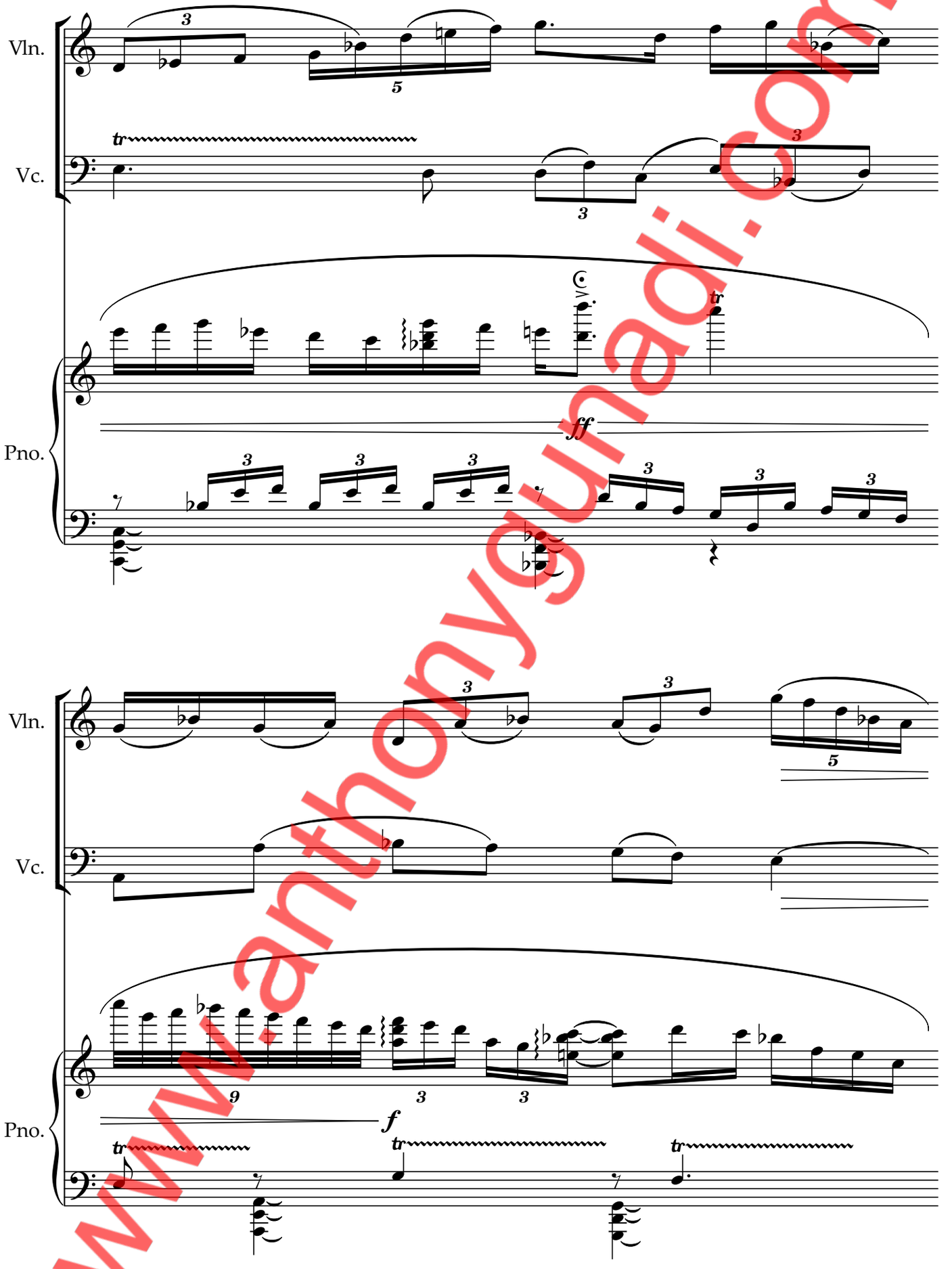

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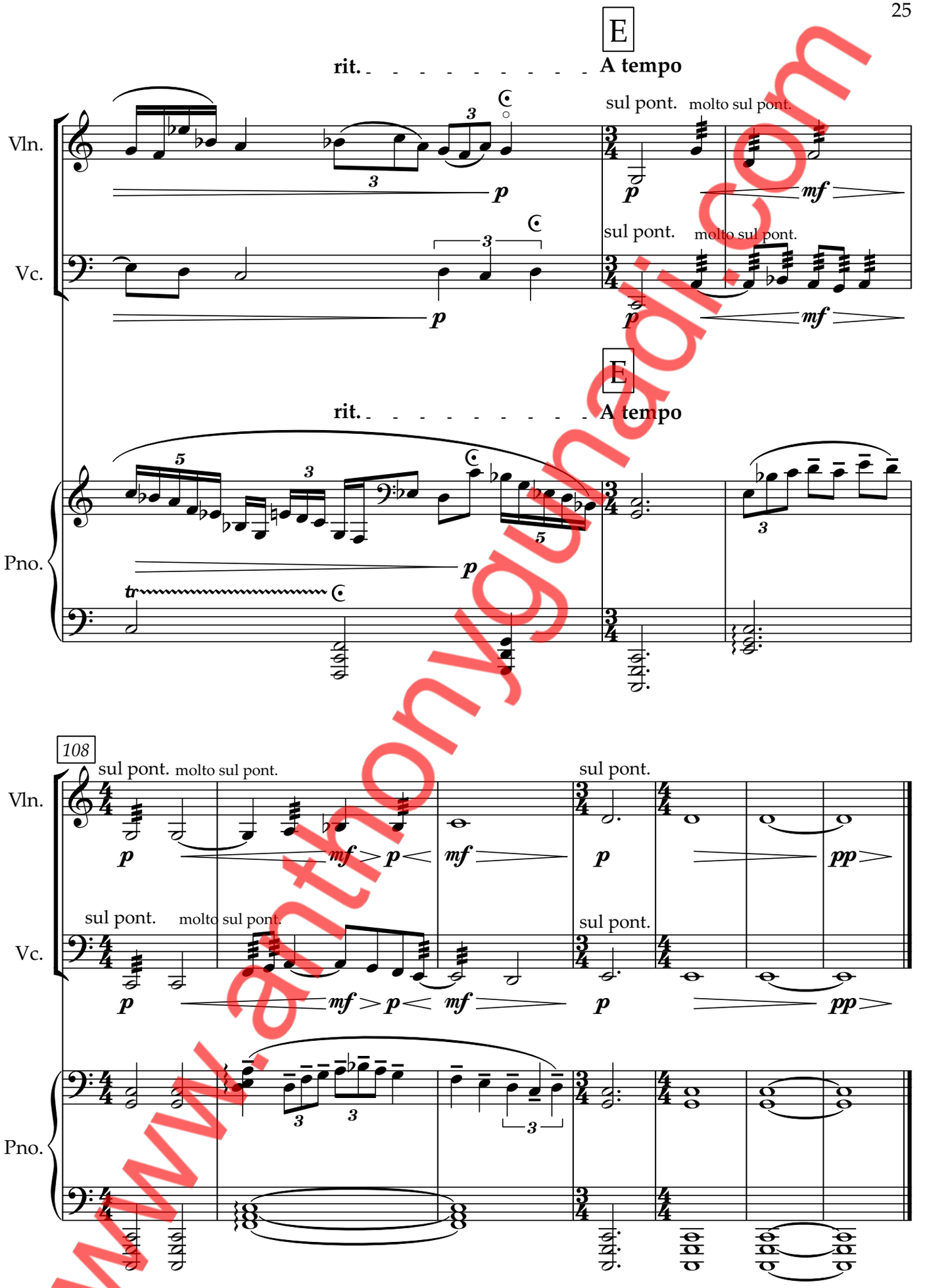

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