ABOUT THE MUSIC

_And a great sign appeared in heaven: A woman clothed with the sun, and the moon under her feet, and on her head a crown of twelve stars._ Revelation 12:1

The Blessed Virgin Mary has been an object of devotion and a source of comfort and inspiration to Christians from the earliest years of their history. Throughout this time, many artists and musicians have dedicated their efforts to her reverence, adding their voices to the generations who have ever called her “blessed.”

Each of the five movements of _Queen of Heaven_ is in a sense conceived as an icon: each concerns itself with a single idea, turning it over and over, meditating on it from different angles. The first movement, “Hail, Holy Queen,” imagines the greeting of the Virgin by the hosts of angels, in enormous, sonorous and terrifying voices. The second and fourth movements each take their inspiration from titles for Mary: “Full-of-Grace” from _kecharitomene_, the Greek word of greeting spoken by the Archangel Gabriel in Luke 1:28; and “The-One-Who-Gives-Birth-To-God” from _Theotokos_, an ancient liturgical and devotional epithet. These two are divided by “The Unburnt Bush,” based on iconographic and liturgical sources that celebrate the prefiguration of the Virgin in the burning bush of Exodus. The fifth and final movement returns to the heavenly setting of the first, drawing its imagery from Revelation 12: “And a great sign appeared in heaven: A woman clothed with the sun, and the moon under her feet, and on her head a crown of twelve stars.”

_Queen of Heaven_ was commissioned by pianist Kari Johnson, and is dedicated to the Most Holy God-Bearer and Ever-Virgin Mary.

**DURATION:** c.25 minutes

**SCOTT BLASCO** is a composer and sound artist currently residing in Pullman, Washington. He is a board member of the Kansas City Electronic Music and Arts Alliance (KcEMA) and a founding member of the Kansas City-area electroacoustic new music ensemble The Digital Honkbox Revival. Scott teaches composition, theory, and electronic music at Washington State University. He received his doctorate in music composition at the University of Missouri-Kansas City, and holds degrees in music from Western Michigan University and Calvin College and in theology from Fuller Theological Seminary, where he studied theology and the arts.
**PERFORMANCE INSTRUCTIONS**

Boxed numbers throughout the score indicate the CUE (shown in the drop-down menu in the software) to be triggered using the spacebar. The default software controls are [spacebar] to advance cues, [b] to reverse them, and [esc] to stop all. Click on the **SET UP CONTROLLERS** button (beneath the word CUES in the main software window) to change these settings or to set a MIDI controller to advance the patch.

**AUDIO SETUP**

**INPUT**
The QUEEN OF HEAVEN software is designed to receive a stereo signal from the piano, either directly into a digital audio interface or from an aux send on an external mixer. Regardless of which method is used, set up piano audio following these steps:

1. Check the **DSP SETTINGS** (using the “DSP” button in the top left of the screen) to make sure the desired audio device is selected.
2. Turn on audio using the drop-down menu in the top left of the screen. Monitor the “PIANO IN” meter (pictured at right) while the pianist plays a loud section of the piece (measures 40-41, for example). Adjust the triangle slider up or down until the level peaks as close to 0.0dB as possible. This should assure a good mix between piano and electronic sounds. This slider can be adjusted by MIDI controller by clicking the **SET UP CONTROLLERS** button and setting a controller for control index C1 under “Gain fader controls” (detailed instructions are provided in the software).
3. Set the **REVERB MIX** (at the top of the screen) to the desired mixture level. The default is 15%, but less may be desirable, especially in more reverberant spaces. (Note: the reverb applies only to output bus 1—see below)

**OUTPUT**
The software also offers three stereo output buses for flexibility in routing for performance or recording. Each sound source (live piano, processing applied to the live piano, and triggered soundfiles) can be sent to any of the three buses by selecting the desired bus beneath each volume slider in the **MIXER AND OUTPUT ASSIGNMENT** box.

The levels for each sound source in this box can be adjusted at any time with a mouse or by using a MIDI controller. To set up for MIDI controller, click the **SET UP CONTROLLERS** button and follow the instructions in the window to assign the desired MIDI controller numbers to Control Indices 2-7 (C2 through C7 in the slider names).

The three **OUTPUT BUSES** default to channels 1-2, 3-4, and 5-6, respectively. To change these settings, click on the channel numbers to the right of each output level slider and select the desired channels.

**TO RECORD A PERFORMANCE**, click “Set Record Destination” and navigate to the location the recording should be saved. The software will record the outputs of all three buses, regardless of whether any audio is being sent to them, and will generate a 6-channel audio file that can be edited and mixed using an audio editing program. Recording begins as soon as the “Record on/off” box is checked.

Version 3.1 of this software was built in Max/MSP version 6.0.4 in November 2012. If you are unable to run the application for some reason, please contact the composer at scottblasco@gmail.com for an updated version.
<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ave, Regina Caelorum,</td>
<td>Hail, O Queen of Heaven!</td>
</tr>
<tr>
<td>Ave, Domina Angelorum:</td>
<td>Hail, O Lady of Angels!</td>
</tr>
<tr>
<td>Salve, radix, salve, porta</td>
<td>Hail, root! Hail, gate</td>
</tr>
<tr>
<td>Ex qua mundo lux est orta:</td>
<td>through whom the Light of the world has risen!</td>
</tr>
<tr>
<td>Gaude, Virgo gloriosa,</td>
<td>Rejoice, O glorious Virgin,</td>
</tr>
<tr>
<td>Super omnes speciosa,</td>
<td>lovely beyond all others!</td>
</tr>
<tr>
<td>Vale, o valde decora,</td>
<td>Farewell, O exceeding beautiful,</td>
</tr>
<tr>
<td>Et pro nobis Christum exora.</td>
<td>and pray for us to Christ!</td>
</tr>
<tr>
<td></td>
<td><strong>Ave Regina Caelorum</strong></td>
</tr>
<tr>
<td></td>
<td>(Marian Lenten antiphon)</td>
</tr>
</tbody>
</table>
Queen of Heaven rejoice- alleluia!
For He whom you did merit to bear- alleluia!
Has risen, as He said. Alleluia!
Pray for us to God. Alleluia!

Regina Caeli (Marian Eastertide antiphon)
Scott Blasco
(b. 1978)

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Slower, liturgical (≈108-120)

(approximate durations)

* keep eighth-note groupings internally even, but allow for a bit of rhythmic space between groups so as not to rush the grace notes.
Slower ($\mathbb{Q} = 72-78$)
II. Full-of-Grace (Kecharitomene)
With infinite gentleness ($q = 36-42$)

And coming to her, the angel said, "Hail, Kecharitomene! The Lord is with you." But she was greatly troubled at what was said and pondered what sort of greeting this might be.

III. The Unburnt Bush
Furious, unrelenting (\(d' = 120\))

Let us honor the Pure Theotokos! She accepted the Fire of Divinity in her womb but was not consumed!

The Divine Liturgy of St. John Chrysostom

both staves 8va *

* play notes hand to hand from the boxed collections, at random but in time. Texture should be mainly single notes, with occasional diads and irregular accents.
proportional timing (gradually accelerating) (c. 10-12")

99

loco (both staves)

(reverse piano texture)

mf cresc.

Bad throughout

(reverse piano texture)

(c. 10-12")

100

(reverse piano texture)

slowly at first, then increasing

(reverse piano texture/fire texture)

(c. 10-12")

101

(reverse piano texture/fire texture)

102

(reverse piano texture/fire texture)
a tempo
103

Gradually slowing  begin to drop notes from texture

free and uneven, like church bells

Chord and reverse piano out. B harmony in fire texture.

(small notes una corda)

do not clear $\text{P}_0$
IV. The-One-Who-Gives-Birth-to-God (Theotokos)

Muted, like filtered light (48-54)

We magnify the Mother of God, who beyond reason and understanding gave birth in time to the Timeless One!

The Divine Liturgy of St. John Chrysostom
And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.

Revelation 12:1