

# Luminous Joy

Mixed Chorus & Organ

Mark Winges

# Luminous Joy

## A Wordless Carol for All Seasons

For the St. Ignatius Choir, Maggie Warner, director

Sometimes, our joys (and sorrows!) are so intense that they seem to transcend words. This idea forms the basis of *Luminous Joy*, whose text is only phonemes which have no meaning. Or rather, the “meaning” is left up to each individual singer, and, indeed, each individual listener. What is perhaps more concrete is the character of the music. *Luminous Joy* has the straightforward melodic character and rhythmic grace of a typical carol, and also uses the refrain / verse structure common to many carols. Thus, a slightly idiosyncratic take on the carol form.

### How the “Text” Is Notated

Consonants conform to standard English: “b” as in bat, “f” as in fife, “k” as in kiss, “s” as in sue, “t” as in toy.

Vowels (except for “u”) derive from solfège syllables (do / re / mi / fa):

Vowel	As in solfège	Or English
a	<u>f</u> a	p <u>a</u> lm
e	r <u>e</u>	sp <u>a</u> de
i	m <u>i</u>	s <u>e</u> ed
o	d <u>o</u>	fl <u>o</u> at
u	–	b <u>oo</u> t

In order to keep the text simple, and invite singing by non-professionals, I chose to follow the usage above rather than notating the phonemes in International Phonetic Alphabet glyphs.

– Mark Winges

**duration: ca. 3 ½ minutes**

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A Wordless Carol for All Seasons

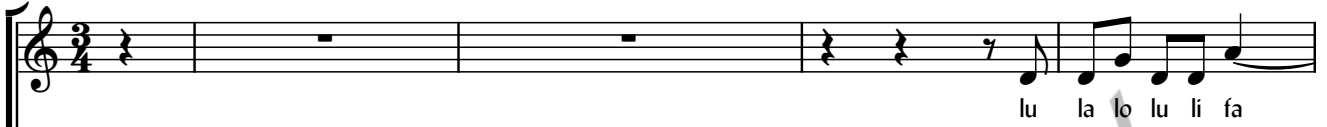
Mark Wings

Refrain

sparkling, ♩ = 76-80

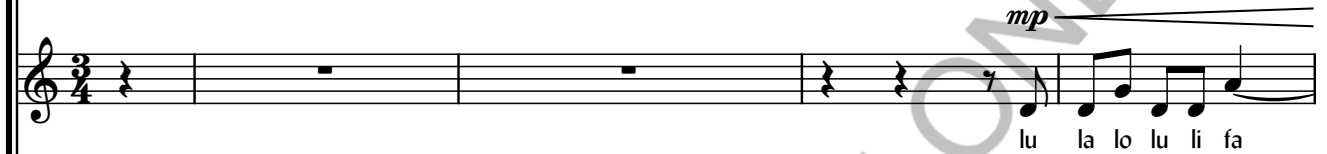
*mp*

Soprano



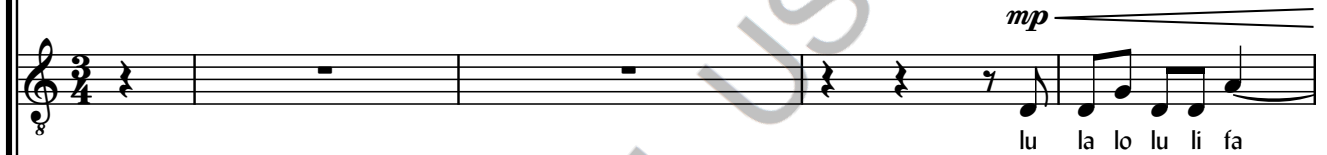
lu la lo lu li fa

Alto



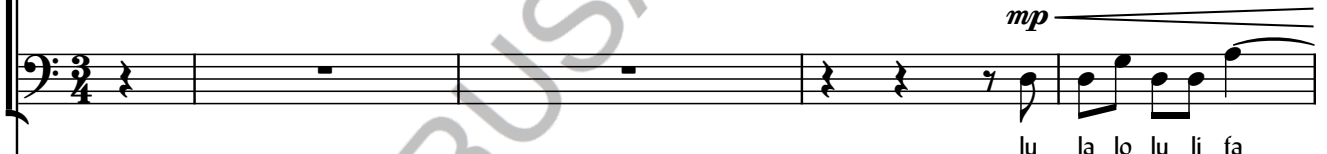
lu la lo lu li fa

Tenor



lu la lo lu li fa

Bass



lu la lo lu li fa

Organ



5 *mf* *p*

Ch. lu li fa ta lo lu ki mi fa lo mi fa lo

Org.

9 *mf* *f* *mf* *mf*

Ch. mi fa lo su bi la ma mo mu

Org.

13

S. *p* *mp* *mf*  
ki lu la lo lu li fa lu li fa

A. *p* *mp* *mf*  
ki lu la lo lu li fa lu le fa lu li fa

T. *p* *mp* *mf*  
ki lu la lo lu li fa lu li fa lu li fa

B. *p* *mf*  
ki lu la lo lu li fa lu li fa lu li fa

Org.

Verse 1

Ch. *f* fa ki *f* *mp* me lu i

Org. *legato*

Ch. *mp* fla

Org. *mp* fla o lu o lu i fla

27

Ch. lu si le lo lu o lu i

Org.

32

Ch. mo mi lu la lo lu li fa lu li fa ta lo lu

Org.

Refrain *mp* *mf*

37

Ch. *p* *mf*

ki mi fa lo mi fa lo mi fa lo su

Org. *p* *mf*

40 *f* *mf* *p*

Ch. bi la ma mo mu ki lu

Org. *f* *mf* *p*



44

S. *mp* *mf* *f*  
la lo lu li fa lu li fa fa ki

A. *mp* *mf* *f*  
la lo lu li fa lu le fa lu li fa fa ki

T. *mp* *mf* *f*  
la lo lu li fa lu li fa lu li fa fa ki

B. *mf* *f*  
la lo lu li fa lu li fa lu li fa fa ki

Org.

49 **Verse 2** *mp*

Ch. *a* *[both] mp*

me lu i fla o lu

Org. *legato*

54 *[both]*

Ch. o lu i fla lu si

o lu i fla lu si

Org.

59 Refrain *mp*

Ch. *mp*

le lo lu o lu i mo mi lu

lo lu o lu i mo

Org.

64 *mf*

Ch. *mf*

la lo lu li fa lu li fa ta lo lu ki

Org.

68 *p* *mf* *f*

Ch. mi fa lo mi fa lo mi fa lo su

*p* *mf* *f*

Org.

71 *mf* *p*

Ch. bi la ma mo mu ki lu

*mf* *p*

Org.

The musical score is divided into two systems. The first system (measures 68-70) features a Chorus (Ch.) and Organ (Org.) part. The Chorus part has a vocal line with lyrics 'mi fa lo mi fa lo mi fa lo su' and a piano accompaniment. The Organ part consists of two staves with a complex, flowing melody. Dynamics range from piano (p) to forte (f). The second system (measures 71-73) continues the Chorus and Organ parts. The Chorus part has lyrics 'bi la ma mo mu ki lu' and dynamics of mezzo-forte (mf) and piano (p). The Organ part continues with similar complexity and dynamics.

74

S. *mp* *mf* *f*  
la lo lu li fa lu li fa fa ki

A. *mp* *mf* *f*  
la lo lu li fa lu le fa lu li fa fa ki

T. *mp* *mf* *f*  
la lo lu li fa lu li fa lu li fa fa ki

B. *mf* *f*  
la lo lu li fa lu li fa lu li fa fa ki

Org.

79

S.

A.

T.

B.

Org.

ca. 3½ min.

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