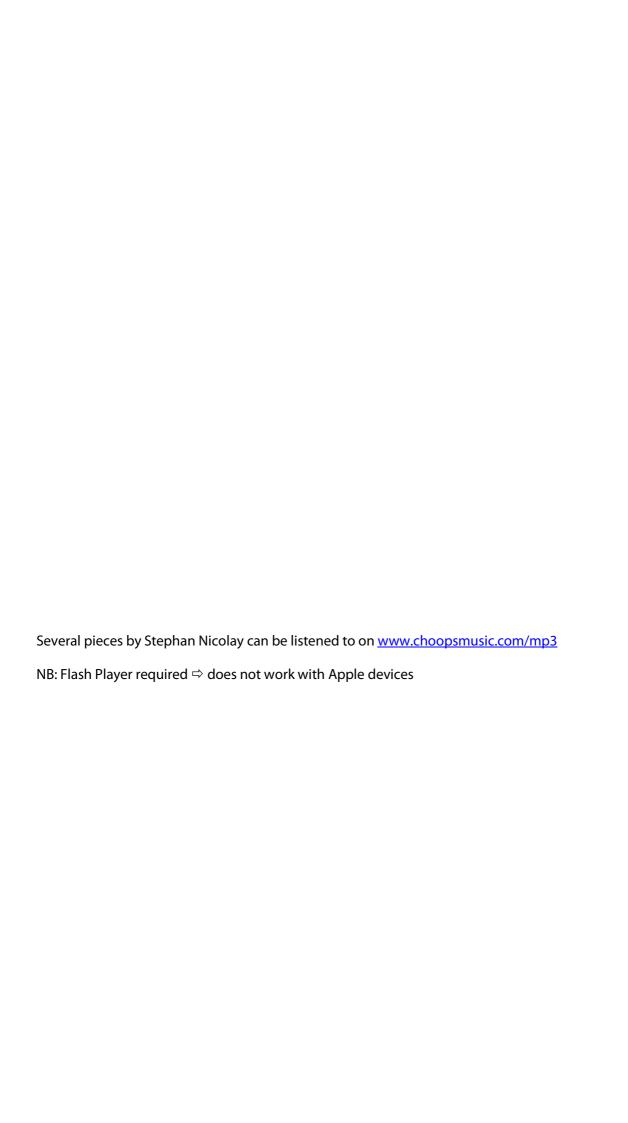
# Music by **STÉPHAN NICOLAY**





### Stéphan NICOLAY (\*1975)

#### Choir conductor, Composer

After simultaneous musical and scientific studies, Stephan Nicolay started to work as a software engineer for the space industry, before turning to composition and choir conducting where he earned a state registered diploma. He has won awards in several European competitions and his music is often described as having an undeniable poetic power.

His wide range of skills and interests have allowed him to tour with an Occitan folk rock band, to teach in music schools, to conduct major works with choir and orchestra as well as early music or contemporary choral improvisations, to give voice-performances during electronic music shows or within a Soundpainting ensemble, and to organize meetings and concerts with Muslims, Jews and Christians to promote peace, respect and understanding of other cultures..

He conducts several choirs on the French Riviera and is much appreciated as a choral clinician and guest conductor for his musical sense and his human qualities.

www.stephannicolay.com

### **CONTACT:**

### **Stéphan NICOLAY**

22 avenue Dolce Farniente 06110 LE CANNET FRANCE stephan.nicolay@gmail.com +33 (0)6.10.10.84.75



# **SACRED MUSIC**

"There are a lot of symbols in my music.
But it's like the open book and the closed book
that sometimes appear on the pediment of the cathedrals:
some are obvious, others are only revealed by careful analysis." SN



## Et incarnatus est

Ce motet peut s'intercaler au milieu du Credo III (en Ré Majeur) This motet is intended to be sung within the gregorian Credo III (in D)

Stéphan NICOLAY 21-22 Décembre 2005

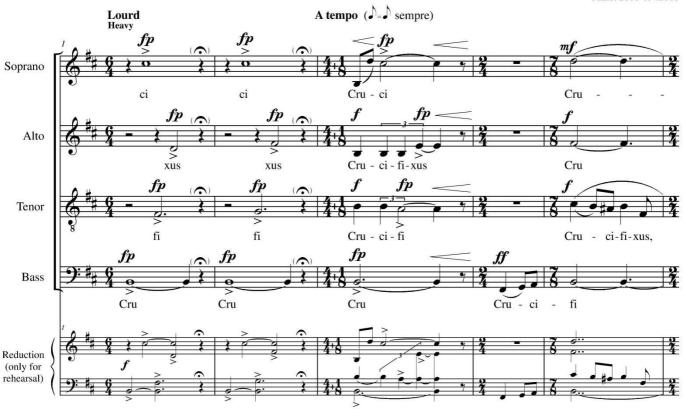




# Crucifixus

Ce motet peut s'intercaler au milieu du Credo III (en Ré Majeur) This motet is intended to be sung within the gregorian Credo III (in D)

Stéphan NICOLAY Juillet 2006 rév.2010



NB: Tenor divisi can be sung by barytones.



### Comme une rumeur qui se répand As a rumour that spreads





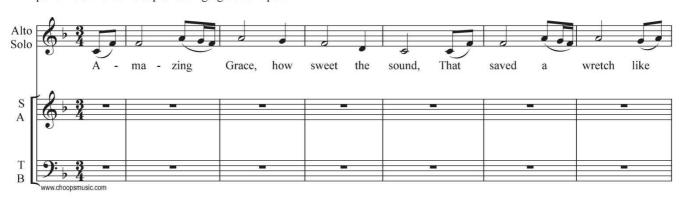


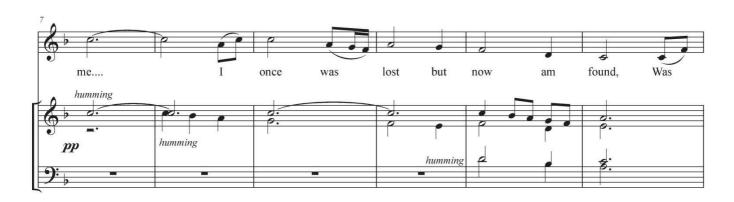
Duration: ~2'45

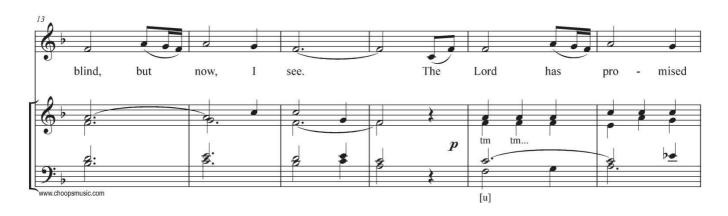
# Amazing grace

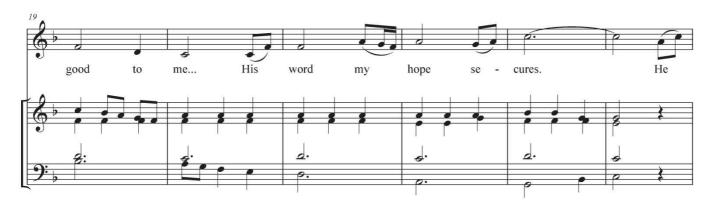
arranged by Stéphan NICOLAY 9 Juillet 2008

NB: this arrangement can be transposed in G and performed with some sopranos singing the solo part









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## Ave Maria

This score also exists for ATBrB or ATB only

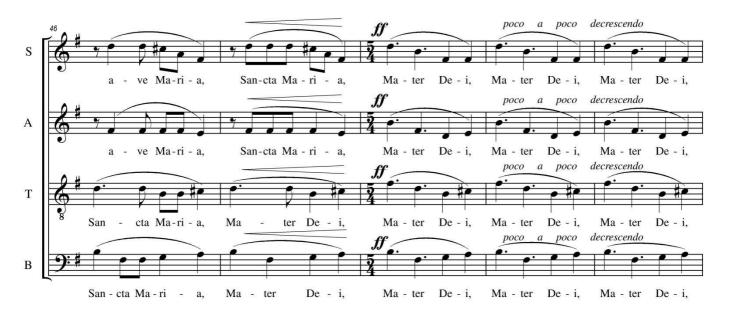
Stéphan NICOLAY Octobre 2006

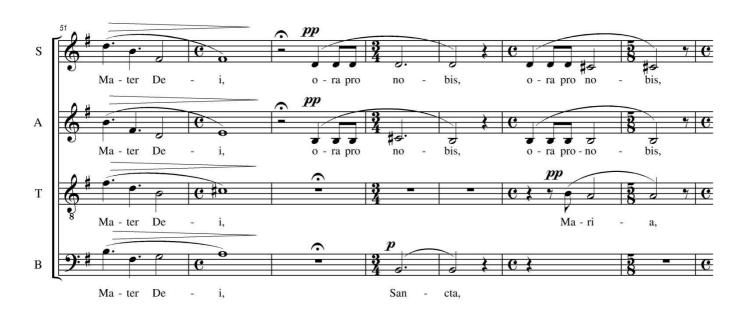


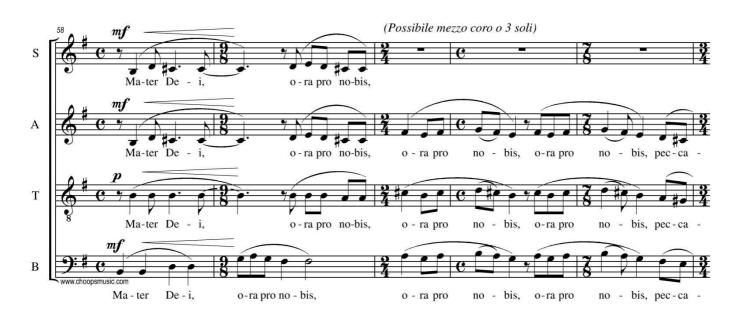
Duration: ~5'15

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Organ version also exists

# Ave Maria des Carmes

Stéphan NICOLAY 10-11 octobre 2013







### Cantate Domino

"courte et facile sortie dominicale" - ou offertoire "short and easy service postlude" - or offertory

Stéphan NICOLAY 12-13 Septembre 2005



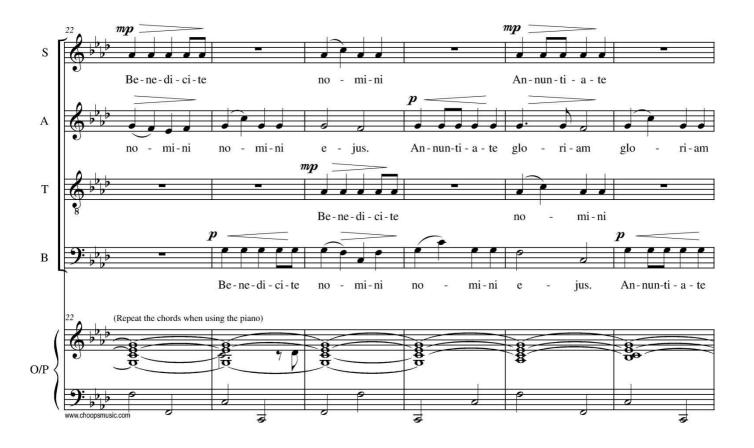
NB: Feel free to play the bass line with 16' pedal when playing on organ.



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Duration: ~1'50

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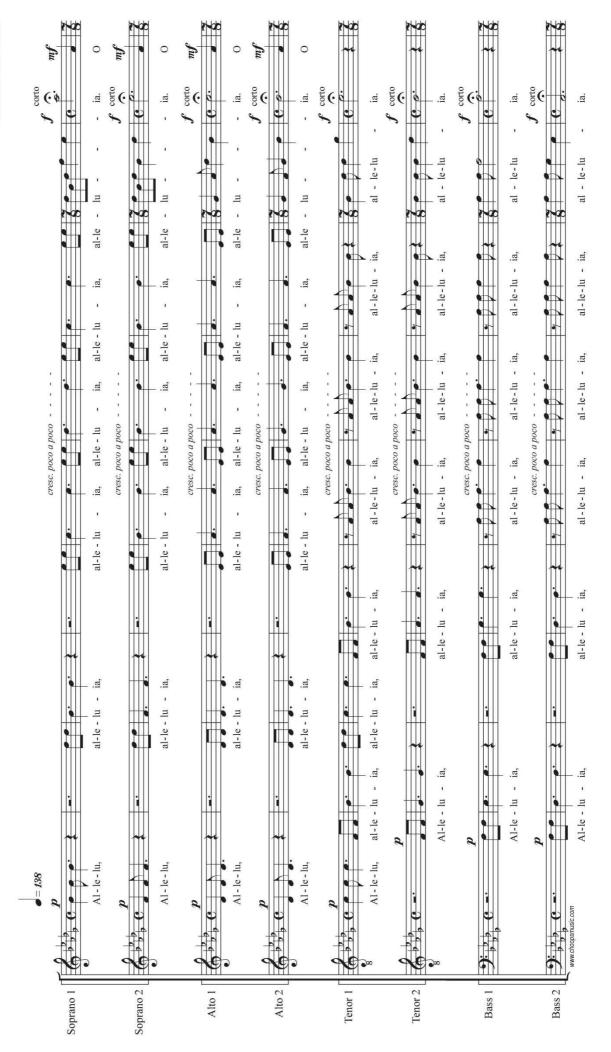




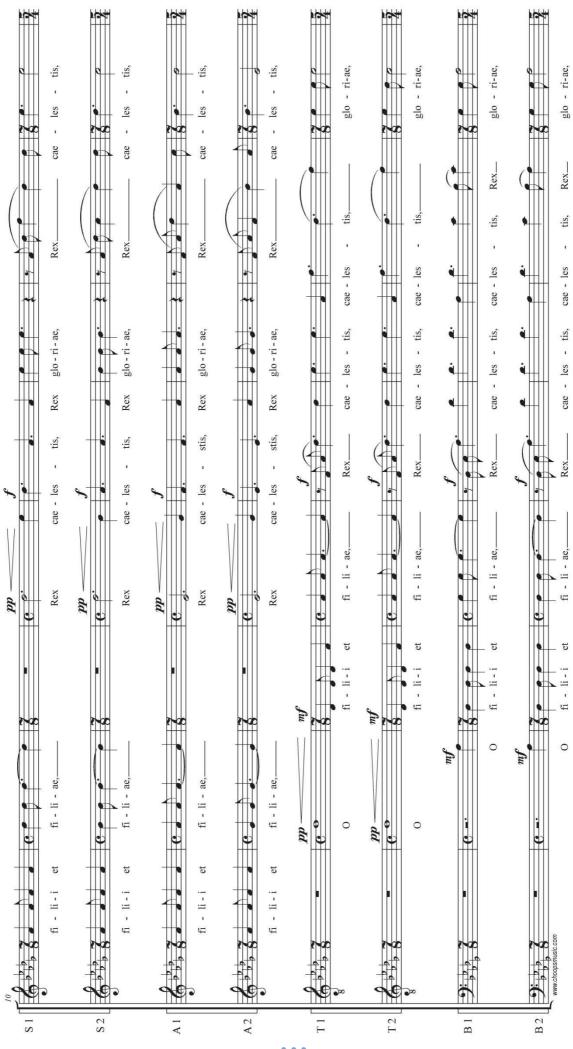
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# In Galilaea est Dominus

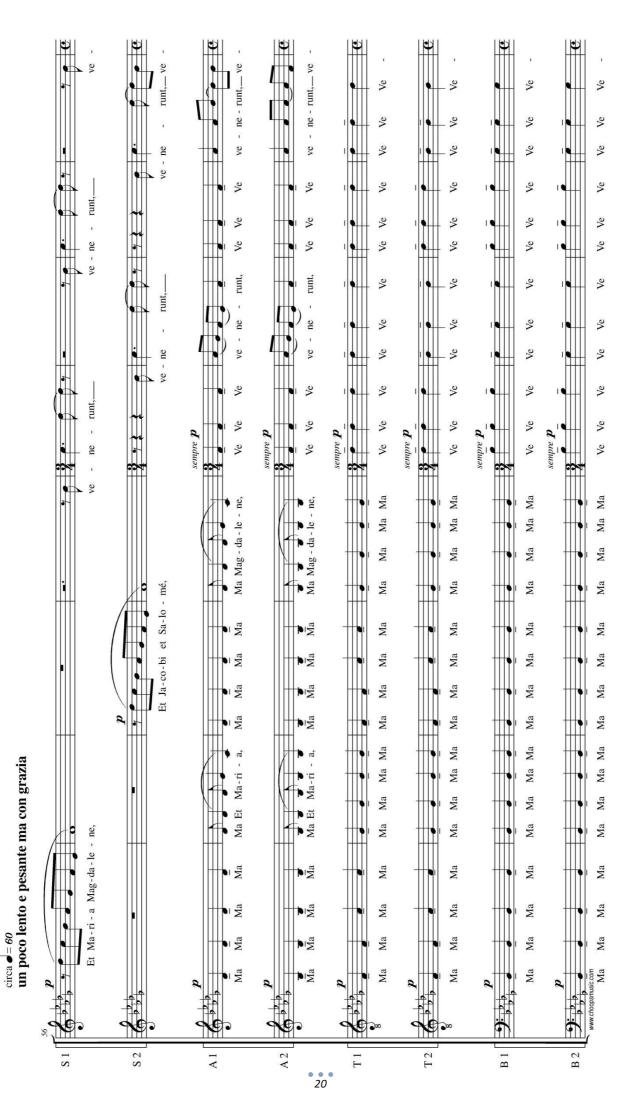
Stéphan NICOLAY 8-13 Février 2007 / rév.2013



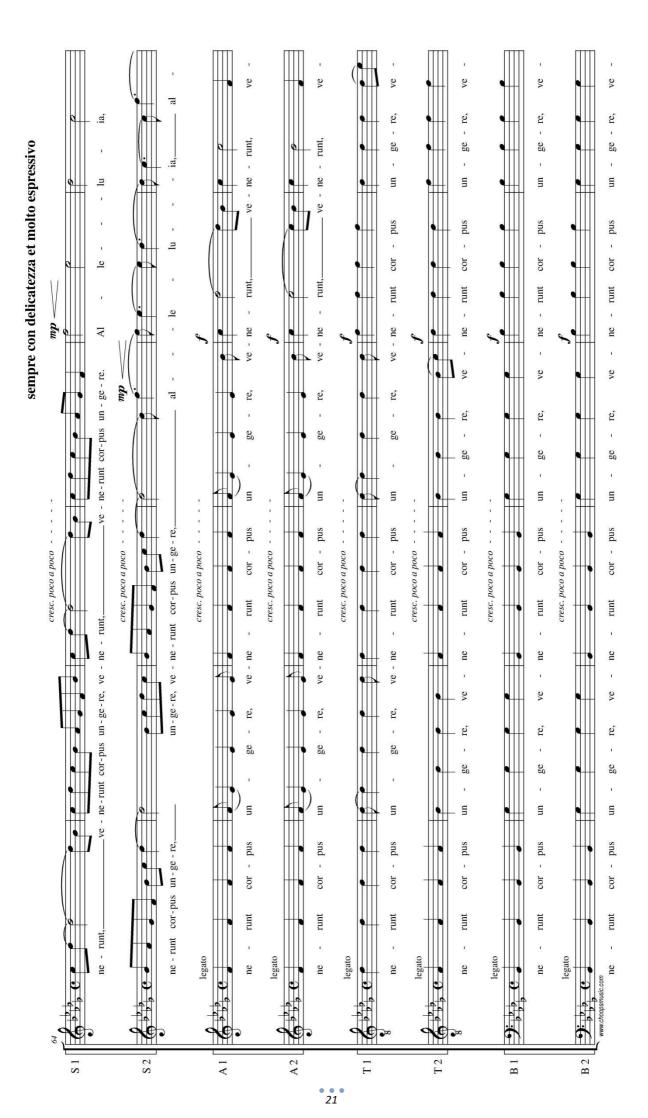
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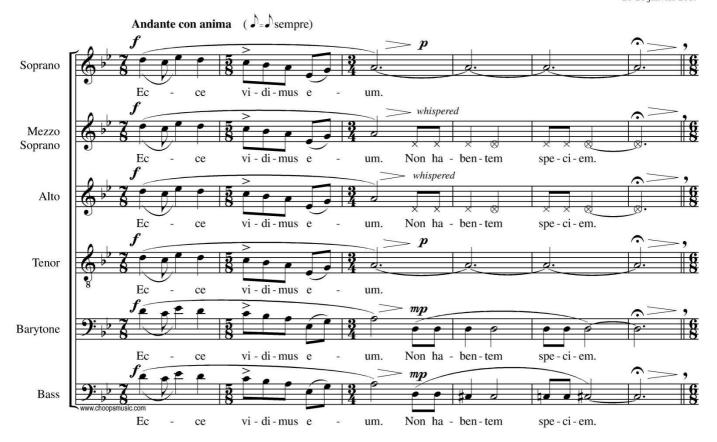


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# Ecce vidimus eum

Troisième répons du premier nocturne du Jeudi Saint Third responsory from the first nocturn for Maundy Thursday

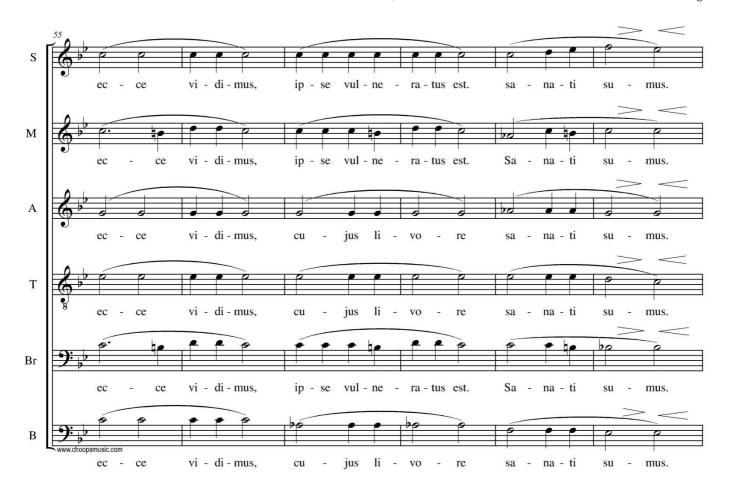
Stéphan NICOLAY 21-26 janvier 2009

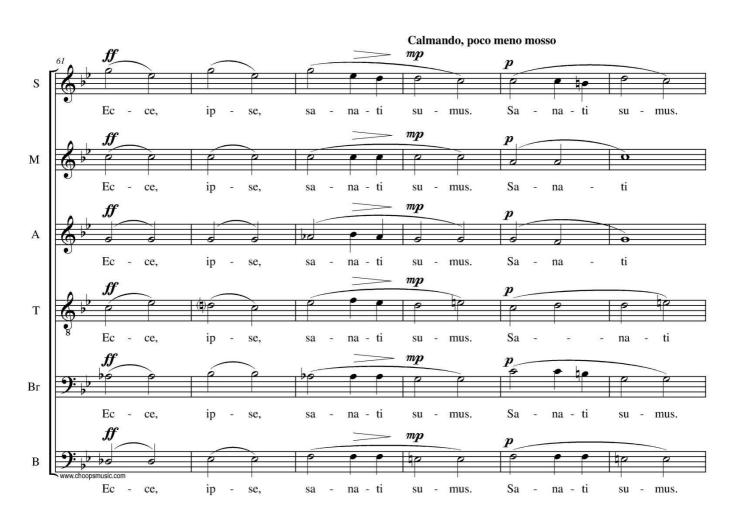


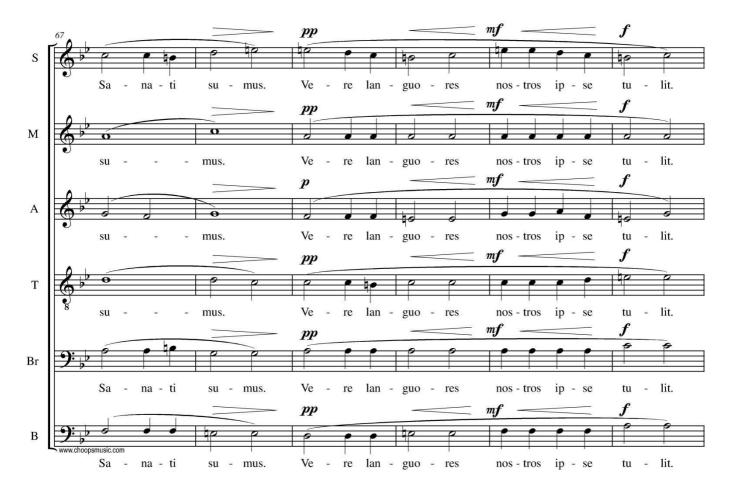














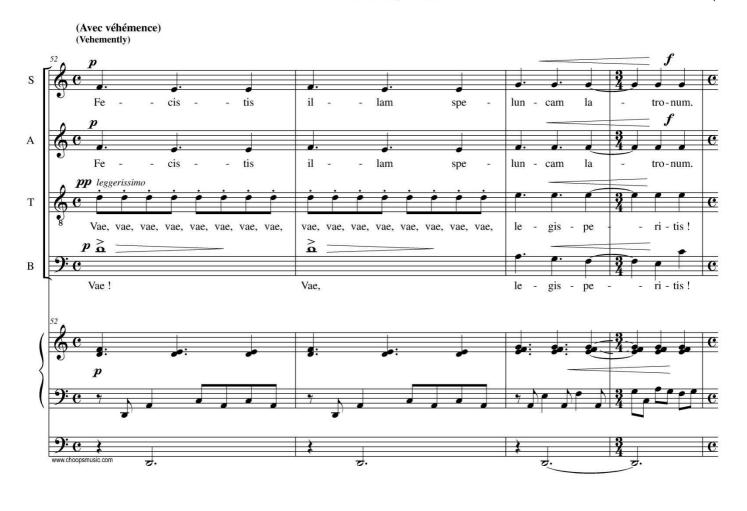
# Hic domus Dei est

Stéphan NICOLAY Janvier 2010 - rév.2011













# Regina caeli

Antienne pour le Temps Pascal Antiphon for Easter Time

Stéphan NICOLAY Mars 2001



(\*) La nuance mp a pour unique but de rendre l'ensemble homogène / This dynamic only aims at having a harmonious chord







(\*) Cf. remarque du début / See note at the beginning

# Missa in simplicitate

~ Kyrie ~

Stéphan NICOLAY 8 Mai 2012

Ky-ri -



NB: when encountering 'e-lei-son' instead of 'e-le-i-son', the I should sound as a diphthong at the end of the syllable 'lei'

e - le - i

### Missa in simplicitate

### ~ Gloria ~

Stéphan NICOLAY



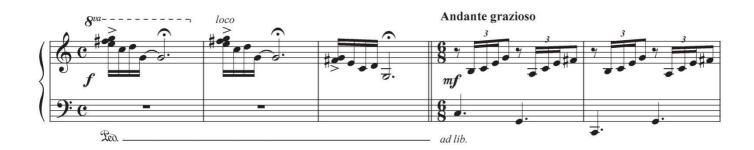
### Missa in simplicitate

### ~ Sanctus ~

Stéphan NICOLAY 12 mai 2012

NB: Pour un office, les parties solistes peuvent être chantées par le choeur (et l'assemblée). En concert, les soli peuvent être seulement S ou SA ou SAT, et pour un meilleur effet d'écho, ils devraient être éloignés et invisibles du public.

For a service, solo parts can be sung by the choir (as the congregation may participate). In concert, soli can be only S or SAT (eventually taken from the choir), and for a better echoing effect, they should stand away and not visible from the audience.





(\*) Nuance entendue pour le public, les chanteurs doivent adapter leur volume sonore selon la distance. Heard from the audience, singers should adapt their voice according to the distance.

### Missa in simplicitate

### ~ Agnus ~

Stéphan NICOLAY 9 mai 2012

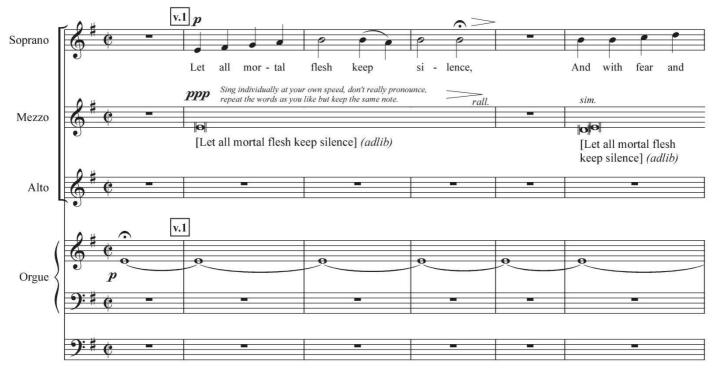


# Let all mortal flesh keep silence

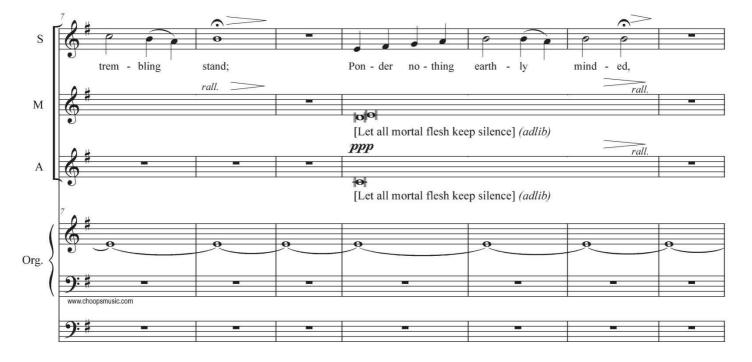
arr. Stéphan NICOLAY Octobre 2009

Cette mélodie a été publiée pour la première fois en 1860 dans les "Chansons populaires des provinces de France", avec les paroles "Jésus-Christ s'habille en pauvre", mais il est probable qu'elle trouve son origine au XVIIème siècle. Le texte provient de la Liturgie de St Jacques (le Mineur) (Vème siècle), traduit du grec en anglais par Gerard Moultrie en 1864. L'hymne avec les paroles anglaises sous la mélodie française est paru en 1906 dans "The English hymnal".

This French melody was first published in 1860, in "Chansons populaires des provinces de France", with lyrics known as "Jésus-Christ s'habille en pauvre", but it is thought to date back to the 17th century. The text comes from the eucharistic rite of The Divine Liturgy of Saint James (The Less) (5th century) translated from Greek into English by Gerard Moultrie in 1864. This hymn, with the English lyrics under the French folk tune first appeared in "The English Hymnal" (1906).



Note from the composer: Sopranos can stand at the left hand of the audience, Mezzos at the right hand, and the others at the front.





## O gloriosa Domina

Venance Fortunat (530-609)

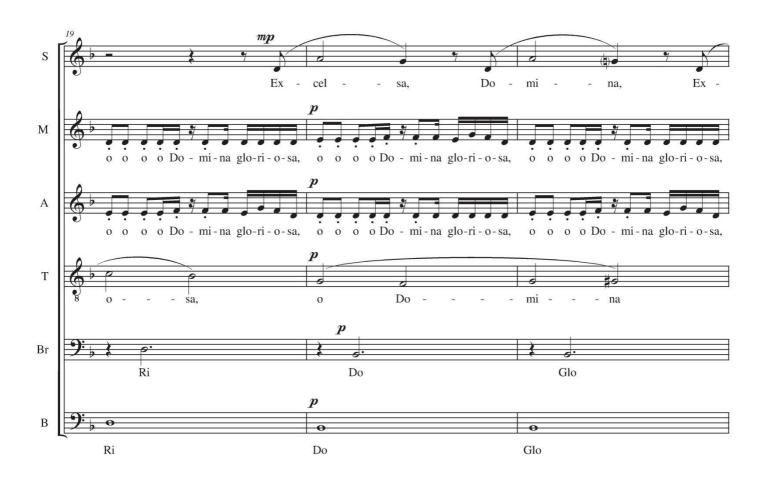
Stéphan NICOLAY Juin 2010

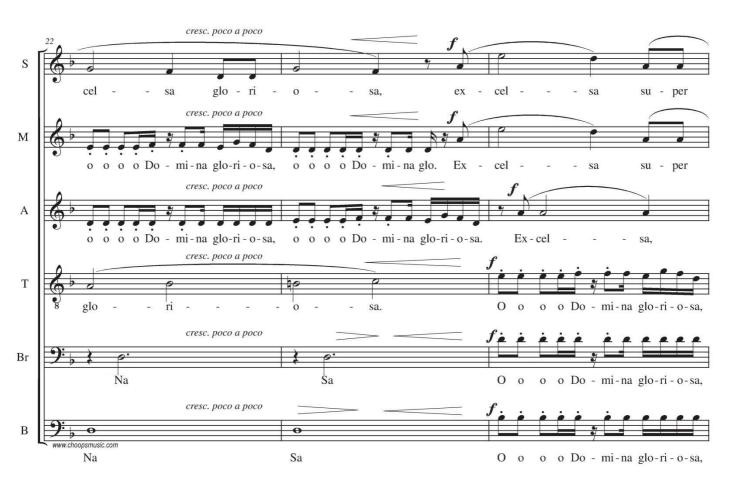


\* Il peut être pratique de battre à la croche certains passages au cours de la pièce. It may be convenient to beat eighth notes on some bars throughout the piece.



Duration: ~5'45





#### A Maurice Duruflé... Bruno Habert and the children's choir of the Drama and Music Academy of Monaco

## Salve Regi

Stéphan NICOLAY

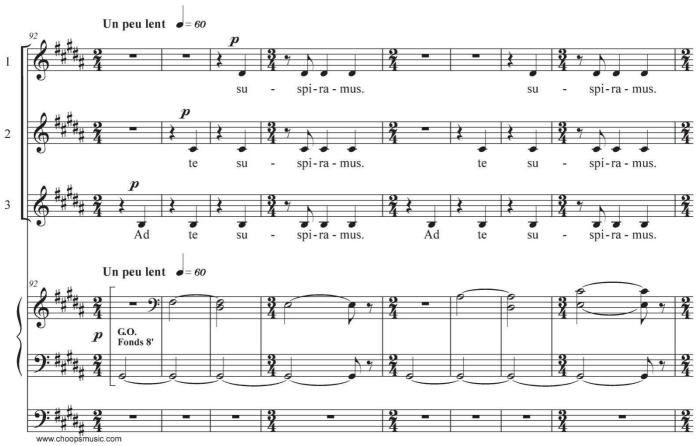


NB: it is possible to place the singers around the audience as follows: Audience



Duration: ~ 8'





## La Neuvième Heure

#### The Ninth Hour

Stéphan NICOLAY

Mars 2012

### 1. Gulgūltá

(Mont du Crâne / Skull Hill)

NB: idéalement, cette pièce ne devrait pas être dirigée, pour permettre aux chanteurs d'être plus impliqués et en meilleure interaction avec le piano, tout en ajoutant un petit côté imprécis et brouillon bienvenu dans certains passages. Tous les mouvements s'enchaînent.

The entire piece may not be conducted, so that the singers are more involved and can interact more with the piano. Besides, not conducting the piece may result in imprecision and produce a muddled sound that is welcome on some parts. All movements should come on one after another.

Prononciation de l'araméen et de l'hébreu / Aramaic and Hebrew pronunciation :

â: a sombre / dark A

i: i français / French I, as EE

e: comme un é / like the A in dare

o: o ouvert / open O

u: comme OU / as OO

kh: comme la jota espagnole / as the spanish J

A partir de ce point, toutes les 6s, un ténor commence à réciter individuellement et en boucle le Notre-Père en araméen. La récitation se fait à voix basse, visage baissé vers le sol

From this point, every 6s, a tenor starts to recite in loop the Aramaic "Our Father". Recitation should be individual, with a hushed voice and the face turned towards the ground.



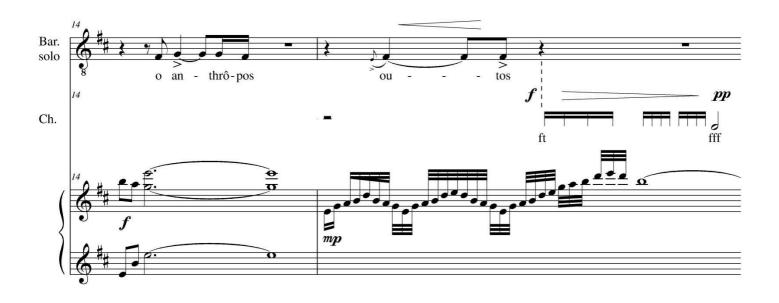


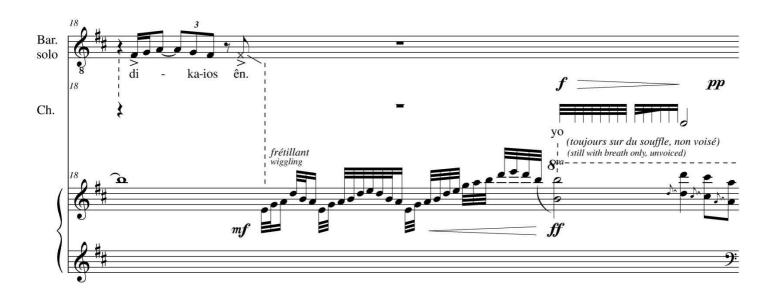


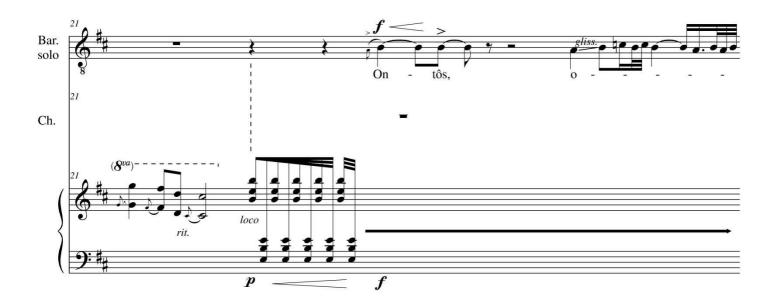
22

En se frappant la poitrine avec la paume de la main, sur chaque note Strongly hit the chest with one hand, one each note





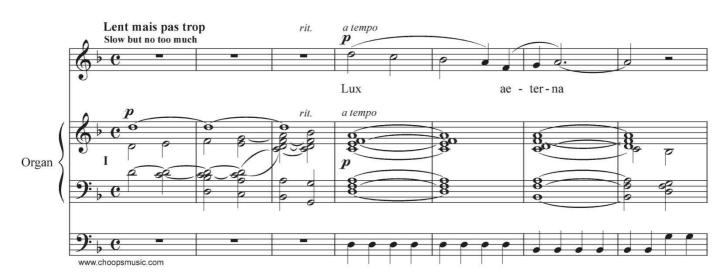


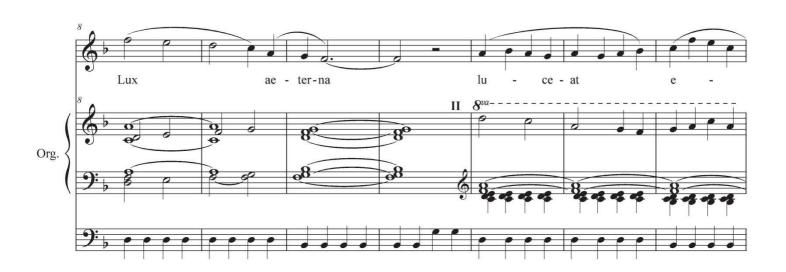


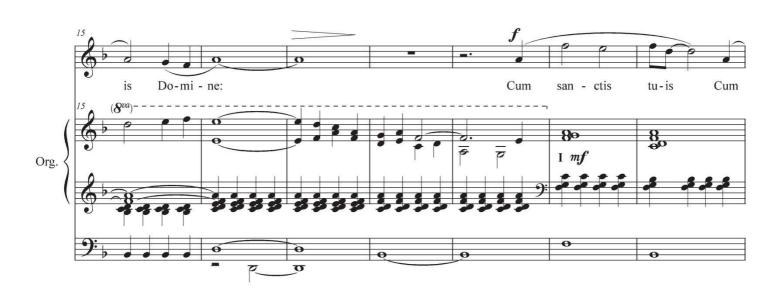
### Lux aeterna

**ORGAN VERSION** 

Stéphan NICOLAY 27 janvier 2007







# La Vierge à midi

pour soprano et piano

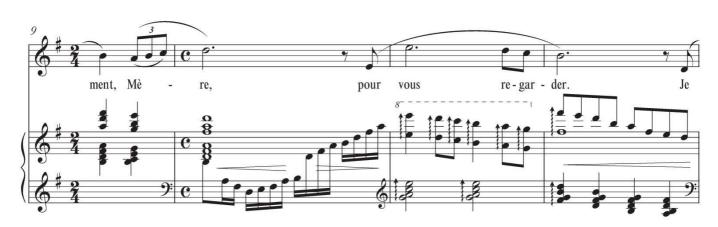
texte de Paul Claudel extrait de « Poèmes de Guerre »

Stéphan NICOLAY Janvier 2007



Nota: Les indications de pédale ne sont pas écrites, mais elle est nécessaire la plupart du temps, notamment dans les passages en doubles croches. Il conviendra d'en faire bon usage pour créer les textures harmoniques sans les surcharger.







## **SECULAR MUSIC**

"Secular does not mean it is not spiritual.

I really think that all music is sacred
as long as it produces emotion." SN



Duration: ~1'45

## Hiver, vous n'êtes qu'un vilain

Poem by Charles d'Orléans (1394-1465) Stéphan NICOLAY Mars 2002 = 44 Lent et solennel Slow and solemn Soprano Hi - ver, vous n'ê-tes qu'un vi-lain! Hivous n'ê-tes qu'un vi-lain! Piano (optional) Led. ritenuto a tempo mpver, Hi-ver, vous n'ê - tes qu'un E - té est plai-sant et gen-til, mp Hi-ver, E - té n'ê - tes qu'un lain! est plai-sant et gen-til, En tévous vi a tempo ritenuto mp Red. ad lib. main.\* moin de mai et d'a-vril Qui l'ac-com-pa-gnent soir et E-té re-vêt champs, bois et fleurs De sa moin de mai et d'a-vril Qui l'ac-com-pa-gnent soir et main.\* E té re-vêt champs, bois et fleurs De sa

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### **Aurora Borealis**

Stéphan NICOLAY

Février 2016







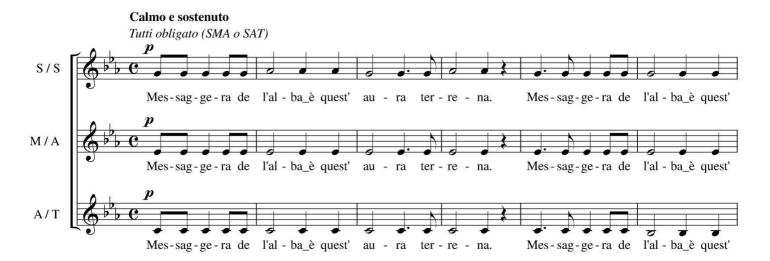


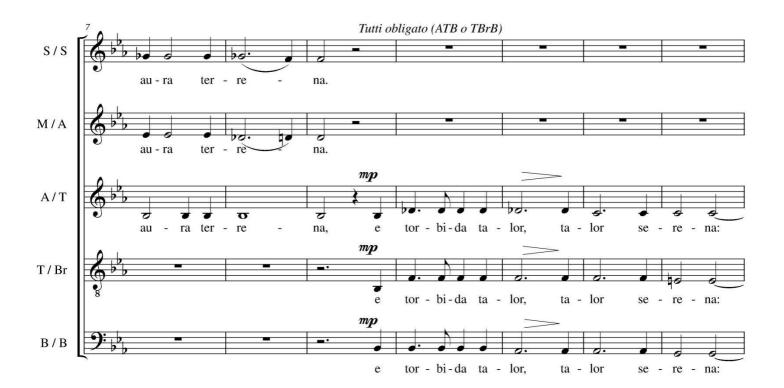
### Messaggera de l'alba

**Torquato TASSO** (1544-1595)

Stéphan NICOLAY

Janvier 2014



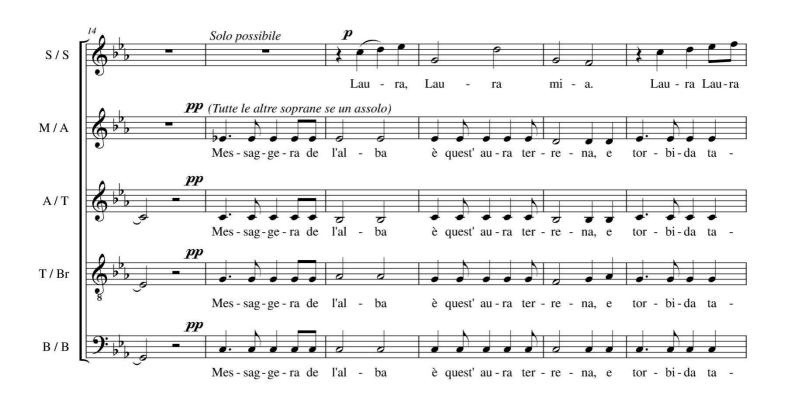


NB: Cette pièce peut être chantée par un choeur à 5 voix (SMATB ou SATBrB) ou par un choeur à 4 voix + Soprano solo (début mes.16) En formation SMATB ou SATB+S solo, il peut être souhaitable de monter d'un ton (ré mineur).

It is possible to consider this piece as a 5-parts choir (SMATB or SATBrB) or as a 4-parts choir + Soprano solo (starting bar 16) If sung as SMATB or SATB+S solo, this piece may be transposed 1 tone up (D minor)

Duration: ~4'45

PROGRAM NOTES & AUDIO FILES AVAILABLE ON OUR WEBSITE





### Lamaa badaa yatathanna

Mélodie traditionnelle arabo-andalouse

Quand il\* commença à se courber Mon amour, par sa grâce me conquit D'un regard m'asservit, je l'observai... Telle une fine branche, s'incliner. Ma promesse, cause de mes tourments Nul ne guérit du mal dont je suis souffrant Pour entendre ma plainte d'amour, je n'ai... Que lui\*... mon roi\* de beauté

(\*) Dans la poésie arabe du Moyen-Âge, il est d'usage de désigner indifféremment l'homme ou la femme par "il"





#### A la chorale de "La Semeuse" - Nice

#### Sakura

NB: this piece was written to develop sight-singing.

Each voice has its own melody that contains basic intervals.

Difficulty lies in the proximity of the voices

**Traditionnel japonais** arr. Stéphan NICOLAY 29-30 Avril 2006 rév. 2017



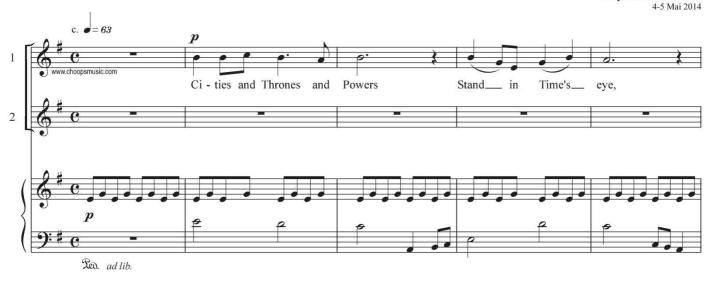


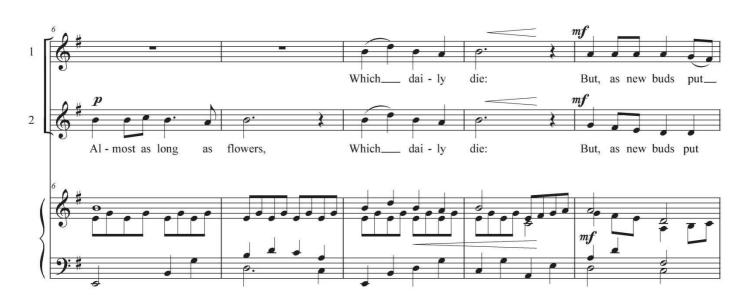


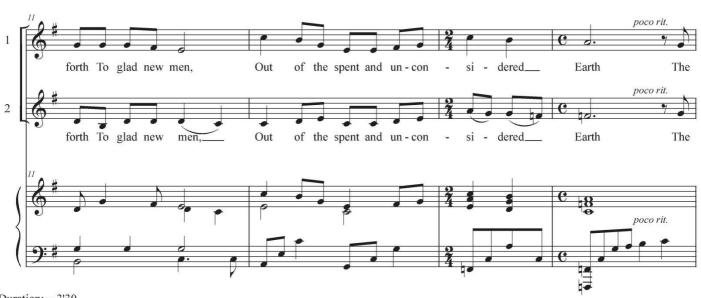
#### Cities and Thrones and Powers

Poem by Rudyard KIPLING (1865-1936)

Stéphan NICOLAY





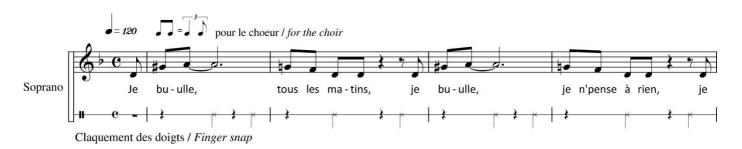


Duration: ~ 3'30

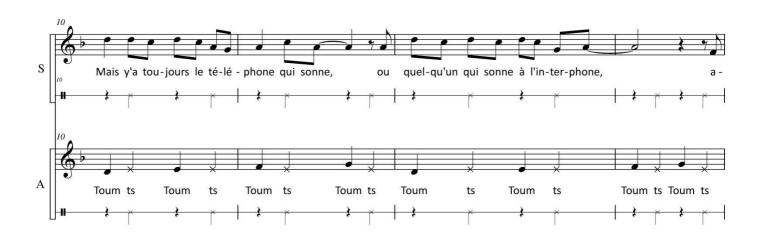


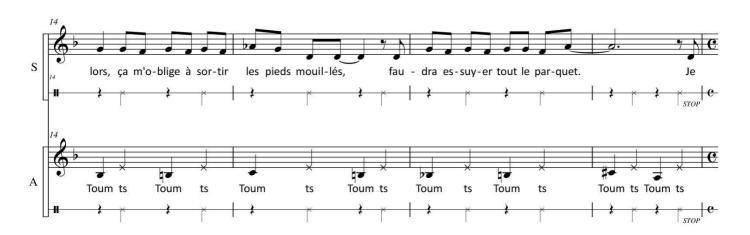
### La Bulle ...

Lyrics & Music: Stéphan NICOLAY Mai 2008









Duration: c.3'45



# Da princesse mal-aimée



Duration: ~4' © ChoopsMusic Publishing - November 2010 - N45 - contact@choopsmusic.com
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## LE (HANTIER

Lyrics & Music: Stéphan NICOLAY Août 2013



NB: Dashed lines are used to outline the measures that change





Duration: ~2'45



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## Renaissance

Lyrics & Music: Stéphan NICOLAY

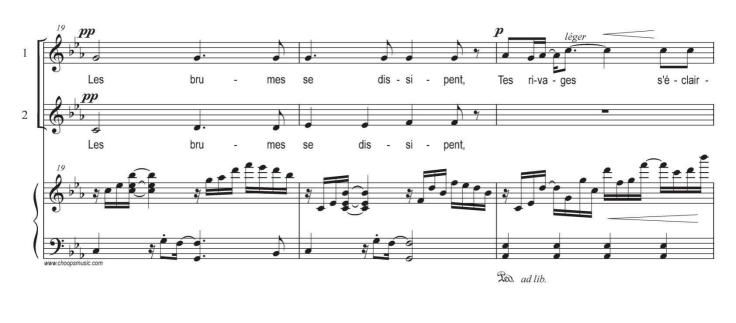


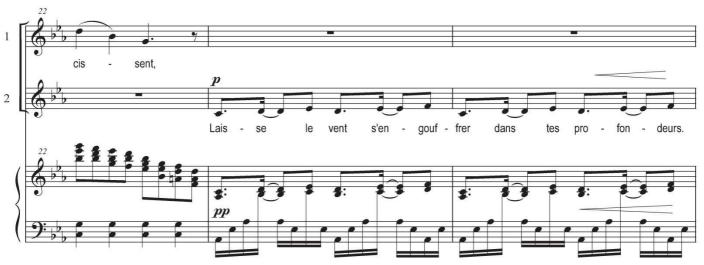
Cette introduction doit être jouée de façon rythmique, silences marqués et jeu sans pédale. This introduction should be played with rhythm, no use of the pedal to respect the rests.

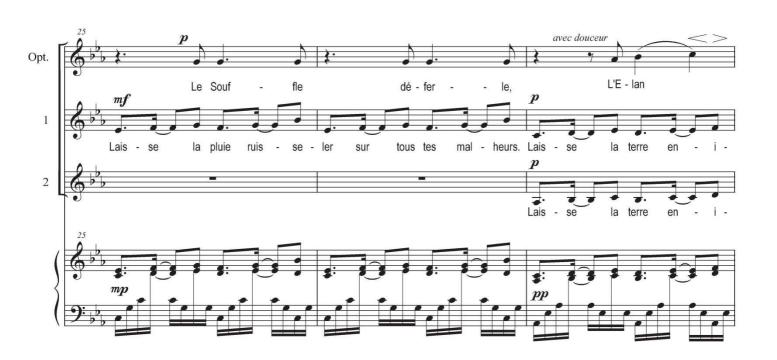




Duration: ~3'15







## La coccinelle qui ne pensait qu'à être belle

Comptine avec accompagnement de piano facultatif Nursery rhyme with optional piano accompaniment

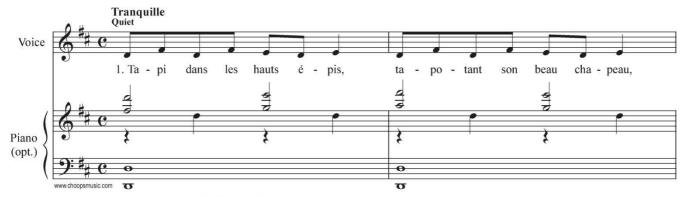


(\*) Les parties en écho peuvent être chantées par un demi-groupe ou un soliste, avec une main au coin de la bouche comme pour dire un secret.

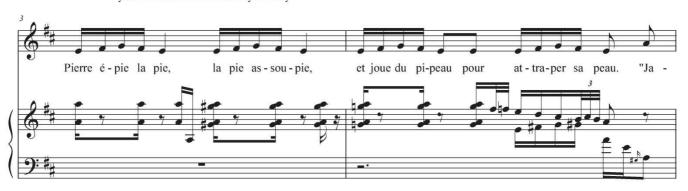


## L'appeau à pie

Chanson enfantine avec accompagnement facultatif Children song with optional piano accompaniment Lyrics & Music: Stéphan NICOLAY Mai 2002



Les nuances doivent découler de l'histoire Dynamics should be determined by the story







Duration: ~3'30



#### Automne

Mélodie sur un texte de Guillaume Apollinaire

Stéphan NICOLAY Mars 2001



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à eux...

### Clotilde

Mélodie sur un texte de Guillaume Apollinaire

Stéphan NICOLAY Septembre 2002 (rév.2013)



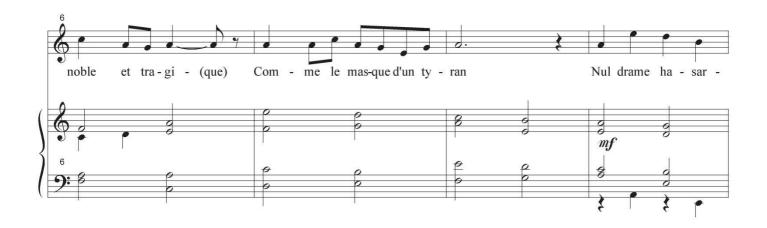
à eux...

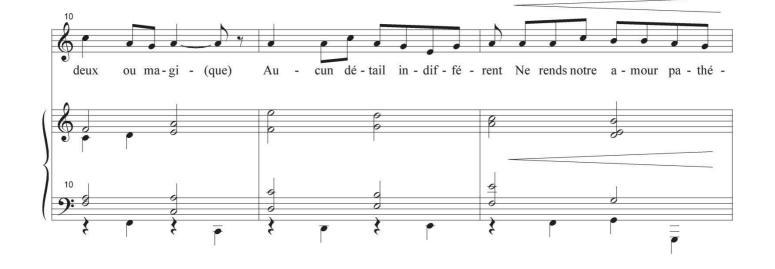
### Cors de chasse

Mélodie sur un texte de Guillaume Apollinaire

Stéphan NICOLAY Septembre 2001







## **Crépuscule**Mélodie sur un texte de Guillaume Apollinaire



#### **MIXED CHOIR**

Amazing Grace (arr.)	SATB +opt. A solo	11
Aurora Borealis	SATB [String orchestra & Piano]	52
Ave Maria	SATB or ATBrB or ATB	12
Ave Maria des Carmes	SATB +S solo [Piano or Organ]	14
Cantate Domino	SATB [Piano or Organ]	16
Crucifixus [from Credo]	SSAATTB	8
Ecce vidimus eum	SMATBrB	22
Et incarnatus est [from Credo]	SATB	7
Hic domus Dei est	SATB +S solo [Organ]	26
In Galilæa est Dominus	SSAATTBB	18
<i>Lamaa badaa yatathanna</i> (arr.)	SATB [Piano]	58
Let all mortal flesh keep silence (arr.)	SSATB [Organ]	36
<i>Messaggera de l'alba</i> (T.Tasso)	SATB +S solo or SMATB or SATBrB	56
Missa in simplicitate	SATB [Piano or Organ or Orchestra]	32
O gloriosa Domina	SMATBrB	38
Regina Cæli	SATB	30
Sakura (arr.)	SMATB	60

#### **EQUAL VOICES**

Cities and Thrones and Powers (R.Kypling)	SA or TB [Piano]	62
Hiver vous n'êtes qu'un vilain (C. d'Orléans)	SA or TB [Piano]	51
La Neuvième Heure (The Ninth Hour)	TTBB +MBr soli [Piano]	42
Missa in simplicitate	SA [Piano or Organ or Orchestra]	32
Salve Regina	SMA [Organ]	40

#### CHILDREN SONGS

La bulle	SA [Piano] (age 9-16)	64
La coccinelle qui ne pensait qu'à être belle	unis. [Piano] (age 5-7)	72
L'appeau à pie	unis. [Piano] (age 7-11)	74
La princesse mal aimée	SA [Piano] (age 11-16)	66
Le chantier	SA [Piano] (age 8-15)	68
Renaissance	SA [Piano] (age 11-18)	70

#### Works for soloist

4 Songs on Apollinaire's poems	High/Medium voice [Piano]	76
Ave Maria des Carmes	High voice [Piano or Organ]	14
La Vierge à Midi	High voice [Piano]	47
Lux Aeterna	High medium voice [Organ or	46
	Pianol	