

Corpus

For double chamber choir and percussion quartet
2011

Paul Frehner

Revised and Edited May 2012

- Study Score -

Note on the Texts

Corpus is a one-movement composition scored for two mixed chamber choirs and percussion quartet. In this work, two poems separated chronologically by some 800 years, are juxtaposed: *Corpse* by British author Michael Symmons Roberts and the *Dies Irae* hymn. Though they are dissimilar in poetic style and form, they share a common thread in that each text contemplates death and the afterlife.

Corpse (2004) is written from the first person point of view of a spirit looking down upon its own dead body 'splayed on the road's crown' and analyzing it in a clinical and detached manner. Senses are heightened and details are presented in sharp relief. There is no hint to the gender or age of the dead body and the spirit no longer remembers any cause that he or she might have died for. It doesn't seem to matter. The poem ends on an enigmatic note with the soul hearing a soft voice nearby accompanied by the image of a sky full of green storm clouds.

The text of the *Dies Irae*, attributed to Thomas of Celano, is a 13th century hymn consisting of nineteen stanzas written in trochaic metre. It meditates upon and describes the Day of Judgment, when the last trumpet sounds and Christ returns to judge the living and the dead. The tone is both reverential and full of extraordinarily vivid and terrifying medieval religious imagery. In the last two stanzas the hymn closes with a prayer for mercy and eternal rest.

In addition to the above texts very brief biblical excerpts are included at various points in the piece. Underscoring the opening in the work, in which a narrator recites in a monotone several lines from *Corpse*, is the phrase *Talitha Koum* (Mark 5:41), Aramaic for 'Little girl, I say to you, arise.' Near the middle of the piece, excerpts in Hebrew from Psalms 27 and 121 are inserted between lines of the ninth verse of the *Dies Irae*.

Toward the end of the work the setting of both *Corpus* and the *Dies Irae* text are concluded at the same time. Following this there is a brief postlude in which the music is of an entirely different character than what came before. The text for this closing section is Ecclesiastes 1:7 in Hebrew:

*All the rivers flow into the sea, yet the sea is never full.
To the place where the rivers come from, there they return to flow again.*

Corpus was commissioned by Soundstreams Canada Concerts, 2012 Toronto.

Frieder Bernius conducted the Stuttgart Kammerchor and TorQ Percussion Quartet in the premiere performance at the Carlu, Toronto, March 11, 2012.

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The text of *Corpse* has been set with the permission of Michael Symmons Roberts, published by Jonathan Cape.

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Texts

Corpse

This is my body, me, splayed
on the road's crown like a shot bird.
Back street. No cars. Men step
over me, dogs and crows investigate.
My eyes gape. Circuitry of soul
is broken. I am in an odd shape
– twisted star – a pose I could never
strike in my life. Gymnastic, almost.
This double-jointedness in death
soon tightens as the muscles lock.
My face cracks in the sun.
My hands point up and down the street,
as if to say '*I came from here,*
and there was where I headed...'
Pregnant with its own ferment,
my gut swells a blue uniform.
I do not recall the battle, army,
cause. I cannot see a bullet-hole.
There is a voice nearby – not loud.
The sky - not bright – is green with storms.

From *Corpus* by Michael Symmons Roberts
©Michael Symmons Roberts, 2008

Mark 5:41 excerpt

Talitha Koum

English translation of Aramaic:
Little girl, I say to you, arise.

Dies Irae Hymn

English translation

Dies iræ! dies illa
Solvēt sæclum in favilla:
Teste David cum Sibylla!

*Day of wrath, day that
will dissolve the world into burning coals,
as David bore witness with the Sibyl.*

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

*How great a tremor is to be,
when the judge is to come briskly
shattering every grave.*

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

*A trumpet sounding an astonishing sound
through the tombs of the region
drives all before the throne.*

Mors stupebit, et natura,
Cum resurget creatura,
Judicanti responsura.

*Death will be stunned and so will Nature, when
arises the creature responding
to the One judging.*

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus iudicetur.

*The written book will be brought forth,
in which the whole is contained
whence the world is to be judged.*

Iudex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.

*Therefore when the Judge shall sit,
whatever lay hidden will appear;
nothing unavenged will remain.*

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

*What am I the wretch then to say?
what patron I to beseech?
when scarcely the just be secure.*

Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

*King of tremendous Majesty,
who saves those-to-be-saved free,
save me, Fount of piety.*

Recordare, Jesu pie,
Quod sum causa tuæ viæ:
Ne me perdas illa die.

*Remember, faithful Jesus,
because I am the cause of your journey:
do not lose me on that day.*

Quærens me, sedisti lassus:
Redemisti Crucem passus:
Tantus labor non sit cassus.

*Thou has sat down as one wearied seeking me
Thou has redeemed having suffered the Cross: so
much labor let it not be lost.*

Iuste iudex ultionis,
Donum fac remissionis
Ante diem rationis.

*Just judge of the avenging-punishment,
work the gift of the remission of sins
before the Day of the Reckoning.*

Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce, Deus.

*I groan, as the accused:
my face grows red from fault:
spare this suppliant, O God.*

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

*Thou who forgave Mary,
and favorably heard the thief,
hast also given me hope.*

Preces meæ non sunt dignæ:
Sed tu bonus fac benigne,
Ne perenni cremer igne.

*My prayers are not worthy,
but do Thou, Good God, deal kindly
lest I burn in perennial fire.*

Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextra.

*Among the sheep offer me a place
and from the goats sequester me,
placing me at Thy right hand.*

Confutatis maledictis,
Flammis acribus addictis:
Voca me cum benedictis.

*After the accursed have been silenced,
given up to the bitter flames,
call me with the blest.*

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

*Kneeling and bowed down I pray,
My heart contrite as ashes:
Do Thou care for my end.*

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus:

*That sorrowful day,
on which will arise from the burning coals
Man accused to be judged:
therefore, O God, do Thou spare him.*

Pie Jesu Domine,
Dona eis requiem. Amen.

*Faithful Lord Jesus,
grant them rest. Amen.*

Thomas of Celano, ca. 13th Century

*Literal English translation is in the public domain
and is published by the Franciscan Archive.*

Psalm 27:1

Adonai, ori v'yishi-l mimi ira?

English translation of Hebrew:

The Lord is my light and my salvation; whom shall I fear?

Psalm 121:7

Adonai, yismar-cha mikkol ra, yishmor et nafshecha

English translation of Hebrew:

The Lord shall preserve thee from all evil: he shall preserve thy soul.

Ecclesiastes 1:7

Kol ha-n'chalim holchim el hayam,
v'hayam eineinu maleh.
El m'kom she-ha-n'chalim holchim,
sham hem shavim lalechet.

English translation of Hebrew:

*All the rivers flow into the sea, yet the sea is never full.
To the place where the rivers come from, there they return to flow again.*

Instrumentation

Double chamber choir

Choir 1 minimum: 3 sopranos, 3 altos, 3 tenors and 3 basses

Choir 2 minimum: 3 sopranos, 3 altos, 3 tenors and 3 basses

Percussion quartet: list of instruments

Percussion 1

Triangle

3 suspended cymbals - small, medium and large

2 small Gongs – F#3 and A4

2 tam tams - medium and large

Chimes, E3 and B4

Waterphone

Bow, Superball mallet

Claves

Skins kit: timpani plus 7 drums continuing* the range of the timpani upward. Suggested:

4 bongos – very high, high, med., low

3 toms – high, med., low

Timpani, piccolo

*It is permissible for the lower toms to be pitched lower than the piccolo timpani

Percussion 2

Crotales, F#4 (written)

Chimes, E3 and B4

Sistrum

Riqq

Orchestral cymbals

3 very small cymbals (various small sizes 10" and less)

2 suspended cymbals – small, medium

3 suspended Turkish cymbals – small, medium and large

Medium Tam Tam

Skins kit: timpani plus 7 drums continuing* the range of the timpani upward. Suggested:

4 bongos – very high, high, med., low

3 toms – high, med., low

Timpani 24"

(Extra cymbal to be placed on timpani)

*It is permissible for the lower toms to be pitched lower than the timpani

Percussion 3

Triangle

2 Tam Tams – small, medium

Small cymbal

Megabass Waterphone

Bow, Superball mallet

Maraca

MIDI keyboard, computer with sample playback software and keyboard amplifier

or

Prepared piano

Given limited stage logistics it is likely most realistic to use MIDI equipment to play back prerecorded samples of a prepared piano. The various prepared piano samples and the manner of playing them on a piano are described in the score. These samples are available from the composer. Alternatively, the performer can prerecord these samples. It is recommended to use a piano in the 7' range for recording the samples.

Skins kit: timpani plus 7 drums continuing the range of the timpani upward.

Suggested complement

4 bongos – very high, high, med., low

3 toms – high, med., low

Timpani 32"

(Extra cymbal to be placed on timpani)

Percussion 4

Triangle

3 very small cymbals (various small sizes 10" and less)

Medium cymbal

Small Tam Tam

Large Tam Tam

Large Gong – Eb1 fundamental (for example, Paiste Planet Gong *Nibiru*)

Skins kit: timpani plus 7 drums continuing the range of the timpani upward.

Suggested complement

4 bongos – very high, high, med., low

3 toms – high, med., low

Timpani, 26"

Orchestral Bass Drum

Darbuka or other frame drum(s) – of Middle Eastern origin

Four pitches are called for – low, mid low, mid high, high

A single drum, such as a Darbuka, capable of producing a variety of tones could be used. Alternatively, the part could also be played on more than one drum.

Performance Notes

This score is in C. The crotales sound two octaves above the written pitches.

Duration: 20 minutes approximately

Spatialization of the performers

The choirs should be positioned left and right. The percussion quartet could be positioned in the center, between the choirs. Depending on the venue, other setups could be viable.

Spatial notation

Several passages are notated spatially with durations indicated in seconds. In these cases the music should be placed rhythmically according to its approximate position in the measure.

Special indications

Throughout the piece there are frequent instructions for special techniques. These are indicated locally in the score.

Speaking voice

At the beginning of the work there is a part for a spoken voice. This part should be performed by a male chorister drawn from either choir. He should have a clear, well-projecting speaking voice. The speaker should be positioned at the front of the stage when the piece begins. After completing the spoken portion the speaker retreats and joins the choir. The spoken part should be recited in a calm and detached monotone without much inflection. The words should be clearly audible above the other music performed by the choir and the percussion quartet. Thus, it might be advisable to use a microphone and local amplification.

Hebrew

Spoken and sung Hebrew is used in several places in the score. The Hebrew is presented in a transliterated version in the using the Latin alphabet. In spoken passages syllables that would normally receive a stress are presented in boldface type.

Percussion Instruments

Waterphones: two 'bass' waterphones are required.

The Bass and Megabass models manufactured by Richard Waters are suggested. If waterphones produced by other manufacturers are used the instruments should be chosen based on the richness of their lower register.

Very small cymbals: these should produce sonorities with a high degree of sibilance.

MIDI Sampler or Prepared Piano:

As well as adding a certain color, this part is functional in that it gives support to the basses when they are asked to sing loudly in the very low register below the bass clef. Given this, if a choir has a particularly robust bass section it is permissible to not include the MIDI sampler/prepared piano part in performance.

Availability

Score: for purchase from the Canadian Music Centre

Performance Materials: for hire from the Canadian Music Centre

Corpus

For double chamber choir and percussion quartet
Composed for the Kammerchor Stuttgart and TorQ Percussion Quartet

Paul Frehner, 2011

Senza Misura ca. 10" ca. 5"

Soprano

Alto

Choir 1

Tenor

Bass

Speaking Voice

Choir 2

Gong

Crotale

Small Cymbal

Medium Cymbal

Slow, microtonal gliss (up and down by 1/4 tone)
All singers independent

ppp *mf* //

ooh

Whisper slowly and arrhythmically with an airy tone.
Use long syllables. Overlap entries.
Voices may carry on into the next measure.

A few voices: *ppp*

This is my bo - dy

Speak the text neutrally in a clear but detached monotone.
Use natural speech rhythms.

Positioned at the front of the stage

Solo Well-projected *mp*

This is my body

Whisper slowly and arrhythmically with an airy tone.
Use long syllables. Overlap entries.
Voices may carry on into the next measure.

A few voices: *ppp*

This is my bo - dy

Mute

mf *pp* *p*

mf

ppp *p*

ppp *p*

$\text{♩} = 60$ **Dark, Mysterious (Senza Rubato)**

3

Choir 1

S. *pp*
Ta -

A.

T. *Spoken/whispered.*
Very low and resonant.
mp
Koom!

B. *mp*
Koom!

mm. 6-14, simile:
very slow, arrhythmic whispering,
long vowels

Tenors: Independent entries
begin recitation relative to the
text's position in the measure

me

Simile - speech rhythms, clear, neutral tone.
Unless specified, speak text approximately,
according to its position in the measure.

Sp. V. $\text{♩} = 60$ me

3 $\text{♩} = 60$ **Dark, Mysterious (Senza Rubato)**

Choir 2

S.

A. *pp*
li -

T. *Spoken/whispered.*
Very low and resonant.
mp
Koom!

B. *mp*
Koom!

mm. 6-14, simile:
very slow, arrhythmic whispering,
long vowels

Tenors: Independent entries
begin recitation relative to the
text's position in the measure

me

3 $\text{♩} = 60$ **Dark, Mysterious (Senza Rubato)**

Gong

Crotale

Timp.

B.D. Heavy, Soft, Bass Drum Mallet
mp

7

S.

A. *pp*

Choir 1

T. splayed

B. Koom!

Begin on beat 2

Sp. V. splayed

on the road's crown

7

S.

A. *pp*

Choir 2

T. splayed

B. Koom!

Begin on beat 2

7

Gong

Crotale

Timp.

B.D.

*independently whisper the text on the indicated pitches
and over the indicated duration.*

(sustain the vowel of the last word)

ppp

11

Choir 1

S. *This is my body, me splayed on
the road's crown*

A. *This is my body, me splayed on
the road's crown*

T. *like a shot bird*

B. *Koom! — Koom!*

Sp. V. *like a shot bird*

*Spoken/whispered.
Very low and resonant.*

Koom!

Choir 2

S. *Ta - - - li - - - tha*

A. *—*

T. *like a shot bird*

B. *Koom! — Koom!*

*Spoken/whispered.
Very low and resonant.*

Koom!

Gong

Crotale

Timp.

B.D.

pp

pp

pp

17

S.

A.

Choir 1

T.

B.

Word endings (whether consonant or vowel) should be placed on rests.

mp

Di - es — i - rae! di - es il - la Sol - vet sae - clum

as before - neutral expression
speak text approximately according to its position in the measure.

mf

Sp. V.

Back street	no cars	men	step over	me	dogs	and crows investigate
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17

S.

A.

Choir 2

T.

B.

Word endings (whether consonant or vowel) should be placed on rests.

mp

Di - es — i - rae! di - es il - la Sol - vet sae - clum

17

Chimes

Orch.
Cym.

Timp.

B.D.

3

3

3

3

3

3

3

22

Choir 1

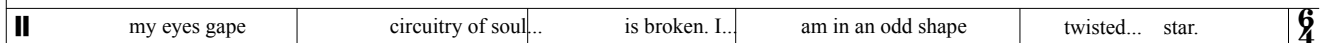
S. 

A. 

T. 

B. 

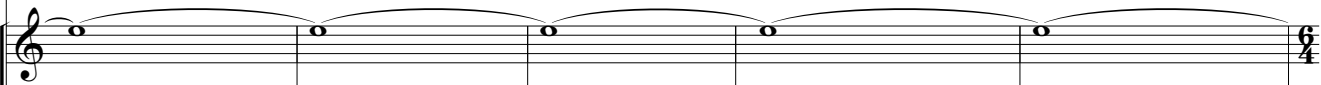
in fa - vil - la: Tes - te Da - vid cum Sy - bil - la.

Sp. V. 

my eyes gape circuitry of soul... is broken. I... am in an odd shape twisted... star.

22

Choir 2

S. 

A. 

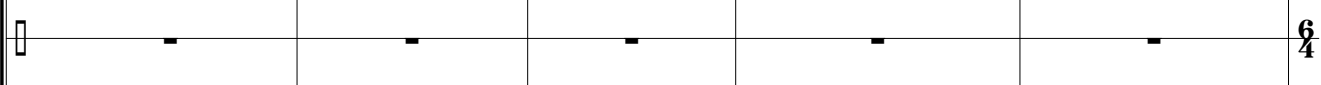
T. 

B. 

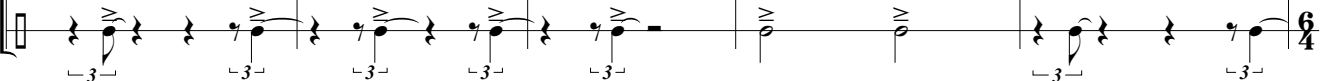
in fa - vil - la: Tes - te Da - vid cum Sy - bil - la.

22

Chimes 

Orch. Cym. 

Timp. 

B.D. 

Senza Misura

♩ = 98

7

ca. 3"

27

Choir 1

S. *fff* *>* Mor(s)! *

A. *fff* *>* Mor(s)! *

T. *fff* *>* Mor(s)! *

B. *fff* *>* Mor(s)! *

Mor(s)! *

ironically

Sp. V. **6/4** A pose I could never strike in my life. Gymnastic almost. **4/4**

Senza Misura

♩ = 98

ca. 3"

27

Choir 2

S. *fff* *>* Mor(s)! *

A. *fff* *>* Mor(s)! *

T. *fff* *>* *3* Di - i - es

B. *fff* *>* Mors!

Mors!

Senza Misura

♩ = 98

ca. 3"

27

Chimes

Orch. **6/4**

Cym. **6/4**

Timp. *sfz* *p*

B.D. *fff* *5*

Wooden Bass Drum Beaters

* Don't pronounce the consonant between parentheses.

30

S.

A.

Choir 1

T.

B.

Sp. V.

30

S.

A.

Choir 2

T.

B.

Chimes

Orch.
Cym.

Timp. 3

B.D.

f

f

mf

mp

f

mf

mp

f

p

pp

p

pp

i-rae! Di-i-es il-la! Di-i-es i-rae! il-la! Di-i-es i-rae! Di-i-es i-rae! il-la! Di-i-es i-rae! Di-i-es i-rae! il-la! Di-es i-

Senza Misura
ca. 5-7"

♩ = 98

Proceed to the next measure immediately
after the speaker says 'muscles'

34

S.

A.

Choir 1

T.

B.

p

Sp. V.

Place after beat 2

This double-jointedness in death soon tightens as the muscles.....

lock.

Senza Misura
ca. 5-7"

♩ = 98

Proceed to the next measure immediately
after the speaker says 'muscles'

34

S.

A.

Choir 2

T.

B.

rae! il - la! ____

p

pp

pp *ff*

lock.

lock.

lock.

Senza Misura
ca. 5-7"

♩ = 98

Proceed to the next measure immediately
after the speaker says 'muscles'

34

Chimes

Orch.
Cym.

Timp. 3

Large
Tam Tam

10

38 *f* Word endings (whether consonant or vowel) should be placed on rests.

Choir 1

T. *f* *ff* Word endings (whether consonant or vowel) should be placed on rests.

B. *ff* Word endings (whether consonant or vowel) should be placed on rests.

Di - es - i - - - - rae! di -

Choir 2

A. *f*

T. *f*

Di - i - es i - rae! Di - i - es il - la! Di - i - es i - rae! il - la! Di - i - es i - rae! Di - i - es i - rae! il -

Di - i - es

38 **Chimes** Let the chime decay to silence

Chimes

f **Large Tam Tam** Quick scrape with metal triangle beater

Large Tam Tam

At this point the speaker should rejoin the choir.



40

Choir 1

T. *f* *ff* connect when there is no rest

B. *f* connect when there is no rest

- es - il - - - - la - Sol - vet

- es - il - - - - la - Sol - vet

40

Choir 2

S. *f*

A. *f*

T. *f*

la! Di - i - es i - rae! Di - i - es i - rae! il - la! Di - es i - rae! il - la!

So - ol - vet sae-clum So - ol - vet sae -

So - ol - vet

42

Choir 1

T. sae - - - - - clum in fa - vil -

B. sae - - - - - clum in fa - vil -

Choir 2

S. clum vet sae-clum in fa-vil-la: So-ol-vet sae-clum vet sae-clum in fa-vil-la: So-ol-vet sae-clum vet sae-

44

Choir 1

T. - - - - - la: Tes te Da - - -

B. - - - - - la: Tes te Da - - -

Choir 2

S. clum in fa-vil-la: sae-clum in fa-vil-la: Da-vid cum Sy-bil-la!

A. Te-es-te Da-vid Da-a-vid cum Sy-bil-la!

T. Te-es-te

46

Choir 1

T. vid cum Sy - - - bil - - - la.

B. vid cum Sy - - - bil - - - la.

Choir 2

S. Te-es-te Da-vid Da-a-vid cum Sy-bil-la! Tes-te Da-vid

A. Da-a-vid cum Sy-bil-la! Da-vid cum Sy-bil-la!

Choir 1

T. *f* Quan - tus tre - - - mor est

B. *ff* Quan - tus tre - - - mor est

Choir 2

S. cum Sy - bil - la!

A. *f* Qua-an - tus tre-mor Qua-an - tus tre-mor tre - e - mor est fu - tu - rus, Qua-an - tus tre-mor tre - e -

Word endings (whether consonant or vowel) should be placed on rests. *ff*

B. Mors stu - - -

Chimes *f* If played on piano M: Mute the string of the piano with a finger at the very beginning of the wound portion, immediately after the agraffe. Play the indicated pitch on the keyboard. M

Sampler (or prep. piano) *ffz* *8vb*

Large Tam Tam *ffz*

Choir 1

T. *ff* fu - tu - - - rus, Quan

B. *f* fu - tu - - - rus, Quan

Choir 2

S. Qua-an - do ju - dex

A. mor est fu - tu - rus, Qua-an - tus tre-mor tre - e - mor est fu - tu - rus, tre-mor est fu - tu - rus,

B. pe - - - bit, M

Sampler (or prep. piano) *ffz* *8vb*

52

Choir 1

T. do ju - - - dex est ven -

B. do ju - - - dex est ven -

Choir 2

S. Qua-an - do ju - dex ju - u - dex est ven - tu - rus, Qua - an - do ju - dex ju - u - dex est ven - tu - rus, Qua - an - do ju -

B. et na -



Word endings (whether consonant or vowel) should be placed on rests.

54

Choir 1

A. tu - - - rus, Cun - cta stric -

T. tu - - - rus, Cun - cta stric -

B. tu - - - rus, Cun - cta stric -

Choir 2

S. dex ju - u - dex est ven - tu - rus, ju - dex est ven - tu - rus, stric - te dis - cus - su - rus!

A. Cu - un - cta stric - te stri - ic - te dis -

B. tur

56

Choir 1

S.

A.

T.

B.

56

Choir 2

S.

A.

T.

B.

56

Chimes

Timp. 2

Sampler
(or prep. piano)

Timp. 4

58 *Solo ff*

Solo S. Tu - mi - rum

Choir 1 A. rus! Tu - ba, mi - rum spar - gens

T. *mf* rus! Tu - ba, mi - rum spar - gens

B. *f* rus! Tu - ba, mi - rum spar - gens

58 *Solo ff*

Solo S. ba the rest *fff*

S. Cunc-ta stric-te dis-cus-su-rus! Tu - - -

Choir 2 A. - - -

T. - - -

B. re - - - sur - - - get

58

Chimes

Timp. 2 Soft mallets 24" Timp. *ff* mf ppp*

Timp. 3 Soft mallets 32" Timp. *ff* mf ppp p*

Timp. 4 Soft mallets 26" Timp. *ff*mf ppp p*

* In the passage from mm. 58-110 dynamics in the percussion parts are relative. In no circumstance should the percussion overwhelm the choirs. If the overall level of the percussion dynamics are lessened the relative dynamic levels should nevertheless be preserved.

61

Solo S.

Word endings (whether consonant or vowel) should be placed on rests.

the rest **mf**

Per — se — pul — chra

S.

Per — se — pul — chra — re —

A.

so — num Per — se — pul — chra — re —

T.

so — num **f** Per — se — pul — chra — re —

B.

so — num **mf** Per — se — pul — chra — re —

61

Solo S.

se —

S.

ba —

A.

T.

B.

cre — — — — — a — — — — — tu —

Timpani

Piccolo Timp. Soft mallets

* See note on dynamics on previous page.

61

Timp. 1

ff* **mf** **ppp** **p**

Timp. 2

p **ppp**

Timp. 3

ppp **p**

Timp. 4

ppp **p**

64

Solo S.

S.

A.

Choir 1

T.

B.

gi - o - num, Co - get om - nes an -

connect when there is no rest

ff

f

mf

gi - o - num, Co - get om - nes an -

gi - o - num, Co - get om - nes an -

64

Solo S.

A.

Choir 2

T.

B.

get

ra, Ju - - -

64

Timp. 1

Timp. 2

Timp. 3

Timp. 4

ppp

p

f

ppp

p

ppp

p

ppp

p

Chimes

67

Solo S.

A.

Choir 2

T.

B.

ber tus

di - - - can - - - ti - - - re -

67

Timpani

Timp. 1

ppp *p*

Chimes

Timp. 2

p *ppp*

Timp. 3

ppp *p*

Timp. 4

ppp *p*

68

69

[illegible]

71

Solo S.

A.

Choir 2

T.

B.

quo

tum

spon

su

71

Timp. 1

ppp *p*

Timp. 2

p *ppp*

Timp. 3

ppp *p*

Timp. 4

ppp *p*

74

Solo S.

S.

A.

Choir 1

T.

B.

Un - de - mun -

f

mf

mf

f

tin - e - tur, Un - de - mun - dus ju - di -

74

Solo S.

A.

Choir 2

T.

B.

de - dus - ju -

ff

Rex tre - men -

ra. Rex tre - men -

74

Timp. 1

Timp. 2

Timp. 3

Timp. 4

ppp *p*

p

ppp *p*

ppp *p*

Chimes

Timpani

78

Choir 1

S. *ce - tur.*

A. *ce - tur.* *f* Ju - dex er - go cum

T. *ce - tur.* *mf* Ju - dex er - go cum

B. *ce - tur.* *f* Ju - dex er - go cum

78

Choir 2

S.

A. *ff* Ju-u-dex er-go Ju-u-dex er-go e-er-go cum se-de-bit Ju-u-dex er-go e-er-go cum se-de-

T. *dae* *ma* *je* *sta*

B. *dae* *ma* *je* *sta*

78

Timpani

Timpani 1 *ppp* *p* *ff*

Timpani 2 *< p* *Chimes* *ff* *mf* *pp* *mp*

Timpani 3 *ff* *mf* *pp* *mp*

Timpani 4 *ff* *pp* *mp*