

Corpus

For double chamber choir and percussion quartet
2011

Paul Frehner

Revised and Edited 2022

Corpus, Program Note

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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David Catriel, for his assistance with the pronunciation and accentuation of the Hebrew texts.

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

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

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

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

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

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

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

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

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

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

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

Iuste iudex ultionis,
Donum fac remissionis
Ante diem rationis.

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

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

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

English translation

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

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

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

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

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

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

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

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

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

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

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

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

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

*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

Vibraphone

Chimes, E3 and B4

Sistrum

Riqq (or similar small frame drum with bells)

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

Crotales, F#4 (written)

Triangle

2 Tam Tams – small, medium

Small cymbal

Megabass Waterphone

Bow, Superball mallet

Maraca

Sampler - 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.

Solo male voice

At the beginning of the work there is a part for a solo male voice that features a mixture of sung and spoken passages. This part should be performed by a male chorister drawn from either choir. The soloist should be positioned at the front of the stage when the piece begins. After completing the solo portion he should retreat and join 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.

Sampler or Prepared Piano:

Special 'inside the piano' techniques are used in instances where a piano is called for. If using a sampler follow the performance instructions in the score when recording the samples.

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
Revised and Edited 2022

Senza Misura ca. 10" ca. 5"

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

Alto
ppp *mf*

Choir 1
ooh _____
Whisper slowly and arrhythmically with an airy tone.
Use long syllables. Overlap entries.
Voices may carry on into the next measure.

Tenor
A few voices *ppp*
Ta - li - tha

Bass

Solo Male Voice
Positioned at the front of the stage
Solo
Reciting tone - sung, clear and unhurried
Well-projected
mf
This is my body

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

Alto
ppp *mf*

Choir 2
ooh _____
Whisper slowly and arrhythmically with an airy tone.
Use long syllables. Overlap entries.
Voices may carry on into the next measure.

Tenor
A few voices *ppp*
Ta - li - tha

Bass

Gong
mf *pp* Mute *p*

Vibraphone

Crotale
mf *ppp* *p*

Medium Cymbal
ppp *p*

♩ = 60 **Dark, Mysterious** (Senza Rubato)

3 *pp*

S. Ta -

A.

Choir 1

T. -

B. *mp*
Spoken/whispered.
Very low and resonant.
Koom! 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 - reciting tone.
Unless specified with clear rhythms,
place text approximately according to its
position in the measure.

Solo

me

3 ♩ = 60 **Dark, Mysterious** (Senza Rubato)

S.

A. *pp*
li -

Choir 2

T. -

B. *mp*
Spoken/whispered.
Very low and resonant.
Koom! 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 ♩ = 60 **Dark, Mysterious** (Senza Rubato)

Gong

Vibe *pp con ped.*
bowed

Crotale

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

7

S.

A. *pp*

Choir 1

T. splayed

B. Koom!

Begin on beat 2

like a shot bird

Solo

splayed

on the road's crown

Begin on beat 2

7

S.

A. *pp*

Choir 2

T. splayed

B. Koom!

Begin on beat 2

Koom!

7

Gong

Vibe

Crotale

B.D.

Detailed description of the musical score: The score is divided into three systems. The first system includes Choir 1 (Soprano, Alto, Tenor, Bass) and a Solo part. The second system includes Choir 2 (Soprano, Alto, Tenor, Bass). The third system includes Gong, Vibe, Crotale, and B.D. (Bass Drum). The vocal parts have lyrics: Soprano (Choir 1) has 'tha'; Alto (Choir 1) has 'tha'; Tenor (Choir 1) has 'splayed' and 'like a shot bird'; Bass (Choir 1) has 'Koom!'; Solo has 'splayed' and 'on the road's crown'; Tenor (Choir 2) has 'splayed' and 'like a shot bird'; Bass (Choir 2) has 'Koom!'. The instrumental parts include a Gong part with rests, a Vibe part with notes and slurs, a Crotale part with rests, and a B.D. part with rhythmic patterns and triplets. Dynamic markings include *pp* for the Alto and Soprano parts of Choir 2. Performance instructions include 'Begin on beat 2' with downward-pointing triangles.

*independently whisper the text on the indicated pitches
and over the indicated duration.
(sustain the vowel of the last word)*

11 **ppp** **pp**

S. This is my body, me splayed on the road's crown Ta - li -

*independently whisper the text on the indicated pitches
and over the indicated duration.
(sustain the vowel of the last word)*

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

Choir 1

T. **Begin near beat 4** This is my bo - dy Spoken/whispered. airy. Koom!

B. Koom! Koom!

Solo **Ord. p** like a shot bird

11 **pp**

S. Ta - li - tha

Choir 2

T. **Begin near beat 4** This is my bo - dy Spoken/whispered. airy. Koom!

B. Koom! Koom!

11

Gong

Vibe **pp** with ped. soft mallets

Crotale **pp**

B.D. **pp**

17

S. *tha*

A.

T.

Choir 1

B. *mp*
 Di - es ___ i - rae! di - es il - la Sol - vet sae - clum

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

mf

Solo
 Back street. No cars. Men ___ step o-ver me, ___ dogs and crows in-ves-ti - gate.

17

S.

A.

T.

Choir 2

B. *mp*
 Di - es ___ i - rae! di - es il - la Sol - vet sae - clum

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

17

Chimes

Vibe

Timp.

B.D.

22

Choir 1

S.  6/4


A.  6/4

T.  6/4

B.  6/4

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

Solo


 6/4

My eyes gape. Cir-cui - try of soul ___ is bro - ken. I am in an odd shape ___ twis-ted star

22

Choir 2

S.  6/4


A.  6/4


T.  6/4

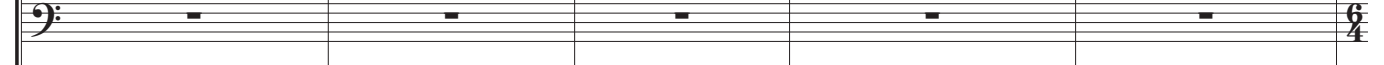
B.  6/4


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

22

Chimes  6/4

Vibe  6/4

Timp.  6/4

B.D.  6/4

Senza Misura

♩ = 98

27 *ppp* ca. 3" *fff*

S. *Mor(s)**

A. *Mor(s)**

T. *Mor(s)**

B. *Mor(s)**

Spoken ad lib.

ironically

Solo

8 A pose I could never strike in my life. Gymnastic almost.

Senza Misura

♩ = 98

27 *ppp* ca. 3" *fff*

S. *Mor(s)**

A. *Mor(s)**

T. *fff* 3 Di - es

B. *fff*

Mors!

Senza Misura

♩ = 98

27 ca. 3" *ff*

Chimes

Vibe *Orch. Cym.*

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.

Solo

30

S.

A.

Choir 2

T.

B.

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

30

Chimes

Orch. Cym.

Timp. 3

B.D.

Senza Misura

ca. 5-7"

♩ = 88

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

34

S.

A.

Choir 1

T.

B.

p

Solo

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

lock.

Place after beat 2

Senza Misura

ca. 5-7"

♩ = 88

Forced whispered in unison. Airy tone

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.

Forced whispered in unison. Airy tone

pp *ff*

lock.

Senza Misura

ca. 5-7"

♩ = 88

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

34

Chimes

Orch. Cym.

Timp. 3

Large Tam Tam

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

S. *mp* Di - es i - rae! di -

A. 1 *mp* Di - es i - rae! di -

A. 2 *f* Di - es i - rae! di -

Choir 1 *f* Di - es i - rae! di -

T. *f* Di - es i - rae! di -

B.

At this point the soloist should rejoin the choir.

38

S. - - -

A. *f* Di - es i - rae! Di - es il - la! Di - es i - rae! il - la! Di - es i - rae! Di - es i - rae! il -

T. *f* Di - es Di - es Di - es Di - es Di - es

B. - - -

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

Chimes *f*

Vibe **Vibraphone** *mf*

Timp. 3

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

40

S. *f* connect when there is no rest
 es il la Sol vet

A. 1 *f* connect when there is no rest
 es il la Sol vet

A. 2 *mp* connect when there is no rest
 es il la Sol vet

Choir 1 *mp* connect when there is no rest
 es il la Sol vet

T. 8
 es il la Sol vet

B.

40

S. *f*
 Sol - vet sae - clum Sol - vet sae -

A. *ff*
 la! Di - es i - rae! Di - es i - rae! il - la!
 Di - es i - rae! il - la!

Choir 2 *ff* *f sub.*
 Di - es Di - es
 Di - es ir - ae! Il - la! Sol - vet Sol - vet

T. 8
 Di - es Di - es
 Di - es ir - ae! Il - la! Sol - vet Sol - vet

B.

40

Chimes

Vibe

Timp. 3

Timp. 4

42

S. sae - - - clum in fa - vil -

A. 1 sae - - - clum in fa - vil -

A. 2 sae - - - clum in fa - vil -

Choir 1 sae - - - clum in fa - vil -

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

B.

42

S. clum vet sae-clum in fa - vil - la: Sol - vet sae-clum vet sae-clum in fa - vil - la: Sol - vet sae - clum vet sae -

A.

Choir 2

T. Vet sae - clum Sol - vet Vet sae - clum Sol - vet Vet sae -

B.

42

Chimes

Vibe

Timp. 3

Timp. 4

44 *mp* *f*

S. *mp* *f*
 - - - la: Tes - te Da - - -

A. 1 *mp* *f*
 - - - la: Tes - te Da - - -

A. 2 *f*
 - - - la: Tes - te Da - - -

Choir 1

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

B. *f*

44 *ff* *f*

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

A. *f*
 Tes - te Da - vid Da - vid cum Sy - bil - la!

Choir 2

T. *ff* *f sub.*
 clum sae-clum in fa - vil - la Tes - te Da - vid Da - vid

B. *f*

44

Timp. 1

Vibe

Timp. 3

Timp. 4

46

Choir 1

S. vid cum Sy - - - bil - - - la.

A. 1 vid cum Sy - - - bil - - - la.

A. 2 vid cum Sy - - - bil - - - la.

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

B.

46

Choir 2

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

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

T. Tes - te Da - vid Da - vid Da - vid Tes - te Da - vid

B.

46

Chimes

Vibe

Timp. 3

Timp. 4

48 *ff mp*

S. *ff mp*
 Quan - tus tre - - - mor est

A. 1 *ff mp*
 Quan - tus tre - - - mor est

A. 2 *ff f*
 Quan - tus tre - - - mor est

Choir 1 *ff f*
 T. Quan - tus tre - - - mor est

B. *ff sostenuto, sempre*
 Mors stu - - - -

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

48

S. cum Sy - bil - la!

A. *f*
 Quan - tus tre - mor Quan - tus tre - mor tre - mor est fu - tu - rus Quan - tus tre - mor tre -

Choir 2 *f sub.*
 T. cum Sy - bil - la Quan - tus Quan - tus tre - mor Quan - tus tre -

B. *ff sostenuto, sempre*
 Mors stu - - - -

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

48

Chimes *f*

Vibe

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 piano) *sffz*
 8^{sub} - - - -

Large Tam Tam *sfz*

50

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

A. 1 *f*
fu - tu - rus, Quan -

A. 2 *mp*
fu - tu - rus, Quan -

Choir 1 *mp*
fu - tu - rus, Quan -

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

B. *f*
pe - bit,

50

S. *f*
Quan - do ju - dex

A. *ff*
mor est fu - tu - rus Quan - tus tre - mor tre - mor est fu - tu - rus tre - mor est fu - tu - rus

Choir 2 *ff* *f sub.*
mor Quan - tus tre - mor tre - mor est fu - tu - rus Quan - do

T. *ff* *f sub.*
mor Quan - tus tre - mor tre - mor est fu - tu - rus Quan - do

B. *f*
pe - bit,

50

Chimes

Vibe

Sampler (or piano) *ffz* *ffz*
M 8vb M 8vb

Timp. 4

52

S. do ju - - - dex est ven -

A. 1 do ju - - - dex est ven -

A. 2 do ju - - - dex est ven -

Choir 1

T. do ju - - - dex est ven -

B. et na -

52

S. Quan - do ju - dex ju - dex est ven - tu - rus Quan - do ju - dex ju - dex est ven - tu - rus Quan - do ju -

A.

Choir 2

T. Quan - do ju - dex Quan - do ju - dex Quan - do

B. et na -

52

Chimes

Vibe

Timp. 3

Timp. 4

54

S. *mp* *f*
tu - - - rus, Cun - cta - stric -

A. 1 *mp* *f*
tu - - - rus, Cun - cta - stric -

A. 2 *(mp)* *f*
tu - - - rus, Cun - cta - stric -

Choir 1 *(mp)* *f*
tu - - - rus, Cun - cta - stric -

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

B. *f*
tur - - - - -

54

S. *ff* *f*
dex ju - dex est ven - tu - rus ju - dex est ven - tu - rus stric - te dis - cus - su - rus

A. *f*
Cunc - ta stric - te stric - te dis -

Choir 2 *ff* *f*
ju - dex ju - dex est ven - tu - rus Cunc - ta stric stric - te

T. *ff* *f*
ju - dex ju - dex est ven - tu - rus Cunc - ta stric stric - te

B. *f*
tur - - - - -

54

Chimes

Vibe

Timp. 3

Timp. 4

56

S. *te dis - - - - - cus - - - - - su - - - -*

A. 1 *te dis - - - - - cus - - - - - su - - - -*

A. 2 *te dis - - - - - cus - - - - - su - - - -*

Choir 1

T. *te dis - - - - - cus - - - - - su - - - -*

B. *a, Cum*

56

S. *Cunc - ta stric-te stric - te dis-cus - su - rus*

A. *cus-su - rus stric - te dis-cus - su - rus stric - te dis-cus - su - rus*

Choir 2

T. *Cunc - ta stric - te stric - te stric*

B. *a, Cum*

56

Chimes

Vibe

Timp. 3 *M*

Timp. 4 *sub-ffz*

58 *Solo ff* **** Fragmented text, mm. 58-110: individual words and syllables of the Latin *Dies irae* text are shared between the two soprano soloists.**

Solo S. Tu** - mi - rum Per *mp*

S. rus! Tu - ba, mi - rum spar - gens so - num Per *f*

A. 1 rus! Tu - ba, mi - rum spar - gens so - num Per (*mp*)

A. 2 rus! Tu - ba, mi - rum spar - gens so - num Per

T. rus! Tu - ba, mi - rum spar - gens so - num Per (*f*) *mp*

B. re - sur - get cre -

58 *Solo ff* *fff*

Solo S. ba** Tu - ba

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

A. Cunc-ta stric-te dis-cus-su - rus

T. Cunc-ta stric-te dis-cus-su - rus

B. re - sur - get cre -

58 **Timpani** Piccolo Timp. Soft mallets *ff* mf ppp < p*

Chimes

Vibe

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

Timp. 4 26" Timp. Soft mallets *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.

62

Solo S. *se - pul - chra*

S. *se - pul - chra re - gi - o - num, Co - get*

A. *se - pul - chra re - gi - o - num, Co - get*

Choir 1 A. 2 *se - pul - chra re - gi - o - num, Co - get*

T. *se - pul - chra re - gi - o - num, Co - get*

B. *a - tu - ra,*

(mp) f

mp f

(mp) f

mp f

62

Solo S. *se - get*

S. *se - get*

A. *se - get*

Choir 2 T. *se - get*

B. *a - tu - ra,*

3

62 * See note on dynamics on previous page.

Timp. 1

Timp. 2

Timp. 3

Timp. 4

Timpani
Soft mallets

ppp

p

ppp

p

ppp

p

ppp

66

Solo S. om - nes Li - scrip -

S. om - nes an - te thro - num. Li - ber scrip -

A. 1 om - nes an - te thro - num. Li - ber scrip -

A. 2 om - nes an - te thro - num. Li - ber scrip -

T. om - nes an - te thro - num. Li - ber scrip -

B. Ju - di - can - ti

mf *ff* *f* *ff* *mp*

66

Solo S. ber -

A.

Choir 2

T.

B. Ju - di - can - ti

fff

66

Timp. 1 Chimes Timpani

Timp. 2

Timp. 3

Timp. 4 Chimes

f *ppp* *p* *ppp* *p* *ppp* *p*

70

Solo S.

S.

A. 1

Choir 1

A. 2

T.

B.

tus pro - fe - re - tur, In - quo to - tum con -

tus pro - fe - re - tur, In - quo to - tum con -

tus pro - fe - re - tur, In - quo to - tum con -

tus pro - fe - re - tur, In - quo to - tum con -

re - - spon - - su -

mp

f

(f) T2 a little softer

70

Solo S.

A.

Choir 2

T.

B.

tus _____ quo _____ tum _____

re - - spon - - su -

70

Timp. 1

Timp. 2

Timp. 3

Timp. 4

Timpani

ppp

p

ppp

p

ppp

p

ppp

p

74

Solo S.

S.

A. 1

Choir 1

A. 2

T.

B.

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

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

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

ra. Rex tre - - - men -

(mp) *f*

mp *f*

mp *f* both parts equal

74

Solo S.

A.

Choir 2

T.

B.

de - - - dus - - - ju -

Rex tre - - - men -

ra. Rex tre - - - men -

ff *sostenuto, sempre*

74

Timp. 1

Timp. 2

Timp. 3

Timp. 4

ppp *p*

p

ppp *p*

ppp *p*

Chimes

Timpani

78

Solo S.

S. *ff* *f*
ce - tur. Ju - dex er - go cum

A. 1 *ff* *mp*
ce - tur. Ju - dex er - go cum

Choir 1

A. 2 *ff* *mp*
ce - tur. Ju - dex er - go cum

T. *ff* *f*
ce - tur. Ju - dex er - go cum

B. *ff* *f*
dae ma - dae - je - sta

78

S. *f*
Ju, Ju, Er, Ju, Er

Choir 2 *f*
Ju - dex er - go Ju - dex er - go Er - go cum se - de - bit Ju - dex er - go Er - go cum se - de -

T. *f*
dae ma - dae - je - sta

B. *f*
dae ma - dae - je - sta

78

Timp. 1 *ppp* *p* *ff*
Chimes Timpani

Timp. 2 *< p* *ff* *mf* *pp* *mp*

Timp. 3 *< ff* *mf* *pp* *mp*

Timp. 4 *ff* *pp* *mp*

81

Solo S. *ff*
 S. *mp*
 A. 1 *f*
 Choir 1
 A. 2 *(mp)*
 T. *f*
 B. *mp*

se - de - bit, Quid - quid
 se - de - bit, Quid - quid
 se - de - bit, Quid - quid
 se - de - bit, Quid - quid
 - - - - - tis, Qui

81

Solo S. *ff*
 S. *f*
 A. *f*
 Choir 2
 T. *f*
 B. *f*

Ju, Er, Er, Quid - quid la - tet Quid quid la -
 bit Ju - dex er - go Er - go cum se - de - bit Er - go cum se - de - bit Quid, Quid,
 - - - - - tis, Qui
 - - - - - tis, Qui

81

Timp. 1 *mf* *pp* Chimes
 Timp. 2 *pp*
 Timp. 3 *pp* *mp*
 Timp. 4 *ff* *mf* *pp* *mp*

83

Solo S. *la - tet ap - pa*

S. *la - - - tet, ap - - - pa - re -*

Choir 1
A. 1 *la - - - tet, ap pa - re -*

A. 2 *la - - - tet, ap - - - pa - re -*

T. *la - - - tet, ap - - - pa - re -*

B. *sal - - - van - - - dos*

83

Solo S. *la - tet*

S. *tet la - tet ap - pa - re - bit Quid quid la - tet la - tet ap - pa - re - bit Quid quid la - tet la -*

Choir 2
A. *la, Quid, la, Quid, la,*

T. *sal - - - van - - - dos*

B. *sal - - - van - - - dos*

83

Timpani

Timp. 1 *pp mp*

Timp. 2 *mp f*

Timp. 3 *f pp mp*

Timp. 4 *f pp mp*

85

Solo S. Nil ul - tum

S. bit: Nil in - ul - -

A. 1 bit: Nil in - ul

Choir 1 bit: Nil in - ul

A. 2 bit: Nil in - ul

T. bit: Nil in - ul

B. sal - - - - - vas

85

Solo S. in ul - tum re - man - e - bit ul,

S. tet ap - pa - re - bit la - tet ap - pa - re - bit Nil, ul - tum re - man - e - bit ul,

A. la Nil in - ul - tum ul, ul - tum re - man - e - bit

T. sal - - - - - vas

B. sal - - - - - vas

85

Timp. 1 *f* *mf* *mp*

Timp. 2 *pp* *mp*

Timp. 3 *pp*

Timp. 4 *f* *mf* *mp* *p*

87

Solo S. re - man - e - bit.

S. tum re - - - man - - - e - - - bit.

Choir 1 A. 1 tum re man e - - - bit.

A. 2 tum re - - - man - - - e - - - bit.

T. tum re - - - man - - - e - - - bit.

B. *3* *3* gra - - - tis,

87

Solo S. ul - tum

S. Nil in - ul - tum ul, ul - tum re - man - e - bit ul, Nil in - ul - tum

Choir 2 A. Nil, ul - tum re - man - e - bit ul, ul - tum re - man - e - bit Nil,

T. *3* *3* gra - - - tis,

B. *3* *3* gra - - - tis,

87

Timp. 1 *pp* *mp*

Timp. 2 *pp* *mp*

Timp. 3 *mp*

Timp. 4 *ff* *pp* <

Solo S.

S. *ff mp*
Quid sum mi - - - ser tunc

A. 1 *ff f*
Quid sum mi - - - ser tunc

Choir 1

A. 2 *ff mp*
Quid sum mi - - - ser tunc

T. *ff f*
Quid sum mi - - - ser tunc

B. *3*
Sal - - - - va me,

Solo S.

S. *f*
re-man-e-bit

Choir 2 *f*
Quid sum mi - ser Quid sum mi - ser mi - ser tunc dic - tu - rus? Quid sum mi - ser mi -

T. *3*
Sal - - - - va me,

B. *3*
Sal - - - - va me,

Timpani

Timp. 1 *Chimes* *3* *f mf mp*

Timp. 2 *ff mf pp mp*

Timp. 3 *ff mf pp mp*

Timp. 4 *mp*

91

Solo S. *ff* Quem

S. *f* Quem

A. 1 *f* Quem

Choir 1 *mp* Quem

A. 2 *mp* Quem

T. *mp* Quem

B. *f* Quem

dic - tur - us? fons, pi -

91

Solo S. *f* Quem pa - tro - num

S. *f sub.* Quem

Choir 2 ser tunc dic - tu - rus? Quid sum mi - ser mi - ser tunc dic - tu - rus? mi - ser tunc dic - tu - rus? Quem

T. *f* fons, pi -

B. *f* fons, pi -

91

Timp. 1

Timp. 2 *pp*

Timp. 3 *pp* *mp*

Timp. 4 *f* *mf* *mp* *p*

93

Solo S. *pa - tro - num ro - ga*

S. *pa - tro - - - num ro - - - ga -*

Choir 1 A. 1 *pa - tro - - - num ro - ga -*

A. 2 *pa - tro - - - num ro - - - ga -*

T. *pa - tro - - - num ro - - - ga -*

B. *e - - - ta - - -*

93

ff

Solo S. *pa - tro - num*

S. *Quem pa - tro - num pa - tro - num ro - ga - tu - rus, Quem pa - tro - num pa - tro - num ro - ga - tu - rus, Quem pa - tro -*

Choir 2 A. *Quem pa - tro - num*

T. *e - - - ta - - -*

B. *e - - - ta - - -*

93

Timp. 1 *pp mp*

Timp. 2 *mp f p*

Timp. 3 *f p mp*

Timp. 4 *f p mp*

95

Solo S.

S.

A. 1

Choir 1

A. 2

T.

B.

tu - - - rus, Cum jus -

tu - - - rus, Cum vix ju -

tu - - - rus, Cum vix ju -

tu - - - rus, Cum vix ju -

tu - - - rus, Cum vix ju -

tis. Di - - - es.

mp *f* *f* *f* *f* *f* *f*

95

Solo S.

S.

A.

Choir 2

T.

B.

num pa-tro-num ro-ga-tu-rus, tro-num ro-ga-tu-rus, Cum vix jus-tus jus-tus sit se-cu-rus? jus-tus sit

pa tro Di - - - es

tis. Di - - - es

tis. Di - - - es

ff *f sub.* *ff sostenuto, sempre*

95

Timp. 1

Timp. 2

Timp. 3

Timp. 4

Chimes

Timpani

f *mf* *mp* *p* *p* *mf* *mp*

97

Solo S. *tus sit se*

S. *stus sit se - - - cu -*

Choir 1 A. 1 *stus sit se cu -*

Choir 1 A. 2 *stus sit se - - - cu -*

T. *stus sit se - - - cu -*

B. *i - - - rae! di - - - es*

97

Solo S. *jus - tus se -*

S. *se - cu - rus? Cum vix jus - tus jus - tus sit se - cu - rus? jus - tus sit se - cu - rus? jus - tus sit se - cu - rus?*

Choir 2 A. *i - - - rae! di - - - es*

T. *i - - - rae! di - - - es*

B. *i - - - rae! di - - - es*

97

Timp. 1 *mp f mf mp p*

Timp. 2 *f p mp*

Timp. 3 *f p mp*

Timp. 4 *f p mp f*

99

Solo S. *fff* Di - es i - rae di - es

S. *ff* rus? Di - es i - rae! di - es

A. 1 *ff* rus? Di - es i - rae! di - es

A. 2 *ff* rus? Di - es i - rae! di - es

T. *ff* rus? Di - es i - rae! di - es

B. *ff* il - la Sol - vet sae -

99

Solo S. *fff* Di - es i - rae di - es

S. Cum vix jus-tus sit se-cu-rus? Sol - vet sae -

A. *ff* il - la Sol - vet sae -

T. *ff* il - la Sol - vet sae -

B. *ff* il - la Sol - vet sae -

99

Chimes Timpani

Timp. 1 *p* *mp* Chimes Timpani *f mf*

Timp. 2 *p* *mp* *f* *p* *mp*

Timp. 3 *f* *mf* *mp* *f* *p* *mp*

Timp. 4 *mf* *mp* *f* *p* *mp*

102

Solo S. il - la Sol - vet sae - clum In fa - vil - la

S. il - la Sol - vet sae - clum in fa - vil - la:

A. 1 il - la Sol - vet sae - clum in fa - vil - la:

A. 2 il - la Sol - vet sae - clum in fa - vil - la:

T. il - la Sol - vet sae - clum in fa - vil - la:

B. clum in fa - vil - la: Tes - te

102

Solo S. vet sae - clum In fa - vil -

S. clum in fa - vil - la: Tes - te

A. clum in fa - vil - la: Tes - te

T. clum in fa - vil - la: Tes - te

B. clum in fa - vil - la: Tes - te

102

Timp. 1 *mp p* *p* *mp* *sfz > mp*

Timp. 2 *p* *mp* *sfz > mp < mf*

Timp. 3 *f* *mf* *mp* *sfz > mp < mf* *sfz mp*

Timp. 4 *f* *mf* *mp* *sfz > mp < mf* *sfz > mp <*

106

Solo S. Te(s) Da - vid cum bil - la.

S. Tes - te Da - vid cum Sy - bil - la.

Choir 1 A. 1 Tes - te Da - vid cum Sy - bil - la.

Choir 1 A. 2 Tes - te Da - vid cum Sy - bil - la.

T. Tes - te Da - vid cum Sy - bil - la.

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

106

Solo S. - la ste Da - vid Sy - bil - la.

S. Da - vid cum Sy - bil - la.

Choir 2 A. Da - vid cum Sy - bil - la.

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

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

106

Timp. 1 *mp* < *sfz mp* < *mp* < *sfz mp* < *f*

Timp. 2 *mp* < *sfz mp* < *sfz mp* < *sfz mp* < *f*

Timp. 3 *sfz mp* < *sfz mp* < *sfz mp* < *f*

Timp. 4 *sfz mp* < *sfz mp* < *sfz mp* < *f* *sfz mp*

All sopranos, unis

110

S. *ffff* *f*
COR

A. 1 *ffff*

A. 2 *ffff*

Choir 1

T. *ffff*

B. *ffff*

All sopranos, unis

110

S. *ffff* *f*
Re

A. *ffff* *f*
da

Choir 2

T. *ffff* *f*
da

B. *ffff*

110

Cymbals and Tam Tams

S Cym. S. Tam Tam
M. Cym. M. Tam Tam
L. Cym. L. Tam Tam

Mute

2 Cymbals

Mute

Place Cymbal, inverted, on Timpani skin

Place Cymbal, inverted, on Timpani skin

Bass Drum *mf* *ff*
Heavy, Rubber Bass Drum Mallets

Timp. 1 *sfz mp* *sfz* *sfz pp*

Timp. 2 *sfz mp < f* *sfz* *sfz*

Timp. 3 *sfz mp < f* *mf* *ff*

Timp. 4 *f* *ffff*

113 *fff* *mf* *fff*

S. *mf* *fff*

A. 1 re, Je

A. 2 *mf* *fff* Je

Choir 1 re, Je

T.

B.

113 *fff* *fff* *fff*

S.

A. *fff* *fff*

Choir 2

T. *fff* *fff*

B.

113 *f* *sfz* *mp* *f* *pp* *mp*

Cym. Tam Tam To Waterphone, with Superball mallet

Timpani Yarn end of mallets Roll on inverted cymbal

Med Tam Tam

Timp. 2 *p* *mf* *p*

Timp. 3 Roll on inverted cymbal *mp* *f* *pp* *mp*

B.D.

117 *mf*

S. *mf* su

A. 1 *mp* *mf* Je - su

A. 2 *mf* su

T. *mf*

B. *mf*

117 *ppp*

S. *ppp* e,

A. *mf* pi

T. *mf* pi

B. *mf* pi

117

Wph. *pp* **Waterphone**
Superball mallet tremolo on base of waterphone

Med. Tam Tam *mf* *ppp* L.V. **Waterphone**
Superball mallet tremolo on base of waterphone

Timp. 3 *pp*

Sm. Tam Tam *p* *mf* **Small Tam Tam**

Senza Misura
ca. 15-20"

121 2" 2" 2" 2" 2" 2"

S.

A.

A. 2

Choir 1

T.

B.

Senza Misura
ca. 15-20"

121 5" 2" 2" 2" 2"

S.

Choir 2

A. *ppp* 2"

T. *ppp* 2"

B. *ppp* 2"

Senza Misura
ca. 15-20"

121 *ad lib* PERCUSSION
Very slow, spacious, listen to each other and fit into gaps in sonority.
Create an interwoven texture.

Wph. *mf* *pp* < *mf* > *pp* L.V. *decrecendo*

3 Turk. Bowed Turkish Cymbals Long and slow bowstrokes *mp* *motor on* *sim.* *sim.*

Wph. *ad lib* *mf* *decrecendo*

Large Gong Rubber mallet: rub across the surface of the gong *ad lib* periodic repetition

Senza Misura

ca. 3"

ca. 5-7"

ca. 3"

♩ = 60

122

S. *pp* A - do - nai!

A. *pp* A - do - nai!

Choir 1 T. *pp* A - do - nai!

B. *pp* A - do - nai!

Let the percussion quartet continue their texture for a few seconds before the choirs enter on the text below.

All voices *
Whispered
Slow, in unison,
using arrhythmic speech rhythms.

Adonai, ori v'yish-i mimi ira?

♩ = 96

Senza Misura

ca. 3"

ca. 5-7"

ca. 3"

♩ = 60

122

S. A - do - nai!

A. *pp* A - do - nai!

Choir 2 T. *pp* A - do - nai!

B. A - do - nai!

Time entry with the end of the spoken text.

ppp i - ra?

All voices *
Whispered
Slow, in unison,
using arrhythmic speech rhythms.

Adonai, ori v'yish-i mimi ira?

♩ = 96

Senza Misura

ca. 3"

ca. 5-7"

ca. 3"

♩ = 60

122

♩ = 60 (Senza Misura)
2/4 applies to choral parts
PERCUSSION: continue as before, though a little quieter

Wph.

3 Turk. Cym. Vibe.

Wph.

Large Gong

Skins
H. Tom V.H. Bongo
M. Tom H. Bongo
L. Tom M. Bongo
Timp. L. Bongo

ppp <

♩ = 96

* Boldface type indicates stressed syllables

130

S. *f* *fff* *f* *fff*

Quod *f* *fff* *f* *fff*

A. Quod sa

T. 8

B.

130

S. *f* *fff*

sum

A.

T. *f* *fff*

cau

B.

Cymbals and Tam Tams

130

Cym. Tam Tam *f* *mf* *f* L.V.

S. Cym. M. Cym. *sfz* *sfz*

To Timpani with inverted cymbal

Timpani Roll on inverted cymbal *p* *mf*

Timpani Roll on inverted cymbal *mp* *f* *pp* *mp*

Skins *ff* *mf* *ff* *mf* *ff* *mp* *p* *f*

Heavy, Rubber Bass Drum Mallets

B.D. *f* *ff* *mp* *p* *f*

135 *p* *pppp*

S. *p* *pppp*

A. *p*

Choir 1

T. *mf*

B. *mf*

vi

vi

135 *mp* *ff* *p*

S. *mp* *ff* *p*

A. *fff* *p*

A. 2 *fff* *p*

Choir 2

T. *fff* *p*

B. *fff* *p*

tu æ tu æ

tu æ

135 *ad lib*

Wph. *ad lib*

Med. Tam Tam *p* *mf* *p*

Timp. 3 *p*

Sm. Tam Tam *p* *mf*

Waterphone with bow
Varied bow strokes on tangs. Spacious. Leave gaps. rotate waterphone while L.V.

Waterphone with bow
Varied bow strokes on tangs. Spacious. Leave gaps. rotate waterphone while L.V.

Small Tam Tam

Senza Misura
ca. 15-20"

Choir 1

S. 140 5"

A.

T. 2"

B. 2"

Senza Misura
ca. 15-20"

Choir 2

S. 140 2"

A. 2"

T.

B.

Senza Misura
ca. 15-20"

PERCUSSION: AS BEFORE
Very slow evolving texture, spacious, listen to each other and fit into gaps in sonority. Create an interwoven texture.

ad lib Varied bow strokes on tangs. Spacious. Leave gaps.
rotate waterphone while L.V. Possibly include tremolo, jeté etc...

Wph. 140

mf *mp* *decrecendo*

Bowed Turkish Cymbals Long and slow bowstrokes

Bowed Vibraphone bow one or more of the given notes, *ad lib.* (one note at a time)

3 Turk. Cym. Vibe. *mp* motor on

Wph. *mf* *decrecendo*

Large Gong As before

Senza Misura

ca. 3-5"

ca. 5-7"

Time entry with the end of the spoken text.

ca. 3" ca. 3"

141 ♩ = 60

S. *pp* *mp*

A. A-do - nai!

T. *pp* *mp*

B. A-do - nai!

Altos, Tenors and Basses begin a fraction of a second after choir 2
Whispered
Slow, in unison, using arrhythmic speech rhythms.

Adonai yishmar'cha mikkol ra, yishmor et nafshecha

naf - she - cha

141 ♩ = 60

S. *pp* *mp*

A. A-do - nai!

T. *pp* *mp*

B. *pp* *mp*

A-do - nai!

All voices
Whispered
Slow, in unison, using arrhythmic speech rhythms.

Adonai yishmar'cha mikkol ra, yishmor et nafshecha

141 PERCUSSION: continue as before, though a little quieter

Wph. *Senza Misura* ca. 3-5" ca. 5-7" ca. 3" ca. 3"

3 Turk. Cym. Vibe.

Wph.

Large Gong

Bowed Vibe - choose from these pitches now (Still include Turkish cymbals in texture)

150 $\text{♩} = 60$ *accel.* -----

S. *mp legato possible*
il - la - di -

A. *mp legato possible*
il - la - di - e.

T. *mp legato possible*
il - la - di - e.

B. *p legato possible* *mp*
Ne - me - per - das il - la - di - e.

150 $\text{♩} = 60$ *accel.* -----

S. *mp legato possible*
il - la - di -

A. *mp legato possible*
il - la - di - e.

T. *mp legato possible*
il - la - di - e.

B. *p legato possible* *mp*
Ne - me - per - das il - la - di - e.

150 $\text{♩} = 60$ PERCUSSION: as before *accel.* -----

Wph. $\frac{4}{4}$

3 Turk. Cym. Vibe. $\frac{4}{4}$

Wph. $\frac{4}{4}$

Large Gong $\frac{4}{4}$

158

$\text{♩} = 96$

S. 1
S. 2
A.
Choir 1
T.
B.

f *ff* *ff* *ff*

Me! ee! ee! ee!

This is my bo - dy ee! ee!

e. This is my bo - dy

This is my bo - dy

This is my bo - dy

158

$\text{♩} = 96$

S. 1
S. 2
A.
Choir 2
T.
B.

mf *f* *ff* *ff*

Me! ee! ee! ee!

This is my bo - dy ee! ee!

e. This is my bo - dy

This is my bo - dy

This is my bo - dy

158

Cymbals and Tam Tams

$\text{♩} = 96$

Cym. Tam Tam
3 Turk. Cym. Vibe.
Wph.
B.D.

mp *molto cresc.*

mp *molto cresc.*

165

S. *fff*

A.

Choir 1

T.

B.

165

S. *fff*

A.

Choir 2

T.

B.

165

Cym. Tam Tam

Skins

Skins

B.D.

H. Tom V.H. Bongo
M. Tom H. Bongo
L. Tom M. Bongo
Timp. L. Bongo

Tune timp. to A3

Tune timp. to G2

f *fff* *sfz* *mf < ff* *mf < ff* *mf < ff* *mf < ff*

Wooden Sticks
unmeasured 'buzz' rolls

Wooden Sticks
unmeasured 'buzz' rolls

fff *mf <* *fff* *mf <* *fff* *mf <* *fff*

fff *mf <*

Tune timp. to B,3

Tune timp. to E,3

169

unmeasured 'buzz' rolls

Measured

Musical score for four Skins parts, measures 169-172. The notation includes dynamic markings such as *mf*, *ff*, *f*, and *fff*, along with articulation marks like accents and slurs. The first two measures are labeled "unmeasured 'buzz' rolls" and the last two are labeled "Measured".

173

Musical score for four Skins parts, measures 173-176. The notation includes dynamic markings such as *f*, *fff*, and *ff*, along with articulation marks like accents and slurs. This section is entirely labeled "Measured".

175

Musical score for four Skins parts, measures 175-178. The notation includes dynamic markings such as *f*, *fff*, and *ff*, along with articulation marks like accents and slurs. This section is entirely labeled "Measured".

177

Skins

Skins

Skins

Skins

This block contains the musical notation for measures 177 and 178. It consists of four staves, each labeled 'Skins'. The notation includes various rhythmic patterns with accents and dynamic markings. The first staff has a measure rest in the first measure. The second and third staves have measure rests in the second measure. The fourth staff has a measure rest in the second measure.

179

Skins

Skins

Skins

B.D.

sffz p

sffz p

sffz p

sffz p

This block contains the musical notation for measures 179, 180, and 181. It features four staves labeled 'Skins' and one staff labeled 'B.D.'. The notation includes complex rhythmic patterns with accents and dynamic markings. The dynamic marking *sffz p* is present on each of the four 'Skins' staves. The 'B.D.' staff has measure rests in measures 179 and 180, and a measure rest in measure 181.

182

Skins

Skins

Skins

B.D.

fff

fff

fff

fff

Heavy, Rubber Bass Drum Mallets

This block contains the musical notation for measures 182 and 183. It features four staves labeled 'Skins' and one staff labeled 'B.D.'. The notation includes complex rhythmic patterns with accents and dynamic markings. The dynamic marking *fff* is present on each of the four 'Skins' staves and the 'B.D.' staff. The 'B.D.' staff includes the instruction 'Heavy, Rubber Bass Drum Mallets'. The 'Skins' staves have measure rests in measures 182 and 183. The 'B.D.' staff has a measure rest in measure 182 and a measure rest in measure 183.

186

Skins

Skins

Skins

B.D.

189

Skins

Skins

Skins

B.D.

192

Skins

Skins

Skins

B.D.

fff

fff

f

fff *f < ffff*

f

f

196 Δ

Skins *ffff* *f* *ffff* *f* *ffff* *f*

Skins *ffff* *f* *ffff* *f* *ffff* *f*

Skins *ffff* *f* *ffff* *f* *ffff* *f*

B.D. Δ

198 Δ Lunga

Skins *ffff* *f* *ffff* *ffff* *mp*

Skins *ffff* *f* *ffff* *ffff* *mp*

Skins *ffff* *f* *ffff* *ffff* *mp*

B.D. *mf* *5* *ff*

Senza Misura

ca. 15-20"

12"

201 Dense cascading waves of intensity and activity **Gong** ca. 2" *Simile* gradually emerging

Skins *ffff* *mf* *p* Texture thins gradually

Skins *ffff* *mf* *pppp* Texture thins gradually

Skins *ffff* *mf* *pppp* Texture thins gradually

Skins *ffff* *mf* *pppp* Texture thins gradually

Senza Misura

203

5"

♩ = 96 (*senza rall.*)♩ = 72 (*subito*)♩ = 48 (*simile*)

S.

A.

Choir 1

T.

B.

Senza Misura

5"

♩ = 96 (*senza rall.*)♩ = 72 (*subito*)♩ = 48 (*simile*)

A.

T. 1

T. 2

Choir 2

B. 1

B. 2

Quæ-rens me, se-dis-ti las-sus: Re-de-mis-ti Cru-cem pas-sus: Tan-tus la-bor non sit cas-sus.

Like an exhalation, cantabile

f *pp*

f *pp*

f *pp*

f *pp*

Quæ-rens me, se-dis-ti las-sus: Re-de-mis-ti Cru-cem pas-sus: Tan-tus la-bor non sit cas-sus.

Senza Misura

203

5"

♩ = 96 (*senza rall.*)♩ = 72 (*subito*)♩ = 48 (*simile*)

Gong

3 V. Sm.
Cym.

Sampler
(or prep. piano)

3 V. Sm.
Cym.

Large Tam Tam

ff

If played on piano
Finger nails: quickly slide finger nails
along the strings toward the agraffes.

ff *Con Ped.*

♩ = 60 Slightly Faster

* Choir 1: very even, without accentuation

207 *pp* *f*

S. ri* - am - ab - sol - vis - ti,

A. Qui Ma - ri - am - ab - sol - vis - ti,

T. ab* - sol - vis - ti,

B.

207 ♩ = 60 Slightly Faster

S.

A.

T. 1

T. 2

B. 1

B. 2

207 ♩ = 60 Slightly Faster

Gong *ppp*

3 V. Sm. Cym. *p* < *p* < *p* <

Sampler (or prep. piano)

3 V. Sm. Cym. *p* < *p* < *p* <

3 Small Cymbals *Slow, play cymbals in any order*

211 ♩ = 72

♩ = 54

♩ = 36 ♩ = 72

♩ = 48

S.

A.

Choir 1
T.

B.

211 ♩ = 72

♩ = 54

♩ = 36 ♩ = 72

♩ = 48

S.

A. *f* *pp*

T. 1 *f* *pp*

Choir 2
T. 2 *f* *pp*

B. 1 *f* *pp*

B. 2 *f* *pp*

211 ♩ = 72

♩ = 54

♩ = 36 ♩ = 72

♩ = 48

Large Tam Tam *ff*

3 V. Sm. Cym.

Sampler (or prep. piano) *8^{vb} ff*

3 V. Sm. Cym.

215

pp

f

S. tro - nem ex - au - di - sti,

A. Et la - tro - nem ex - au - di - sti,

T. ex - au - di - sti,

B.

Detailed description: This block contains the vocal parts for Choir 1. It features four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in 4/4 time, with a key signature of one sharp (F#). The lyrics are: 'tro - nem ex - au - di - sti,' for Soprano and Alto, and 'ex - au - di - sti,' for Tenor. The dynamics range from *pp* (pianissimo) to *f* (forte). The tempo and meter change from 4/4 to 3/4 and back to 4/4.

215

S.

A.

T. 1

Choir 2

T. 2

B. 1

B. 2

Detailed description: This block contains the vocal parts for Choir 2. It features five staves: Soprano (S.), Alto (A.), Tenor 1 (T. 1), Tenor 2 (T. 2), and Bass 1 (B. 1). There is also a Bass 2 (B. 2) staff. The music is in 4/4 time, with a key signature of one sharp (F#). The lyrics are: 'tro - nem ex - au - di - sti,' for Soprano and Alto, and 'ex - au - di - sti,' for Tenor 1. The dynamics range from *pp* (pianissimo) to *f* (forte). The tempo and meter change from 4/4 to 3/4 and back to 4/4.

215

Gong

3 V. Sm. Cym.

Sampler (or prep. piano)

3 V. Sm. Cym.

ppp

f

As before: faster, more activity

Detailed description: This block contains the percussion and Gong parts. It features five staves: Gong, 3 V. Sm. Cym., Sampler (or prep. piano), and another 3 V. Sm. Cym. The Gong part starts with *ppp* and ends with *f*. The 3 V. Sm. Cym. parts have a dynamic of *mp* and include a box with the instruction 'As before: faster, more activity' and a rhythmic pattern of notes. The music is in 4/4 time, with a key signature of one sharp (F#). The tempo and meter change from 4/4 to 3/4 and back to 4/4.

218 $\text{♩} = 54$ $\text{♩} = 40.5$ $\text{♩} = 27$ $\text{♩} = 54$ $\text{♩} = 72$

S.

A.

Choir 1

T.

B.

218 $\text{♩} = 54$ $\text{♩} = 40.5$ $\text{♩} = 27$ $\text{♩} = 54$ $\text{♩} = 72$

S. *ff* *pp*
 In - ge - mi - sco, tam-quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli - can - ti par - ce, De - us.

A. *ff* *pp*
 In - ge - mi - sco, tam-quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli - can - ti par - ce, De - us.

Choir 2

T. 1 *ff* *pp*
 In - ge - mi - sco, tam-quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli - can - ti par - ce, De - us.

T. 2 *ff* *pp*
 In - ge - mi - sco, tam-quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli - can - ti par - ce, De - us.

B. 1 *ff* *pp*
 In - ge - mi - sco, tam-quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli - can - ti par - ce, De - us.

B. 2 *ff* *pp*
 In - ge - mi - sco, tam-quam re - us: Cul - pa ru - bet vul - tus me - us: Sup - pli - can - ti par - ce, De - us.

218 $\text{♩} = 54$ $\text{♩} = 40.5$ $\text{♩} = 27$ $\text{♩} = 54$ $\text{♩} = 72$

Large Tam Tam *sffz*

3 V. Sm. Cym.

Sampler (or prep. piano) *sffz*

3 V. Sm. Cym.

222 $\text{♩} = 72$ *pp* *f*

S. quo - que - spem - de - dis - ti.

A. *pp* Mi - hi quo - que - spem - de - dis - ti. *f*

Choir 1

T. *p* spem - de - dis - ti. *f*

B.

222 $\text{♩} = 72$

S.

A.

Choir 2

T. 1

T. 2

B. 1

B. 2

222 $\text{♩} = 72$ *ppp* *f*

Gong

3 V. Sm. Cym. *mf* < < < *Very fast: quick cresc. and hand mute*

Sampler (or prep. piano)

3 V. Sm. Cym. *mf* < < < *Very fast: quick cresc. and hand mute*

225

♩ = 40

♩ = 30 ♩ = 60

♩ = 20 ♩ = 40 *rit.* -----

Choir 1

S.

A.

T.

B.

Choir 2

S. 1 *fff* Qui Ma - ri - am ab - sol - vis - ti, Et la - tro-nem ex - au - di - sti, Mi - hi quo - que spem de - dis - ti. *pp*

S. 2 *fff* Qui Ma - ri - am ab - sol - vis - ti, Et la - tro-nem ex - au - di - sti, Mi - hi quo - que spem de - dis - ti. *pp*

A. *fff* Qui Ma - ri - am ab - sol - vis - ti, Et la - tro-nem ex - au - di - sti, Mi - hi quo - que spem de - dis - ti. *pp*

T. 1 *fff* Qui Ma - ri - am ab - sol - vis - ti, Et la - tro-nem ex - au - di - sti, Mi - hi quo - que spem de - dis - ti. *pp*

T. 2 *fff* Qui Ma - ri - am ab - sol - vis - ti, Et la - tro-nem ex - au - di - sti, Mi - hi quo - que spem de - dis - ti. *pp*

B. 1 *fff* Qui Ma - ri - am ab - sol - vis - ti, Et la - tro-nem ex - au - di - sti, Mi - hi quo - que spem de - dis - ti. *pp*

B. 2 *fff* Qui Ma - ri - am ab - sol - vis - ti, Et la - tro-nem ex - au - di - sti, Mi - hi quo - que spem de - dis - ti. *pp*

225

♩ = 40

♩ = 30 ♩ = 60

♩ = 20 ♩ = 40 *rit.* -----

Large Tam Tam *fffz*

3 V. Sm. Cym.

Sampler (or prep. piano) *sub. fffz*

3 V. Sm. Cym.

228 ♩ = 24 ♩ = 48 **p** *slow, independent vowel modulation on vowels below* ♩ = 60-66

S. 1
ah - o - u - i - a - o - ah

S. 2
pp *slow, independent vowel modulation on vowels below*
ah - o - u - i - a - o - ah

A. 1
pp *slow, independent vowel modulation on vowels below*
ah - o - u - i - a - o - ah

A. 2
pp *slow, independent vowel modulation on vowels below*
ah - o - u - i - a - o - ah

T.
-

B.
-

S. A. T. B. soloists move to the front of the stage

228 ♩ = 24 ♩ = 48 ♩ = 60-66

S. 1

S. 2

A.

Choir 2

T. 1

T. 2

B. 1

B. 2

228 ♩ = 24 ♩ = 48 ♩ = 60-66

Gong
pppp

Sistrum

T. T.

Large Gong

Triangle
Gong

Sistrum

'Unpitched' triangle is the upper note

mp

p < mp

Bring out fundamental, clear attack
(warm up gong with soft strokes if necessary)

p

233

Choir 1

S. A. T. B.

233

Choir 2

S. A. T. B.

233

Triangle Gong

Sistrum

T. T.

Large Gong

239

Solo Voices

S.

A.

T.

B.

239

Choir 1-2

S.

A.

T.

B. 1

B. 2

legato possible
mp
 Pre - ces me - æ non

239

Triangle

Gong

Sistrum

Med Tam Tam

T. T.

Large Gong

Med Tam Tam

ppp \leftarrow *pp*

pp \leftarrow *p*

pp \leftarrow

p < mp

244

S.

A.

Solo
Voices

T.

B.

244

S.

A.

T. 1

Choir 1-2

T. 2

B. 1

B. 2

mp

mp

Sed tu bo - nus fac be - nig - ne, Ne

— sunt dig - nã: Sed tu bo - nus fac be - nig - ne, Ne

244

Triangle

Gong

Sistrum

T. T.

Large Gong

p

p < mp

Small Tam Tam

pp

p

pp

p

249

S.

A.

Solo
Voices

T.

B.

Solo
At the front
of the stage

mf

legato
all syllables even,
unaccentuated.

My face cracks in

249

S.

A.

Choir 1-2

T. 1

T. 2

B. 1

B. 2

mp

In - ter

— pe - ren - ni cre - mer — ig - ne. In - ter

— pe - ren - ni cre - mer — ig - ne. In - ter

— pe - ren - ni cre - mer — ig - ne. In - ter

249

Triangle
Gong

Sistrum

T. T.

Large
Gong

p < mp *pp* *p* *pp < mp*

pp *p* *pp* *p* *p*

253

Solo Voices

S.

A.

T.

B.

the sun. My hands point up and down the street, as if to say I came from

253

Choir 1-2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

o - ves lo - cum prae - sta, Et
o - ves lo - cum prae - sta, Et
o - ves lo - cum prae - sta, Et
o - ves lo - cum prae - sta, Et

253

Triangle Gong

Sistrum

T. T.

Timp. 4

256

S. _____

A. _____

Solo
Voices

T. _____

B. _____

Solo
At the front
of the stage

f *legato* all syllables even,
unaccentuated.

Preg - nant with its own fer - ment, my gut

here, and there was where I head - ed...! Preg - nant with its own fer - ment, my gut

256

S. _____

A. 1 _____

A. 2 _____

Choir 1-2

T. 1 _____

T. 2 _____

B. 1 _____

B. 2 _____

ab hæ - dis me se - ques - tra,

ab hæ - dis me se - ques - tra,

ab hæ - dis me se - ques - tra,

ab hæ - dis me se - ques - tra,

ab hæ - dis me se - ques - tra,

256

Triangle
Gong _____

Sistrum _____

T. T. _____

Large
Gong _____

p *mp* *p* *mp* *p* *mp*

Solo *legato* all syllables even,
At the front of the stage **ff** unaccentuated.

259

S. *At the front of the stage*

A. ***f*** *legato* all syllables even, unaccentuated. I can-not see a

Solo Voices I do not re-call the bat-tle, ar-my, cause. I can-not see a

T. swells a blue un-i-form. I do not re-call the bat-tle, ar-my, cause. I can-not see a

B. swells a blue un-i-form. I do not re-call the bat-tle, ar-my, cause. I can-not see a

259

S. ***f***

A. 1 ***mf*** Sta-tu-ens in par-te dex-tra. Con-fu-

A. 2 ***mf*** Sta-tu-ens in par-te dex-tra. Con-fu-

Choir 1-2

T. 1 ***f*** Sta-tu-ens in par-te dex-tra. Con-fu-

T. 2 ***mf*** Sta-tu-ens in par-te dex-tra. Con-fu-

B. 1 ***f*** Sta-tu-ens in par-te dex-tra. Con-fu-

B. 2 ***f*** Sta-tu-ens in par-te dex-tra. Con-fu-

259

Triangle Gong

Sistrum ***p < mf*** ***mp*** ***mf*** ***p < mf***

T. T. ***mp*** ***mf*** ***mp*** ***mf***

Timp. 4 ***mp***

263

S. bul - let - hole.

A. bul - let - hole.

Solo Voices

T. bul - let - hole.

B. bul - let - hole.

263

S. - ta - tis ma - le - dic - tis, Flam-

A. 1 - ta - tis ma - le - dic - tis, Flam-

Choir 1-2

A. 2 - ta - tis ma - le - dic - tis, Flam-

T. 1 - ta - tis ma - le - dic - tis, Flam-

T. 2 - ta - tis ma - le - dic - tis, Flam

B. 1 - ta - tis ma - le - dic - tis, Flam-

B. 2 - ta - tis ma - le - dic - tis,

263

Skins

Orch. Cym.

T. T. mp mf mp ff

M. Cym. L. Gong p mf f

Wooden Sticks mf ff

267 *ff Tutti**

S. 1
Flam - mis a - cri - bus ad - dic - tis: Vo - ca - me - cum

S. 2
Flam - mis a - cri - bus ad - dic - tis: Vo - ca - me - cum

Choir 1
A.
Flam - mis a - cri - bus ad - dic - tis: Vo - ca - me - cum

T.
Flam - mis a - cri - bus ad - dic - tis: Vo - ca - me - cum

B.
*ff Tutti**
Vo - ca - me - cum

*The four soloists and Choir 1 sing together, but the soloists remain at front of stage

267

S.
- mis a - cri - bus ad - dic - tis: Vo - ca me cum be -

A. 1
- mis a - cri - bus ad - dic - tis: Vo - ca me cum be -

A. 2
- mis a - cri - bus ad - dic - tis: Vo - ca me cum be -

Choir 2
T.
- mis a - cri - bus ad - dic - tis: Vo - ca me cum be -

B.
- mis a - cri - bus ad - dic - tis: Vo - ca me cum be -

267

Skins
pp *p*
Wooden Sticks

Skins
mp

Skins

Skins

272

S. 1
be - ne - dic - tis. *fff marcato* O - ro sup - plex et ac - cli - nis, Cor con - tri - tum

S. 2
be - ne - dic - tis. *fff marcato* O - ro sup - plex et ac - cli - nis, Cor con - tri - tum

Choir 1
A.
be - ne - dic - tis. *fff marcato* O - ro sup - plex et ac - cli - nis, Cor con - tri - tum

T.
be - ne - dic - tis. *fff marcato* O - ro sup - plex et ac - cli - nis, Cor con - tri - tum

B.
be - ne - dic - tis. *fff marcato* O - ro sup - plex et ac - cli - nis, Cor con - tri - tum

272

S. 1
- ne - dic - tis. O - ro sup - plex et

S. 2
- ne - dic - tis. O - ro sup - plex et

Choir 2
A. 1
- ne - dic - tis. O - ro sup - plex et

A. 2
- ne - dic - tis. O - ro sup - plex et

T.
- ne - dic - tis. O - ro sup - plex et

B.
- ne - dic - tis. O - ro sup - plex et

The percussion should be full in sonority without overpowering the choir.

272

Skins
mp *mf* *ff* *f*

Skins
mp *mf* *ff* *f*

Skins
Wooden Sticks
mf *mf* *ff* *f*

Skins
f *ff* *f*

276

S. qua-si ci-nis: Ge - re cu - ram me - i fi - nis. La-cri - mo - sa di - es il - la, Qua re -

A. qua-si ci-nis: Ge - re cu - ram me - i fi - nis. La-cri - mo - sa di - es il - la, Qua re -

Choir 1

T. qua-si ci-nis: Ge - re cu - ram me - i fi - nis. La-cri - mo - sa di - es il - la, Qua re -

B. qua-si ci-nis: Ge - re cu - ram me - i fi - nis. La-cri - mo - sa di - es il - la, Qua re -

276

S. 1 ac - cli - nis, Cor con - tri - tum qua - si ci -

S. 2 ac - cli - nis, Cor con - tri - tum qua - si ci -

Choir 2

A. ac - cli - nis, Cor con - tri - tum qua - si ci -

T. ac - cli - nis, Cor con - tri - tum qua - si ci -

B. ac - cli - nis, Cor con - tri - tum qua - si ci -

276

Skins

Skins

Skins

Skins

280

S. sur-get ex fa - vil - la Ju - di-can - dus ho - mo re-us. Hu - ic er - go par - ce, De-us:

A. sur-get ex fa - vil - la Ju - di-can - dus ho - mo re-us. Hu - ic er - go par - ce, De-us:

T. sur-get ex fa - vil - la Ju - di-can - dus ho - mo re-us. Hu - ic er - go par - ce, De-us:

B. sur-get ex fa - vil - la Ju - di-can - dus ho - mo re-us. Hu - ic er - go par - ce, De-us:

280

S. 1 - nis: Ge - re cu - ram me - i - fi - nis.

S. 2 - nis: Ge - re cu - ram me - i - fi - nis.

A. - nis: Ge - re cu - ram me - i - fi - nis.

T. - nis: Ge - re cu - ram me - i - fi - nis.

B. - nis: Ge - re cu - ram me - i - fi - nis. Unison

280

Skins *p < ff p < ff f*³ *-3-mp < ff* *f* *p < ff f*³

284 *pp* *pp ethereal*

S. i(s) — La - cri - mo - sa — di - es — il - la, Qua re - sur - get — ex — fa -

A. *pp*
i(s) —

Choir 1

T. —

B. —

284 *pp ethereal*

S. 1 La - cri - mo - sa — di - es — il - la, Qua re - sur - get — ex — fa -

S. 2 *pp ethereal*
La - cri - mo - sa — di - es — il - la, Qua re - sur - get — ex — fa

A. *pp ethereal*
La - cri - mo - sa — di - es — il - la,

Choir 2

T. —

B. —

284

Skins —

Vibe *pppp* with pedal

Timp. 3 —

Timp. 4 —

291 *ppp*

S. - vil - la — Ju - di - can - dus ho - mo — re - us.

A.

Choir 1

T.

B.

291 *ppp*

S. - vil - la — Ju - di - can - dus ho - mo — re - us.

A.

Choir 2

T.

B.

291

Skins

Vibe

Skins

Skins

299 *Whisper text well-projected, legato*

p *ppp*

S. Hu-ic er-go par-ce, De-us: Ah

A.

Choir 1

T.

B.

S, A, B soloists return to the choir
Tenor remains at the front of the stage

299 *Whisper text well-projected, legato*

p *ppp*

S. Hu-ic er-go par-ce, De-us: Ah

A.

Choir 2

T.

B.

299

Waterphone Superball mallet tremolo on base of waterphone

pp *mp*

Timpani Place Cymbal, inverted, on Timpani skin

pp *mp*

Waterphone Superball mallet tremolo on base of waterphone

pp *mp*

B.D. Heavy, Soft, Bass Drum Mallet

mp

308

S.

A.

Choir 1

Solo T. *Solo pp*

T. *p*
Je - su Do - mi - ne

B. *p*
Je - su Do - mi - ne

There is a voice near - by

308

S.

A. *ppp*

not

Choir 2

T. *p*
Pi - e Do - mi - ne

B. *p*
Pi - e Do - mi - ne

308

Wph.

Vibe *Bell like pp*

Wph.

B.D. *3*

314

S. *pppp* not bright

A. *pppp* not bright

Choir 1

Solo T. *Solo* The sky,

T. e - is re - qui - em

B. e - is re - qui - em

314

S.

A. loud

Choir 2

T. do - na re - qui - em

B. do - na re - qui - em

314

Wph. *ad lib* *ppp* *p*

Vibe

Wph. *ad lib* *ppp* *p*

B.D. *ppp* *p*

320

S.

A. *ppp*
Ah

Choir 1 *mf*

Solo T. is green with storms. Solo Tenor remains at the stage front.

T. *mp*
A - men

B. *mp*
A - men

320

S.

A. *ppp*
Ah

Choir 2 *mp* *mf*

T. A - men

B. *mp* *mf*
A - men

320

Wph. *pp* *mp*

Timp. 2 *pp* *mp*

Wph. *pp* *mp*

Large Gong *mp* *f* *p*

Large Gong Rubber mallet: rub across the surface of the gong Triangle

♩. = 69 ♩ = 103.5

(2+2+3) (3+2+2)

Solo
mf *Ritmico e preciso*

326

S. Kol ha-n'-cha - lim hol - chim el ha - yam,

A. 1 *ppp* suspended, no accentuation, ghostlike

A. 2 possibly with some tenors *ppp* suspended, no accentuation, ghostlike

Choir 1 possibly with some basses *ppp* suspended, no accentuation, ghostlike

T. Kol ha - n' - cha - lim

B. Kol ha - n' - cha - lim

♩. = 69 ♩ = 103.5

(2+2+3) (3+2+2)

ppp

326

S. Ah

A. *ppp* suspended, no accentuation, ghostlike

A. 2 possibly with some tenors *ppp* suspended, no accentuation, ghostlike

Choir 2 possibly with some basses *ppp* suspended, no accentuation, ghostlike

T. Kol ha - n' - cha -

B. Kol ha - n' - cha -

♩. = 69 ♩ = 103.5

(2+2+3) (3+2+2)

Ritmico e preciso

326

Claves *mp*

Riqa *p* *mp*

Tri. Maraca *mp*

Frame Drum *mp*

Darbuka *mp*

332

(3+3+3+2)

ppp

S. *Ah*

A. 1 hol - chim el ha - yam,

A. 2 hol - chim el ha - yam,

Choir 1

T. hol - chim el ha - yam,

B.

332

(3+3+3+2)

*Solo or a few voices
Ritmico e preciso*

S. v' - ha -

A. 1 hol - chim el ha - yam,

A. 2 - lim hol - chim el ha - yam,

Choir 2

T. - lim hol - chim el ha -

B.

332

(3+3+3+2)

Claves

Riqq

Tri. Maraca

Darbuka

335 (3+2+2)

S. 

A. 1 *ppp as before*
v' - ha - yam ei -


A. 2 *ppp as before*
v' - ha - yam

Choir 1

T. *ppp as before*
v' - ha - yam

B. 

335 (3+2+2)

S. 
yam ei - nei - nu ma leh.

A. 1 *ppp as before*
v' - ha - yam

A. 2 *ppp as before*
v' - ha - yam

Choir 2

T. *ppp as before*
yam, v' - ha - yam

B. 

335 (3+2+2)

Claves *mp*


Riqq *mp*


Tri. Maraca *mp*


Darbuka *mp*


340

S.

A. 1

A. 2

Choir 1

T.

B.

340

S.

A. 1

A. 2

Choir 2

T.

B.

340

Claves

Riqq

Tri. Maraca

Darbuka

345 (3+2+2)
p *mf*

S. *El m' kom she - ha - n' - cha lim hol - chim,*

A.

Choir 1

T.

B.

345 (3+2+2)

ppp

S. *Ah*

A.

Choir 2

T.

B.

345 (3+2+2)

Claves *mp*

Riqq *p* *mp*

Tri. Maraca *mp*

Darbuka *mp*

350

S. *f*
 Sha! Sha! Sha! sham hem sha -

A. _____

Choir 1

T. _____

B. *ppp*
 Ah _____

350

S. *mf* *f*
 Sha! Sha! sham hem sha -

A. _____

Choir 2

T. _____

B. *ppp*
 Ah _____

350

Claves _____ *mf*

Riqq _____ *mf*

Tri. Maraca _____ *mf*

Darbuka _____ *mf*

355

S. vim la le - - - chet. *sfz*

A. 1 possibly with some sopranos *ppp as before* sham hem sha - vim

A. 2 *ppp as before* sham hem sha - vim

Choir 1 *ppp as before* sham hem sha - vim

T. sham hem sha -

B.

355

S. vim la le - - - chet. *sfz*

A. 1 possibly with some sopranos *ppp as before* sham hem sha - vim

A. 2 *ppp as before* sham hem sha - vim

Choir 2 *ppp as before* sham hem sha - vim

T. sham hem sha - vim

B.

355

Claves


Riqq


Tri. Maraca


Darbuka

(3+2+2)


360

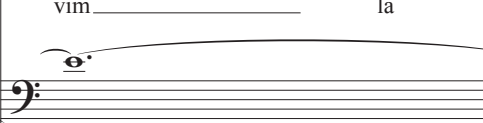
S. 

A. 1 
la - le - - - chet.

A. 2 
la - le - - - chet.

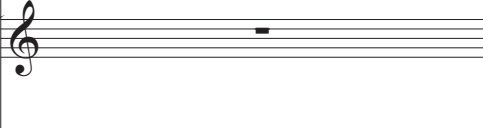
Choir 1


T. 
vim la - le - - - chet.


B. 

(3+2+2)


360

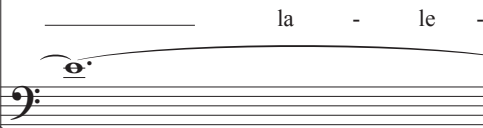
S. 

A. 1 
la - le - - - chet.

A. 2 
la - le - - - chet.

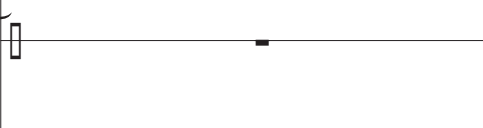
Choir 2

T. 
la - le - - - chet.

B. 

(3+2+2)

360

Claves 

Riqq 

Tri. Maraca 

Darbuka 

365 *f* declamatory

S. sham hem sha - - - vim

A. sham hem sha - - - vim

Choir 1

T. sham hem sha - - - vim

B. sham hem sha - - - vim

365 *f* declamatory

S. sham hem sha - - - vim

A. sham hem sha - - - vim

Choir 2

T. sham hem sha - - - vim

B. sham hem sha - - - vim

365

Claves *f*

Riqa *f*

Tri. Maraca *f*

Darbuka *f*

369

sfz

S. la - - - - le - - - - chet.

A. la - - - - le - - - - chet.

T. la - - - - le - - - - chet.

B. la - - - - le - - - - chet.

369

sfz

S. la - - - - le - - - - chet.

A. la - - - - le - - - - chet.

T. la - - - - le - - - - chet.

B. la - - - - le - - - - chet.

369

Claves

Riqq

Wph. **Waterphone** With bow: sweeping bow stroke on tangs. Rotate instrument and L.V.

Darbuka