

**PASSION with Tropes**  
Immersive Theatre reconstruction, 2011

Don Freund



Don Freund's *PASSION with Tropes* is a collage of various music, theatre, and music-theatre experiences, using texts about religion, love, death, and the experience of human existence. It may be described as a theatre work in which the medium of the Passion oratorio is challenged by the invasion of other musical and dramatic media (chamber songs, pop songs, excerpts from plays, poetry recitations, philosophical declarations, sermons, processions) just as the scriptural telling of the Passion story is convoluted, supplemented, and challenged by texts from the works of poets, playwrights, and philosophers.

Although Christ's passion and death are historically fixed in time, theology and folk tradition tend to view these events as timeless, eternal, and ongoing. The events of the last days and hours of Christ's life are presented out of sequence in *PASSION with Tropes*. This temporal re-arrangement gives the work a surrealistic, non-linear quality, and allows a fresh interpretation of familiar scriptural passages, particularly when juxtaposed with tropes. The word "trope" has two meanings and they both apply to this work: in one sense, a trope is the use of a word or expression in a figurative way; in another sense (better known to students of music history), a trope is a phrase or verse that is inserted as an embellishment or interpolation to sung parts of the Mass in the medieval period.

*PASSION with Tropes* is about life as defined by suffering and death and love. It is also about music, about time, about the theatre experience, about sounds, about words, about beginnings and middles and ends, about confusion and frustration and desire, and about God who became human and finite in order to taste all these things and find a love that no all-knowing eternal being could feel.

Thanks to an Indiana University New Frontiers grant, this 90-minute immersive theatre reconstructed version of *PASSION with Tropes* was presented on the stage of the Ruth M. Halls theatre in May, 2011, combining the creative talents of Robert Shakespeare (lighting design), Paul Brunner (set and technology), choreographer Elizabeth Shea, stage director Jonathan Courtemanche, digital visual artist Margaret Dolinsky and videographer Susanne Schwibs under the production conception and musical direction of Carmen-Helena Téllez. The 2011 reconstruction of *PASSION with Tropes* employs reduced performing forces and tightened dramatic form to focus on a trajectory towards Christ's final cry of "Eli, Eli, lama sabachthani" (My God, why have you forsaken me?). This cry is a recurring vision throughout, surrounded by multifaceted meditations, sacred and profane, on life, death, and love.



## **Don Freund's *PASSION with Tropes***

Duration: ca. 90 minutes

### **Performing Forces:**

There are 12 vocal soloists indicated in the score as Oratorio Soprano, Oratorio Mezzo, Oratorio Tenor, Oratorio Bass; Chamber Soprano, Chamber Mezzo, Chamber Tenor, Chamber Baritone; Pop Soprano, Pop Mezzo, Pop Tenor, and Pop Baritone. These titles refer more to a style of singing than a particular person. More soloists than indicated may be used, or the same soloist may be used for different “roles.” In the premiere of the immersive theatre version, these soloists also performed as part of the chorus. The Pop Singers use microphones and are amplified.

Chorus

Chant leader and chant choir (children's choir)

4 Actors

Narrator (amplified with microphone)

Optional: Two dancers were used in the premiere of the immersive theatre version.

### **Instrumentation** (Score is in C):

Flute, doubling Piccolo

Oboe

B $\flat$  Clarinet, doubling E $\flat$  Clarinet, Bass Clarinet, and B $\flat$  Contrabass Clarinet

E $\flat$  Alto Saxophone, doubling B $\flat$  Soprano Saxophone

B $\flat$  Tenor Saxophone, doubling E $\flat$  Baritone Saxophone

Bassoon, doubling Contrabassoon

Horn in F

2 Trumpets in C

Trombone

Tuba

2 Percussionists (instruments listed below)

Electric Guitar, doubling Acoustic Guitar

Piano

2 Violins

Viola

Cello

Contrabass, doubling electric bass

#### **Percussion Instruments**

Instruments shared Percussion 1 & 2: Bass Drum, 3 Tomtoms, 2 Bongos & 2 Timbales,

Marimba, Vibraphone, Glockenspiel, Large Tamtam, 3 Metal Plates,

Large Suspended Cymbal, Lead Pipe.

Percussion 1 only: Drumset, Triangle, 4 Temple Blocks

Percussion 2 only: Gong "G", bow for cymbal.



Don Freund

## **PASSION with Tropes**

Reconstructed 2011 for an immersive theatre production

*Program Listing:*

### **PROLOGUE**

From Miguel de Unamuno: **The Tragic Sense of Life**

### **DEATH ON THE CROSS**

Jean-Paul Sartre: *The Wall* (excerpt 1) ■ *The Cry: Eli, Eli, lama sabachthani...*

Charles Peguy: *The Everlasting Cry*, Strophe I

#### **TABLEAU I: Carrying the Cross**

Ecce lignum ■ Stations of the Cross 1/From Kurt Vonnegut: *Slaughterhouse Five*

(excerpt 1) ■ Recitative: Bearing the Cross ■ Ecce lignum / Stations of the Cross 2 ■

*Aria* from Robert Southwell: **Sin's Heavy Load** ■ Robert Creeley: *The Window* ■

From Fyodor Dostoevsky: *Notes from Underground*

*The Cry: Eli, Eli, lama sabachthani...*

Charles Peguy: *The Everlasting Cry*, Strophe 2

#### **TABLEAU II: The Crucifixion**

Recitative: Golgotha ■ Ecce lignum / Stations of the Cross 3 ■ From Kurt

Vonnegut: *Slaughterhouse Five* (excerpt 2) ■ From Peter Weiss: *Marat/Sade* ■

Faustas Kirsa: *The Wooden Christ* ■ Anne Sexton: *With Mercy for the Greedy*

Recitative: Forgive Them ■ From Friederich Nietzsche: *The Antichrist*

Jean-Paul Sartre: *The Wall* (excerpt 2) ■ *The Cry: Eli, Eli, lama sabachthani...*

Charles Peguy: *The Everlasting Cry*, Strophe III

#### **TABLEAU III: The Entombment**

Mother and Son ■ The Anointing at Bethany ■ Allen Ginsberg: *The Night-Apple* ■

The Entombment ■ *Aria* from Rainer Rilke: **Pieta** ■ From William Shakespeare:

*King Lear* ■ Robert Bly: *Come With Me* ■ *Pieta Chorale: The Corpus Christi*

*Carol* (14<sup>th</sup> Century) ■ From Kurt Vonnegut: *Slaughterhouse Five* (excerpt 3)

*The Cry: Eli, Eli, lama sabachthani...*

Charles Peguy: *The Everlasting Cry*, Strophe IV

#### **TABLEAU IV: The Taunting Crowd**

From Friederich Nietzsche: *The Antichrist* (excerpt 2) ■ He saved others n

Don Freund: *God is Love* ■ From Søren Kierkegaard: *On Himself* ■ From

Kurt Vonnegut: *Slaughterhouse Five* (excerpt 4)

*The Cry: Eli, Eli, lama sabachthani...*

Charles Peguy: *The Everlasting Cry*, Strophe V

#### **TABLEAU V: Apocalypse-Palm Sunday**

From Samuel Beckett: *Waiting for Godot* ■ The Good Thief ■ **Apocalypse** ■

Jean de le Ceppède: *Theorème Spirituel* ■ Palm Sunday Procession ■ Giles

Fletcher: *It Was But Now*

From Kurt Vonnegut: *Slaughterhouse Five* (excerpt 4) ■ Jean-Paul Sartre: *The Wall*

(excerpt 3) ■ Etheridge Knight: *He Died in Detroit* n *On Murdering God* from Friederich

Nietzsche: **The Merry Science** ■ Charles Peguy: *The Everlasting Cry*, Strophe VI ■

*The Cry: Eli, Eli, lama sabachthani...*

Sheldon Tannenbaum: *My Daughter on Good Friday*

### **EPILOG**

**Easter Vigil Proclamation (with Genesis and John I)**

*The Return* from Ronald Duncan: **Judas**

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Score in C

**PROLOGUE**  
*from The Tragic Sense of Life*  
*Miguel de Unamuno*

**PASSION with Tropes**  
Immersive Theatre reconstruction, 2011

Don Freund

Very Freely (♩ = ca.80)

6

Flute  
doubles Piccolo

Oboe

Clarinet (B $\flat$ )  
doubles E $\flat$  Clarinet  
and Contrabass Clarinet

Alto Saxophone

Baritone Saxophone  
doubles Tenor Saxophone

Bassoon  
doubles Contrabassoon

Horn

Trumpet 1

Trumpet 2

Trombone

Tuba

Chamber Baritone

Chorus

Percussion 1

Percussion 2

Guitar  
doubles Electric Guitar

Piano

Violin 1

Violin 2

Viola

Cello

String Bass  
doubles Electric Bass

God is re - vealed to us because he suf-fered, and be-cause we suf-fer; be-cause he suf-fered he de-

1 2 3 4 5 6

7 10

Fl  
Ob  
Cl  
Bn  
Hn  
Chmbr Baritin

mands our love, and because we suf-fer he gives us his love, and he cov-ers our an-guish

7 8 9 10 11

12 16 ♩ = 50

Fl  
Ob  
Cl  
Bn  
Hn  
Chmbr Baritin

with his e-ter-nal and in-fi-nite an-guish. Suf-fer-ing tells us that we ex-ist,

12 13 14 15 16 17 18

19

Fl  
Ob  
Cl  
Bn  
Hn  
Chmbr Baritin

suf-fer-ing tells us that those whom we love ex-ist, suf-fer-ing tells us that the world in which we live ex-ists, and

19 20 21 22 23

♩ = ♩ = 50

24

Fl *sfpp* *fp* *fp*

Ob *sfpp* *fp* *fp*

Cl *sfpp* *fp* *fp*

Bn *sfpp* *fp* *fp*

Hn *sfpp* *fp* *fp*

Chmbr Baritn *sfpp* *f* *fp* *p subito*

suffering tells us that God ex - ists and that he suffers, but his is the suffering of anguish, the anguish of sur - vi - ving and being e - ter - nal.

24 25 26 27 28 29 30 31

Fl *p*

Ob *p*

Cl *p*

Bn *p*

Hn *p*

Chmbr Baritn *mf* *p*

To be - lieve in God is to love him, and to love him is to feel him suf - fer, to pit - y him.

32 33 34 35 36

♩ = 88

Bn

Chant leader:  
We adore Thee, O Christ,  
and we bless Thee,  
Chorus:  
Because by Thy holy cross  
Thou hast redeemed the world.

*from The Wall (excerpt 1)*  
*Jean Paul Sartre*

♩ = 88

Pno *mf*

Vn1 *mf, dolce*

Vn2 *molto sul pont. f p pp mp*

Vla *molto sul pont. f p pp mp*

Vc *molto sul pont. f p pp mp*

Sb *p*

37 38 39 40

ACTOR:  
I felt relaxed and over-excited at the same time.

I didn't want to think any more about what  
would happen at dawn, at death.

41

Pno

Vn1

Vn2

Vla

Vc

Sb

41 42 43 44

*mp* > *pp* > *mf* > *mf* > *pp* > *pp* > *mf* > *pp* > *mf* >

But as soon as I tried to think of anything else  
I saw rifle barrels pointing at me.

If I had wanted to, I think I could have slept a while;  
I had been awake for 48 hours.

45

Pno

Vn1

Vn2

Vla

Vc

Sb

45 46 47 48 49

*mp* > *p* > *mf* > *p* > *mf* >

52 But I didn't want to lose two hours of life.

50

Pno

Vn1

Vn2

Vla

Vc

Sb

50 51 52 53 54

*mp* > *mf* > *mp* > *pp* > *mf* > *mp* > *pp* >









72

Fl  
Ob  
CbCl  
A Sx  
BSx  
Cbn

Hn  
Tp1  
Tp2  
Tn  
Tb

Chorus

Perc 1  
L Tomt

Perc 2  
BsDrum

EGtr

Pno

Vn1  
Vn2  
Vla  
Vc  
Sb

*ff* *p* *mf* *ff* *mp* *ff* *mp* *ff*

*ff* *p* *mf* *ff* *mp* *ff* *mp* *ff*

*pp*, as if an echo

Medium Tomtom *mf* hard rubber mallets

Bass Drum *p* hard felt

*f* on bass strings - hard rubber mallet (No Pedal)

*pizz.* *ff* *ff* *ff* *ff*

*f*

Not together, slower than before (ca. 5 syllables per o)  
II: Eli, Eli, lama sabachthani :II

72 73 74 75 76 77



Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Bass

Perc 1 L Tomtom

Perc2

EGtr

Pno

Vn1

Vn2

Vla

Ve

Sb

loud - er than a lost soul in his dread - ful an - guish,

High Tomtom wood sticks

mp

mf

f

mp legato

83 84 85 86

Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Bass

with a cry that rang as false as a di - vine blas - phe-my.

Perc 1  
L Tomt

Perc 2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

87 88 89 90 91 92

93

Fl  
Ob  
Cl  
ASx  
BSx  
Bn  
Hn  
Tp1  
Tp2  
Tn  
Tb  
Oratorio Bass  
Perc 1  
L Tomt  
Perc 2  
EGtr  
Pno  
Vn1  
Vn2  
Vla  
Vc  
Sb

Why should he have ut-tered that dread-ful cry?

**Marimba**  
hard rubber mallets

2 Bongos  
2 Timbales  
wood sticks

*p*  
*mf* → *pp*  
*ff* → *p*  
*f* → *pp*  
*pizz. (#)*

93

94

95

96

97

98

99

100

101

102

103

107

Ecce lignum / Stations of the Cross 1

Tb

POP SINGERS (soprano and tenor):  
We adore Thee, O Christ,  
and we bless Thee.

POP SINGERS (alto and baritone):  
Because by Thy Holy Cross  
Thou hast redeemed the world.

Chant Leader,  
Ec-ce lig - num cru - cis in quo sa - lus

Sb

arco  $\text{♩} = 110$   
*mf*

col legno pizz. *p*

Viola  $\text{♩} = 90$   
*mf* pizz. *p* arco

104 105 106 107 108 109 110

111

115

ACTRESS:  
A heavy cross is laid  
on the bruised shoulders of Jesus.

ACTRESS:  
He receives it with a meekness,  
nay, with a secret joy...

Children's Choir  
Ve - ni - te

ACTRESS:  
For it is the instrument  
on which he is to redeem the world.

mun - di pe - pen - dit.

Vla

pizz. *p*  $\text{♩} = 100$  *mf* arco *mf* *p*

Viola 1  $\text{♩} = 120$  pizz. *p < f* *mf*

Vc

*mf* arco *mf* *p* *mf*

111 112 113 114 115 116 117

118

120

Slaughterhouse Five (excerpt 1)  
Kurt Vonnegut

arco  
a - do - re - mus.

ACTOR:  
Another Kilgore Trout book there in the window was about a man who  
built a time machine so he could go back and see Jesus.

ACTOR:  
It worked, and he saw Jesus  
when Jesus was only  
twelve years old.

Vn1  $\text{♩} = 144$  *p* *mf*

Vn2 *frog, sul pont.* *p*

Viola  $\text{♩} = 90$  arco *mf*

String Bass  $\text{♩} = 110$  *mf* col legno pizz. *p*

118 119 120 121 122 123 124

125

ACTOR:  
Jesus was learning  
the carpentry trade from his father.

ACTOR:  
Two Roman soldiers came into the shop with a mechanical drawing  
on papyrus of a device they wanted built by sunrise the next morning.

Musical score for measures 125-131. Instruments: Vn1, Vn2, Vla, Sb. Includes performance instructions like "frog, sul pont.", "ord.", "pizz.", "arco", and dynamics "mf", "p", "f".

132

ACTOR:  
It was a cross to be used in the execution of a rabble-rouser.

ACTOR:  
Jesus and his father built it.  
They were glad to have the work.

Musical score for measures 132-138. Instruments: Vn1, Vn2, Vc, Sb. Includes performance instructions like "arco", "pizz.", "arco" and dynamics "p", "mf".

140

139

ACTOR:  
And the rabble-rouser  
was executed on it.

ACTOR:  
So it goes.

CHORUS WOMEN:  
Because thy holy cross  
Thou hast redeemed the world.

CHORUS MEN:  
We adore thee, O Christ  
and we bless Thee.

Musical score for measures 139-144. Instruments: Chorus, Pno, Vc, Sb. Includes performance instructions like "col legno", "pizz.", "arco" and dynamics "pp", "(No Ped.)".

**145** *Recitative: Carrying the Cross*

Chamber  
Soprano

Pi-late hand-ed Je-sus o-ver to be cru-cified; and so they took Je-sus and led him a-way;

145 146 147 148

149

**151** *Ecce lignum / Stations of the Cross 2*

*muted*  
*pp (stagger breaths)*  
*cup muted*

*pp (stagger breaths)*  
*(open)*

*pp (stagger breaths)*

and bearing the cross for him - self he went forth.... His agony in the garden under the weight of the cross, Jesus slowly sets forth on the way to Calvary. has exhausted his body;

ACTRESS: Bowed down under the weight of the cross, Jesus slowly sets forth on the way to Calvary.

Chant Leader  
Ec-ce lig - num cru - cis in quo sa - lus

149 150 151 152 153 154 155

156

**160**

he is sore with blows and wounds; his strength fails him, he falls to the ground under the cross.

Children's Choir  
mun - di pe-pen - dit. Ve - ni - te a - do-re - mus.

156 157 158 159 160 161 162 163 164 165



*Sin's Heavy Load*  
Robert Southwell

166

♩ = 50

Fl *f*

Ob *f*

Bass Clarinet *f*

A Sx *f*

BSx *f*

Bn *f*

Hn *f*

Tp1 *mf*

Tp2 *open*

Tn *open f*

Tb *f*

♩ = 50

Oratorio Tenor

O Lord, my sin doth o - ver-charge Thy breast. The weight there-of doth force Thy

Perc 1 Tomtom *wood sticks*

Perc 2 BsDrum *wood sticks*

EGtr

Pno *mf*

Vn1 *f*

Vn2 *f*

Vla *f*

Vc *f*

Sb *f*

166

167

168

169

170

Fl  
Ob  
BCl  
ASx  
BSx  
Bn

Hn  
Tp1  
Tp2  
Tn  
Tb

Oratorio  
Tenor

knees to bow; Yea, flat Thou fal - lest with my faults op-pressed, And

Perc 1  
Tomt  
Perc 2  
BsDrm

*mf* *p* *mf* *p* *mf* *p*

EGtr

Pno

Vn1  
Vn2  
Vla  
Vc  
Sb

*f* *mf* *f* *mf* *f* *mf*

170

171

172

Fl

Ob

BCl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Tenor

Perc 1 Tomt

Perc 2 BsDrm

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

blood - y sweat runs trick - ling from Thy brow: A-las! if God Him - self sink un - der

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

5 3

178

Fl

Ob

BCl

A Sx

BSx

Bn  
*f(solo)*

Hn

Tp1  
*cup muted*  
*pp* *<f*

Tp2  
*pp* *<f*

Tn

Tb

Oratorio Tenor  
sin, What will be-come of man that dies there-in? O pro-strate

Perc 1 Tomt  
*hard yarn mallets*

Perc 2 BsDrm  
*heavy beater* *wood handles*  
*mf*

EGtr

Pno

Vn1  
*mf* *f* *fp*

Vn2  
*mf* *f* *fp*

Vla  
*mf* *f* *fp*

Ve  
*mf* *f* *fp*

Sb  
*pizz. mf* *arco* *f*

178

179

180

181

182

Fl *f(solo)*

Ob *f(solo)*

BCl *fp*

Sop Saxophone *f(solo)*

BSax *fp*

Bn *fp*

Hn *fp*

Tp1 *fp*

Tp2

Tn

Tb

Christ! e-rect my crook-ed mind; Lord, let Thy fall my flight from earth ob-tain: Or

Perc 1 Tomt *mf p mf p mf p*

Perc 2 BsDrum heavy beater wood handles heavy beater wood handles heavy beater wood handles heavy beater wood handles

EGtr

Pno

Vn1 *f fp f fp f fp*

Vn2 *f fp f fp f fp*

Vla *f fp f fp f fp*

Vc *f fp f fp f fp*

Sb

187

189

Fl *f*

Ob *f*

BCl *fp*

SpSx *f(solo)*

BSx *fp*

Bn *mf*

Hn *fp*

Tp1 *fp*

Tp2 *mf* *open*

Tn *mf*

Tb *mf*

Voice: if I still in earth must needs be shined, Then, Lord! on earth come fall yet once a-

Perc 1 Tomt *mf* *p* *mf* *p* *mf*

Perc 2 BsDrm *heavy beater* *wood handles* *heavy beater* *wood handles* *heavy beater*

EGtr

Pno *pp*

Vn1 *f* *fp* *f* *fp* *f* *mf*

Vn2 *fp* *f* *fp* *f* *mf*

Vla *f* *fp* *f* *fp* *f* *mf*

Ve *f* *fp* *f* *fp* *f* *mf*

Sb *f* *mf*

187

188

189



194

Fl  
 Ob  
 BCl  
 A Sx  
 BSx  
 Bn  
 Horn  
*muted*  
 Tpt1  
*strnt mt*  
 Tpt2  
*strnt mt*  
 Tn  
*strnt mt*  
 Tb  
 Pre 1  
 Vibr  
 Pre 2  
 Mrmba  
 EGtr  
 Pno  
 Vn1  
 Vn2  
 Vla  
 Ve  
 Sb

yield me in earth to lie, Or else with Thee to take me to the sky.

194 195 196 197 198 199 200



201 ♩ = ♪ = 100

Fl

Ob

BCl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

♩ = ♪ = 100

Oratorio Tenor

Pre 1 Vbr

Pre 2 Mmba

EGtr

Pno

Vn1

Vn2

Vla

Ve

Sb

201

202

203

204

The Window  
Robert Creeley

205

211

♩ = 120, easy

A Sax  
BSax  
Hn  
Tp1  
Tp2  
Tn

♩ = 120, easy

Pop Tenor  
Drumset  
EGtr  
Pno  
Sb

*mp* *mf* *f*

brushes - light!  
Ride Cymbal

205 206 207 208 209 210 211

Pop Tenor lyrics: "Po-si-tion is where you put it, where you put it, where it is, did you,"

212

A Sax  
T Sax  
Hn  
Tp1  
Tp2  
Tn  
Pop Tenor  
Prc1  
EGtr  
Pno  
Sb

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

Tenor Saxophone

open

open

Pop Tenor lyrics: "for ex - am - ple, that large tank there,"

212

213

214

215

216

217

A Sx *f*

T Sx *f*

Hn

Tp1

Tp2 *open*

Tn *mf*

Pop *f*

Tenor *mf*  
sil - vered,

Prcl *f*

EGtr *f*

Pno *f*

Sb

217

218

219

220

221

222

A Sx *p*

T Sx *p*

Hn *mf*

Tp1 *p*

Tp2 *p*

Tn *open*

Pop *dolce* 3 *mf* *p* *f*

Tenor with the white church a-long - side, did you, lift all that,

Prcl *p* Ride Cymbal *mf*

EGtr

Pno

Sb *mf*

222

223

224

225

226

*mf*

227

228

229

230

231

A Sax  
T Sax  
Hn  
Tp1  
Tp2  
Tn

Pop Tenor  
*mp*  
to what pur-*p*ose? to what pur-*p*ose? How heav-*p*y the slow world is with ev'-ry-thing put in place.  
*p*

Prcl  
Ride Cymbal  
*p subito*  
*p*  
wood sticks  
ride cymbal  
*p*

EGtr  
*p*  
*p*

Pno  
*mp*

Sb  
*mp*  
*p*

232 233 234 235 236 237 238 239

A Sax  
T Sax  
Hn  
Tp1  
Tp2  
Tn

Pop Tenor  
*mp*  
*mp*  
Some man walks by, a car be - side him on the

Prcl  
*mp*  
*open*  
*mp*  
*open*  
*mp*

EGtr

Pno  
*mp*

Sb  
*mp*

240 241 242 243 244 245 246 247 248

251

249

A Sx

T Sx

Hn

Tp1

Tp2

Tn

Pop Tenor

Prcl

EGtr

Pno

Sb

dropped road, a leaf of yel-low col - or is go-ing to fall.

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

249 250 251 252 253 254 255 256 257

260

258

A Sx

T Sx

Hn

Tp1

Tp2

Tn

Pop Tenor

Prcl

EGtr

Pno

Sb

*p* without expression

It all drops in - to place. My face is heav - y with the

*p* *p* *8<sup>vb</sup>*

258 259 260 261 262 263

A Sax  
T Sax  
Hn  
Tp1  
Tp2  
Tn  
Pop Tenor  
Pre1  
EGtr  
Pno  
Sb

sight. I can feel my eye break - ing.  
ride cymbal

Hi-Hat

264 265 266 267 268 269

**from Notes from Underground**  
**Fyodor Dostoevsky**

**270** ACTOR:  
Gentlemen,  
my jests are,  
of course,  
in bad taste,  
indeed lacking  
in confidence.  
But,  
of course,  
that is because  
I do not respect myself.

$\text{♩} = 112$   
muted

Hn  
Tp1  
Tp2  
Tn  
Tb

straight muted  
*f*  
*p*  
*ff*

straight muted  
*p*  
*f*

straight muted  
*f*  
muted  
*f*  
*p*  
*ff*  
*f*

6

270 271 272 273 274 275

**276** As if by design, I used to get into trouble in cases when I was not to blame in any way. At the same time I was genuinely touched and penitent; I used to shed tears and there was a sick feeling in my heart. Of course, a moment or so later I would realize that it was all a lie, an affected lie, a revolting lie -

Horn muted  
 Tp1 strnt mt  
 Tp2 strnt mt  
 Tn strnt mt  
 Tb muted

276 277 278 279 280 281 282 283 284

**286**

285 all this penitence, these vows of reform. Observe yourselves more carefully, gentlemen, then you will understand that it is so. I invented adventures for myself, and made up a life, so as to live in some way.

Horn muted  
 Tp1 strnt mt  
 Tp2 strnt mt  
 Tn strnt mt  
 Tb muted

285 286 287 288 289 290 291 292 293

**294** *The Cry* (2nd vision)

$\text{♩} = 100$

Musical score for woodwinds and brass instruments. Instruments include Flute (Fl), Oboe (Ob), Clarinet (Cl), Contrabass Clarinet (Cb Cl), Saxophone (A Sx), Bass Saxophone (BSx), Bassoon (Bn), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb). The score features dynamics such as *f*, *fp*, *p*, and *open*. Performance instructions include: "Improvise disjunct note patterns using the given rhythms; middle to extreme low range." and "Contrabass Clarinet" / "Contrabassoon".

$\text{♩} = 100$

**Narrator:** From the sixth hour until the ninth hour there was darkness

Musical staves for Chorus and Percussion. Percussion instruments include Perc 1 Tomtom (Perc 1 Tomt), Perc 2 Bass Drum (Perc 2 BsDrum), and Electric Guitar (EGtr).

Musical staves for Percussion instruments: Low Tomtom (wood sticks), Bass Drum (wood sticks), and Perc 2 Bass Drum. Dynamics include *mp*.

Musical staves for Piano (Pno) and Electric Guitar (EGtr).

Musical staves for Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), and Cello (Ve). Performance instructions include: "Improvise disjunct note patterns using the given rhythms; middle to extreme low range."

294 295 296 297 298 299

*Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*



Fl

Ob

CbCl

A Sx

BSx

Cbn

Hn

Tp1

Tp2

Tn

Tb

Narrator

Chorus

Perc 1 Tomt

Perc 2 BsDrm

EGtr

Pno

Vn1

Vn2

Vla

Ve

Sb

300

301

302

303

*mf* *f* *f* *fp* *f*

*Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*

over the whole land, and Jesus

Fl

Ob

CbCl

A Sx

Baritone Saxophone

BSx

Cbn

Hn

Tp1

Tp2

Tn

Tb

Narrator

cried out in a loud voice:

Chorus

*ff* E - li, E - li, la - ma sabach - tha - ni *repeat these words over and over, not together, rather fast*

II: Eli, Eli, lama sabachthani :II

E - li, E - li, la - ma sa - bach - tha - ni II: Eli, Eli, lama sabachthani :II *repeat these words over and over, not together, rather fast*

Perc 1 Tomt

Perc 2 BsDrm

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

*without mute free bowing*

*ff free bowing*

*Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*

*ff free bowing*

*ff free bowing*

310

Fl

Ob

CbCl

A Sx

BSx

Cbn

*ff* *mf*

*ff* *p* *ff*

Hn

Tp1

Tp2

Tn


Tb

*ff* *p* *ff* *mp* *ff*

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

*ff* *p* *ff* *mp* *ff*

*ff* *p* *ff* *mp* *ff*

Not together, slower than before (ca. 5 syllables per )

II: Eli, Eli, lama sabachthani :II

Chorus

*pp, as if an echo*

Perc 1 Tomt

Perc 2 BsDrm

EGtr

Medium Tomtom *hard rubber mallets*

*mf*

Bass Drum *hard felt*

*p*

Pno

on bass strings -- *hard rubber mallet (No Pedal)*

*f*

Vn1

Vn2

Vla

Vc

Sb

*pizz.* *ff*

*pizz.* *ff*

*pizz.* *ff*

*pizz.* *ff*

*ff*

*f*

The Everlasting Cry (strophe II)

317 Charles Peguy

♩ = 160

Fl

Ob

B♭ Clarinet

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Bass

♩ = 160

Why should he have

High Tomtom  
wood sticks

Perc 1 Tomtom

Bass Drum  
wood handles

Perc 2

EGtr

Pno

off the string

Vn1

Vn2

Vla

Vc

Sb

322

The musical score consists of the following parts:

- Flute (Fl):** Enters in measure 325 with a melodic line, marked *f* and *fp*.
- Oboe (Ob):** Enters in measure 325 with a melodic line, marked *f* and *fp*.
- Clarinet (Cl):** Enters in measure 325 with a melodic line, marked *f* and *fp*.
- Alto Saxophone (ASx):** Enters in measure 325 with a melodic line, marked *f* and *fp*.
- Bass Saxophone (BSx):** Enters in measure 325 with a melodic line, marked *f* and *fp*.
- Bassoon (Bn):** Enters in measure 325 with a melodic line, marked *f* and *fp*.
- Horn (Hn):** Plays sustained notes, marked *p* and *f*.
- Trumpet 1 (Tp1):** Plays sustained notes, marked *p* and *fp*.
- Trumpet 2 (Tp2):** Plays sustained notes, marked *p* and *fp*.
- Trombone (Tn):** Plays sustained notes, marked *p* and *f*.
- Tuba (Tb):** Plays sustained notes, marked *p* and *f*.
- Oratorio Bass:** Vocal line with lyrics: "ut - tered that dread - ful cry? He".
- Percussion 1 (Perc 1 Tomt):** Plays triplet patterns.
- Percussion 2 (Perc 2):** Plays rhythmic accompaniment.
- Electric Guitar (EGtr):** Plays sustained notes, marked *f*.
- Piano (Pno):** Remains silent.
- Violin 1 (Vn1):** Plays triplet patterns, marked *f*.
- Violin 2 (Vn2):** Plays triplet patterns, marked *f*.
- Viola (Vla):** Plays triplet patterns, marked *f*.
- Violoncello (Vc):** Plays triplet patterns, marked *mf* and *f*.
- Subcontrabass (Sb):** Plays triplet patterns, marked *f*.

322

323 *mf*

324

325

326

The musical score is arranged in a standard orchestral format. The Oratorio Bass part is at the bottom of the woodwind section, with lyrics: "should have been pleased. It was o - ver. It was done." The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (A Sx), Bass Saxophone (BSx), and Bassoon (Bn). The brass section includes Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb). The percussion section includes Percussion 1 (Pre1) and Percussion 2 (Pre2). The electric guitar (EGtr) and piano (Pno) parts are also present. The string section (Vn1, Vn2, Vla, Vc, Sb) enters at measure 328 with the instruction "into the strings" and plays a rhythmic pattern marked with a forte (f) dynamic.

327

328

329

330

**333** *Slower* (♩ = 60)

331

Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Bass

*Slower* (♩ = 60)

All was fin-ished. His pas-sion was com-plet-ed. Re-demp-tion was achieved.

4 Temple Blocks  
hard rubber mallets

2 Bongos  
2 Timbales

hard rubber mallets

*f*

*f*

*f*

Vn1

Vn2

Vla

Vc

Sb

338

335

Fl  
Ob  
Cl  
A Sx  
BSx  
Bn  
Hn  
Tp1  
Tp2  
Tn  
Tb

Chant Leader:  
We adore Thee, O Christ  
and we bless Thee. //

Oratorio Bass

His in - car - na - tion was at an end. At that mo - ment he should have been hap - py....

2 Metal Plates  
hard rubber mallets

Prc1  
Prc2  
EGtr  
Pno  
Vn1  
Vn2  
Vla  
Ve  
Sb



Chant Choir:  
Because by Thy holy cross  
Thou hast redeemed the world.

339 Chamber Soprano **Recitative: Golgotha**

And bear-ing the cross for him - self, he went forth to the place called the skull, in He-brew,

343 Chamber Soprano  
Gol - ga - tha.

344 Chamber Soprano  
There they cru - ci - fied him.

Chant Leader  
Ec - ce

**345** *Ecce lignum / Stations of the Cross 3*

Chant Leader  
lig - num cru - cis in quo sa - lus mun - di

345 346 347 348

**352**

Actress:  
and Jesus is stretched  
on the bed of his

he offers his bruised limbs  
to his heavenly Father  
in behalf of sinful men,

Children's Choir

and to his fierce executioners  
to be nailed to the shameful wood.

**356**

Chant Leader  
pe-pen - dit. Ve - ni - te a - do-re - mus.

# Slaughterhouse Five (excerpt 2)

Kurt Vonnegut

Actor:  
Billy, after all, had contemplated torture

and hideous wounds at  
the beginning and the end of nearly every day of his childhood.

358

$\text{♩} = 120$   
*pizz.*  
*arco*  
*p* *f* *mf*  
 $\text{♩} = 144$   
*frog, sul pont.*  
*ord.*  
*mf* *p*

358

359

A military surgeon would have admired the clinical fidelity  
of the artist's rendition of all Christ's wounds -

360

Billy had an extremely gruesome crucifix hanging on  
the wall of his little bedroom in Ilium.

$\text{♩} = 120$   
*mf* *p*  
*pizz.* *arco*  
 $\text{♩} = 90$   
*mf* *p*  
*tr* *pizz.* *arco*  
 $\text{♩} = 120$   
*mf* *p*  
*col legno* *pizz.*

360

361

362

363

the spear wound, the thorn wounds,  
the holes that were made by the iron spikes.

364

$\text{♩} = 120$   
*p*  
*pizz.* *arco*  
 $\text{♩} = 144$   
*p*  
 $\text{♩} = 90$   
*arco* *tr* *pizz.* *arco*  
*p* *p*  
 $\text{♩} = 110$   
*p* *col legno* *pizz.*

364

*from "Marat/Sade"*  
Peter Weiss

ACTOR:  
The priests settled down among their treasures  
and ate and drank with princes

**368**

365

Chorus  
*Speaking, mumuring in the background:*

Our kingdom is not as the kingdom of this world  
Our life on earth is but a pilgrimage.  
The soul lives in humility and patience.

Actor:  
Billy's Christ died horribly.  $\text{♩} = 100$  *pizz.*  
He was pitiful.  
So it goes.

365 366 367 368 369 370 371

**375**

372 (ACTOR)  
and to the starving they said  
Suffer

Suffer as he suffered on the cross for it is the will of God  
And anyone believes what they hear over and over again

Suffer as he suffered on the cross for it is the will of God  
Suffer as he suffered on the cross for it is the will of God  
Suffer as he suffered on the cross

372 373 374 375 376 377

378 (ACTOR)  
so the poor instead of bread made do  
with a picture of the bleeding scourged and nailed-up Christ  
and prayed to the image of their helplessness.

for it is the will of God  
Suffer as he suffered on the cross  
for it is the will of God  
Suffer as he suffered on the cross

378 379 380 381 382

## The Wooden Christ

Faustas Kirsa

(Chamber Baritone and Woodwind Quintet)

383 ♩ = 72

383 384 385 386 387 388 389

In his fa-ther's home, a farm - er who's a

390

391

390 391 392 393 394 395

hundred Carves a wood-en mod-el Lord that works some won-ders.

396

396 397 398 399 400

On the face of Je-sus he in-scribes his mis-er-y When they sent his son to pris-on in Si-ber-i-a.

404

401

Fl  
Ob  
Cl  
Bn  
Hn  
Chmbr Baritin

*mf* lyric *mp* *mp* *angular*

He, to cru-ci-fy himself his heart and tor-ments, Spears the side of God and spikes the palms and in-steps.

401 402 403 404 405

410

406

Fl  
Ob  
Cl  
Bn  
Hn  
Chmbr Baritin

*p* *p* *p*

Then he twists a crown of thorns to grave the fore-head;

406 407 408 409 410 411

417

412

Fl  
Ob  
Cl  
Bn  
Hn  
Chmbr Baritin

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

White the wood the old man gouges, goads and tor-tures. When he stripped the fi-nal

412 413 414 415 416 417

**421**

418

Fl

Ob

Cl

Bn

Hn

Chmbr Baritn

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

*cresc.*

splin-ter from the i-con, You could hear the lips of its cre-a-tor speak - ing; "God, you wipe my tears dry, turn my

418 419 420 421 422 423

424

Fl

Ob

Cl

Bn

Hn

Chmbr Baritn

*ff* *ff* *ff* *ff* *ff*

pain to sweet-ness Through your ag - o - ny with both your temples bleed - ing. "If you do per-form them -

424 425 426 427 428

**431**

429

Fl

Ob

Cl

Bn

Hn

Chmbr Baritn

*f* *ff* *ff* *ff* *ff*

- mi - ra - cles, I beg you: Save the in - no - cent, but pun - ish per - se - cu - tors!"

429 430 431 432 433 434 435

436

Fl *mp*

Ob

Cl *mp*

Bn *mp*

Hn *mf, expressive*

Chmbr Baritn

436 437 438 439 440 441 442

443

Fl *mp*

Ob *mp*

Cl *mp*

Bn *mp*

Hn *mf*

Chmbr Baritn

443 444 445 446

*f*

*f*

*f*

*f*

*f*

*mf, expressive*

And, his

448

Fl

Ob

Cl

Bn

Hn

Chmbr Baritn

*freely*

lips a - gainst the wound of Je - sus' pas - sion, He him - self begged mer - cy for his youth's trans-gres-sions.

448 449 450

451 *Slower* (♩ = ca. 60)

Fl *mp*

Ob *p*

Cl *p*

Bn *p*

Hn *p*

Chmbr Baritn

451 452 453

*rit.*

**With Mercy for the Greedy****Anne Sexton**For my friend, Ruth, who urges me to make an appointment  
for the Sacrament of Confession**454****Chamber Mezzo***unaccompanied, as if spoken*

Con - cern - ing your let - ter in which you ask me to call a priest and in which you  
ask me to wear The Cross that you en - close; your own cross, your dog - bit - ten  
cross, no lar - ger than a thumb, small and wood - en, no thorns, no thorns, this rose  
I pray to its shad - ow, that gray place where it lies on your let - ter... deep, deep.  
I de - test my sins and I try to be - lieve in The Cross. I touch its ten - der hips, its dark jawed face, its sol - id neck,  
its brown sleep. True. There is a beau - ti - ful Je - sus. He is froz - en to his bones like a chunk of beef.  
How des - per - ate - ly he want - ed to pull his arms in! How des - per - ate - ly I touch his ver - ti - cal and  
hor - i - zon - tal ax - es! But I can't. Need is not quite be - lief.  
All morn - ing long I have worn your cross, hung with pack - age string a - round my throat.  
It tapped me light - ly as a child's heart might, tap - ping sec - ond - hand,  
soft - ly wait - ing to be born. Ruth, I cher - ish the let - ter you wrote.  
My friend, my friend, I was born Do - ing ref - rence work in sin, and  
born Con - fes - sing it. This is what po - ems are: with mer - cy for the greed - y,  
they are the tongue's wran - gle, the world's pot - tage, the rat's star.

**462**



"Forgive Them"

463

♩ = 63

Piccolo

466

Flute: *pp*, *pp*, *pp*, *pp*

Oboe: *pp*, *pp*, *pp*, *pp*

Clarinet: *p (solo)*, *pp*, *pp*, *pp*

Bassoon: *pp*, *pp*, *pp*, *pp*

Horn: *pp muted*, *pp*, *pp*, *pp*

Trumpet 1: *pp straight muted*, *pp*, *pp*, *pp*

Trumpet 2: *pp straight muted*, *pp*, *pp*, *pp*

Trombone: *pp*, *pp*, *pp*, *pp*

Tuba: *pp*, *pp*, *pp*, *pp*

♩ = 63

Oratorio Soprano

And when they had cru-ci-fied him, Je-sus said:

Oratorio Soprano: *p < mf*

Chorus: *pp*, *pp*, *pp*, *pp*

Percussion: *pp*, *pp*, *pp*, *pp*

Piano: *pp*, *pp*, *pp*, *pp*

Violins 1 & 2: *pp*, *pp*, *pp*, *pp*

Viola: *pp*, *pp*, *pp*, *pp*

Violoncello: *pp*, *pp*, *pp*, *pp*

Subcontra Bass: *pp*, *pp*, *pp*, *pp*

463

464

465

466

467

♩ = 72

Piccolo *p leggiero*

Ob *mf*

Cl *mf*

A Sx

BSx

Bn *p leggiero* *mf*

Hn *p subito*

Tp1 *p subito*

Tp2 *p subito*

Tn *p subito*

Tb *p subito*

♩ = 72

Oratorio Mezzo *mf*

Oratorio Tenor *mf*

Fa - ther, for - give them, for - give them, for they know not what they do.

Fa - ther, for - give them, for - give them, for they know not what they do.

Father, for-give them, for they know not what they do, they know not they know not know not what they do.

Chorus *mp*

Father, for-give them, for they know not what they do, they know not what they do, know not what they do.

Father, for-give them, for they know not they know not what they do, know not what they do.

Father, for-give them, for they know not they know not what they do, they know not what they do, know not what they do.

Vn1 *p leggiero*

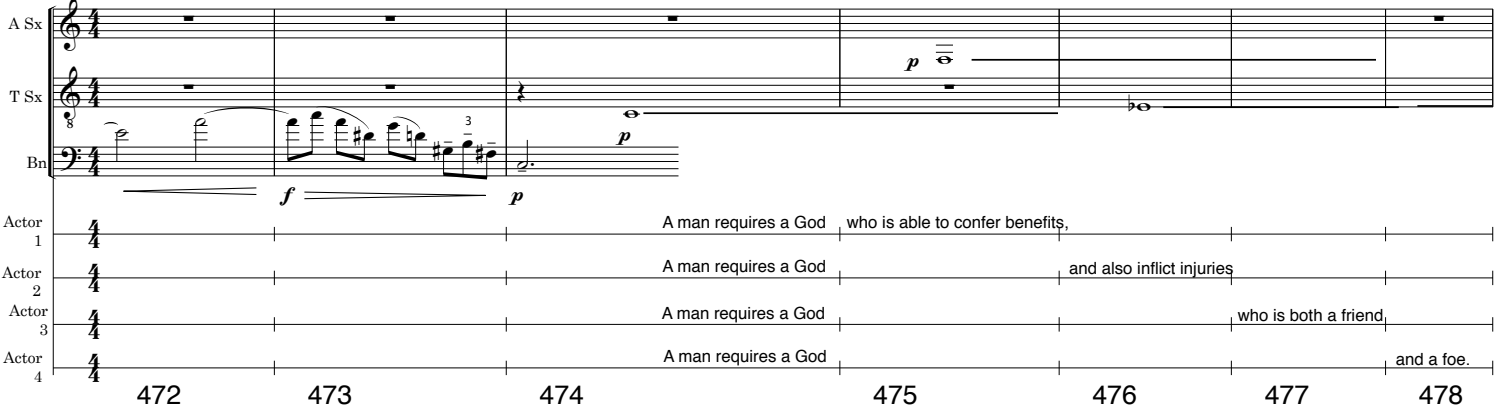
Vn2 *p leggiero*

Vla *p leggiero*

Vc *p leggiero*

Sb *p leggiero*

**472** from *The Antichrist*  
Friederich Nietzsche (excerpt 1)

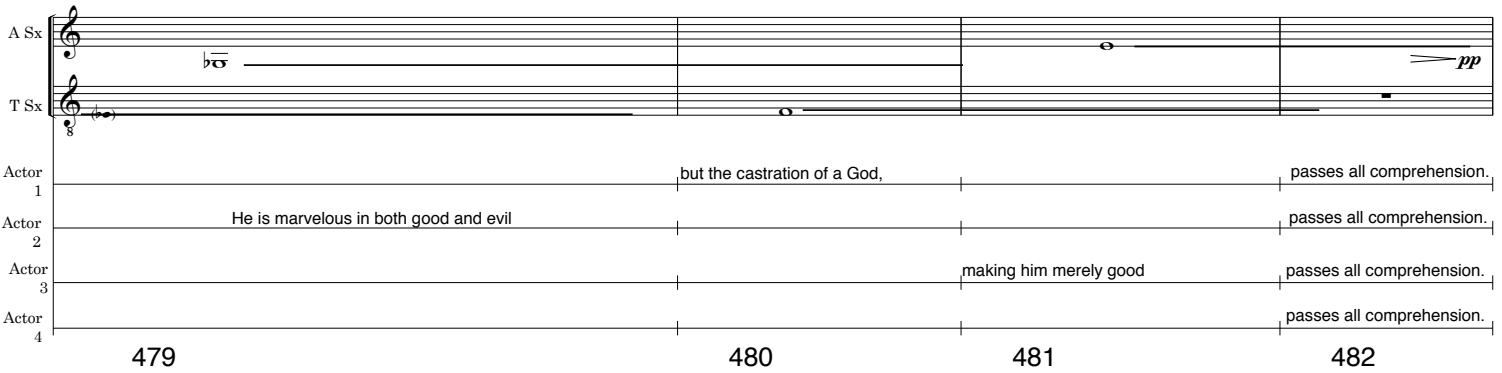


A Sx  
T Sx  
Bn  
Actor 1  
Actor 2  
Actor 3  
Actor 4

472 473 474 475 476 477 478

A man requires a God who is able to confer benefits,  
and also inflict injuries  
who is both a friend,  
and a foe.

**479**

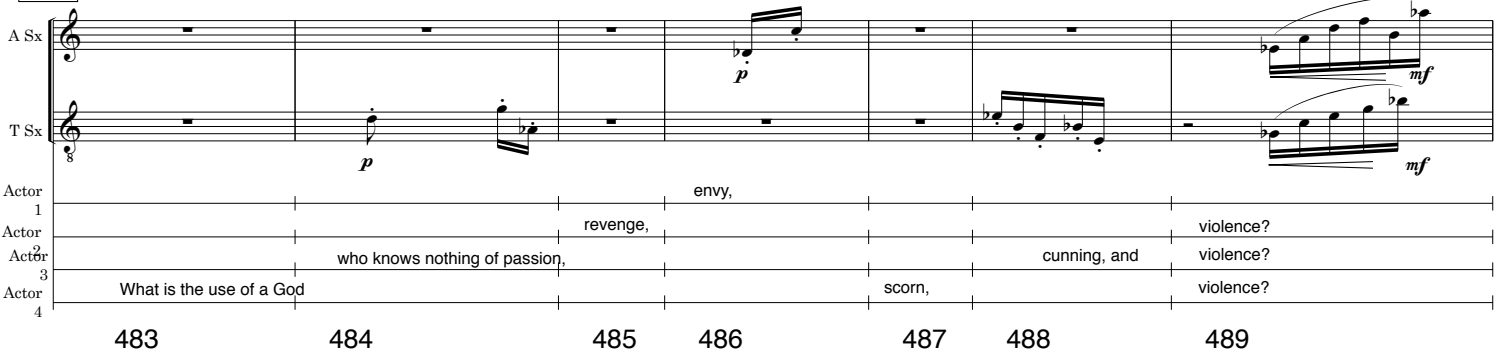


A Sx  
T Sx  
Actor 1  
Actor 2  
Actor 3  
Actor 4

479 480 481 482

He is marvelous in both good and evil  
but the castration of a God,  
making him merely good  
passes all comprehension.

**483**



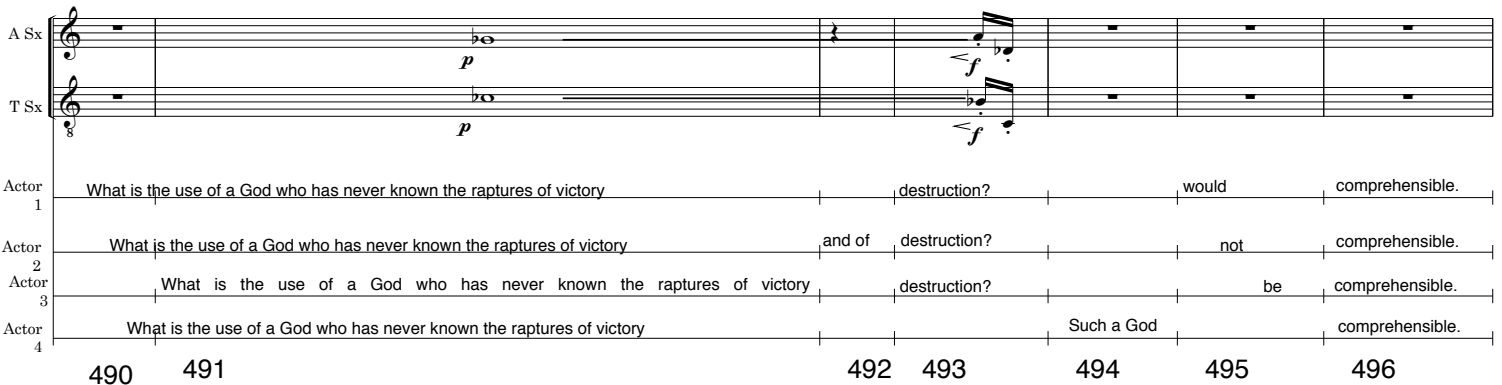
A Sx  
T Sx  
Actor 1  
Actor 2  
Actor 3  
Actor 4

483 484 485 486 487 488 489

What is the use of a God who knows nothing of passion,  
revenge, envy,  
cunning, and violence?  
scorn, violence?

**490**

**494**



A Sx  
T Sx  
Actor 1  
Actor 2  
Actor 3  
Actor 4

490 491 492 493 494 495 496

What is the use of a God who has never known the raptures of victory  
destruction? would comprehensible.  
and of destruction? not comprehensible.  
Such a God comprehensible.

498 from The Wall (excerpt 2)  
Jean Paul Sartre

♩ = 88

497

A Sx *mf*

T Sx *mf*

Pno *mf, dolce*

Vn1 *mf, dolce*

Vn2 *molto sul pont. f p*

Vla *molto sul pont. f p*

Vc *molto sul pont. f p*

Sb *f p*

497

498

499

ACTOR:  
At that moment I felt that I had my whole life in front of me  
and I thought, "It's a damned lie."

I had spent my time counterfeiting eternity.

500

Pno

Vn1

Vn2 *pp mp mp > pp mf > mf pp*

Vla *pp mp mp > pp mf > mf pp*

Vc *pp mp mp > pp mf > mf pp*

Sb *pp mp mp > pp mf > mf pp*

500

501

502

503

505

ACTOR:  
I had understood nothing.

I missed nothing:  
there was so many things I could have missed,

504

Pno

Vn1

Vn2

Vla

Ve

Sb

504 505 506

510

ACTOR:  
the taste of manzanilla or the swims I took in summer  
in a little creek near Cadiz;

but death had disenchanting everything.

507

Pno

Vn1

Vn2

Vla

Ve

Sb

507 508 509 510

# 62 *The Cry* (3rd vision)

511 ♩ = 100

Fl *f*

Ob *f*

Cl *f* **Contrabass Clarinet**

ASx *f*

BSx

Bn *f* **Contrabassoon**

*Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*

Hn *f*

Tp1 *fp* — *f*

Tp2 *f* — *p*

Tn *f*

Tb

♩ = 100

Narrator **Narrator:** From the sixth hour until the ninth hour there was darkness

Chorus

Perc 1 Tomt **Low Tomtom** wood sticks *mp*

Perc 2 BsDrum **Bass Drum** wood sticks *mp*

EGtr *mp*

Pno

Vn1

Vn2

Vla *Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*

Vc *f*

Sb *f* *Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*

518

Musical score for rehearsal mark 518. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (A Sx), Bass Saxophone (BSx), Bassoon (Bn), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb). It also includes a Narrator, Chorus, Percussion 1 (Tom), Percussion 2 (Bass Drum), Electric Guitar (EGtr), Piano (Pno), Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Vc), and Subcontrabasso (Sb). The score features various musical notations including triplets, accents, and dynamic markings such as *mf*, *f*, *fp*, and *p*. A specific instruction for the Tuba part reads: "Improvise disjunct note patterns using the given rhythms; middle to extreme low range." The vocal parts (Narrator and Chorus) have lyrics: "over the whole land, and Jesus cried out in a".

522

Fl  
Ob  
Cl  
A Sx  
BSx  
Bn  
Hn  
Tp1  
Tp2  
Tn  
Tb

Narrator loud voice:

Chorus

*ff* E - li, E - li, la - ma sa - bach - tha - ni II: Eli, Eli, lama sabachthani :II

*ff* E - li, E - li, la - ma sa - bach - tha - ni II: Eli, Eli, lama sabachthani :II

*ff* repeat these words over and over, not together, rather fast

*ff* repeat these words over and over, not together, rather fast

Perc 1 Tomt

*ff*

Perc 2 BsDrm

*ff*

EGTr

*ff*

Pno

Vn1

*ff* free bowing

Vn2

*ff* free bowing

Improvise disjunct note patterns using the given rhythms; middle to extreme low range.

Vla

*f*

Ve

*ff* free bowing

Sb

*ff*



530

528

Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Not together, slower than before (ca. 5 syllables per  $\circ$ )  
 II: Eli, Eli, lama sabachthani :II

Chorus

Perc 1  
Tomt

Medium Tomtom hard rubber mallets

Perc 2  
BsDrum

Bass Drum hard felt

EGtr

Pno

on bass strings -- hard rubber mallet (No Pedal)

Vn1

pizz. ff

Vn2

pizz. ff

Vla

pizz. ff

Vc

pizz. ff

Sb

f

528 529

530

531

532

533

# The Everlasting Cry (strophe III)

Charles Peguy

534

Piccolo ♩ = 120

Piccolo *pp*  
 Ob *pp*  
 Eb Clarinet *pp*  
 A Sax  
 BSax  
 Bassoon *p*  
 Hn  
 Tp1  
 Tp2  
 Tn  
 Tb

♩ = 120

Oratorio Bass  
 Glockenspiel *pp* (hard rubber mallets)  
 Marimba *pp* (hard rubber mallets)  
 EGtr *mf*  
 Pno *pp*  
 Vn1  
 Vn2  
 Vla  
 Ve  
 Sb

539

Piccolo

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Bass

Why should he have cried out at that mo-ment?

Pre 1  
Glcsp1

Pre 2  
Mrmba

EGtr

Pno

Vn1

<mf> p

gliss.

Vn2

<mf> p

Vla

<mf> p

Ve

<mf> p

gliss.

Sb

<mf> p

539

540

541

542

543

546

♩ = 80

544

Piccolo

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Bass

♩ = 80

At that mo-ment he had be-gun to make an

Pre 1 Glckspl

Pre 2 Mrmba

Large Timbale

soft yarn

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

550

549

Fl

Ob

Cl

A Sx

BSx

Bn

Contrabass Clarinet

*p*

*p*

Hn

Tp1

Tp2

Tn

Tb

*mp*

Oratorio Bass

end; like a tired travel-er at the end of his jour - ney, he saw his home...

Medium Tomtom

Prcl1

*soft yarn*

*p*

Prcl2

EGtr

Pno

Vn1

*p*

*mp*

*p*

Vn2

*p*

*mp*

*p*

Vla

*p*

*mp*

*p*

Vc

*p*

*mp*

*p*

Sb

*mp*

*p*

549

550

551

552

553

554

"Mother and Son"

555

♩ = 63

Piccolo

Fl Piccolo *pp*

Ob *pp*

Cl *pp* B♭ Clarinet *p (solo)*

A Sx

BSx

Bn

Hn *pp muted*

Tp1 *pp straight muted*

Tp2 *pp straight muted*

Tn *pp straight muted*

Tb *pp*

♩ = 63

Oratorio Soprano

When Je-sus saw His mo-ther and the dis-ci-ple whom he loved

Chorus

Pre1

Pre2

EGtr

Pno

Vn1

Vn2

Vla *pp*

Ve *pp*

Sb *pp* *col legno*

555

556

557

*mf*

558

561

559

Flute (Fl): *p*

Oboe (Ob): *p*

Clarinet (Cl): *p*

Alto Saxophone (ASx): *p*

Bass Saxophone (BSx): *p*

Bassoon (Bn): *p*

Horn (Horn): *muted*

Trumpet 1 (Tp1): *str m*

Trumpet 2 (Tp2): *str m*

Trombone (Tn): *str m*

Tuba (Tb)

Oratorio Soprano: stand-ing by the cross he said to his mo - ther.

Oratorio Tenor: Wo-man, be - hold thy son.

Chorus: Wo - man, be - hold thy son.

Percussion (Pre1, Pre2)

Electric Guitar (EGtr)

Piano (Pno)

Violin 1 (Vn1)

Violin 2 (Vn2)

Viola (Vla)

Cello (Ve)

Subcontrabass (Sb): *3*

559

560

561

562

563

564

The musical score is arranged in systems. The first system (measures 564-565) features woodwinds: Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (ASx), Bass Saxophone (BSx), and Bassoon (Bn). The second system (measures 565-566) features brass: Horn muted, Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb). The third system (measures 566-567) features vocal soloists: Oratorio Soprano and Oratorio Mezzo. The fourth system (measures 567-568) features the Chorus. The fifth system (measures 568-569) features Percussion (Pre1, Pre2) and Electric Guitar (EGtr). The sixth system (measures 569-570) features Piano (Pno), Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Vc), and Subcontrabass (Sb). Dynamics include *p* (piano) and *p* (piano) with hairpins. The score includes various musical notations such as triplets, slurs, and articulation marks.

And he said to the di - sci-ple:

Oratorio Mezzo

Be-hold thy mo - ther.

Be - hold thy mo - ther.

Be - hold thy mo - ther.



**571** *The Anointing at Bethany*

Chorus

*SPOKEN, ensemble:*  
Six days before the Passover,  
Jesus came to Bethany.

*SPOKEN, ensemble:*  
And they made him  
a supper there;  
and Martha served,  
while Lazarus was  
one of those  
reclining at table with him.

Mary took a pound of ointment,  
genuine nard of great value,  
and anointed the feet of Jesus,  
and with her hair,  
wiped his feet dry.

and with her hair,  
wiped his feet dry.

Vn1 *pp*

Vn2 *pp*

Vla *pp*

Vc *pp* *cue cello cut-off*

Sb

571 572 573 574 575 576 577 578

*The Night-Apple*  
Allen Ginsberg

♩ = ca. 66

**579**

Chamber Mezzo

Last night I dreamed of one I loved for sev - en long years, But I saw no

Vn1

Vn2

Vla *muted, no vibrato*

Vc *p* *muted, no vibrato*

Sb *p*

579 580 581 582 583

584

587

Chamber Mezzo

face, on-ly the fa - mi - liar pre-sence of the bod - y: sweat skin eyes fe-ces u - rine sperm

Vn1 *muted, no vibrato*  
*p*

Vn2 *muted, no vibrato*  
*p*

Vla

Vc

Sb

584 585 586 587 588 589

590

Chamber Mezzo

sa - li - va all one o - dor, one o - dor and mor - tal taste.

Vn1

Vn2

Vla *p flautando*

Vc *mp*

Sb *no vibrato*  
*p*

590 591 592 593

The Entombment

594

whistle high indeterminate pitch  
(sustained, breathe as needed)

Fl *pp* whistle high indeterminate pitch (sustained, breathe as needed) //

Ob *pp* whistle high indeterminate pitch (sustained, breathe as needed) //

Cl *pp* whistle high indeterminate pitch (sustained, breathe as needed) //

A Sx *pp* whistle high indeterminate pitch (sustained, breathe as needed) //

BSx *pp* whistle high indeterminate pitch (sustained, breathe as needed) //

Bn *pp* whistle high indeterminate pitch (sustained, breathe as needed) //

Hn *pp* whistle high indeterminate pitch (sustained, breathe as needed) //

Tp1 *pp* whistle high indeterminate pitch (sustained, breathe as needed) //

Tp2 *pp* whistle high indeterminate pitch (sustained, breathe as needed) //

Tn *pp* whistle high indeterminate pitch (sustained, breathe as needed) //

Tb *pp* whistle high indeterminate pitch (sustained, breathe as needed) //

Pop Soprano and Mezzo

Spoken, together:  
Nicodemus brought a mixture  
of myrrh and aloes,  
weighing about a hundred pounds.

Pop Tenor and Baritone

Spoken, together:  
Joseph of Arimethea took  
the body of Jesus down from the cross,

and they wrapped it  
with the spices in linen cloths,

and put it in a new tomb  
which had been hewn out of the rock.

and put it in a new tomb  
which had been hewn out of the rock.

594

595

596

597

598

599

*Pieta*  
Rainer Rilke

600 ♩ = 52

606

Fl  
Ob  
Cl  
ASx  
BSx  
Bn  
Hn  
Tp1  
Tp2  
Tn  
Tb

♩ = 52

Oratorio Mezzo

Now is my mis-er-y full, and un-ut-ter-a-bly it fills me. I am numb as a stone is numb in-side.

Pre1  
Pre2  
EGtr  
Pno  
Vn1  
Vn2  
Vla  
Ve  
Sb

600 601 602 603 604 605 606 607 608

610

$\text{♩} = \text{♩} = 52$

609

Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

*p* (viola solo)

$\text{♩} = \text{♩} = 52$

Oratorio Mezzo

Pre1

Pre2

EGtr

Pno

Now you are ly - ing straight a - cross my lap,

Vn1

Vn2

Vla

Vc

Sb

*expressive vibrato*

*p* (viola solo)

*mf, solo*

*expressive vibrato*

*p* (viola solo)

609

610

611

612

613

614

*p* (viola solo)

617

615

Fl *p*

Ob

Cl *p*

A Sx *p*

BSx

Bn

Hn *p*

Tp1

Tp2

Tn

Tb

Oratorio Mezzo *m* ly-ing Now a -

Pre1

Pre2

EGtr

Pno

Vn1 *p*

Vn2 *p*

Vla *mf*

Vc *mf*

Sb *p*

615 616 617 618 619 620 621

622 *rit . . . . .*

**624** *a tempo*

Fl *p*

Ob

Cl

A Sx *p*

BSx

Bn

Hn *p*

Tp1

Tp2

Tn

Tb

*rit . . . . .*

*a tempo*

Oratorio Mezzo  
cross my lap, Now I can no lon - ger

Pre1

Pre2

EGtr

Pno

Vn1 *expressive vibrato*  
*p* (viola solo)

Vn2 *expressive vibrato*  
*p* (viola solo)

Vla *mf*  
*expressive vibrato*

Ve *expressive vibrato*  
*p* (viola solo)

Sb *p*

622

623

624

625

626

627

628

Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Mezzo

Prc1

Prc2

EGTr

Pno

Vn1

Vn2

Vla

Vc

Sb

give you birth.

Contrabassoon

Glockenspiel  
brass mallet

Vibraphone  
medium rubber mallet

*p* *mf* *pp* *f* *ff* *pp* *pp < f*

628

629

630

631

632

633

634



**635** *The Angelus*

Chorus

Chorus MEN (spoken):  
The angel of the Lord  
declared unto Mary,

Chorus WOMEN (spoken):  
and she conceived  
of the Holy Ghost.

ALL (spoken, devoutly, trancelike):  
Hail Mary, full of grace, the Lord is with thee;

One Soprano (solo, pp)

The lit - tle Lord Je - sus no cry - ing he makes....

blessed art thou among women,  
and blessed is the fruit of thy womb, Jesus...

635

636

637

638

639 *from King Lear*  
William Shakespeare

Actor (*Lear enters carrying the dead body of his daughter, Cordelia*)  
Howl, howl, howl! O, you are men of stones!  
Had I your tongues and eyes, I'd use them so  
That heaven's vault should crack! She's gone for ever.  
I know when one is dead, and when one lives;  
She's dead as earth.

(These lines may be cut)

Lend me a looking-glass;  
If that her breath will mist or stain the stone,  
Why, then she lives.

This leather stirs--she lives! If it be so,  
It is a chance which does redeem all sorrows  
That ever I have felt.

A plague upon you, murderers, traitors all!  
I might have saved her; now she's gone for ever!  
Cordelia, Cordelia, stay a little!--Ha?  
What is't thou say'st?--Her voice was ever soft,  
Gentle and low, an excellent thing in woman--  
I killed the slave that was a-hanging thee.

And my poor fool is hanged!

No, no, no life!  
Why should a dog, a horse, a rat have life,  
And thou no breath at all? Thou'lt come no more,  
Never, never, never, never, never!

*Come With Me*  
Robert Bly

**640** ♩ = 92

A Sax Tenor Saxophone

Hn muted

Tp1 straight muted

Tp2 straight muted

Tn straight muted

Pop Sngs

Drumset

EGtr

Pno

Sb

mf

mp

f

640

641

642

643

644

649

645

A Sx

T Sx

Hn

Tp1

Tp2

Tn  
*str mt*

Pop Sngrs  
those things that have felt this des - pair for so long

Prcl

EGtr

Tn  
*str mt*

Pno

Sb

*p* *mf* *f*

Electric Bass

*f*

645 646 647 648 649 650 651 652

657

653

A Sx

T Sx

Hn  
*open*

Tp1  
*open*

Tp2  
*open*

Tn  
*open*

Pop Sngrs  
Those re-moved Chev-ro - let wheels that howl with a ter - rj - ble lone - li-ness, Ly-ing on their backs in the cin -  
that howl

Prcl

EGtr

Pno

Sb

*mf* *mf* *f*

653 654 655 656 657

658

661

A Sx  
 T Sx  
 Hn  
 Tp1  
 Tp2  
 Tn  
 Pop Sngs  
 Prcl  
 EGtr  
 Pno  
 Sb

658

659

660

661

662

663

664

667

A Sx  
 T Sx  
 Hn  
 Tp1  
 Tp2  
 Tn  
 Pop Sngs  
 Prcl  
 EGtr  
 Pno  
 Sb

664

665

666

667

668

669

670

671

A Sx  
T Sx  
Hn  
Tp1  
Tp2  
Tn

Pop Sngrs  
Come with me in - to those things that have felt this des - pair for so long

Prcl  
EGtr  
Pno  
Sb

671 672 673 674 675 676 677

678

A Sx  
T Sx  
Hn  
Tp1  
Tp2  
Tn

Pop Sngrs  
Those shred-ded in-ner tubes a - bandoned on the should - ers of thru-ways, Black and coHapsed bod - ies,  
a - bandoned on the should - ers of thru-ways,

Prcl  
EGtr  
Pno  
Sb

678 679 680 681 682 683

684

690

A Sax: *f* *p* *pp*  
 T Sax: *f* *p* *pp*  
 Hn: *p* *f* straight muted  
 Tp1: *p* *f* *pp* straight muted  
 Tp2: *p* *f* straight muted  
 Tn: *p* *f* *p* *pp*  
 Pop Singers: that tried and burst, And were left behind; Come with me in - to  
 Percussion: *mp* *f* *p*  
 EGtr: *f* *mf*  
 Pno: *p* *mp*  
 Sb: *f*

684 685 686 687 688 689 690

691

A Sx  
 T Sx  
 Hn  
 Tp1  
 str<sup>t</sup> *mf*  
 Tp2  
 str<sup>t</sup> *mf*  
 Tn  
*mp* *mf*

those things that have felt this despair for so long  
 Come with me that have felt this des - pair  
 those things that have felt this despair for so long  
 Come with me in - to those things that have felt this des - pair  
 those things that have felt this despair for so long  
 Come with me to those things that have felt this des - pair  
 those things that have felt this despair for so long  
 Come with me those things that have felt this des - pair

Prc1  
 EGtr  
 Pno  
*mf*  
 Sb

691 692 693 694 695 696 697

698

The musical score for rehearsal mark 698 includes the following parts and lyrics:

- Vocal Parts:**
  - Pop Sngers:**
    - And the curly steel shavings, And the curly steel shavings, And the curly steel shavings,
    - And the curly steel shavings, And the curly steel shavings, And the curly steel shavings,
    - And the curly steel shavings, And the curly steel shavings, And the curly steel shavings,
    - And the curly steel shavings, And the curly steel shavings, And the curly steel shavings,
    - And the curly steel shavings, And the curly steel shavings, And the curly steel shavings,
    - And the curly steel shavings, And the curly steel shavings, And the curly steel shavings,
  - Other Singers:**
    - And the curly steel shavings, And the curly steel shavings, And the curly steel shavings,
    - And the curly steel shavings, And the curly steel shavings, And the curly steel shavings,
    - And the curly steel shavings, And the curly steel shavings, And the curly steel shavings,
    - And the curly steel shavings, And the curly steel shavings, And the curly steel shavings,
    - And the curly steel shavings, And the curly steel shavings, And the curly steel shavings,
    - And the curly steel shavings, And the curly steel shavings, And the curly steel shavings,
- Instrumental Parts:**
  - EGtr:** *p*, *mp*, *p*
  - Prc1:** *ride cymbal dome*, *hi-hat choked*

698

699

700

701

702

703

706

704

A Sx

T Sx

Hn

Tp1

Tp2

Tn

Pop Sngrs

Prcl

EGtr

Pno

Sb

*p*

*cup mute*

*p*

*cup mute*

*cup mute*

*cup mute*

*p*

*muted*

*p*

scattered about on ga - rage bench - es, Sometimes still warm, grit - ty when we hold them,

scattered about on ga - rage benches, Sometimes still warm, grit - ty when we hold them,

on ga - rage bench - es, Sometimes still warm, grit - ty when we hold them,

*scrape cymbal with triangle beater*

*mp* < *f*

704

705

706

707

708

709



716

710

A Sx  
T Sx  
Hn  
Tp1  
Tp2  
Tn

Pop Sngs

Who have giv - en up, -  
Who have giv en have up, -  
Who have giv - en up, -  
Who have giv - en up, -

and blame ev-ery-thing on the gov-

Prcl

EGtr

Pno

Sb

710 711 712 713 714 715 716 717

718

A Sx  
T Sx  
Hn  
Tp1  
Tp2  
Tn

Pop Sngs

ern - ment, blame ev-ery-thing  
on the gov - ern-ment, on the gov-ern - ment,  
and blame ev-ery-thing on the gov - ern - ment, gov-ern - ment,

Prcl

EGtr

Pno

Sb

718 719 720 721 722 723 724

725

730

A Sx  
 T Sx  
 Hn  
 Tp1  
 Tp2  
 Tn  
 Pop Sngs  
 Pre1  
 EGtr  
 Pno  
 Sb

Come with me in - to those things that have felt this des - pair for so long *a 2* And

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

725 726 727 728 729 730 731

732

739

A Sax  
T Sax  
Hn  
Tp1  
Tp2  
Tn

Pop Sngrs

those roads in South Da-ko - ta that feel a - round in  
 those roads in South Da-ko - ta that feel a - round that feel a-round that feel a-round in  
 those roads in South Da-ko - ta that feel a - round in  
 those roads in South Da-ko - ta that feel a-round that feel a-round in

Prc1  
EGtr

dim.

Pno

Sb

732                      733                      734                      735                      736                      737                      738                      739

740 741 742 743 744 745 746 747 748 749

**Pieta Chorale**  
*The Corpus Christi Carol, traditional English 14th Century*

**750** *With a gentle lilt* (♩ = 120)

750 751 752 753 754 755 756 757

758

**760** Solo I *f* in relief

Soloists from chorus

He bare him up, he bare hindown, He bare him

758 759 760 761 762 763 764

765

**769** Solo II *f*

in - to an or - chard brown. In that or - chard there was a hall That was han - ged with

765 766 767 768 769 770

771

Solo III *f*

pur - ple and pall. And in that hall there was a bed; It was han - ged with

ly, lul - lay, The fal - con hath born my mate a way. Lul - ly, lul -

771 772 773 774 775 776

777

778

Solo IV (male) *f*

gold so red. And in that bed there ly - eth a knight, His wound -

lay, Lul - ly, lul - lay, lul - ly, lul - lay, The fal - con hath born my mate a -

777 778 779 780 781 782 783

784

Solo V (female)

787

es bleed - ing day and night. By that bed - side kneel - eth a maid,

way. Lul - ly, lul - lay, Lul - ly, lul - lay, lul - ly, lul - lay, The

784 785 786 787 788 789 790

791

796

And she weep - eth both night and day.

fal - con hath born my mate a way. Lul - ly, lul - lay, Lul - ly, lul -

791 792 793 794 795 796

All Soloists (in octaves)

(8) And by that bed - side there stand - eth a stone,

lay, lul - ly, lul - lay, The fal - con hath born my

797 798 799 800 801 802

803

(8) "Cor - pus Chris - ti" writ - ten there - on. Lul - ly, lul - lay, lul - lay.

mate a way. Lul - ly, lul - lay.

803 804 805 806

**Slaughterhouse Five (excerpt 3)**  
Kurt Vonnegut

Actor:

**807** Violin 1

*p < f* *mf* *arco* *pizz.* *p*

Billy's second letter started out like this:

**812** "The most important thing I learned on Tralfamadore was that when a person dies he only *appears* to die.

*mf* *frog, sul pont.* *ord. 3* *pizz.* *arco* *p*

He is still very much alive in the past, so it is very silly for people to cry at his funeral. All moments, past, present,

**818**

*mf* *arco* *mf* *p*

818 819 820 821

**822** and future, always have existed, always will exist. "When a Tralfamadorian sees a corpse,

*p* *mf* *p*

**826** all he thinks is that the dead person is in bad condition in that particular moment, but that the same person is just fine in plenty of other moments."

*mf* *col legno* *pizz.* *p* *sul E*

String Bass

830

The Cry (4th vision)

831 ♩ = 100

Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

**Contrabass Clarinet**

**Baritone Saxophone**

**Contrabassoon**

*Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*

*Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*

*f*, *fp*, *f*, *p*, *f*, *f*, *mf*, *f*

♩ = 100

Narrator

**Narrator:** From the sixth hour until the ninth hour there was darkness over the whole land,

Chorus

Perc 1 Tomt

Bass Drum wood sticks mp

Perc 2 BsDrum mp

EGtr

Pno

Vn1 muted

Vn2 muted

Va muted

Vc muted

Sb

**Low Tomtom** wood sticks

*Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*

*f*, *mp*, *f*, *f*

*f* 831 832 833 834 835 836 837

*Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*

838

The musical score consists of the following parts and instruments:

- Flute (Fl):** Rests throughout.
- Oboe (Ob):** Rests throughout.
- Clarinet in C (CbCl):** Rests until measure 840, then plays a rhythmic pattern of eighth notes with triplets, marked *f*.
- Alto Saxophone (A Sx):** Rests until measure 840, then plays a rhythmic pattern of eighth notes with triplets, marked *f*.
- Baritone Saxophone (BSx):** Rests until measure 840, then plays a rhythmic pattern of eighth notes with triplets, marked *f*.
- Contrabassoon (Cbn):** Rests until measure 840, then plays a rhythmic pattern of eighth notes with triplets, marked *f*.
- Horn (Hn):** Rests until measure 840, then plays a rhythmic pattern of eighth notes with triplets, marked *f*.
- Trumpet 1 (Tp1):** Rests until measure 840, then plays a rhythmic pattern of eighth notes with triplets, marked *f*.
- Trumpet 2 (Tp2):** Rests until measure 840, then plays a rhythmic pattern of eighth notes with triplets, marked *f*.
- Trombone (Tn):** Rests until measure 840, then plays a rhythmic pattern of eighth notes with triplets, marked *f*.
- Tuba (Tb):** Rests until measure 840, then plays a rhythmic pattern of eighth notes with triplets, marked *f*.
- Narrator:** Speaks the line "and Jesus cried out in a loud voice:".
- Chorus:** Rests throughout.
- Percussion 1 (Perc 1 Tomt):** Plays a rhythmic pattern of eighth notes with triplets, marked *ff*.
- Percussion 2 (Perc 2 BsDrm):** Plays a rhythmic pattern of eighth notes with triplets, marked *ff*.
- Electric Guitar (EGtr):** Rests throughout.
- Piano (Pno):** Rests throughout.
- Violin 1 (Vn1 muted):** Muted throughout.
- Violin 2 (Vn2 muted):** Muted throughout.
- Viola (Va muted):** Muted throughout.
- Violoncello (Ve muted):** Rests until measure 840, then plays a rhythmic pattern of eighth notes with triplets, marked *f*.
- Saxophone (Sb):** Rests until measure 840, then plays a rhythmic pattern of eighth notes with triplets, marked *f*.

Measures 838-842 are indicated at the bottom of the page.

Baritone Saxophone

*Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*

*Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*



843

Fl  
Ob  
CbCl  
A Sx  
BSx  
Cbn  
Hn  
Tp1  
Tp2  
Tn  
Tb

Chorus

*ff* E - li, E - li, la - ma sabach - tha - ni II: Eli, Eli, lama sabachthani :II  
 E - li, E - li, la - ma sa - bach - tha - ni II: Eli, Eli, lama sabachthani :II

*repeat these words over and over, not together, rather fast*

Pre1  
Perc 2  
BsDrm  
EGtr  
Pno

Vn1 muted  
Vn2 muted  
Va muted  
Vc muted  
Sb

*free bowing*  
*ff* *free bowing*  
*ff* *free bowing*  
*ff* *free bowing*  
*ff* *free bowing*

843 844 845 846 847 848 849



856

860

Fl

Ob

Cl

A Sx

BSx

Bn

Horn muted

Tp1 strl mt

Tp2 strl mt

Tn strl mt

Tb

Oratorio Bass

Perc 1 LrgSusCym

Perc 2 BsDrm

EGtr

Pno

Vn1 muted

Vn2 muted

Va muted

Vc muted

Sb

*a fa - ther - ly kiss would lave his brow, an e - ter - nal kiss from his fa - ther would re -*

*p*, *mf*, *p*, *muted*, *mf* (match winds)

856

857

858

859

860

861

864

Fl  
Ob  
Cl  
A Sx  
BSx  
Bn

*mp* *mp* *mp* *pp* *pp* *pp*

Horn muted  
Tp1 strl mt  
Tp2 strl mt  
Tn strl mt  
Tb

*mp* *mp* *mp* *mp*

Oratorio Bass

fresh his smart-ing wounds, his head, his side, his feet, his hands; an e - ter - nal spring,

Perc 1 LrgSusCym  
Perc 2 BsDrm

*mp* *mf* *mf*

EGtr  
Pno

*p*

Vn1 muted  
Vn2 muted  
Va muted  
Vc muted  
Sb

*f* *f* *f* *f* *f* *f* *p* *p* *p* *p*

861

862

863

864

867

865

Fl

Ob

Cl

A Sx

BSx

Bn

Horn muted

Tp1 *stri mt*

Tp2 *stri mt*

Tn *stri mt*

Tb

Oratorio Bass

pure e - ter - nal wa - ter a - wait - ed his smart - ing wounds. On the point of re -

Triangle

Vibraphone *hard rubber mallets*

EGtr

Pno

Vn1 muted

Vn2 muted

Va muted

Vc

Sb

865

866

867

868



874

Piccolo

Piccolo *fp*

Ob *fp*

Cl *fp*

A Sx

BSx *p*

Bn *p*

*fp*

Hn *fp* *open*

Tp1 *fp* *open*

Tp2 *fp* *open*

Tn *fp*

Tb *fp*

Oratorio Bass

that aw - ful cry

Pre1

Pre2

EGtr *fp* *f*

Pno

Vn1 *fp* *ff*

Vn2 *fp* *ff*

Vla *fp* *ff*

Vc *fp* *ff*

Sb *fp* *ff*

874

875

876

877

878

from *The Antichrist*  
Friederich Nietzsche (excerpt 2)

A Sx

BSx

Actor 1 *p* As for Christian love, God had to become a person for this to be possible;

Actor 2 As for Christian love,

Actor 3 As for Christian love, and, to give suppressed instincts a chance, God had to be young.

Actor 4 As for Christian love, 879 880 881 882 883

884

888

A Sx

BSx

Actor 1 *p* For the ardor of the women a handsome saint was brought into the picture, In addition an insistence upon chastity strengthens the vehemence

Actor 2 In addition an insistence upon chastity strengthens the vehemence

Actor 3 In addition an insistence upon chastity

Actor 4 and for the men a holy virgin. In addition an insistence upon chastity 884 885 886 887 888 889

890

A Sx

BSx

Actor 1 of the religious impulse: more soulful.

Actor 2 of the religious impulse: it makes the cult warmer,

Actor 3 and the introverted intensity of the religious impulse: more enthusiastic,

Actor 4 and the introverted intensity of the religious impulse: 890 891 892 893 894

895

A Sx

BSx

Actor 1 Love is a frame of mind, in love sweetening

Actor 2 Love in which things seem most different from what they really are; in love

Actor 3 Love in love the power of illusion reaches its highest degree,

Actor 4 Love in love and so does the art of sweetening and 895 896 897 898 899 900

901

902

A Sx

BSx

Actor 1 *p* When a man is in love he will put up with anything, The problem was to find a religion

Actor 2 When a man is in love he endures more than at any other time; The problem was to find a religion which made some allowance for love:

Actor 3 transfiguration. When a man is in love The problem was to find a religion

Actor 4 transfiguration. When a man is in love The problem was to find a religion 901 902 903 904 905 906 907



He Saved Others

910

♩ = 144

908

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Oboe (Ob), E♭ Clarinet, Alto Saxophone (A Sax), Bass Saxophone (BSax), and Bassoon (Bn). The brass section includes Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb). The vocal section consists of Oratorio Soloists (Soprano & Mezzo, Tenor & Bass) and a Chorus. The instrumental section includes Percussion 1 (Prc1), Percussion 2 (Prc2), Electric Guitar (EGtr), Piano (Pno), Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Vc), and Subcontrabass (Sb). The score is in 2/4 time and features dynamic markings such as *p*, *f*, and *pp*. The lyrics for the vocal parts are: "The pas - sers - by jeered at him;" and "love which conquers the worst life has to offer, love which is blind ...".

908

909

910

911

912

Piccolo  
Ob  
E♭ Cl  
A Sax  
BSax  
Bn

Hn  
Tpt1  
Tpt2  
Tn  
Tb

**Oratorio Soloists**  
(in 8ves)  
they shook their heads and said:

**Chorus: Sopranos & Tenors**  
(in 8ves)  
**Alto & Basses**  
(in 8ves)  
So you would destroy the temple, and re-build it in three days!

**Percussion**  
2 Bongos  
2 Timbales wood sticks

EGtr  
Pno  
Vn1  
Vn2  
Vla  
Vc  
Sb

The musical score is arranged in a standard orchestral layout. At the top, the measures are numbered 920 through 925. The instruments listed on the left are Piccolo, Ob, E♭ Cl, A Sx, BSx, Bn, Hn, Tpt1, Tpt2, Tbn, Tbb, Sop & Ten, Chorus, Alts & Basses, Perc1, Perc2, EGtr, Pno, Vn1, Vn2, Vla, Vc, and Sb. The score includes various musical notations such as clefs, time signatures (3/8, 2/4, 6/8, 7/8, 3/4), dynamics (mf, f), and articulation marks. The vocal parts include the lyrics: "Then save your-self! If you're the Son of God, come down from the cross! So you would des-troy the" and "Then save your-self! If you're the Son of God, So you would des-try the tem - ple, and". A specific instruction for Perc1 reads "4 Temple Blocks hard rubber mallets".

920

921

922

923

924

925

Piccolo  
 Ob  
 E♭ Cl  
 A Sax  
 BSax  
 Bn  
 Hn  
 Tpt1  
 Tpt2  
 Tn  
 Tb  
 Sop & Ten  
 Chorus  
 Alts & Basses  
 Pre1  
 Pre2  
 EGtr  
 Pno  
 Vn1  
 Vn2  
 Vla  
 Vc  
 Sb

tem - ple, and re - build it in three days! Then save your - self! If you're the Son of God, come  
 re-build it in three days! Then save your-self! If you're the Son of God, come down from the cross!

931 932

Piccolo

Ob

E♭ Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Soloists  
Soprano & Mezzo, Tenor & Ba

The chief priests with the scribes and elders mocked him in the same way.

Sop & Ten

Chorus  
Alts & Basses

Pre1

Pre2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

931 932 933 934 935 936

Piccolo

Ob

E♭ Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

$\text{♩} = 112$

Oratorio Soloists  
(in Sves)

Chorus

Chorus

Altos

Sopranos

Tenors

Basses

(S & A)

(T & B)

He saved oth - ers, him-self he can - not save. He saved oth - ers, him-self he can - not save. Let the Christ, Let the Christ,

Pre1

Pre2

EGtr

Pno

Vn1

*sul G*  
*molto vibrato gliss.*  
*ff*

Vn2

*ff*  
*molto vibrato*

Vla

*ff*  
*sul C*  
*molto vibrato gliss.*

Vc

*ff*  
*molto vibrato gliss.*

Sb

*ff*

950

945

Piccolo

Ob

E♭ Cl

A Sax

BSax

Bn

Hn

Tpt1

Tpt2

Tn

Tb

Chorus

Sopranos

Tenors

the king of Is - rael, come down from the cross now, come down from the cross He saved oth - ers, him-self he can - not save.

the king of Is - rael, come down from the cross now, come down from the cross He saved oth - ers, him-self he can - not save.

Prc1

Prc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

945 946 947 948 949 950 951 952





964

961

Piccolo

Ob

E♭ Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

God's own Son come on down from the cross. Let the Christ, the king of Is - rael, come down from the cross now, come

God's own Son come on down from the cross. Let the Christ, the king of Is - rael, come down from the cross now, come

Pre1

Pre2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

961 962 963 964 965 966 967 968

969

Piccolo

Ob

E♭ Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

down from the cross now, come down from the cross and then we will believe in him, we will believe. and then we will believe

down from the cross now, come down from the cross and then we will believe in him, we will believe. and then we will believe

Pre1

Pre2

EGTr

Pno

Vn1

Vn2

Vla

Vc

Sb

969 970 971 972 973 974 975 976 977

978

981

The musical score is arranged in systems. The first system includes Piccolo, Ob, E♭ Cl, A Sax, BSax, and Bn. The second system includes Hn, Tp1, Tp2, Tn, and Tb. The third system is the Chorus, with parts for Alto, Basses, Tenors, and Sopranos. The fourth system includes Pre1, Pre2, and EGtr. The fifth system is the Piano (Pno). The sixth system includes Vn1, Vn2, Vla, Ve, and Sb. The score features various dynamics such as *mf*, *mp*, and *p*. The Chorus part includes the following lyrics: "him, be-lieve in him, we will be-lieve. He saved oth - ers, him-self he can - not save. He saved oth - ers, him-self he".

978

979

980

981

982

983

984

985

Song: God Is Love

987

♩ = 92

986

Piccolo

Ob

E♭ Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

*straight muted*  
*mp*

*straight muted*  
*mp*

*straight muted*  
*mp*

*straight muted*  
*mp*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

♩ = 92

Pop Baritone

God is love, what kind of love, how, could it be time and space

Chorus

can - not save.

can - not save.

Drumset

Pre1

Drumst

EGrtr

*p*

*mf*

*mp*

*p*

Pno

*mp*

Vn1

Vn2

Vla

Vc

*pizz.*

Electric Bass

Electric Bass

*mp*

*p*

986

987

988

989

990

991

A Sax  
BSax  
Horn muted  
Tp1 strlt mt  
Tp2 strlt mt  
Tn strlt mt  
Pop Brtn  
Drumst  
EGtr  
Pno  
Electric Bass

would embrace on - ly me? Love is-n't wise, is-n't know - ing, Love can't be sure where it's go - ing,

992

993

994

995

996

997

998

1003

A Sax  
BSax  
Horn muted  
Tp1 strlt mt  
Tp2 strlt mt  
Tn strlt mt  
Pop Brtn  
Drumst  
EGtr  
Pno  
Electric Bass

Love is a dream, fi - nite sen-sa - tion, Sheer fab-ri-ca - tion, Blind as - pi - ra - tion. Oh what a

998

999

1000

1001

1002

1003

A Sax *fp* *mf* *mf* *mf*

BSx *fp* *mf* *mf*

Horn muted *fp* *mf* *mf*

Tp1 *fp* *fp* *mf* *mf*

Tp2 *fp* *fp* *mf* *mf*

Tn *fp* *mf* *mf*

Pop Brtn sil-ly God, to try to be like me, to want to be con-fused, to wish

Drumst

EGtr

Pno *f* *mp* *f* *mp*

Electric Bass

1004 1005 1006 1007 1008 1009

1010 **1011** *held back . . . a tempo*

A Sax *cresc.*

BSx *p* *cresc.*

Horn muted *mp* *p* *cresc.*

Tp1 *mp* *p* *cresc.*

Tp2 *mp* *p* *cresc.*

Tn *mp* *p* *cresc.*

Pop Brtn things could be bet-ter than he made them. Love is God, who,

Drumst

EGtr *p* *cresc.* *f*

Pno *mp* *p* *cresc.* *f*

Electric Bass *p* *cresc.* *f*

1010 1011 1012 1013 *cresc.* *f* 1014

1015 1016 *rit. . . . .*

A Sx *p* *mp* *f* *p*

BSx *p* *mp* *f* *p*

Horn *muted* *p* *mp* *f* *p*

Tp1 *str* *mt* *p* *f* *p*

Tp2 *str* *mt* *p* *f* *p*

Tn *str* *mt* *p* *mp* *f* *p*

Pop Brtn *rit. . . . .*  
 ma-king man, wants to be man so he can make God

Drmst

EGtr *f* *mp*

Pno

Electric Bass *mf*

1015 1016 1017 1018 1019 1020

1021 ♩ = 72 (slower tempo)

1024 *He saved others reprise* ♩ = 112

The musical score is arranged for a large ensemble. It begins at measure 1021 with a tempo of ♩ = 72 (slower tempo). The score includes parts for Piccolo, Oboe, E♭ Clarinet, Alto Saxophone, Bass Saxophone, B♭ Trumpet, Horn, Trumpet 1, Trumpet 2, Trombone, Tenor Trombone, Baritone Trombone, Pop/Bass Drum, Chorus, Drumset, Percussion 2, Electric Guitar, Piano, Violin 1, Violin 2, Viola, Violoncello, and Electric Bass. The score is divided into two main sections: measures 1021-1023 and measures 1024-1027. The first section (1021-1023) is in 4/4 time and features a melodic line in the saxophones and horns, with dynamics ranging from piano (p) to forte (f). The second section (1024-1027) is in 2/4 time and features vocal lines for the Chorus and Pop/Bass Drum, with lyrics: "to be loved, to be Love, and to love." and "Let the Christ, the king of Is - rael, come down from the". The tempo changes to ♩ = 112 at the start of measure 1024. The score concludes at measure 1027.



1028

Piccolo  
 Ob  
 E♭ Cl  
 A Sx  
 BSx  
 Bn  
 Hn  
 Tp1  
 Tp2  
 Tn  
 Tb  
 Chorus  
 Pre1  
 Pre2  
 EGtr  
 Pno  
 Vn1  
 Vn2  
 Vla  
 Ve  
 Electric Bass

Musical score for measures 1028-1035. The score includes parts for Piccolo, Oboe, E♭ Clarinet, Alto Saxophone, Bass Saxophone, Bassoon, Horn, Trumpet 1, Trumpet 2, Trombone, Tuba, Chorus, Percussion 1 and 2, Electric Guitar, Piano, Violin 1, Violin 2, Viola, Violoncello, and Electric Bass. The Chorus part includes the lyrics: "cross now, come down from the cross and then we will believe in him, we will believe. He saved others, himself he".

1028 1029 1030 1031 1032 1033 1034 1035

from "On Himself"  
Soren Kierkegaard

1037

1036

Piccolo

Ob

E♭ Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

ACTOR:  
The crowd  
is untruth.

Therefore was Christ crucified, because,  
although he addressed himself to all,

Chorus

can - not save.

can - not save.

Prc1

Prc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Electric Bass

1036

*f* 1037

1038

1039

1040

1041 1042 Contrabassoon

Bn

Tb

He would have no dealings with the crowd. It is not so great a trick to win the crowd. All that is needed is some talent, a certain dose of falsehood, and a little acquaintance with human passions.

1041 1042 1043 1044

**Slaughterhouse Five (excerpt 4)**  
Kurt Vonnegut

ACTOR:  
The visitor from outer space made a serious study of Christianity, to learn, if he could, why Christians found it so easy to be cruel. He concluded that at least part of the trouble was slipshod storytelling in the New Testament. He supposed that the intent of the Gospels was to teach people, among other things, to be merciful, even to the lowest of the low.

But the Gospels actually taught this:

Before you kill somebody, make absolutely sure he isn't well connected.

1045

*repeat irregularly, independently* **Fast and Furious**

Vn1 *ffpp* *mfpp* *pp subito* *ff* *pizz.* *arco* 3 3 3 3

Vn2 *ffpp* *mfpp* *pp subito* *ff* 3 3 3 3 *pizz.*

Vla *ffpp* *mfpp* *pp subito* *ff* *tr* (6)

Vc *arco* *ffpp* *mfpp* *pp subito* *ff* *pizz.*

Sb *arco* String Bass *ffpp* *mfpp* *pp subito* *ff* 3 3 *col legno* *pizz.* 3

1045 1046 1047



1055

1054

Fl

Ob

CbCl

A Sx

BSx

Cbn

Hn

Tp1

Tp2

Tn

Tb

*mf* *f*

*f* *fp* *f*

*Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*

Narrator

over the whole land, and Jesus cried out in a

Chorus

Pre1

Pre2

EGtr

Pno

Vn1

Vn2

Vla

Ve

Sb

*f*

*f*

1054

1055

1056

1057

1058

1059

Fl

Ob

CbCl

A Sx

BSx

Cbn

Hn

Tp1

Tp2

Tn

Tb

Narrator loud voice:

Chorus

*ff* E - li, E - li, la - ma sa - bach - tha - ni II: Eli, Eli, lama sabachthani :II

*ff* E - li, E - li, la - ma sa - bach - tha - ni II: Eli, Eli, lama sabachthani :II

*ff* repeat these words over and over, not together, rather fast

Pre1

Pre2

*ff*

*ff*

EGtr

*ff*

Pno

Vn1

*ff* free bowing

*ff* free bowing

*ff* free bowing

arco

Vn2 *Improvise disjunct note patterns using the given rhythms; middle to extreme low range.*

Vla

*f*

*ff* free bowing

Vc

*ff*

Sb

1067

1065

Fl  
Ob  
CbCl  
A Sx  
BSx  
Cbn  
Hn  
Tp1  
Tp2  
Tn  
Tb

*ff* *p* *mf* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Not together, slower than before (ca. 5 syllables per o)  
II: Eli, Eli, lama sabachthani II

Chorus

*pp*, as if an echo

Pr1  
Pr2

Medium Tomtom *hard rubber mallets*  
Bass Drum *hard felt*

*mf* *p*

EGtr  
Pno

*f*

on bass strings -- hard rubber mallet (No Pedal)

Vn1  
Vn2  
Vla  
Vc  
Sb

*pizz.* *ff* *ff* *ff* *ff*

1065 1066 1067 1068 1069 1070

# 128 The Everlasting Cry (strophe V)

Charles Peguy

1071 Agitated, ♩ = 92

**Piccolo**  
Piccolo *ff*

**Ob**  
Ob *ff*

**E♭ Clarinet**  
E♭ Cl *ff*

A Sx  
BSx  
Bn

Hn  
Tp1  
Tp2  
Tn  
Tb

Agitated, ♩ = 92

**Oratorio Bass**  
Cry ring-ing at the heart of all hu-man-i-ty

**Glockenspiel**  
brass mallets *f*

**Lead Pipe**  
brass mallets *f*

EGtr *f*

**Pno**  
*ff*

Agitated, ♩ = 92

Vn1  
Vn2  
Vla  
Ve  
Sb

1071

1072

1073

1074

1075



1078

1076

Piccolo

Ob

E♭ Cl

A Sax

BSax

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Bass

Pre1

Pre2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

O cul - min-a-ting, ev - er - last - ing cry, Cry as if God him-self had

1076 1077 1078 1079

1080

Fl  
 Ob  
 Cl  
 A Sx  
 BSx  
 Bn  
 Hn  
 Tp1  
 Tp2  
 Tn  
 Tb  
 Oratorio Bass  
 Pre1  
 Pre2  
 EGtr  
 Pno  
 Vn1  
 Vn2  
 Vla  
 Vc  
 Sb

sinned like us, As if God him-self had des - paired

Musical score for measures 1080-1085. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (A Sx), Bass Saxophone (BSx), Bassoon (Bn), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), Tuba (Tb), Oratorio Bass, Percussion 1 (Pre1), Percussion 2 (Pre2), Electric Guitar (EGtr), Piano (Pno), Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Vc), and Subcontrabass (Sb). The Oratorio Bass part includes the lyrics: "sinned like us, As if God him-self had des - paired". The score features various dynamics such as *mf*, *f*, *p*, and *fp*, and includes musical notations like triplets and slurs. The piano part includes a pedal marking (p).

1080

1081

1082

1083

1084

1085

*from Waiting for Godot*  
Samuel Becket

1086

VLADIMIR: Where was I . . . How's your foot?  
 ESTRAGON: Swelling visibly.  
 VLADIMIR: Ah yes, the two thieves. Do you remember the story?  
 ESTRAGON: No.  
 VLADIMIR: It'll pass the time. (Pause.) Two thieves, crucified at the same time as our Saviour. One--  
 ESTRAGON: Our what?  
 VLADIMIR: Our Saviour. Two thieves. One is supposed to have been saved and the other . . . (he searches for the contrary of saved) . . . damned.  
 ESTRAGON: Saved from what?  
 VLADIMIR: Hell.  
 ESTRAGON: I'm going.  
 (He does not move.)  
 VLADIMIR: And yet . . . (pause) . . . how is it--this is not boring you I hope--how is it that of the four Evangelists only one speaks of a thief being saved. The four of them were there--or thereabouts--and only one speaks of a thief being saved.  
 (Pause) Come on, Gogo, return the ball, can't you, once in a way?  
 ESTRAGON: (with exaggerated enthusiasm). I find this really most extraordinarily interesting.  
 VLADIMIR: One out of four. Of the other three two don't mention any thieves at all and the third says that both of them abused him.  
 ESTRAGON: Who?  
 VLADIMIR: What?  
 ESTRAGON: What's all this about? Abused who?  
 VLADIMIR: The Saviour.  
 ESTRAGON: Why?  
 VLADIMIR: Because he wouldn't save them.  
 ESTRAGON: From hell?  
 VLADIMIR: Imbecile! From death.  
 ESTRAGON: I thought you said hell.  
 VLADIMIR: From death, from death.  
 ESTRAGON: Well what of it?  
 VLADIMIR: Then the two of them must have been damned.  
 ESTRAGON: And why not?  
 VLADIMIR: But one of the four says that one of the two was saved.  
 ESTRAGON: Well? They don't agree and that's all there is to it.  
 VLADIMIR: But all four were there. And only one speaks of a thief being saved. Why believe him rather than the others?  
 ESTRAGON: Who believes him?  
 VLADIMIR: Everybody. It's the only version they know.  
 ESTRAGON: People are bloody ignorant apes

**1087** *The Good Thief*

*Chamber Tenor*

$\text{♩} = 176$

*f*

The oth - er rob - ber said to Je - sus:

Vn1 *mf*

Vn2 *mf*

Vla *mf*

Vc *mf*

Sb *mf*

1087 1088 1089 1090 1091 1092

1093

Chmbr Tenor *Chamber Baritone* *f* *mf* *f* *mf* *f* *mf*

Chmbr Baritn *f* *mf* *f* *mf* *f* *mf*

Vn1 *f* *mf* *f* *mf* *f* *mf*

Vn2 *f* *mf* *f* *mf* *f* *mf*

Vla *f* *mf* *f* *mf* *f* *mf*

Vc *f* *mf* *f* *mf* *f* *mf*

Sb *f* *mf* *f* *mf* *f* *mf*

And Je - sus said to

Lord, re - member me when you come in - to your king - dom.

1093 1094 1095 1096 1097 1098

1099 **1100**

Chamber Soprano *f* *mf* *f* *mf* *f* *mf*

Chamber Mezzo *f* *mf* *f* *mf* *f* *mf*

Chmbr Tenor *f* *mf* *f* *mf* *f* *mf*

Chmbr Baritn *f* *mf* *f* *mf* *f* *mf*

him: A - men I say to you, this

A - men I say to you, this

A - men I say to you, this

A - men I say to you, this

Vn1 *f* *mf* *f* *mf* *f* *mf*

Vn2 *f* *mf* *f* *mf* *f* *mf*

Vla *f* *mf* *f* *mf* *f* *mf*

Vc *f* *mf* *f* *mf* *f* *mf*

Sb *f* *mf* *f* *mf* *f* *mf*

1099 1100 1101 1102

1103

Chamber Soprano  
 day you shall be with me in Pa - ra -

Chamber Mezzo  
 day you shall be with me in Pa - ra -

Chmbr Tenor  
 day you shall be with me in Pa - ra -

Chmbr Baritn  
 day you shall be with me in Pa - ra -

Vn1  
*f*

Vn2  
*f*

Vla  
*f*

Vc  
*f*

Sb  
*f*

1103 1104 1105 1106

1108 ♩ = 176

1107

Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chamber Soprano

dise.

Chamber Mezzo

dise.

Chmbr Tenor

dise. Chorus

Chmbr Bariton

dise. Hi-hat cymbal wood sticks

Pre1

Pre2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

Chorus

And I saw in the midst of the throne of the four liv - ing

*f* *legato*

*f* *legato*

*f* *legato*

*f* *legato*

*f* *legato*

1107 1108 1109 1110 1111 1112

1113

Flute

1114

Fl

Ob

Cl

Bass Clarinet

SpSx

Soprano Saxophone

BSx

Tenor Saxophone

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

crea - tures, and in the midst of the el - ders, the a Lamb

Pre1

Pre2

Glockenspiel brass mallets

Marimba medium rubber mallets

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

1113

1114

1115

1116

1117

1118

1119

Fl

Ob

Bcl

SpSx

T Sx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

Prcl

Prcl 2

Mrmba

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

stand - ing, as if slain, hav - ing sev - en horns and sev - en eyes,

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

*pizz.* *f* *arco* *f* *arco* *f* *arco* *f*

1119 1120 1121 1122 1123 1124 1125 1126



1127

The score consists of multiple staves for various instruments and voices. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Saxophone (Sp Sx), Tenor Sax (T Sx), and Bassoon (Bn). The brass section includes Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb). The string section includes Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Vc), and Subcontrabasso (Sb). Percussion includes Glockenspiel and two pairs of Mridangas (Mrb). A Chorus part is also present. The score features a key signature of two flats and a time signature that changes from 4/4 to 2/4 and then to 3/4. A *f* (forte) dynamic marking is prominent throughout the piece. Specific performance instructions include 'Glockenspiel brass mallet' and 'pizz.' (pizzicato) for the strings.

1127

1128

1129

1130

1131

1132

This musical score page covers measures 1133 through 1138. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Saxophones, Bassoon), brass (Horn, Trumpets, Trombone, Tuba), strings (Violins, Viola, Violoncello, Subcontrabasso), and a keyboard section (Piano, Vibraphone, Electric Guitar). The Chorus is also present with lyrics. The score includes dynamic markings such as *f*, *mp*, and *mf*, and performance instructions like *arco* and *hard rubber mallets*. The music is written in a 2/2 time signature with a key signature of two flats. Measure numbers 1133, 1134, 1135, 1136, 1137, and 1138 are clearly marked at the bottom of the page.

1139

Fl *mf*

Ob

BCL

SpSx *mf*

T Sx

Bn

Hn

Tp1 *mf*

Tp2 *mf*

Tn

Tb

Chorus  
I heard a voice of ma - ny an - gels round a bout the throne, and the liv - ing  
and the

Prc 1  
Vibr

Prc 2  
Mymba

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

1139

1140

1141

1142

1143

1144

1145

Fl *mf*

Ob *mf*

BCl *mf*

SpSx *mf*

T Sx *mf*

Bn *mf*

Hn

Tp1 *mf*

Tp2

Tn

Tb

Chorus  
 crea- tures and the el - ders, and the num - ber of them was thou - sands and thou - sands and  
 liv - ing crea- tures and the el - ders, and the num - ber of them was thou - sands and thou -

Prc 1  
Vibr

Prc 2  
Mramba

EGtr

Pno

Vn1 *mf*

Vn2 *mf*

Vla *mf*

Ve *mf*

Sb *mf*

1145

1146

1147

1148

1149

1150

1151

1152

1154

Fl *mf* *f*

Ob *mf* *f*

BCl *mf* *f*

SpSx *mf* *f*

T Sx *mf* *f*

Bn *mf* *f*

Hn *f*

Tp1 *f*

Tp2 *f*

Tn *f*

Tb *f*

Chorus  
 thou - sands and thou - sands, say - ing with a loud  
 sands and thou - sands,

Pre 1 Vibr

Pre 2 Mrmba

EGtr *f*

Pno

Vn1 *f*

Vn2 *f*

Vla *f*

Vc *f*

Sb *f*

1152

1153

1154

1155

1156

1157

1158

1160

1159

Fl *f, legato*

Ob *f, legato*

BCl *f, legato*

SpSx *f, legato*

T Sx *f, legato*

Bn *f, legato*

Hn *f, legato*

Tp1 *mf* *f, legato*

Tp2 *mf* *f, legato*

Tn *f, legato*

Tb *f, legato*

Chorus  
voice, "Wor thy is the Lamb that was slain to re -

Prc 1 **Tamtam** *hard rubber mallets*

Vibr *mf*

Prc 2 *f*

Mrbmba *f*

EGtr

Pno *f, legato*

Vn1 *f, legato*

Vn2 *f, legato*

Vla *f, legato*

Ve *f, legato*

Sb *f, legato*

1159

1160

1161

1162

1163

1164

1168

1165

Fl  
Ob  
BCl  
SpSx  
T Sx  
Bn  
Hn  
Tp1  
Tp2  
Tn  
Tb  
Chorus  
Pre 1  
Tamt  
Pre 2  
Mrmba  
EGtr  
Pno  
Vn1  
Vn2  
Vla  
Vc  
Sb

ceive pow - er and di - vin - i - ty and wis - dom and strength and

*f, legato*

1165

1166

1167

1168

1169

1170

1171

Fl

Ob

BCl

SpSx

T Sx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

hon - or and glo - ry and bles - sing." And ev - 'ry crea - ture that is in

Vibraphone *hard rubber mallets*

Tamtm

Pre 1

Mrbmba

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

1171

1172

1173

1174

1175

1176



1177

Fl

Ob

BCl

SpSx

T Sx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

heav - en and on earth and un - der the earth, and such as are on the sea, and all that are in

Pre1

Pre 2

Mimba

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

1177

1178

1179

1180

1181

1182

Fl  
 Ob  
 BCl  
 SpSx  
 T Sx  
 Bn  
 Hn  
 Tp1  
 Tp2  
 Tn  
 Tb  
 Chorus  
 Prc1  
 Prc 2  
 Mrmba  
 EGtr  
 Pno  
 Vn1  
 Vn2  
 Vla  
 Vc  
 Sb

them, I heard | heard them, I heard | heard them, I heard | heard them, I heard | heard them all

1182

1183

1184

1185

1186

1187

1189

1188

Fl *f, legato*

Ob *f, legato*

BCl *f, legato*

SpSx *f, legato*

T Sx *f, legato*

Bn *f, legato*

Hn *f, legato*

Tp1 *f, legato*

Tp2 *f, legato*

Tn *f, legato*

Tb *f, legato*

Chorus  
say - ing, "To him who sits up - on the throne,

Pr1 **Tamtam** *hard rubber mallets*

Pr2 Mrmba *mf*

EGtr *f*

Pno *f, legato*

Vn1 *f, legato*

Vn2 *f, legato*

Vla *f, legato*

Vc *f, legato*

Sb *f, legato*

1188

1189

1190

1191

1192

1193

1194

Fl

Ob

Bcl

SpSx

T Sx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

Prc 1

Prc 2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

and to the Lamb, and to the Lamb,

1194 1195 1196 1197 1198 1199 1200

1201

Fl

Ob

Bcl

SpSx

T Sx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

bles - sing and hon - or and glo - ry and do - mi - nion, for - ev - er

Prc 1 Tamtm

Prc 2 Mrmba

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

*f*

*f, legato*

1201 1202 1203 1204 1205

1206

(ad lib.)  $\text{♩} = 132$

Fl  
Ob  
BCl  
SpSx  
T Sx  
Bn

Hn  
Tp1  
Tp2  
Tn  
Tb

Chorus

and  
ev  
er."

Prc 1  
Tamt  
Prc 2  
Mrmba  
EGtr

Metal Plate

Pno

Vn1  
Vn2  
Vla  
Ve  
Sb

1206

1207

1208

1209

*Theorème Spirituel*

Jean de la Ceppède

1210

1216

Piccolo *f*

Oratorio Soprano

Great Sun, flame of Christ, You have

Prc 1 *f* Glockenspiel brass mallets

Prc 2 Mrmba

Pno *f*

1210 1211 1212 1213 1214 1215 1216

1217

1221

Piccolo

Oratorio Soprano

passed through four hous-es of the Zod-i-ac: Through Vir-go, where Christ was

Prc 1 Glockspl

Prc 2 Mrmba

Pno

1217 1218 1219 1220 1221 1222

1223

1228

Piccolo

Oratorio Soprano

born of flesh From His own soul, matched and match-less; Through the Wa-terbear-

Prc 1 Glockspl

Prc 2 Mrmba

Pno

1223 1224 1225 1226 1227 1228

1229 1234

Piccolo

Oratorio Soprano

er, when He sor - rowed in tears, blame - less; through the Bull,

Pre 1 Glekspl

Pre 2 Mrmba

Pno

1229 1230 1231 1232 1233 1234

1235 1239

Piccolo

Oratorio Soprano

When He of - fered His bod - y on the gal - lows. Now he en - ters the

Pre 1 Glekspl

Pre 2 Mrmba

Pno

1235 1236 1237 1238 1239

1240

Piccolo

Oratorio Soprano

house of the Li - on With a mane of light light whose beams En - flame

Pre 1 Glekspl

Pre 2 Mrmba

Pno

1240 1241 1242 1243 1244



1245 1249

Piccolo

Oratorio Soprano

En - flame the hem - i - spheres, and His voice is the

1245 1246 1247 1248 1249 1250

1251

Piccolo

Oratorio Soprano

sha - king thun - der, the roar from the grave That brings the world of beasts

1251 1252 1253 1254 1255 1256

1257 1260

Piccolo

Oratorio Soprano

the world of beasts of beasts to the yoke Of His re - demp -

1257 1258 1259 1260 1261 1262

1263

1265

1269

♩ = ca. 80 (freely)

Piccolo

Ob

Cl

A Sax

BSax

Bn

Alto Saxophone

Hn

Tp1

Tp2

Tn

Tb

Oratorio Soprano

tion. Of His re - demp - tion.

Chorus

Chorus and Soloists (in 8ves)

O-san - na fi - li - o Da-vid!

Pre 1 Gklspl

Pre 2 Mmmba

Gong

medium rubber mallet off center

EGtr

Pno

Vn1

Vn2

Vla

Ve

Sb

1263

1264

1265

1266

1267

1268

1269

1270

1271

1273

1275

Fl  
Ob  
Cl  
A Sx  
BSx  
Bn

Hn  
Tp1  
Tp2  
Tn  
Tb

Chorus  
(8) be-nedic - tus qui ve - nit in no - mi-ne Do-mi-ni. Rex Is - ra - el: O-san - na

Prc 1  
Vibr  
Tamtam  
heavy beater

Prc2  
EGtr

Pno

Vn1  
Vn2  
Vla  
Vc  
Sb

1271 1272 1273 1274 1275 1276 1277

Flute

1279

1278

Flute (Fl) *f* *mp*

Oboe (Ob) *f*

Clarinet (Cl) *f* *mp*

As Saxophone (ASx) *f*

Bass Saxophone (BSx) *f*

Bassoon (Bn) *f* *mp*

Horn (Hn) *mf*

Trumpet 1 (Tp1) *mf*

Trumpet 2 (Tp2) *mf*

Trombone (Tn)

Tuba (Tb)

Children's Choir

Pu-e-ri Hebrae-o - rum por - tan - tes ra - mos o - li va - rum,

4 Soloists (in Sves)

*mf* (8) O - san - na

Chorus S & T (in Sves)

*mf* (8) O - san - na

Chorus A & B (in Sves)

*mf* (8) O - san - na

Vibraphone

*ff* *p*

Chorus (8) in ex - cel - sis.

Gong

hard rubber mallet

*f* on button (noisy)

Percussion 1 (Prc 1) Vibraphone (Vibr)

Percussion 2 (Prc 2) Gong

Electric Guitar (EGtr)

Piano (Pno)

Violin 1 (Vn1) *f*

Violin 2 (Vn2) *f*

Viola (Vla) *f*

Violoncello (Vc) *f*

Sub Bass (Sb) *f*

1278

1279

1280

*mp* 1281

1282

1283

1284

The musical score is arranged in a standard orchestral layout. The top section consists of woodwinds: Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (A Sx), Bass Saxophone (BSx), and Bassoon (Bn). The middle section includes Horns (Hn), Trumpets (Tp1, Tp2), Trombones (Tn, Tb), and a Children's Choir. The bottom section features Percussion (Prc1, Prc2), Electric Guitar (EGtr), Piano (Pno), Violins (Vn1, Vn2), Viola (Vla), Violoncello (Vc), and Subcontrabass (Sb). The score is written in 4/4 time and includes dynamic markings such as *mp*, *mf*, and *ff*. The vocal parts include lyrics in Latin: "ob - vi - a - ve - runt Do - mi - no, cla - man - tes et di - cen - tes: fi - li - o Da - vid! be - ne -".

Fl  
 Ob  
 Cl  
 A Sx  
 BSx  
 Bn  
 Hn  
 Tp1  
 Tp2  
 Tn  
 Tb  
 O-san - na in ex cel - sis.  
 (8) dic - tus qui ve - nit in no - mi-ne Do-mi-ni. Rex Is - ra - el:  
 Chorus (8) be-ne-dic - tus qui ve - nit in no - mi-ne Do-mi-ni. **ff** Rex Is - ra - el:  
 (8) be-ne-dic - tus qui ve - nit in no - mi-ne Do-mi-ni. Rex Is - ra - el:  
 Prec 1  
 Vibr **ff** *hard rubber mallets*  
 Prec 2 **ff** *Tamtam heavy beater*  
 EGtr  
 Pno  
 Vn1 **f** **mf** **ff**  
 Vn2 **f** **mf** **ff**  
 Vla **f** **mf** **ff**  
 Vc **mf** **f** **mf** **ff**  
 Sb **mf** **f** **mf** **ff**

1296 ♩ = 63

Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

♩ = 63 Children's Choir

Pu - e - ri Hebrae - o - rum por - tantes ra - mos

4 Soloists (in Sves)

going off-stage O - san - na in ex - cel - sis.

going off-stage O - san - na in ex - cel - sis.

3 Tomtoms soft yarn

Prc1

Prc2 Tomtoms

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

Fl  
Ob  
Cl  
A Sax  
BSax  
Bn  
Hn  
Tp1  
Tp2  
Tn  
Tb

o - li - va - rum, ob - vi - a - ve - runt Do - mi - no, cla - man -

Sop & Ten Solo (8ves)

(s) Rex is - ra - el:

Prc1  
Prc2 Tomtoms  
EGtr  
Pno  
Vn1  
Vn2  
Vla  
Vc  
Sb





Fl

Ob

Cl Bass Clarinet

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Detailed description: This block contains the musical staves for woodwinds and brass. The Flute (Fl) and Oboe (Ob) parts are mostly rests. The Clarinet (Cl) part includes a section for Bass Clarinet. The Saxophone (A Sx) part has a melodic line starting in measure 1303. The Bass Saxophone (BSx) and Bassoon (Bn) parts have a rhythmic accompaniment. The Horns (Hn), Trumpets (Tp1, Tp2), and Trombones (Tn, Tb) parts also have a rhythmic accompaniment. Dynamics include *f* and *pp*.

tes et di - cen - tes: O - san - na in ex - cel - sis.

Detailed description: This block shows the vocal line with lyrics. The melody is in treble clef. The lyrics are: "tes et di - cen - tes: O - san - na in ex - cel - sis."

Solo from Children

O - san - na in ex - cel - sis.

Detailed description: This block shows a solo line for children. The melody is in treble clef. The lyrics are: "O - san - na in ex - cel - sis."

Bongos wood sticks

Prcl

Prct2 Tomtoms

EGtr

Pno

Detailed description: This block contains the musical staves for percussion and piano. The Bongos part uses wood sticks and has a rhythmic pattern. The Tomtoms part has a complex rhythmic pattern. The Electric Guitar (EGtr) part has a rhythmic accompaniment. The Piano (Pno) part has a rhythmic accompaniment. Dynamics include *f* and *ppp*.

Vn1

Vn2

Vla

Ve

Sb

Detailed description: This block contains the musical staves for strings. The Violins (Vn1, Vn2) and Viola (Vla) parts have a rhythmic accompaniment. The Violoncello (Ve) and Double Bass (Sb) parts have a rhythmic accompaniment. Dynamics include *pp* and *ppp*.

*It Was But Now*

Giles Fletcher

1306

*Agitated, ♩ = 160*

Fl  
Ob  
BCl  
SpSx  
BSx  
Bn  
Hn  
Tp1  
Tp2  
Tn  
Tb

*f* *p* *ff* *mf, energetic* *f* *mp* *f* *mp* *f*

*Agitated, ♩ = 160*

Oratorio Mezzo  
Oratorio Tenor

Oratorio Tenor It was but now their sound-ing clam - ours sung,  
It was but now their sound - ing clam-ours sung,

Large Timbale (rim)  
wood stick

Pr1  
Pr2 Tomtoms  
EGtr  
Pno

*f* *f* wood sticks *mp*

Vn1  
Vn2  
Vla  
Vc  
Sb

*ff* *mf* *ff* *mf, energetic* *mf* *ff* *mf, energetic*

1313

1314

1319

Fl

Ob

BCl

SpSx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Mezzo

Oratorio Tenor

Bles - sed is he, that comes from the most high, And all the

Bles - sed is he, that comes from the most high, And all the moun - tains with Ho-

Pre1

Pre2 Tomtoms

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

*talon*

1313

1314

1315

1316

1317

1318

1319

1320

1321

**1324**

Fl

Ob

B♭Cl

SpSax

BSax

B♭

*f*

**Soprano Saxophone**

Hr

Tp1

Tp2

Tn

Tb

*f*

*f*

Oratorio Mezzo

Oratorio Tenor

moun - tains rung, And now, a - way And no-thing can be heard but cru -  
 san - na rung, And now, a - way with him, a - way a - way with

Prc1

Prc2 Tomtoms

EGtr

**2 Bongos**  
**2 Timbales**

wood sticks

*mf*

Vn1

Vn2

Vla

Vc

Sb

*mf*

*f*

*f*

1331

1328

Fl  
Ob  
Bcl  
SpSx  
BSx  
Bn

Hn  
Tp1  
Tp2  
Tn  
Tb

Oratorio Mezzo  
Oratorio Tenor

Prcl  
Pre2  
EGtr  
Pno

Vn1  
Vn2  
Vla  
Vc  
Sb

ci - fy:                      It was but now,                      the crown it - self they save,

him, they cry,                      It was but now,                      the crown it - self they save,

**3 Metal Plates**  
plastic mallets

*f*                      *f*                      *f*                      *f*

*mf*                      *mf*                      *f*                      *f*

*mf*                      *f*                      *f*                      *f*

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

*f*                      *f*                      *f*                      *f*

*f*                      *f*                      *f*                      *f*

*f*                      *f*                      *f*                      *f*

*f*                      *f*                      *f*                      *f*                      *sfz p*

*f*                      *f*                      *f*                      *f*                      *sfz p*

*f*                      *f*                      *f*                      *f*                      *sfz p*

*f*                      *f*                      *f*                      *f*                      *sfz p*

1340

1336

Fl

Ob

BCl

SpSx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Mezzo

Oratorio Tenor

Prc1

Prc2 MetalPlates

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

And gold - en name of king un - to him gave

And now,

And gold - en name of king un - to him gave

And now,

1336 1337 1338 1339 1340 1341 1342 (between bridge and tailpiece) 1343

1349

1344

Fl

Ob

BCL

SpSx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Mezzo

Oratorio Tenor

Prc1

Prc2  
MetalPlates

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

And now no king, but on - ly Cae - sar, on - ly Cae - sar,

And now no king, but on - ly Cae - sar, on - ly Cae - sar,

3 Tomtoms  
medium felt

*mf* *fp* *mp* *f* *mp* *legato* *pp*

1344 1345 1346 1347 1348 1349 1350 1351 1352

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet in B-flat, Saxophone, Bassoon, Horn, Trumpet 1 & 2, Trombone, and Tuba) and strings (Violin 1 & 2, Viola, Violoncello, and Contrabass). The percussion section includes a Bass Drum and Large Timbale (rim). The vocal section consists of Oratorio Soprano, Mezzo, Tenor, and Bass. The score is in 4/4 time and features a variety of dynamics and articulations. The vocal lines include the lyrics: "they will have: It was but now they gath-ered bloom-ing".



1361

1363

1368

The musical score consists of the following parts:

- Fl**: Flute
- Ob**: Oboe
- BCl**: Bass Clarinet
- SpSx**: Soprano Saxophone
- BSx**: Bass Saxophone
- Bn**: Bassoon
- Hn**: Horn
- Tp1**: Trumpet 1
- Tp2**: Trumpet 2
- Tn**: Trombone
- Tb**: Tuba
- Oratorio Soprano**: Soprano vocal part with lyrics: "May, And of his arms dis-rob'd the branch - ing tree, To strew with"
- Oratorio Mezzo**: Mezzo-soprano vocal part with lyrics: "May, And of his arms dis - rob'd the branch - ing tree,"
- Oratorio Tenor**: Tenor vocal part with lyrics: "May, And of his arms dis-rob'd the branch - ing tree, To strew with"
- Oratorio Bass**: Bass vocal part with lyrics: "May, And of his arms dis - rob'd the branch - ing tree,"
- Pre1**: Percussion 1
- Pre2 Tomtoms**: Percussion 2 (Tomtoms)
- EGtr**: Electric Guitar
- Pno**: Piano
- Vn1**: Violin 1
- Vn2**: Violin 2
- Vla**: Viola
- Ve**: Violoncello
- Sb**: Subcontrabass

Measure numbers 1361 through 1368 are indicated at the bottom of the page.

1369

Fl

Ob

BCl

SpSx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Soprano

Oratorio Mezzo

Oratorio Tenor

Oratorio Bass

Pr1

Pr2 Tomtoms

EGtr

Pno

Vn1

Vn2

Vla

Ve

Sb

boughs and blos-soms all thy way, And now, the branch - less trunk a

To strew with blos - soms thy way, And May, dis-mayed,

boughs and blos-soms all thy way, And now, the branch - less trunk a

To strew with blos - soms thy way, And May, dis-mayed,

**2 Bongos**  
**2 Timbales** wood sticks

*mf* *f*

*f*

*f*

*f*

*f*

*f*

*mf* *f*

*mf* *f*

*f*

*f*

*f*

*f*

1375

1380

The musical score consists of the following parts:

- Woodwinds:** Flute (Fl), Oboe (Ob), Clarinet in B-flat (BCl), Saxophone Soprano (SpSx), Saxophone Bass (BSx), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb).
- Brass:** Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb).
- Strings:** Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Ve), and Subcontrabasso (Sb).
- Percussion:** Pre1, Pre2, and EGtr (Electric Guitar).
- Vocalists:** Oratorio Soprano, Oratorio Mezzo, Oratorio Tenor, and Oratorio Bass.

The vocal parts have the following lyrics:

Oratorio Soprano: cross for thee, a cross for thee, It was but  
 Oratorio Mezzo: And May, dis-mayed, thy cor - o - net must be: It was but  
 Oratorio Tenor: cross for thee, a cross for thee, It was but  
 Oratorio Bass: And May, dis-mayed, thy cor - o - net must be: It was but

The percussion part (Pre2) includes the instruction: **3 Metal Plates** plastic mallets.

1375

1376

1377

1378

1379

1380

1381

1382

Fl  
Ob  
BCl  
SpSx  
BSx  
Bn  
Hn  
Tp1  
Tp2  
Tn  
Tb  
Oratorio Soprano  
Oratorio Mezzo  
Oratorio Tenor  
Oratorio Bass  
Pr1  
Pr2  
Metal Plates  
EGtr  
Pno  
Vn1  
Vn2  
Vla  
Vc  
Sb

now they were so kind, to throw Their own best gar - ments, where thy feet should go,  
now they were so kind, to throw Their own best gar - ments, where thy feet should go,  
now they were so kind, to throw Their own best gar - ments, where thy feet should go,  
now they were so kind, to throw Their own best gar - ments, where thy feet should go,

1382 1383 1384 1385 1386 1387 1388 1389

1390

The musical score consists of the following parts:

- Woodwinds:** Flute (Fl), Oboe (Ob), Clarinet in B-flat (BCl), Saxophone (SpSx), Bassoon (BSx), Bassoon (Bn), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb).
- Brass:** Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb).
- Strings:** Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Vc), and Contrabass (Sb).
- Percussion:** Percussion 1 (Pr1), Percussion 2 (Pr2), and Metal Plates.
- Vocal Soloists:** Oratorio Soprano, Oratorio Mezzo, Oratorio Tenor, and Oratorio Bass.

Measure 1390 features a complex woodwind and brass texture with *ff* dynamics. The vocal soloists enter in measure 1391 with the lyrics: "And now, thy - self they strip, and". The vocal parts are marked *mp legato*. The string section provides harmonic support with *ff* and *mf* dynamics. The percussion and metal plates play a rhythmic pattern in measures 1391 and 1392.

1390

1391

1392

1393

1394

1395

1396

1397

Fl  
Ob  
BCl  
ASx  
BSx  
Bn

*mp*

Hn  
Tp1  
Tp2  
Tn  
Tb

*mp*  
*straight muted*  
*p*  
*straight muted*  
*p*

Oratorio Soprano  
Oratorio Mezzo  
Oratorio Tenor  
Oratorio Bass

bleed - ing wounds and bleed - ing wounds they show.

Prcl  
Prcl  
EGtr

**Bass Drum** with fingers  
**3 Tomtoms** medium felt  
*mp*  
*pp*  
*pp*

Pno

Vn1  
Vn2  
Vla  
Vc  
Sb

*col legno*  
*mp*

Slaughterhouse Five (excerpt 5)

Kurt Vonnegut

1407

1411

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Saxophones) and brass (Horn, Trumpets, Trombones). Below these are the vocal parts for the Oratorio (Soprano, Mezzo, Tenor, Bass). The piano section includes Pre1, Pre2, EGtr, and Pno. The string section (Vn1, Vn2, Vla, Vcl, Sbb) is at the bottom. The score features various musical notations such as rests, notes, and dynamic markings. A vertical bar line is placed between measures 1410 and 1411. The Oratorio parts have lyrics written below them. The string parts have specific performance instructions like 'muted' and 'pizz.'.

ACTOR:  
 Billy Pilgrim had stopped in the forest.  
 He was leaning against a tree with his eyes closed.

His head was tilted back  
 and his nostrils were flaring.

1407

1408 1409 1410 1411

1412

1413 1414

1415

1419

1416

Fl  
Ob  
Cl  
A Sx  
BSx  
Bn  
Hn  
Tp1  
Tp2  
Tn  
Tb  
Chorus  
Pre1  
Pre2  
EGtr  
Pno

He was like a poet  
in the Parthenon.

This was when Billy first came unstuck in time.  
His attention began to swing grandly through the full arc of his life,

passing into death,  
which was violet light.

Vn1  
Vn2  
Vla  
Vc  
Sb

1416

1417

1418

1419

1420



1421 1423 ♩ = 84 1425 ♩ = 88

Fl  
Ob  
Cl  
A Sax  
BSx  
Bn  
Hn  
Tp1  
Tp2  
Tn  
Tb

Chorus

Pre1  
Pre2  
EGtr

Low Tomtom

Bass Drum

wood sticks

faster than tempo (♩ = 100)  
soft yarn

pp

faster than tempo (♩ = 100)  
soft yarn

pp

(repeat pattern 5 times)

(repeat pattern 10 times)

Pno

Vn1  
Vn2  
Vla  
Vc  
Sb

There wasn't anybody else there,  
or any thing.  
There was just violet light -  
and a hum.

ACTOR:  
In the state I was in, if someone  
had come and told me I could  
go home quietly,

*p* *molto sul pont.* *f* *p* *pp* *mp*

1421 1422 1423 <sup>*p*</sup> 1424 1425 1426

that they would leave me my life whole, it would have left me cold:

several hours or several years of waiting is all the same when you have lost the illusion of being eternal.

1427

Pno

Vn1

Vn2

Vla

Vc

Sb

1427 1428 1429 1430 1431

**1432**

Everything that came from my body was all cockeyed.

Most of the time it was quiet and I felt no more than a sort of weight, a filthy presence against me;

Pno

Vn1

Vn2

Vla

Vc

Sb

1432 1433 1434 1435 1436

**1437**

I had the impression of being tied to an enormous vermin.

*accel* . . . . .

Pno

Vn1

Vn2

Vla

Vc

Sb

1437 1438 1439 1440 1441

**He Died in Detroit**  
Etheridge Knight

**1442**

♩ = 168

A Sax

T Sax

Hn

Tp1

Tp2

Tn

Pop Singers

Drmst

EGtr

Pno

Electric Bass

*Dead. He died in De- troit*

*Fast, intense and explosive, but generally sotto voce no backbeat!*

*explosive hits:*

*mp*

1442 1443 1444 1445 1446 1447 1448

1451

1449

A Sx

T Sx

Hn

Tp1

Tp2

Tn

Pop Singers

Drmst

EGtr

Pno

Electric Bass

His beard was filled with lice; his halo glowed and his white robes flowed

1449 1450 1451 1452 1453 1454

Detailed description: This is a page of a musical score for measures 1449 through 1454. The score is arranged in a standard orchestral layout. At the top, measures 1449 and 1451 are indicated. The instruments listed on the left are A Saxophone, T Saxophone, Horn, Trumpet 1, Trumpet 2, Trombone, Pop Singers, Drumset, Electric Guitar, Piano, and Electric Bass. The vocal line for the Pop Singers includes the lyrics: "His beard was filled with lice; his halo glowed and his white robes flowed". The score features various musical notations including dynamics (p, f, mp), articulation (accents), and phrasing (slurs, breath marks). There are also triplets indicated by a '3' over a group of notes. The Electric Bass line is marked with a '6' and a '4' at the beginning of measure 1449. The Drumset part shows a rhythmic pattern with slashes for notes and stems for rests.

1455 1460

A Sx *mf* *p* *mf*

T Sx *p* *mf*

Hn *mf* *muted p* *f p*

Tp1 *mf* *straight muted p* *f p*

Tp2 *mf* *straight muted p* *f p*

Tn *mf* *straight muted p* *f p*

Pop Singers  
 mag-ni-fi-cent-ly o-ver the charred beams and splin-tered glass; Solo: His stern blue

Drmst

EGtr

Pno *f* *p* *8va*

Electric Bass

1455 1456 1457 1458 1459 1460 1461

1462 1466

A Sx

T Sx

Horn  
*muted*

Tp1  
*str mt*

Tp2  
*str mt*

Tn  
*str mt*

Pop Singers

eyes were rimmed with red, and full of re - proach; and the stench;

Drmst

EGtr

Pno

Electric Bass

1462 1463 1464 1465 1466 1467

1468

A Sax

T Sax

Horn  
*muted*

Tp1  
*str mt*

Tp2  
*str mt*

Tn  
*str mt*

Pop Singers  
Roast - ed rats and fat ba - by rumps swept up his nose that had lost its

Drumst

EGtr

Pno

Electric Bass

1468 1469 1470 1471 1472

1473

A Sax *p subito*

T Sax *p subito*

Horn *muted* *indeterminate pitches* *f* *p* *mp* *f* *p* *f* *mp*

Tp1 *strat* *indeterminate pitches* *f* *p* *mp* *f* *p* *f* *mp*

Tp2 *strat* *indeterminate pitches* *f* *p* *mp* *f* *p* *f* *mp*

Tn *strat* *indeterminate pitches* *f* *p* *mp* *f* *p* *f* *mp*

Pop Singers  
 arch of tri - umph. He died out - raged,  
*f*

Drmst

EGtr *p*

Pno *mf*

Electric Bass

1473

1474

1475

1476

1477

1478



1479 1481

A Sx

T Sx

Horn  
*muted*

Tp1  
*str mt*

Tp2  
*str mt*

Tn  
*str mt*

Pop Singers

Drumst

EGtr

Pno

Electric Bass

and in - de - cent-ly, Shout-ing im - pi - e - ties and be - tray - als.

1479 1480 1481 1482 1483 1484

1485

A Sax *fp* *p*  
 T Sax *fp* *p*  
 Horn muted *p*  
 Tp1 strlt mt *p*  
 Tp2 strlt mt *p*  
 Tn strlt mt *p*  
 Tb  
 Pop Singers *f*  
 And he a - rose out of  
*f*  
 Drmst  
 EGtr *mf*  
 Pno *mf*  
 Electric Bass *mf*

1485 1486 1487 1488 1489 1490 1491

1492

1494

his own ash - es. Stripped. A faggot in steel boots.

1492 1493 1494 1495 1496 1497 1498 1499 1500

**1501** from *The Merry Science*  
Friederich Nietzsche

(*p*) (*simile*) (*f*)

Have you not heard of that madman and cried incessantly,  
who lit a lantern in the bright morning hours,

1501 1502 1503 1504

**1506**  
♩ = ca. 120

A Sx *mp taunting*

T Sx *mp taunting*

Actor 1 I seek God! I seek God!

Actor 2 *(laughing)*  
Did he lose his way like a child?

Actor 3 *(laughing)*  
Is he in hiding?

Actor 4 *(laughing)*  
Why, did he get lost? *(laughing)*  
Is he afraid of us?

1505 1506 1507 1508 1509

**1510**

A Sx

T Sx

Actor 1 Whither is God? I shall tell you. We have killed him - you and I. All of us are his murderers. What was the holiest and most powerful of all that the world has yet owned has bled to death under our knives. Who will wipe this blood off us? What water is there for us to clean ourselves? God is dead. God remains dead. And we have killed him.

Actor 2 *(laughing)*  
Has he gone on a voyage? God is dead. God remains dead. And we have killed him.

Actor 3 God is dead. God remains dead. And we have killed him.

Actor 4 God is dead. God remains dead. And we have killed him.

1510 1511 1512

**1513**

A Sx *pp*

T Sx *pp*

Actor 1

Actor 2 Who gave us the sponge to wipe away the entire horizon?

Actor 3 How were we able to drink up the sea?

Actor 4 What did we do when we unchained this earth from its sun?

1513 1514 1515

1516 *trill* *trill* 6 *trill* (no trill) 5 5

A Sx *pp* *pp* *pp*

T Sx *pp* *pp*

Actor 1 Are we not plunging through an infinite nothing?

Actor 2 Can we not feel the breath of empty space?

Actor 3 Isn't night and more night coming on all the while?

Actor 4 Hasn't it become colder?

1516 1517 1518 1519 1520

**1521** 5 5

A Sx

T Sx

Actor 1 Do we smell decomposition?

Actor 2 anything decomposition?

Actor 3 yet decomposition?

Actor 4 of God's decomposition?

1521 1522

190 *The Everlasting Cry (strophe VI)*

1523

Charles Peguy

1526

$\text{♩} = \text{ca. } 80$

Fl *p*

Ob *p*

Contrabass Clarinet *p*

Cl *p*

A Sx

T Sx

Bn

Horn *muted p*

Tp1 *str mt p*

Tp2 *str mt p*

Tn *str mt p*

Tb *p*

$\text{♩} = \text{ca. } 80$

Oratorio Bass *mp*

Loud - er than the two thieves hang - ing be - side him, **Narrator:** who howled

From the sixth hour

Chorus

**Low Tomtom** *soft yarn*  
*faster than tempo (♩ = 100)* (repeat pattern)

Pre1 *mp*

Perc 2 *soft yarn*  
*faster than tempo (♩ = 100)* (repeat pattern)

BsDrum *mp*

EGtr

Pno

Vn1

Vn2

Vla

Vc *muted faster than tempo (♩ = 100)*

String Bass *mp faster than tempo (♩ = 100)*

Sb

1527

1529

The musical score is arranged in a standard orchestral format. The Oratorio Bass part is written in a bass clef with lyrics: "at death like fam-ished dogs, the thieves howled but a hu-man howl, the thieves howled". The Narrator part has the lyrics: "until the ninth hour there was darkness". The orchestral accompaniment includes woodwinds (Flute, Oboe, Clarinet, Saxophones, Bassoon), brass (Horn, Trumpets, Trombones, Tuba), strings (Violins, Viola, Violoncello, Double Bass), and percussion (Percussion 1 and 2, Electric Guitar, Piano, and Subdrum). Dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are indicated throughout the score. Performance instructions like "muted" and "repeat pattern" are also present.

1527

1528

1529

1530

1531

1532

Fl *mp*

Ob *mp*

CbCl *mp*

A Sx *mp*

BSx *mp*

Bn *mp*

Horn muted *mp*

Tp1 *mp*

Tp2 *mp*

Tn *mp*

Tb *mp*

Oratorio Bass  
a cry of hu - man death. He a-lone He a-lone

Narrator  
over the whole land,

Chorus

Pre1 **Tamtam** *hard rubber mallets*  
*faster than tempo* ( $\text{♩} = 100$ ) *(repeat pattern)*  
*mp*

Pre2

EGtr

Pno *on bass strings -- hard rubber mallet (No Pedal)*  
*faster than tempo* ( $\text{♩} = 100$ ) *(repeat pattern)*  
*mp*

**Marimba** *hard rubber mallets 6*  
*f* *pp*

Vn1 muted *f*

Vn2 muted *f*

Va muted *mf* *f*

Vc muted *mf* *f*

Sb *mf* *f*

1532

1533

1534

1535

1536

1537

1538



1540 **The Cry** (last vision)  $\text{♩} = 120$  (faster than previous visions)

1539

Fl

Ob

CbCl

A Sx

BSx

Bn

Horn muted

Tp1 str t mt

Tp2 str t mt

Tn str t mt

Tb

$\text{♩} = 120$  (faster than previous visions)

Oratorio Bass

ut - tered the ev - er - last - ing cry.

Narrator

Chorus

Chorus Women: From

Pre1

Pre2

EGtr

Low Tomtom wood sticks

Bass Drum wood sticks mp

Pno

Vn1

Vn2

Vla

Vc

Sb

without mute

without mute

p

f

Fl  
Ob  
CbCl  
A Sx  
BSx  
Bn

Hn  
Tp1  
Tp2  
Tn  
Tb

Narrator  
Chorus

the sixth hour until the ninth hour there was darkness

*Chorus Men:* From the sixth hour until the ninth hour there was darkness

Pre1  
Pre2

*mf* **Large Suspended Cymbal** bowed - one or two strokes *ff*

EGtr  
Pno

on bass strings -- hard rubber mallet (No Pedal) *f*

Vn1  
Vn2  
Vla  
Vc  
Sb

without mute *f*

1553

1551

Piccolo

Fl

Ob

E♭ Cl

A Sx

BSx

Contrabassoon

Cbn

Hn

Tp1

Tp2

Tn

Tb

Narrator:

and Jesus cried out in a loud voice:

Narrator

Chorus Women:

over the whole land,

Chorus Men:

over the whole land,

Pre1

Tamtam wood handles

Pre2

Bass Drum wood handles

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

1551

1552

1553

1554

1555

1556



1563

12"

1569

15"

Piccolo

Ob

E♭ Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Narrator:  
And gave up his spirit.

Chorus  
S'bach tha ni  
II: Lord, into Thy hands I commend my spirit:II

Pre1

Pre2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

pp

pp

pp

pp

pp

cup muted

pp

cup muted

pp

cup muted

p

pp

pppp

f

pp

pppp

Begin  
"My Daughter  
on Good Friday"

pppp

muted

p

muted

p

muted

p

muted

p

**My Daughter on Good Friday**

Sheldon Tannenbaum

Chamber Tenor, Guitar, Vibraphone, Piano

Chamber Tenor

Chmbr Tenor

Prc 1 Vibr

Acoustic Guitar

Pno

*pppp*

*8va*

*3*

*P*

Sud-den-ly

Chmbr Tenor

Prc 1 Vibr

Acoustic Guitar

Pno

it must have seemed, in the hov - er - ing and still day,

*8va*

*3*

*P*

Chmbr Tenor

Prc 1 Vibr

Acoustic Guitar

Pno

Some-one im - pres-sive had died. Our next door neighbors had gone a-way On their year - ly

**Vibraphone**  
medium rubber mallets  
motor on

*p*

*pp*

**Acoustic Guitar**

*pp*

*8va*

*3*

*P*

Chmbr Tenor  
vis - it, and she swung on their

Prc 1 Vibr

Acoustic Guitar

Pno  
*p* *pppp*

Chmbr Tenor  
lit - tle girl's swing, But let her

Prc 1 Vibr

Acoustic Guitar

Pno

Chmbr Tenor  
swing - ing die down to still - ness. As for the death,

Prc 1 Vibr  
*p* *ff*

Acoustic Guitar  
*p* *ff* *(loca)* *ff*

Pno  
*ppp* *ff* *f*

Chmbr Tenor  
it was long, long ago; so long, it seems, that We are not real - ly sure

Prc 1 Vibr  
*ff*

Acoustic Guitar  
*ff* *rasqueado* *ff*

Pno  
*ff* *f*

Chmbr Tenor  
it was, nor is it real as Rachel's rib-boned hat Blow - ing

Prc 1 Vibr

Acoustic Guitar

Pno

*p* *ppp* *p* (A major scales)

Detailed description: This system contains the first four staves of the score. The vocal line (Chmbr Tenor) begins with the lyrics 'it was, nor is it real as Rachel's rib-boned hat Blow - ing'. The piano accompaniment (Prc 1 Vibr, Acoustic Guitar, Pno) starts with a 3/8 time signature and a key signature of one sharp (F#). The piano part features a complex texture with triplets and a 'p' dynamic marking. A section of the piano part is marked 'ppp' and includes the instruction '(A major scales)'. The piano part concludes with a 'p' dynamic marking.

Chmbr Tenor  
back ov - er the land - scape, that's fern - y with the bil - lion times Of birth and death, death and birth,

Prc 1 Vibr

Acoustic Guitar

Pno

*p*

Detailed description: This system contains the next four staves. The vocal line continues with the lyrics 'back ov - er the land - scape, that's fern - y with the bil - lion times Of birth and death, death and birth,'. The piano accompaniment continues with a similar texture, marked with a 'p' dynamic. The piano part features a prominent triplet pattern in the right hand.

Chmbr Tenor  
now, as Ra - chel climbs.

Prc 1 Vibr

Acoustic Guitar

Pno

*pp*

Orchestra begins Easter Vigil

Detailed description: This system contains the final four staves. The vocal line concludes with the lyrics 'now, as Ra - chel climbs.' and a 'pp' dynamic marking. The piano accompaniment features a more intricate texture with triplets and a 'p' dynamic marking. A section of the piano part is marked 'ppp'. The system concludes with the instruction 'Orchestra begins Easter Vigil' and a change in time signature to 6/4.



Easter Vigil

♩ = ca. 84 to 120

1572

Voices free chant; conductor's beats follow voices.  
Avoid steady beat; play all entrances "around" the beat.

Flute

pp (subliminal)

pp (subliminal)

pp (subliminal)

pp (subliminal)

♩ = ca. 84 to 120

Voices free chant; conductor's beats follow voices.  
Avoid steady beat; play all entrances "around" the beat.

Chant Leader

Re-joice, heav-en-ly pow-ers! Sing, choirs of an - gels! Ex-ult, all cre-a-tion a-round God's throne! Je-sus Christ, our King, is ris - en!

muted

pp (subliminal) muted

muted pp (subliminal)

muted pp (subliminal)

muted pp (subliminal)

Fl

Ob

Cl

A Sx

BSx

Bn

*pp (subliminal)*

*pp (subliminal)*

Hn

Tp1

Tp2

Tn

Tb

*straight muted pp (subliminal)*

*cup muted pp (subliminal)*

*pp (subliminal)*

*muted*

NARRATOR (Genesis):  
In the beginning God created  
the heavens and the earth.

ACTOR 1 (John I):  
In the beginning was the  
Word, and the Word was with  
God, and the Word was God.

Chant Leader

Sound the trum-pet of sal - va - tion. Re-joyce, O earth in shin-ing splen - dor,

Chorus

Pre1

Pre2

EGtr

Pno

Vn1 muted

*pp (subliminal)*

Vn2 muted

*pp (subliminal)*

Va muted

Vc muted

*pp (subliminal)*

Sb

1580

Fl

Ob

Cl

A Sx

BSx

Bn

*pp (subliminal)*

*pp (subliminal)*

Hn

Tp1

Tp2

Tn

Tb

*muted*

*straight muted pp (subliminal)*

*cup muted pp (subliminal)*

*pp (subliminal)*

ra - diant in the bright-ness of your King. Christ has con-quired! Glo - ry fills you! Dark - ness van-ish - es for - ev - er!

Chorus

Pre1

Pre2

EGtr

Pno

Vn1 muted

Vn2 muted

Va muted

*pp (subliminal)*

Vc muted

Sb

1580

1581

1582

Fl

Ob

Cl

A Sx

BSx

Bn

Horn  
*muted*

Tp1  
*str mt*

Tp2  
*cup mt*

Tn

Tb

NARRATOR:  
God said, "Let there be light,"  
and there was light.

ACTOR 2:  
In him was life,  
and the life was the light of men.

**Chamber Soloists**  
(in 8ves)

This is our pass-o-ver feast, when Christ, the true lamb, is slain,

Chorus

Pre1

Pre2

EGtr

Pno

Vn1  
*muted*

Vn2  
*muted*

Va  
*muted*

Vc  
*muted*

Sb

1586

1588

Fl  
Ob  
Cl  
A Sx  
BSx  
Bn

Horn muted  
Tp1 str m  
Tp2 cup m  
Tn  
Tb

NARRATOR:  
And God said, Let us create  
man in our image and likeness.

ACTOR 3:  
And the light shines in the darkness,  
and the darkness grasped it not.

Pop Singers  
(in 8ves)

whose blood con-se-crates the homes of all be-liev - ers.

Chorus

Pre1

Pre2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

1586

1587

1588

1589

Fl

Ob

Cl

A Sx

BSx

Bn

Horn  
*muted*

Tp1  
*str t mt*

Tp2  
*cup mt*

Tn

Tb

*pp (subliminal)*

*pp (subliminal)*

NARRATOR:  
And God created man in his image.  
In the image of God he created them  
male and female.

ACTOR 4:  
It was the true light that enlightens every one  
who comes into the world.

Pop Sngs

O nec-es-sar-y sin of Ad - am, which gained for us so great a Re-deem - er!

Chorus

Prc1

Prc2

EGtr

Pno

Vn1  
*muted*

Vn2  
*muted*

Va  
*muted*

Ve  
*muted*

Sb

*pp (subliminal)*

1589

1590

1591

1592

Fl

Ob

Cl

A Sx

BSx

Bn

Horn  
*muted*

Tp1  
*str t mt*

Tp2  
*cup mt*

Tn

Tb

Oratorio Soloists  
(in 8ves)

Night tru - ly blessed when heav - en is wed - ded to earth and man is re - con - ciled with God.

Chorus

Vibraphone *soft yarn*

Pre1

Marimba *soft yarn*

Pre2

EGtr

Pno

Vn1  
*muted*

Vn2  
*muted*

Va  
*muted*

Ve  
*muted*

Sb

*pp* (subliminal)

*pp* (subliminal)

*pp* (subliminal)

*p*

*p*

*pp*

5:3

1592

1593

1594

1595

Fl

Ob

Cl

A Sx

BSx

Bn

Horn  
*muted*

Tp1  
*strnt mt*

Tp2  
*cup mt*

Tn  
*cup mt*

Tb

NARRATOR:  
The Lord formed man  
out of the dust of the ground.

ACTOR 1:  
And the Word was made flesh  
and dwelt among us.

Chant Leader

Therefore, heav-en - ly Fa-ther, Ac-cept this East - er can - dle,

Chorus

Pre1

Pre 2  
Mrmba

EGtr

Pno

Vn1

Vn2

Vla

Ve

Sb

1595

1596

1597



1598

1600

Fl

Ob

Cl

A Sx

BSx

Bn

Horn  
*muted*

Tp1  
*str t mt*

Tp2  
*cup mt*

Tn

Tb

NARRATOR:  
And God breathed into his nostrils  
the breath of life,

ACTOR 2:  
And we saw his glory,  
glory as of the only- begotten of the Father

a flame di-vid-ed but un-dimmed, a pil-lar of fire that glows to the hon-or of God.

Chorus

Pre1

Pre2

EGtr

Pno

Vn1

Vn2

Vla

Ve

Sb

*pp*

*pp*

1598

1599

1600

1601

Fl *pp*

Ob *pp*

Cl *pp*

A Sx

BSx

Bn

Horn muted

Tp1 *pp*

Tp2 *pp*

Tn

Tb

6/4

Chorus

Let it min - gle with the lights of heav - en and con - tin - ue brave - ly burn - ing to dis - pel the dark - ness of this night.

Let it min - gle with the lights of heav - en and con - tin - ue brave - ly burn - ing to dis - pel the dark - ness of this night.

15 Glockenspiel brass mallets *pp*

Marimba medium rubber mallets *pp*

EGtr

Pno *p*

Vn1 *pp*

Vn2 *pp*

Vla *pp*

Vc *pp*

Sb

1601

1602

1603

1604

Fl

Ob

Cl

A Sx

BSx

Bn

Horn  
*muted*

Tp1  
*str m*

Tp2  
*cup m*

Tn

Tb

NARRATOR:  
And man became  
a living being

ALL ACTORS:  
Full of grace and of truth.

Children's Choir

May the Morn - ing Star which nev - er sets find this flame still burn - ing:

Chorus

Prc1  
**Vibraphone** *soft yarn*  
*p*  
*medium rubber mallets*

Prc 2  
Mrmba

EGtr

Pno

Vn1  
*muted*

Vn2  
*muted*

Vla

Ve

Sb

*rit.* -----  
(for conductor and instruments; no rit. for choir)

1607

Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

*rit.* -----  
(for conductor and instruments; no rit. for choir)

**Children's Choir**

Christ, that Morn - ing Star, who came back from the dead, and shed his peace-ful light on all man-kind,

Chorus

Pre 1 Vibr

Pre 2 Mrmba

EGtr

Pno

Vn1 muted

Vn2 muted

Va muted

Vc muted

Sb

1609

1610

♩ = ca.80

Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chant Leader

♩ = ca.80

your Son who lives and reigns for - ev - er and ev - er.

Children's Choir, All Soloists and Chorus

Chorus

A - men.

A - men.

Pre1

Pre 2

Mmba

EGtr

Pno

Vn1 muted

Vn2 muted

Va muted

Vc muted

Sb

*pp*

*pp*

*pp*

*pp*

1609

1610

1611

1612

The Return  
Ronald Duncan

♩ = 100, with an easy swing

Fl *p* *f* *p* *f*

Ob *pp* *f* *f*

Cl *f* *p* *f*

A Sx

BSx

Bn *f* *p* *f*  
*open*

Hn *f* *p* *f*

Tp1

Tp2

Tn

Tb

♩ = 100, with an easy swing

Chorus

Drumset *p* *mp* *p* *mp*

Pre2

EGtr

Pno

Vn1 muted

Vn2 muted

Va muted

Ve muted

Electric Bass *mp*

1619

1620

Musical score for woodwinds and brass instruments. The score is written in 4/4 time and includes dynamic markings such as *p*, *mf*, *f*, and *mp*. The instruments listed are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (BSx), Bassoon (Bn), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Tenor (Tn), and Trombone (Tb).

Pop ballad style

Chamber Baritone

Vocal line for Chamber Baritone. The lyrics are: "They covered his bod - y with lin - en Then placed it in a". The score includes a triplet of notes in the first measure.

Musical score for the Chorus, consisting of two staves with sustained notes.

Musical score for Drumset (Drmst) and Percussion 2 (Pre2). The Drumset part features a complex rhythmic pattern.

Musical score for Electric Guitar (EGtr), which is mostly silent in this section.

Musical score for Piano (Pno), consisting of two staves with sustained notes.

Musical score for Violin 1 (Vn1) muted, consisting of a single staff with sustained notes.

Musical score for Violin 2 (Vn2) muted, consisting of a single staff with sustained notes.

Musical score for Viola (Va) muted, consisting of a single staff with sustained notes.

Musical score for Violoncello (Vc) muted, consisting of a single staff with sustained notes.

Musical score for Electric Bass, consisting of a single staff with a rhythmic accompaniment.

1619

1620

1621

1622

1623

1624

1625

Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chmr  
Baritin

tomb. His wo - men wept, and those who fol - lowed him

Chorus

Drumst

Pre2

EGtr

Pno

Vn1  
muted

Vn2  
muted

Va  
muted

Ve  
muted

Electric  
Bass



1635

1632

Musical score for woodwinds and brass instruments. The score is written for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (BSx), Bassoon (Bn), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), and Trombone (Tb). The music is in 4/4 time and features dynamic markings such as *mf*, *p*, *fp*, *mp*, and *mf*. The woodwinds and bassoon have melodic lines, while the brass instruments provide harmonic support.

Chamber Baritone part with lyrics: "with more hope than un - der - stand - ing im-me - di-ate-ly be-gan to shift for them-selves,". The music includes a triplet of eighth notes.

Chorus part consisting of two staves with sustained notes.

Drumset (Drumst) and Percussion 2 (Pre2) parts. The drumset part features a complex rhythmic pattern with accents, ending with a *f* dynamic marking.

Electric Guitar (EGtr) and Piano (Pno) parts. Both are currently silent (indicated by a large 'x' or a blank staff).

Violin 1 (Vn1 muted), Violin 2 (Vn2 muted), and Viola (Va muted) parts. All are currently silent.

Electric Bass part with a melodic line in the lower register.

Fl *f* *mp* *p* *mf* *pp*

Ob *f* *p* *mp* *p* *mf* *pp*

Cl *f* *mp* *p* *mf* *pp*

A Sx

BSx

Bn *f* *mp* *p* *mf* *pp*

Hn *f* *p* *mp* *p* *mf* *pp*

Tp1

Tp2

Tn

Tb

Chmbr Baritr  
And as they walked a - way, the seed start - ed to

Chorus

Drmst *mp*

Pre2

EGtr

Pno

Vn1 muted

Vn2 muted

Va muted

Ve muted

Electric Bass

1645

1646

Fl

Ob

Cl

A Sx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chmbr Baritin

ger-mi-nate. Christ be-gan to live.

Chorus

Drumst

Pre2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Electric Bass

1645 1646 1647 1648 1649 1650 1651 1652 1653 1654

Musical score for orchestra and strings, measures 1655-1661. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (A Sx), Bass Saxophone (BSx), Bassoon (Bn), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), Tuba (Tb), Chorus, Drumset (Drmst), Percussion 2 (Pre2), Electric Guitar (EGtr), Piano (Pno), Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Vc), and Electric Bass. The score features various dynamics such as *mp*, *mf*, *f*, *p*, and *f(solo)*, along with articulation marks like accents and slurs. The key signature is one flat (B-flat major or E-flat minor) and the time signature is 4/4.

1655

1656

1657

1658

1659

1660

1661

1662

This musical score page, rehearsal mark 1662, features a variety of instruments. The woodwinds include Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (BSx), and Bassoon (Bn). The brass section consists of Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb). The strings include Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), and Violoncello (Ve). Other instruments shown are Electric Guitar (EGtr), Piano (Pno), and Chorus. The score includes dynamic markings such as *f(solo)*, *mf*, *p*, *cresc.*, and *open*. The Electric Guitar part is specifically marked with a box labeled "Electric Guitar".

1662

1663

1664

1665

1666

1667

1668

Fl *mf* *f* *(poco)*

Ob *f* *(poco)*

Cl *mf* *f* *(poco)*

A Sx *mf* *f* *(poco)*

BSx *mf* *f* *(poco)*

Bn *f* *(poco)*

Hn *f* *(poco)*

Tp1 *f* *(poco)*

Tp2 *f* *(poco)*

Tn *f* *(poco)*

Tb *f* *(poco)*

Chorus *pp*

Drmst

Pre2

EGtr *f*

Pno

Vn1 *f* *(poco)*

Vn2 *f* *(poco)*

Vla *f* *(poco)*

Vc *f* *(poco)*

Electric Bass *f* *(poco)*



