

PASSION with Tropes
Concert Extract (2010)

Don Freund

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Vocal Forces:

Chorus

Children's Choir

"Oratorio Soloists": Soprano, Alto, Tenor, Bass-Baritone

"Chamber Soloists": Soprano, Alto, Tenor, Baritone

"Pop Singers": Soprano, Alto, Tenor, Baritone

Spoken Parts: Narrator, Actor

Chant Leader (Tenor or Baritone)

The Pop Singers and the Narrator are amplified.

Instrumental Forces (*20 players*):

Flute, doubling Piccolo

Oboe

B \flat Clarinet, doubles E \flat Clarinet, B \flat Bass Clarinet and B \flat Contrabass Clarinet

E \flat Alto Saxophone, doubles B \flat Soprano Saxophone

E \flat Baritone Saxophone, doubles B \flat Tenor Saxophone

Bassoon, doubles Contrabassoon

Horn in F

2 Trumpets in C

Trombone

Tuba

2 Percussionists*

Electric Guitar, doubles Acoustic Guitar

Piano

(solo strings)

2 Violins

Viola

Cello

Contrabass, doubles Electric Bass

*Instruments shared Percussion 1 & 2:

Bass Drum, 4 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, Chimes

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

Score is in C. All instruments sound as written;

octave clefs are used in the score to indicate the actual pitch of octave transposing instruments.

PASSION with Tropes is a collage of various music, theatre, and music-theatre experiences, using a collage of texts about religion, love, death, and the experience of human existence. It may be described as a theatre work about the experience of attending an oratorio (or, more specifically, a Passion). But the medium of the oratorio is supplemented or challenged by the invasion of other musical and dramatic media (e.g., 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 over 40 poets, playwrights, and philosophers.

This 30-minute “Concert Extract” presents a new, reduced orchestration and tightened dramatic form for the work, in preparation for an immersive theatre production of the final 80 minutes of the reconstructed work to be produced in May of 2011. This extract focuses on the closing trajectory of the work. Christ's final cry of “Eli, Eli, lama sabachthani” (My God, why have you forsaken me?) is a recurring image throughout, surrounded by multifaceted meditations, sacred and profane, on life, death, and love.

Movements in this Extract:

The Cry - Charles Peguy: The Everlasting Cry, Strophes I & IV

Narrator, Chorus, and Oratorio Bass

He saved others

Oratorio Soloists and Chorus

Don Freund: God is Love

“Pop” Baritone

He saved others (Reprise)

Chorus

From Kurt Vonnegut: Slaughterhouse Five (excerpt 4)

Actor

The Cry - Charles Peguy: The Everlasting Cry , Strophe V

Narrator, Chorus, and Oratorio Bass

The Good Thief

Chamber Soloists

Apocalypse

Chorus

Jean de le Ceppède: Théorème Spirituel

Oratorio Soprano

Palm Sunday Procession

Oratorio Soloists and Chorus; Children's Choir

Giles Fletcher: It Was But Now

Oratorio Soloists

From Kurt Vonnegut: Slaughterhouse Five (excerpt 5)

Actor

Etheridge Knight: He Died in Detroit

“Pop Singers”

Charles Peguy: The Everlasting Cry, Strophe VI - The Cry

Narrator, Chorus, and Oratorio Bass

Sheldon Tannenbaum: My Daughter on Good Friday

Chamber Tenor

Easter Vigil Proclamation

Chant Leader, Soloists and Chorus; Children's Choir

Ronald Duncan: The Return

Chamber Baritone

Don Freund: *PASSION with Tropes Concert Extract - 2010*

Text Collage

The Cry — Charles Peguy: *The Everlasting Cry*, Strophes I & IV
Narrator, Chorus, and Oratorio Bass

From the sixth hour until the ninth hour there was darkness
over the whole land, and Jesus cried out in a loud voice:

Eli, Eli, lama sabachthani...

The Son of Man in his very last hour,
cried out louder than a lost soul in his dreadful anguish,
with a cry that rang as false as a divine blasphemy.
Why should he have uttered that dreadful cry?

An eternal kiss would lave his side, a fatherly kiss would lave his brow,
an eternal kiss from his father would refresh his smarting wounds,
his head, his side, his feet, his hands;
an eternal spring, pure eternal water awaited his smarting wounds.
On the point of returning into his eternity,
it is then he uttered that awful cry . .

He saved others

Oratorio Soloists and Chorus

The passers-by jeered at him; they shook their heads and said:

So you would destroy the temple, and rebuild it in three days!

Then save yourself! If you are God's son, come down from the cross!

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

He saved others, himself he cannot save.

Let the Christ, the king of Israel, come down from the cross now,
and then we will believe in him.

Don Freund: *God is Love*

“Pop” Baritone

God is love, what

kind of love, how,

could it be time and space

would embrace only me?

Love isn't wise, isn't knowing,

Love can't be sure where it's going,

Love is a dream, finite sensation,

Sheer fabrication,

Blind aspiration.

Oh what a silly God, to try

to be like me, to want

to be confused, to wish

things could be better than he made them.

Love is God, who,

making man, wants

to be man so he can make God

to be loved, to be Love, and to love.

He saved others (Reprise)

Chorus

Let the Christ, the king of Israel, come down from the cross now,
and then we will believe in him.

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

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.

The Cry — Charles Peguy: *The Everlasting Cry*, Strophe V
Narrator, Chorus, and Oratorio Bass
From the sixth hour until the ninth hour there was darkness
over the whole land, and Jesus cried out in a loud voice:
Eli, Eli, lama sabachthani...

Cry ringing at the heart of all humanity
O culminating, everlasting cry,
Cry as if God himself had sinned like us,
As if God himself had despaired . . .

The Good Thief
Chamber Soloists

The other robber said to Jesus:
Lord, remember me when you come into your kingdom.
And Jesus said to him:
Amen I say to you,
this day you shall be with me in Paradise.

Apocalypse
Chorus

And I saw in the midst of the throne of the four living creatures, and
in the midst of the elders, a Lamb standing, as if slain, having seven
horns and seven eyes, and he came and took the scroll out of the
right hand of him who sat upon the throne.

And I beheld, and I heard a voice of many angels round about the throne,
and the living creatures and the elders, and the number of them was
thousands, saying with a loud voice,

"Worthy is the Lamb who was slain to receive power and divinity
and wisdom and strength
and honor and glory and blessing."

And every creature that is in heaven and on earth and under the earth,
and such as are on the sea, and all that are in them, I heard them all saying,

"To him who sits upon the throne, and to the Lamb,
blessing and honor and glory and dominion,
forever and ever."

Jean de le Ceppède: *Theorème Spirituel*
Oratorio Soprano

Great Sun, flame of Christ,
You have passed through four houses of the Zodiac:
Through Virgo, where Christ was born of flesh
From His own soul, matched and matchless;
Through the Waterbearer, when He sorrowed
in tears, blameless; through the Bull,
When He offered His body on the gallows.
Now he enters the house of the Lion
With a mane of light whose beams
Enflame the hemispheres, and His voice
Is the shaking thunder, the roar from the grave
That brings the world of beasts to the yoke
Of His redemption.

Palm Sunday Procession

Oratorio Soloists and Chorus; Children's Choir

Osanna filio David! benedictus qui venit in nomine Domini.

Rex Israel: Osanna in excelsis.

(Hosanna to the Son of David! Blessed is he that comes in the name of the Lord. O King of Israel: Hosanna in the highest.)

Pueri Hebraeorum portantes ramos olivarum,
obviaverunt Domino, clamantes et dicentes:

Hosanna in excelsis.

(The Hebrew children bearing branches of olive, went forth to meet the Lord, crying out, and saying: Hosanna in the highest!)

Giles Fletcher: *It Was But Now*

Oratorio Soloists

It was but now their sounding clamours sung,

Blessed is he, that comes from the most high,

And all the mountains with Hosanna rung,

And now, away with him, away they cry,

And nothing can be heard but crucify:

It was but now, the crown itself they save,

And golden name of king unto him gave

And now, no king, but only Caesar, they will have:

It was but now they gathered blooming May,

And of his arms disrob'd the branching tree,

To strew with boughs, and blossoms all thy way,

And now, the branchless trunk a cross for thee,

And May, dismayed, thy coronet must be:

It was but now they were so kind, to throw

Their own best garments, where thy feet should go,

And now, thyself they strip, and bleeding wounds they show.

From Kurt Vonnegut: *Slaughterhouse Five* (excerpt 5)

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

Etheridge Knight: *He Died in Detroit*

"Pop Singers"

Dead. He died in Detroit, his beard
was filled with lice; his halo glowed
and his white robe flowed magnificently
over the charred beams and splintered glass;
his stern blue eyes were rimmed with red,
and full of reproach; and the stench: roasted rats
and fat baby rumps swept up his nose that
had lost its arch of triumph. He died outraged,
and indecently, shouting impieties and betrayals.
and he arose out of his own ashes. Stripped.

A faggot in steel boots.

Charles Peguy: *The Everlasting Cry*, Strophe VI — *The Cry*

Narrator, Chorus, and Oratorio Bass

Louder than the two thieves hanging beside him,
who howled at death like famished dogs,
the thieves howled but a human howl,
the thieves howled a cry of human death.
He alone uttered
the everlasting cry.

From the sixth hour until the ninth hour there was darkness
over the whole land, and Jesus cried out in a loud voice:

Eli, Eli, lama sabachthani...

And he gave up the spirit.

Sheldon Tannenbaum: *My Daughter on Good Friday*

Chamber Tenor

Suddenly it must have seemed, in the hovering and still day,
Someone impressive had died. Our next door neighbors had gone away
On their yearly visit, and she swung on their little girl's swing,
But let her swinging die down to stillness.
As for the death, it was long, long ago; so long, it seems, that
We are not really sure it was, nor is it real as Rachel's ribboned hat
Blowing back over the landscape, that's ferny with the billion times
Of birth and death, death and birth, now, as Rachel climbs.

Easter Vigil Proclamation

Chant Leader, Soloists and Chorus; Children's Choir

Rejoice, heavenly powers! Sing, choirs of angels! Exult, all creation around God's throne!

Jesus Christ, our King, is risen! Sound the trumpet of salvation.

This is our passover feast, when Christ, the true lamb, is slain,
whose blood consecrates the homes of all believers.

May the Morning Star which never sets find this flame still burning: Christ, that Morning Star,
who came back from the dead, and shed his peaceful light on all mankind,
your Son who lives and reigns forever and ever. Amen.

Ronald Duncan: *The Return*

Chamber Baritone

They covered His body with linen

Then placed it in a tomb.

His women wept. And they

Who'd followed Him with more hopes than understanding

Immediately began to shift for themselves.

And they made their preparations, forgetting

That though it is possible to lock a body in a tomb

It is not possible to lay one's memory down beside it.

And as they walked away, the seed started to germinate.

Christ began to live.

END

Permission to use the following texts in PASSION WITH TROPES has been granted the composer with restrictions as noted:

Jean de la Ceppède: *Theorème Spirituel*, translated by Clinton Larson

Paul Thompson, Northwestern University Press, 1735 Benson Avenue, Evanston, IL 60201

Ronald Duncan: excerpt from *JUDAS*

Hydra Book Co., Box 813, Forest Grove, OR 97116

Etheridge Knight: *Two Poems from Black Relocation Centers (#2: "He Died in Detroit")*

Broadside Press, 74 Glendale Ave., Highland Park, MI 48203

Sheldon Tannenbaum: "My Daughter on Good Friday"

THE YALE REVIEW, Vol. 52, No. 3, Spring 1963. Sheila Huddleston, Managing Editor, The Yale Review,

P.O. Box 1902A, Yale Station, New Haven, Connecticut 06520

Kurt Vonnegut: excerpts from *SLAUGHTERHOUSE FIVE*

For theatrical presentation by performers before a live audience:

Donald C. Farber, 99 Park Ave., New York, NY, 10016.

Fl
Ob
CbCl
ASx
BSx
Cbn
Hn
Tp1
Tp2
Tn
Tb
Narrator
Chorus
Prcl
Prcl
EGtr
Pno
Vn1
Vn2
Vla
Vc
Sb

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

over the whole land, and Jesus cried out in a

7 8 9 10 11

12

Fl
Ob
CbCl
ASx
BSx
Cbn
Hn
Tp1
Tp2
Tn
Tb

Narrator

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

Pre1
Pre2
EGtr
Pno

Vn1
Vn2
Vla
Vc
Sb

ff free bowing
ff free bowing
ff free bowing
ff free bowing

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

Fl

Ob

CbCl

ASx

BSx

Cbn

Hn

Tp1

Tp2

Tn

Tb

Chorus

Prcl

Prcl

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

ff

mf

mp

ff

f

pp, as if an echo

mf

p

f

pizz.

ff

ff

ff

f

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

Medium Tomtom hard rubber mallets

Bass Drum hard felt

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

18 19 20 21 22 23

The Everlasting Cry (strophe 1)

Charles Peguy

24 ♩ = 60

Fl

Ob

Clarin. B \flat

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Bass

Chorus

Prcl

Prcl

EGtr

Pno

Vn1

Vn2

Vla

Ve

Sb

p

mp

arco

sul D

The Son of Man in his ver - y last hour, cried out

24 25 26 27 28

Fl

Ob

Cl

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Bass

Chorus

Lead Pipe brass mallet

Prcl

Prcl

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

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

33 34 35 36 37 38

39

Fl

Ob

Cl

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Bass

Chorus

Marimba
hard rubber mallets

Prc1

Prc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

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

f \rightarrow *pp*

mf \rightarrow *pp*

f \rightarrow *pp*

pizz. (#) *arco*

p

39 40 41 42 43 44 45 46 47 48 49

54

The musical score is arranged in a standard orchestral layout. The top section contains woodwinds and reeds: Flute (Fl), Oboe (Ob), Clarinet (Cl), Saxophone (ASx), Bass Saxophone (BSx), and Bassoon (Bn). The middle section contains brass instruments: Horn (Horn muted), Trumpet 1 (Tp1 Strt muted), Trumpet 2 (Tp2 Strt muted), Trombone (Tn Strt muted), and Tuba (Tb). Below the brass is the Oratorio Bass part. The bottom section contains strings and other instruments: Percussion (Prc1, Prc2), Electric Guitar (EGtr), Piano (Pno), Violin 1 (Vn1 muted), Violin 2 (Vn2 muted), Viola (Va muted), Violoncello (Vc muted), and Subcontra Bass (Sb). The Oratorio Bass part includes lyrics: "a fa - ther - ly kiss would lave his brow, an e - ter - nal kiss from his fa - ther would re -". The score includes dynamic markings such as *p* and *<>*, and articulation marks like accents and slurs. Measure numbers 54, 55, 56, 57, and 58 are indicated at the bottom of the page.

54

55

56

57

58

59

Fl
Ob
Cl
ASx
BSx
Bn

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

Horn muted
Tp1 Strt muted
Tp2 Strt muted
Tn Strt muted
Tb

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

Oratorio Bass
Chorus

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

Prcl
Prcl
EGtr
Pno

mp *mf* *p*

on dome (triangle beater)

Vn1 muted
Vn2 muted
Va muted
Vc muted
Sb

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

59

60

61

62

Fl
Ob
Cl
ASx
BSx
Bn

Horn muted
Tp1 Strt muted
Tp2 Strt muted
Tn Strt muted
Tb

Oratorio Bass
Chorus

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

Triangle
Vibraphone
EGtr
Pno

Vn1 muted
Vn2 muted
Va muted
Vc
Sb

Fl
Ob
Cl
ASx
BSx
Bn
Horn muted
Tp1 Strt muted
Tp2 Strt muted
Tn Strt muted
Tb

Oratorio Bass
Chorus

turn - ing in-to his e-ter - ni - ty, it is then he ut - tered

Prc1
Prc2
EGtr
Pno

Vn1
Vn2
Vla
Vc
Sb

without mute
without mute
without mute
without mute

fp
fp
fp
fp

Piccolo

♩ = 144

Piccolo *fp*

Ob *fp*

E♭ Cl *fp*

ASx *p*

BSx *p*

Bn *fp*

Hn *fp* *open*

Tp1 *fp* *open* *fp* 3

Tp2 *fp* *open* 3

Tn *fp* *open*

Tb *fp*

Oratorio Soloists *f* *rough!*

Soprano & Mezzo, Tenor & Bass

Oratorio Bass

The pas-sers-by jeered at him;

Chorus

that aw-ful cry

Prc1

Prc2

EGtr *fp* *f*

Pno

Vn1 *fp* *ff* *pp* *f*

Vn2 *fp* *ff* *pp* *f*

Vla *fp* *ff* *pp* *f*

Vc *fp* *ff* *f*

Sb *fp* *ff* *f*

80

Piccolo

Ob

E♭ Cl

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

(Oratorio Soloists
Soprano & Mezzo, Tenor 8ba)

they shook their heads and said:

Chorus: Sopranos & Tenors

(in Sves) *f* So you would des-troy the tem-ple, and re - build it in three days!

Altos & Basses

(in Sves) So you would des-troy the tem-ple, and re - build it in three days!

2 Bongos
2 Timbales wood sticks

mf

Prc1

Prc2

EGrtr

Pno

Vn1

Vn2

Vla

Vc

Sb

Piccolo
 Ob
 E♭ Cl
 ASx
 BSx
 Bn
 Hn
 Tp1
 Tp2
 Tn
 Tb
 Perc1
 Perc2
 EGtr
 Pno
 Vn1
 Vn2
 Vla
 Vc
 Sb

Then save your-self! If you're the Son of God, come down from the cross! So you would des-troy the
 Then save your-self! If you're the Son of God, So you would des-roy the tem - ple, and

4 Temple Blocks hard rubber mallets

Piccolo
 Ob
 E♭ Cl
 ASx
 BSx
 Bn
 Hn
 Tpt1
 Tpt2
 Tn
 Tb
 Sop & Ten
 Alts & Basses
 Prc1
 Prc2
 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!

mf
mf
mf
mf

Piccolo
Ob
E♭ Cl
ASx
BSx
Bn

Hn
Tp1
Tp2
Tn
Tb

Oratorio Soloists
Soprano & Mezzo, Tenor 8ba

The chief priests with the scribes and el - ders mocked him in the same way:
down from the cross!

Sops
Alto
&
Basses

Prc1
Prc2
EGtr

Pno

Vn1
Vn2
Vla
Vc
Sb

Piccolo

Ob

E♭ Cl

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

♩ = 112

Chorus

Altos

Sopranos

Basses

Tenors

(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,

Prc1

Prc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

sul G
molto vibrato gliss.
ff

molto vibrato
ff

sul C
molto vibrato gliss.
ff

molto vibrato gliss.
ff

f

Piccolo

Ob

E♭ Cl

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Sopranos

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.

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.

Prc1

Prc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

128

Piccolo

Ob

E♭ Cl

ASx

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

Prc1

Prc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

128

129

130

131

132

133

134

135

136

Piccolo
Ob
E♭ Cl
ASx
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

Prc1
Prc2
EGtr

Pno

Vn1
Vn2
Vla
Vc
Sb

pizz.
ff
arco
f

Piccolo
 Ob
 E♭ Cl
 ASx
 BSx
 Bn
 Hn
 Tp1
 Tp2
 Tn
 Tb
 Chorus
 Pre1
 Pre2
 EGtr
 Pno
 Vn1
 Vn2
 Vla
 Vc
 Sb

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
 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

mf mp mp

Sopranos
 Baseses
 Tenors

Song: God Is Love

153 ♩ = 92

Piccolo

Ob

E♭ Cl

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

mp

p

muted

mp

straight muted

mp

straight muted

mp

straight muted

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

p

mf

mp

EGtr

p

Pno

mp

Vn1

Vn2

Vla

pizz.

Ve

Electric Bass

mp

p

Piccolo
 Ob
 E♭ Cl
 ASx
 BSx
 Bn
 Horn muted
 Tpt1
 Tpt2
 Tn
 Tb
 Chorus
 Drmst
 Perc2
 EGtr
 Pno
 Vn1
 Vn2
 Vla
 Vc
 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.

Piccolo

Ob

E^b Cl

ASx

BSx

Bn

Horn muted

Tp1 Strt muted

Tp2 Strt muted

Tn Strt muted

Tb

Chorus

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

Drumst

Prc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Electric Bass

Piccolo
 Ob
 E♭ Cl
 ASx
 BSx
 Bn
 Horn muted
 Tmp1 Strt muted
 Tmp2 Strt muted
 Tn Strt muted
 Tb
 Chorus
 Drmst
 Perc2
 EGtr
 Pno
 Vn1
 Vn2
 Vla
 Vc
 Electric Bass

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

held back . . . a tempo

Musical score for woodwinds and strings. The score includes staves for Piccolo, Ob, E♭ Cl, ASx, BSx, Bn, Horn muted, Tpt1 Strt muted, Tpt2 Strt muted, Tn Strt muted, and Tb. The music features dynamic markings such as *mp*, *p*, and *cresc.* across various measures.

held back . . . a tempo

Musical score for vocal and keyboard instruments. It includes a vocal line with lyrics: "things could be bet-ter than he made them. Love is God, who," and staves for Drmst, Perc2, EGtr, Pno, Vn1, Vn2, Vla, Vc, and Electric Bass. Dynamic markings include *mp*, *p*, *cresc.*, and *f*.

182

ma-king man, wants to be man so he can make God

182

183

184

185

186

187

He saved others reprise

188 ♩ = 72 (slower tempo)

♩ = 112

Piccolo
Ob
E♭ Cl
ASx
BSx
Bn

Hn
Tp1
Tp2
Tn
Tb

♩ = 72 (slower tempo)

♩ = 112

Chorus

to be loved, to be Love, and to love.

Let the Christ, the king of Is - rael, come down from the

Let the Christ, the king of Is - rael, come down from the

Drmst

Prc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Electric Bass

195

Piccolo *ff*
 Ob *ff*
 Eb Cl *ff*
 ASx *ff*
 BSx *ff*
 Bn *ff*
 Hn *ff*
 Tpt1 *ff*
 Tpt2 *ff*
 Tbn *ff*
 Tpb *ff*
 Chorus
 cross now, come down from the cross and then we will believe in him, we will believe. *mf* He saved others, himself he
 cross now, come down from the cross and then we will believe in him, we will believe. *mf* He saved others, himself he
 Perc1
 Perc2
 EGtr
 Pno *ff*
 Vn1 *ff* *pizz.* *f* *arco* *mf*
 Vn2 *ff* *pizz.* *f* *arco* *mf*
 Vla *ff* *pizz.* *f* *arco* *mf*
 Vcl *ff* *pizz.* *f* *arco* *mf*
 Electric Bass *ff* *f* *mf*

203

204

Piccolo

Ob

E♭ Cl

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

Perc1

Perc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Electric Bass

can - not save.

can - not save.

Contrabassoon

f

203

204

205

206

207

208

209

210

Slaughterhouse Five (excerpt 4)

Kurt Vonnegut

Fast and Furious

211

Piccolo

Ob

E♭ Cl

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

Prc1

Prc2

Pno

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.

ACTOR:
But the Gospels actually taught this:
Before you kill somebody, make absolutely sure he isn't well connected.

Fast and Furious

Vn1

Vn2

Vla

Vc

Sb

String Bass

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

ffpp *pp subito* *ff* *3* *3* *3* *3* *3*

ffpp *pp subito* *ff* *tr* *tr*

ffpp *pp subito* *ff* *pizz.*

ffpp *pp subito* *ff* *col legno* *pizz.* *3*

211 212 213

The Cry

214 ♩ = 100

Fl, Ob, CbCl, ASx, BSx, Bn, Hn, Tp1, Tp2, Tn, Tb

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

Contrabass Clarinet

Contrabassoon

♩ = 100

Chorus

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

Low Tomtom wood sticks

Bass Drum wood sticks *mp*

mp

arco

arco

214

215

216

217

218

219

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

220

Fl
Ob
CbCl
ASx
BSx
Cbn
Hn
Tp1
Tp2
Tn
Tb



mf \longrightarrow **f**
Improvise disjunct note patterns using the given rhythms; middle to extreme low range.
f \longrightarrow **f** \longrightarrow **fp** \longrightarrow **f**

Narrator
Chorus

Pre1
Pre2
EGtr
Pno
Vn1
Vn2
Vla
Vc
Sb

Narrator

Chorus

Pre1

Pre2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

220

221

222

223

224

225

Instrumentation: Flute (Fl), Oboe (Ob), Clarinet in Bb (CbCl), Alto Saxophone (ASx), Bass Saxophone (BSx), Bassoon (Cbn), Horns (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), Tuba (Tb), Narrator, Chorus, Percussion 1 (Pr1), Percussion 2 (Pr2), Electric Guitar (EGtr), Piano (Pno), Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Vc), Subcontrabass (Sb).

Woodwinds and Brass (Measures 226-227): *ff* *p* *ff* *p* *ff* *p*

Violins (Measures 227-228): free bowing *ff* free bowing *ff* free bowing

Narrator (Measure 227): loud voice: *ff* repeat these words over and over, not together, rather fast

Chorus (Measures 227-228):
 E - li, E - li, la - ma sa - bach - tha - ni || E - li, Eli, lama sabachthani :||
 E - li, E - li, la - ma sa - bach - tha - ni || E - li, Eli, lama sabachthani :||

Percussion (Measures 227-228): *ff*

Fl
Ob
CbCl
ASx
BSx
Cbn

Hn
Tp1
Tp2
Tn
Tb

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

Chorus

Pr1

Pr2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

The Everlasting Cry (strophe V)

Charles Peguy
Agitated, ♩ = 92

237

Piccolo *ff*

Ob *ff*

E♭ Clarinet *ff*

ASx

BSx

Bn

Hn *mf*

Tp1 *mf*

Tp2 *mf*

Tn *mf*

Tb *mf*

Agitated, ♩ = 92

Oratorio Bass

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

Chorus

Glockenspiel *f*

Lead Pipe *f*

EGrtr *f*

Pno *ff*

Agitated, ♩ = 92

Vn1 *f p*

Vn2 *f p*

Vla *f p*

Vc *f p*

Sb *f p*

237 238 239 240 241

Piccolo
Ob
E♭ Cl
ASx
BSx
Bn

Hn
Tp1
Tp2
Tn
Tb

Oratorio
Bass

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

Chorus
Prcl
Prcl
EGtr
Pno

Vn1
Vn2
Vla
Vc
Sb

♩ = 176

247

Fl
Ob
Cl
ASx
BSx
Bn

Hn
Tp1
Tp2
Tn
Tb

♩ = 176

Oratorio Bass

us, As if God himself had des - paired

Chorus

Prc1
Prc2

EGtr
Pno

Vn1
Vn2
Vla
Ve
Sb

254

Chamber Tenor

f

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

Chamber Baritone

f

Lord, re -

Vn1

Vn2

Vla

Vc

Sb

254 255 256 257 258

259

Chamber Tenor

Chamber Baritone

And Je - sus said to

mem - ber me when you come in - to your king - dom.

Vn1

Vn2

Vla

Vc

Sb

259 260 261 262 263

264 265

Chamber Soprano *f* A - men I say to you, this

Chamber Mezzo *f* A - men I say to you, this

Chamber Baritone *f* him: A - men I say to you, this

Chamber Baritone *f* A - men I say to you, this

Vn1 *f* *mf*

Vn2 *f*

Vla *f*

Vc *f*

Sb *f*

264 265 266 267

268

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

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

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

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

Vn1 *f*

Vn2 *f*

Vla *f*

Vc *f*

Sb *f*

268 269 270 271

Fl
Ob
Cl
ASx
BSx
Bn
Hn
Tp1
Tp2
Tn
Tb

Chamber Soprano
Chamber Mezzo
Chamber Tenor
Chamber Baritone

dise.
dise.
dise.
dise.

Chorus

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

Hi-hat cymbal wood sticks

Pre1
Pre2
EGtr
Pno
Vn1
Vn2
Vla
Vc
Sb

f
f
f, legato
f, legato
f, legato
f

279

278

Fl
Ob
Cl
SpSx
BSx
Bn

f
f
mf
f
mf
f
mf

Hn
Tp1
Tp2
Tn
Tb

mp
f
mp
f
mf

Chorus

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

Pre1

15

Glockenspiel brass mallets

Marimba medium rubber mallets

f

EGtr

f

Pno

Vn1

Vn2

Vla

Vc

Sb

284

Fl

Ob

BCl

SpSx

TnrSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

Pre1

Pre 2
Mrmba

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

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

pizz. *f* *arco* *f*

pizz. *f* *arco* *f*

pizz. *f* *arco* *f*

pizz. *f*

f

mp *mp* *mp* *mp*

284 285 286 287 288 289 290 291

292

Fl

Ob

Cl

SpSx

TnrSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

and he came and took the scroll out of the right hand of him who

Glockenspiel
brass mallet

Prcl

Pr2
Mrmba

EGtr

Pno

Vn1

Vn2

Vla

Ve

Sb

292

293

294

295

296

297

298

Fl
Ob
BCl
SpSx
TnrSx
Bn
Hn
Tp1
Tp2
Tn
Tb

Dynamic markings: *f*, *mp*, *f*, *mf*

Chorus

sat up - on the throne. And I be - held, and

Vibraphone *hard rubber mallets*

Prc1
Prc 2
Mrmba
EGtr
Pno
Vn1
Vn2
Vla
Vc
Sb

Dynamic markings: *mf*, *f*, *arco*, *mf*

304

Fl *mf*

Ob

BCl

SpSx *mf*

TnrSx

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

Pre 1 Vibr

Pre 2 Mrmba

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

Fl *mf*

Ob *mf*

BCl *mf*

SpSx *mf*

TnrSx *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 Mrmba

EGtr

Pno

Vn1 *mf*

Vn2 *mf*

Vla *mf*

Vc *mf*

Sb *mf*

319

317

Fl *mf* *f*

Ob *mf* *f*

BCl *mf* *f*

SpSx *mf* *f*

TnrSx *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 *f*

Vn1 *f*

Vn2 *f*

Vla *f*

Vc *f*

Sb *f*

317

318

319

320

321

f 322

323

324

Fl *f, legato*

Ob *f, legato*

BCl *f, legato*

SpSx *f, legato*

TnrSx *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 -

Tamtam hard rubber mallets

Prc 1 Vibr

Prc 2 Mrmba

EGtr

Pno

Vn1 *f, legato*

Vn2 *f, legato*

Vla *f, legato*

Vc *f, legato*

Sb *f, legato*

324

325

326

327

328

329

330

Fl
Ob
Bcl
SpSx
TnrSx
Bn
Hn
Tp1
Tp2
Tn
Tb

Chorus

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

Prc 1
Tamt
Prc 2
Mrmba
EGtr
Pno
Vn1
Vn2
Vla
Vc
Sb

336

Fl

Ob

BCl

SpSx

TnrSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Chorus

hon - or and glo - ry and bles - sing.

And ev - 'ry crea - ture that is in

Prec 1

Tamtm

Prec 2

Mrbmba

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

mf

mf

mf

mf

mf

f

mf

mf

mf

mf

Vibraphone *hard rubber mallets*

342

Musical score for measures 342-346. The score includes parts for Flute (Fl), Oboe (Ob), Bass Clarinet (BCL), Soprano Saxophone (SpSx), Tenor Saxophone (TnrSx), Bassoon (Bn), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), Tuba (Tb), Chorus, Percussion 1 (Prcl), Percussion 2 (Prcl 2), Mridanga (Mrmba), Electric Guitar (EGtr), Piano (Pno), Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Vc), and Subcontrabass (Sb). The Chorus part includes the lyrics: "heav - en and on earth and un - der the earth, and such as are on the sea, and all that are in". Dynamic markings include *mf* and *f*. The score is divided into measures 342, 343, 344, 345, and 346.

342

343

344

345

346

Fl *mf cresc.*

Ob *mf cresc.*

BCl *mf*

SpSx *mf cresc.*

TnrSx *mf*

Bn *f*

Hn *cresc.*

Tp1 *mf*

Tp2 *mf*

Tn

Tb

Chorus
 them, | heard | them, | heard | them, | heard | them, | heard | them, | heard | them, | heard | them, | all

Prcl

Pr2
Mrmba

EGtr

Pno

Vn1 *f*

Vn2 *f*

Vla *f*

Vc *f*

Sb *f*

354

353

Fl *f, legato*

Ob *f, legato*

BCl *f, legato*

SpSx *f, legato*

TnrSx *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,

Tamtam hard rubber mallets

Pre1

Pre 2 Mrmba

EGtr

Pno

Vn1 *f, legato*

Vn2 *f, legato*

Vla *f, legato*

Vc *f, legato*

Sb *f, legato*

353

354

355

356

357

358

Fl
Ob
BCL
SpSx
TnrSx
Bn
Hn
Tp1
Tp2
Tn
Tb
Chorus
Pre 1 Tamtm
Pre 2 Mrmba
EGtr
Pno
Vn1
Vn2
Vla
Vc
Sb

f, legato

and to the Lamb, and to the Lamb,

359 360 361 362 363 364 365

Fl

Ob *f*

BCl *f*

SpSx *f*

TnrSx

Bn *f*

Hn

Tp1

Tp2

Tn

Tb

Chorus

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

Pre 1 Tamtm

Pre 2 Mrmba

EGtr *f*

Pno

Vn1 *f, legato*

Vn2 *f, legato*

Vla *f, legato*

Vc *f, legato*

Sb *f, legato*

This page contains a musical score for measures 371 through 374. The instruments listed are Flute (Fl), Oboe (Ob), Bass Clarinet (BCl), Soprano Saxophone (SpSx), Tenor Saxophone (TnrSx), Bassoon (Bn), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), Tuba (Tb), Chorus, Percussion 1 (Prc 1), Percussion 2 (Prc 2), Electric Guitar (EGtr), Piano (Pno), Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Vc), and Subcontrabass (Sb). The score includes various musical notations such as dynamics (ff, mf), articulation (Metal Plate), and performance instructions like (ad lib.). The tempo is marked as ♩ = 132. The key signature has one flat (B-flat major/D minor). The time signature is 4/4. The Chorus part includes the lyrics: "and ev er.".

Theorème Spirituel
Jean de la Ceppède

375

Piccolo *f*

Ob

Cl

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Soprano
Great Sun, flame of Christ, You have

Chorus

Prc 1 Glockenspiel *f* brass mallets

Prc 2 Mrmba

EGtr

Pno *f*

Vn1

Vn2

Vla

Vc

Sb

Piccolo

Oratorio Soprano

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

Pre 1 Glockspl

Pre 2 Mrmba

Pno

382 383 384 385 386 387

Piccolo

Oratorio Soprano

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

Pre 1 Glockspl

Pre 2 Mrmba

Pno

388 389 390 391 392 393

Piccolo

Oratorio Soprano

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

Pre 1 Glockspl

Pre 2 Mrmba

Pno

394 395 396 397 398 399

400

Piccolo

Oratorio Soprano

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

Prc 1 Glockspl

Prc 2 Mrmba

Pno

400 401 402 403 404

405

Piccolo

Oratorio Soprano

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

Prc 1 Glockspl

Prc 2 Mrmba

Pno

405 406 407 408 409

410

Piccolo

Oratorio Soprano

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

Prc 1 Glockspl

Prc 2 Mrmba

Pno

410 411 412 413 414 415

416

Piccolo

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

Prc 1
Glockspl

Prc 2
Mrmba

Pno

416 417 418 419 420 421

422

425

Piccolo

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

Prc 1
Glockspl

Prc 2
Mrmba

Pno

422 423 424 425 426 427

Fl
Ob
Cl
ASx
BSx
Bn

f
mp
f
mp
f
f

Hn
Tp1
Tp2
Tn
Tb

f
mp
f
mp
f
f
mp
f
f

Chorus

be-ne-dic - tus qui ve - nit in no - mi-ne Do-mi-ni. Rex Is - ra - el: O-san - na

Prc1

Tam-tam
heavy beater

Vibraphone
hard rubber mallets

f
p

Prc2

mf

EGtr

f

Pno

f
mf
f

Vn1

f
mf
f

Vn2

f
mf
f

Vla

f
mf
f

Vc

f
mf
f

Sb

f

Fl *f* *mp*

Ob *f*

Cl *f* *mp*

ASx *f*

BSx *f*

Bn *f* *mp*

Hn *mf*

Tp1 *mf*

Tp2 *mf*

Tn

Tb

Children's Choir

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

4 Soloists
(in Sves)

O-san - na

Chorus S & T
(in Sves)

Chorus A & B
(in Sves)

O-san - na

Vibraphone

O-san - na

Gong

hard rubber mallet

f on button (noisy)

ff *p*

Chorus

in ex - cel - sis.

Prc1

Prc2

EGtr

Pno

Vn1 *f*

Vn2 *f*

Vla *f*

Vc *f*

Sb *f* *mp*

Fl
Ob
Cl
ASx
BSx
Bn
Hn
Tp1
Tp2
Tn
Tb

Children's Choir

ob - vi - a - ve - runt Do - mi - no, cla - man - tes et di - cen - tes:

4 Soloists
(in 8ves)

fi - li - o Da - vid!

be - ne -

Chorus S & T
(in 8ves)

fi - li - o Da - vid!

Chorus A & B
(in 8ves)

fi - li - o Da - vid!

Chorus

Prc 1
Vibr
Prc 2
EGtr

Pno

Vn1
Vn2
Vla
Vc
Sb

454

459

Fl
Ob
Cl
ASx
BSx
Bn
Hn
Tp1
Tp2
Tn
Tb

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (ASx), Bass Saxophone (BSx), Bassoon (Bn), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb). The music is in 4/4 time and features dynamic markings such as *mf* and *f*. The score is divided into measures 454, 455, 456, 457, 458, 459, and 460.

O - san - na in ex - cel - sis.
dic - tus qui ve - nit in no - mi - ne Do-mi-ni. Rex Is - ra - el:
be-ne-dic - tus qui ve - nit in no - mi - ne Do-mi-ni. Rex Is - ra - el:
be-ne-dic - tus qui ve - nit in no - mi - ne Do-mi-ni. Rex Is - ra - el:

Vocal and Chorus parts with lyrics. The lyrics are: "O - san - na in ex - cel - sis. dic - tus qui ve - nit in no - mi - ne Do-mi-ni. Rex Is - ra - el: be-ne-dic - tus qui ve - nit in no - mi - ne Do-mi-ni. Rex Is - ra - el: be-ne-dic - tus qui ve - nit in no - mi - ne Do-mi-ni. Rex Is - ra - el:". The music is in 4/4 time and features dynamic markings such as *ff*. The score is divided into measures 454, 455, 456, 457, 458, 459, and 460.

Prc 1
Vibr
Prc 2
EGtr

Musical score for Percussion and Electric Guitar. The score includes parts for Percussion 1 (Prc 1), Vibraphone (Vibr), Percussion 2 (Prc 2), and Electric Guitar (EGtr). The music is in 4/4 time and features dynamic markings such as *ff* and *p*. The score is divided into measures 454, 455, 456, 457, 458, 459, and 460.

Pno

Musical score for Piano (Pno). The music is in 4/4 time and features dynamic markings such as *ff*. The score is divided into measures 454, 455, 456, 457, 458, 459, and 460.

Vn1
Vn2
Vla
Vc
Sb

Musical score for strings. The score includes parts for Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Vc), and Subcontrabass (Sb). The music is in 4/4 time and features dynamic markings such as *mf* and *ff*. The score is divided into measures 454, 455, 456, 457, 458, 459, and 460.

Fl *fp*

Ob *f* *p* *fp*

Cl *fp*

ASx *fp*

BSx *f* *p* *fp*

Bn *fp*

Hn *f* *p*

Tp1

Tp2

Tn *f* *p*

Tb

♩ = 63

Children's Choir

Pu - e - ri Heb - rae - o - rum **4 Soloists** (in Sves) por - tan - tes ra - mos

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

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

Chorus

Prcl **3 Tenors** soft yarn

Prcl2 *mp*

EGtr

Pno *mp*

Vn1

Vn2

Vla

Vc *mp*

Sb *mp*

Fl
Ob
Cl
ASx
BSx
Bn
Hn
Tp1
Tp2
Tn
Tb

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

Sop & Ten Solo (8ves)

Chorus
Rex Is - ra - el:

Prcl
Prcl
EGtr
Pno
Vn1
Vn2
Vla
Vc
Sb

It Was But Now

Giles Fletcher

Agitated, ♩ = 160

471

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet in B-flat (Bcl), Saxophone Soprano (SpSx), Saxophone Bass (BSx), Bassoon (Bn), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb). The music is in 3/4 time and features dynamic markings such as *f*, *ff*, *p*, and *mf, energetic*.

Agitated, ♩ = 160

Vocal parts for Mezzo-Soprano and Tenor. The lyrics are: "It was but now their sound-ing clam - ours sung, It was but now their sound - ing clam-ours sung,". The Mezzo-Soprano part is marked *f* and the Tenor part is marked *f*.

Musical score for percussion and strings. The percussion parts include Large Timbale (rim) with wood stick, and 4 Tomtoms with wood sticks. The string parts include Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), Violoncello (Vc), and Subcontrabass (Sb). The score includes dynamic markings such as *f*, *mf*, and *mf, energetic*.

471

472

473

474

475

476

477

478

Fl

Ob

BCl

SpSx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Mezzo

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

Oratorio Tenor

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

Fl
Ob
BCl
SpSx
BSx
Bn

Musical score for woodwinds and brass instruments. The Soprano Saxophone part is specifically labeled. Dynamics include *f* and *mf*.

Hn
Tp1
Tp2
Tn
Tb

Musical score for horns, trumpets, and trombones. Dynamics include *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

Vocal parts for Oratorio Mezzo and Oratorio Tenor with lyrics.

Pre1
Pre2 Tomtoms
EGtr

2 Bongos
2 Timbales wood sticks

mf

Percussion parts for Bongos, Timbales, and Tomtoms. Dynamics include *mf*.

Pno

Piano part.

Vn1
Vn2
Vla
Vc
Sb

mf *f*

String parts for Violins, Viola, Violoncello, and Subcontrabasso. Dynamics include *mf* and *f*.

493

Fl
Ob
BCl
SpSx
BSx
Bn

f *f* *f* *f*

Hn
Tp1
Tp2
Tn
Tb

mf *f* *f* *f*

Oratorio Mezzo
Oratorio Tenor

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,

Prc1
Prc2
EGtr

3 Metal Plates plastic mallets

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

Pno

Vn1
Vn2
Vla
Vc
Sb

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

sfz p *sfz p* *sfz p* *sfz p*

505

501

Fl

Ob

BCl

SpSx

BSx

Bn

f *f* *ff* *ff*

Hn

Tp1

Tp2

Tn

Tb

mf *mf* *f* *mf*

Oratorio Mezzo

Oratorio Tenor

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

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

Prcl

Prcl2 MetalPlates

EGtr

Pno

f

Vn1

Vn2

Vla

Vc

Sb

f *mf* *ff* *mf*

509

This musical score page covers measures 509 through 517. The instruments and parts included are:

- Flute (Fl):** Rests throughout the passage.
- Oboe (Ob):** Rests throughout the passage.
- Clarinet in B-flat (BCl):** Rests throughout the passage.
- Soprano Saxophone (SpSx):** Rests throughout the passage.
- Bass Saxophone (BSx):** Rests throughout the passage.
- Bassoon (Bn):** Rests in measures 509-512, then plays a melodic line starting in measure 513 with a *mp* dynamic.
- Horn (Hn):** Rests in measures 509-512, then plays a melodic line starting in measure 513 with a *mp* dynamic.
- Trumpet 1 (Tp1):** Rests in measures 509-512, then plays a melodic line starting in measure 513 with a *mp* dynamic.
- Trumpet 2 (Tp2):** Rests throughout the passage.
- Trombone (Tn):** Rests in measures 509-512, then plays a rhythmic pattern starting in measure 513 with a *mp* dynamic.
- Tuba (Tb):** Rests throughout the passage.
- Oratorio Mezzo:** Sings the lyrics "And now no king, but on - ly Cae - sar, on - ly Cae - sar," starting in measure 513 with a *mp* *legato* dynamic.
- Oratorio Tenor:** Sings the lyrics "And now no king, but on - ly Cae - sar, on - ly Cae - sar," starting in measure 513 with a *mp* *legato* dynamic.
- Pre1:** Rests throughout the passage.
- Pre2 MetalPlates:** Plays a rhythmic pattern starting in measure 513 with a *f* dynamic, transitioning to *mp* and then *pp*.
- EGtr:** Rests throughout the passage.
- Piano (Pno):** Rests throughout the passage.
- Violin 1 (Vn1):** Rests throughout the passage.
- Violin 2 (Vn2):** Rests throughout the passage.
- Viola (Vla):** Rests in measures 509-512, then plays a rhythmic pattern starting in measure 513 with a *mp* dynamic.
- Violoncello (Vc):** Rests in measures 509-512, then plays a rhythmic pattern starting in measure 513 with a *mp* dynamic.
- Subcontrabass (Sb):** Rests in measures 509-512, then plays a rhythmic pattern starting in measure 513 with a *mp* dynamic.

Measure numbers 509, 510, 511, 512, 513, 514, 515, 516, and 517 are indicated at the bottom of the page.

Fl
Ob
Bcl
SpSx
BSx
Bn
Hn
Tp1
Tp2
Tn
Tb
Oratorio Soprano
Oratorio Bass
Prc1
Prc2 Tomtoms
EGtr
Pno
Vn1
Vn2
Vla
Vc
Sb

mp
f
ff
p
mf, energetic
f
mp
f
f
f
f
Soprano
f
It was but now they gath-ered bloom-ing
they will have:
f It was but now they gath-ered bloom - ing
Bass
f It was but now they gath-ered bloom-ing
Bass Drum with fingers
Large Timbale (rim) wood stick
mp
pp
f
4 Tomtoms wood sticks
f
col legno
ord.
f
mf
mf, energetic
ff
mf, energetic
ff
mf, energetic

526

Fl

Ob

BCl

SpSx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Oratorio Soprano

Oratorio Mezzo

Oratorio Alto

Oratorio Bass

May, And of his arms disrob'd the branch - ing tree, To strew with

Pre1

Pre2 Tomtoms

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

talon

534

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

boughs and blossoms all thy way, And now, the branch-less trunk a
To strew with blossoms thy way, And May, dis-mayed,
boughs and blossoms all thy way, And now, the branch-less trunk a
To strew with blossoms thy way, And May, dis-mayed,

2 Bongos
2 Timbales wood sticks

mf

534

535

536

537

538

539

540

Fl
Ob
Bcl
SpSx
BSx
Bn
Hn
Tp1
Tp2
Tn
Tb
Oratorio Soprano
Oratorio Mezzo
Oratorio Tenor
Oratorio Bass
Prcl
Prcl
EGtr
Pno
Vn1
Vn2
Vla
Vc
Sb

cross for thee, a cross for thee, it was but
And May, dis-mayed, thy cor - o - net must be: It was but
cross for thee, a cross for thee, it was but
And May, dis-mayed, thy cor - o - net must be: It was but

3 Metal Plates plastic mallets

f *mf* *p* *sf*

547

Fl
 Ob
 BCl
 SpSx
 BSx
 Bn
 Hn
 Tp1
 Tp2
 Tn
 Tb
 Oratorio Soprano
 Oratorio Mezzo
 Oratorio Tenor
 Oratorio Bass
 Prc1
 Prc2 MetalPlates
 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,

547 548 549 550 551 552 553 554

This page contains a musical score for measures 555 through 562. The score is divided into two systems. The upper system includes woodwinds (Flute, Oboe, Clarinet in B-flat, Saxophone, Bassoon, Horn, Trumpet 1 & 2, Trombone, and Tuba), strings (Violin 1 & 2, Viola, Violoncello, and Contrabass), and Percussion (Percussion 1 & 2, Metal Plates, and Electric Guitar). The lower system features vocal soloists: Oratorio Soprano, Oratorio Mezzo, Oratorio Tenor, and Oratorio Bass. The vocal parts include the lyrics: "And now, thy - self they strip, and". The score includes various dynamic markings such as *ff*, *f*, *mf*, *mp*, and *fp*, as well as performance instructions like *legato*. The page number 92 is in the top left, and the measure numbers 555, 556, 557, 558, 559, 560, 561, and 562 are at the bottom.

563

Fl

Ob

BCl

ASx

BSx

Bn *mp*

Hn *mp*

Tp1 *mp*

Tp2 *straight muted* *p*

Tn *straight muted* *p*

Tb *p*

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

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

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

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

Bass Drum *with fingers*

4 Tomtoms *medium felt* *mp* *pp*

EGtr

Pno

Vn1

Vn2

Vla *col legno*

Vc *mp*

Sb *mp*

563 564 565 566 567 568 569 570 571

Slaughterhouse Five (excerpt 5)
Kurt Vonnegut

Fl
Ob
Cl
ASx
BSx
Bn
Hn
Tp1
Tp2
Tn
Tb

Oratorio Soprano
Oratorio Mezzo
Oratorio Alto
Oratorio Bass

Prc1
Prc2
EGtr

with fingers
mp

Pno

Vn1
Vn2
Vla
Vc
Sb

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.

muted
p
mf
p
mf

passing into death,
which was violet light.

581

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,

Vn1

Vn2

Vla

Vc

Sb

581 582 583 584 585

586

588

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

Cl

ASx

BSx

Bn

Pre2

Vn1

Vn2

Vla

Vc

586 587 588 589

He Died in Detroit
Etheridge Knight

590 ♩ = 168

Fl

Ob

Cl

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

♩ = 168

Pop Singers

Drumst

Prc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Electric Bass

Dead. He died in De - troit

Fast, intense and explosive, but generally sotto voce

explosive hits:

mp

590

591

592

593

594

595

596

597

Fl
Ob
Cl
ASx
BSx
Bn
Hn
Tp1
Tp2
Tn
Tb
Pop Singers
Drmst
Prc2
EGtr
Pno
Vn1
Vn2
Vla
Vc
Electric Bass

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

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

597 598 599 600 601 602

610

Fl
Ob
Cl
ASx
BSx
Bn

Horn muted
Tp1 Strt muted
Tp2 Strt muted
Tn Strt muted
Tb

Pop Singers

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

a 2

Drmst

Prc2

EGTr

Pno

Vn1

Vn2

Vla

Vc

Electric Bass

610

611

612

613

614

615

Fl

Ob

Cl

ASx

BSx

Bn

Horn
muted

Tp1
Strt muted

Tp2
Strt muted

Tn
Strt muted

Tb

Pop Singers

Drumst

Prc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Electric Bass

p

mf

mf

mf

mf

mp

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

621

The score is arranged in systems. The first system includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (ASx), Bass Saxophone (BSx), and Bassoon (Bn). The second system includes Horn (muted), Trumpet 1 (Tp1, muted), Trumpet 2 (Tp2, muted), Trombone (Tn, muted), and Tuba (Tb). The third system includes Pop Singers and Drums (Drmst). The fourth system includes Percussion 2 (Prc2), Electric Guitar (EGtr), and Piano (Pno). The fifth system includes Violin 1 (Vn1), Violin 2 (Vn2), Viola (Vla), and Violoncello (Vc). The Electric Bass line is at the bottom.

Measure 621: ASx and BSx play a melodic line starting with a *p subito* dynamic. Horn, Tp1, Tp2, and Tn play a triplet of eighth notes with dynamics *f*, *p*, *mp*, *f*, *p*, *f*. The other instruments are silent.

Measure 622: Similar to 621, with dynamics *f*, *p*, *mp*, *f*, *p*, *f*.

Measure 623: Similar to 621, with dynamics *mp*, *f*, *p*, *f*.

Measure 624: Similar to 621, with dynamics *p*, *f*.

Measure 625: Similar to 621, with dynamics *f*, *mp*.

Measure 626: Similar to 621, with dynamics *mp*.

Pop Singers lyrics: arch of tri - umph. He died out - raged.

Fl
Ob
Cl
ASx
BSx
Bn

Horn muted
Tp1 Strt muted
Tp2 Strt muted
Tn Strt muted
Tb

Two empty staves for strings.

Pop Singers

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

Drumst

Prc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Electric Bass

633

Fl
 Ob
 Cl
 ASx
 BSx
 Bn
 Horn muted
 Tp1 Strt muted
 Tp2 Strt muted
 Tn Strt muted
 Tb
 Pop Singers
 Drmst
 Perc2
 EGtr
 Pno
 Vn1
 Vn2
 Vla
 Vc
 Electric Bass

fp
p
f
f
mf
mf
mf

And he a - rose out of

633 634 635 636 637 638 639

Fl

Ob

Cl

ASx

BSx

Bn

Horn
muted

Tp1
Strt muted

Tp2
Strt muted

Tn
Strt muted

Tb

Pop Singers
his own ash - es. Stripped. A fag-got in steel

Drmst

Prc2

EGtr

Pno
(8th)

Vn1

Vn2

Vla

Vc

Electric Bass

640 641 642 643 644 645 646 647

The Everlasting Cry (strophe VI)

Charles Peguy

652

105

648 $\text{♩} = ca. 80$

Fl *p*

Ob *p*

Cl *p*

ASx *ff*

BSx *ff*

Bn

Horn *ff*

Strt muted

Tp1 *ff*

Tp2 *ff*

Tn *ff*

Tb *ff*

Oratorio Bass *p* $\text{♩} = ca. 80$
mp Loud - er than the two thieves hanging be-side him, who howled

Pop Singers boots. **Narrator:** From the sixth hour

Drumst **Low Tomtom** *ff* *soft yarn* *faster than tempo* ($\text{♩} = 100$) *mp* (repeat pattern)

Prc2 **Bass Drum** *mp* *soft yarn* *faster than tempo* ($\text{♩} = 100$) *mp* (repeat pattern)

EGtr *ff*

Pno *ff*

Vn1

Vn2

Vla

Vc *mp* *faster than tempo* ($\text{♩} = 100$)

Electric Bass *ff* **String Bass** *mp* *faster than tempo* ($\text{♩} = 100$)

648

649

650

651

652

Fl *mp*

Ob *mp*

Cl *mp*

ASx *mp*

BSx *mp*

Bn *mp*

Horn *muted* *mp*

Tp1 *Strt muted* *mp*

Tp2 *Strt muted* *mp*

Tn *Strt muted* *mp*

Tb *mp*

Oratorio Bass *mp*

Narrator

Chorus

Prc1 *mp* **Tamtam** *hard rubber mallets* *faster than tempo* ($\text{♩} = 100$) *(repeat pattern)*

Prc2

EGtr

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

Vn1 *muted*

Vn2 *muted*

Va *muted*

Vc *muted*

Sb

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

over the whole land,

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

658 659 660 661 662 663 664

The Cry
(last time)

665

♩ = 120

Fl
Ob
Cl
ASx
BSx
Bn

Contrabass Clarinet

Horn
muted
Tp1
Strt muted
Tp2
Strt muted
Tn
Strt muted
Tb

♩ = 120

Oratorio
Bass

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

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

Piccolo

ff

E♭ Clarinet

ff

Contrabassoon

f

Hn

Tp1

Tp2

Tn

Tb

f

f

f

Narrator

Narrator:

Chorus Women: and Jesus cried out in a loud voice:
over the whole land,

Chorus Men:
over the whole land,

Tamtam wood handles

f

Bass Drum wood handles

f

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

f

f

f

f

f

f

683

Piccolo

Ob

E♭ Cl

ASx

BSx

Cbn

Hn

Tp1

Tp2

Tn

Tb

Chorus

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

E - li, E - li, E - li, E - li, la - ma sa - bach - thani

II: Eli, Eli, lama sabachthani :II

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

Pandemonium

Prc1

Prc2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

free bowing

free bowing

free bowing

free bowing

free bowing

Piccolo

Ob

E♭ Cl

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Narrator:
And gave up his spirit.

Chorus

S'bach tha ni II: Eli, Eli, lama sabachthani II

S'bach tha ni

Prcl

Prcl2

EGtr

Pno

Vn1

Vn2

Vla

Vc

Sb

My Daughter on Good Friday
Sheldon Tannenbaum
Chamber Tenor, Guitar, Vibraphone, Piano

Tenor

Vibraphone

Guitar

Piano

pppp

8

8va

P

3

Detailed description: This system contains the first three measures of the piece. It features four staves: Tenor, Vibraphone, Guitar, and Piano. The Tenor staff has a treble clef and a key signature of one sharp (F#). The Vibraphone and Guitar staves have treble clefs and a key signature of one sharp. The Piano staff has a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part begins with a *pppp* dynamic marking. The Tenor part has a melodic line with a fermata over the first measure. The Piano part has a complex accompaniment with triplets and an *8va* marking. A *P* dynamic marking is at the bottom.

4

Tenor

Pno

Sud-den - ly

3

8va

(P)

P

Detailed description: This system contains measures 4 through 6. The Tenor staff has a treble clef and a key signature of one sharp. The Piano staff has a grand staff and a key signature of one sharp. The Tenor part has a melodic line with a fermata over the first measure of the system. The Piano part has a complex accompaniment with triplets and an *8va* marking. The lyrics "Sud-den - ly" are written below the Tenor staff. A *P* dynamic marking is at the bottom.

7

Tenor

Pno

it must have seemed, in the hov - er - ing

8va

3

(P)

P

Detailed description: This system contains measures 7 through 9. The Tenor staff has a treble clef and a key signature of one sharp. The Piano staff has a grand staff and a key signature of one sharp. The Tenor part has a melodic line with a fermata over the first measure of the system. The Piano part has a complex accompaniment with triplets and an *8va* marking. The lyrics "it must have seemed, in the hov - er - ing" are written below the Tenor staff. A *P* dynamic marking is at the bottom.

11

Tenor

8 and still day,

Pno

(P)

13

Tenor

8 Some - one im - pres - sive had died.

Vib.

Vibraphone
medium rubber mallets
motor on

p

pp

Gtr

Guitar

pp

Pno

(P)

16

Tenor

8 Our next door neighbors had gone away On their year - ly vis - it, and she

Pno

p

(P)

20

Tenor

8 swung on their lit - tle girl's swing,

Pno

pppp

(P)

24

Tenor

Vib.

Pno

But let her swing - ing die
motor off

p

(P)

29

Tenor

Vib.

Gtr

Pno

down to still - ness.

ff

ppp *ff* *f*

(P)

34

Tenor: As for the death, it was long,

Vib. (P) *ff*

Gtr. *ff* (loco) *ff* rasqueado *ff*

Pno. (P) *ff*

37

Tenor: long a-go; so long, it seems, that We are not real-ly sure

Vib. *f*

Gtr. *f*

Pno. *f* P P P P

40

Tenor: it was, nor

Vib. *p*

Gtr. *p*

Pno. *ppp* P

(A m j o r s c a l e s)

43

Tenor *8* is it real as Ra-chel's rib-boned hat Blow - ing back ov-er the land-scape,

Vib. (P)

Gtr *8*

Pno (P)

46

Tenor *7* that's fern - y with the bil-lion times Of birth and death, death and birth,

Vib. (P)

Gtr *8*

Pno (P)

49

Tenor *8* now, as Ra - chel climbs. *pp*

Vib. (P) Orchestra begins Easter Vigil

Gtr *8*

Pno (P)

Easter Vigil

♩ = ca. 84 to 120

698

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

Fl *pp* (subliminal)

Ob *pp* (subliminal)

Cl *pp* (subliminal)

ASx *pp* (subliminal)

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

♩ = 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!

Chorus

Pre1

Pre2

EGtr

Pno

Vn1 muted *pp* (subliminal) muted

Vn2 muted *pp* (subliminal)

Va muted *pp* (subliminal) muted

Vc muted *pp* (subliminal)

Sb

702

Fl
Ob
Cl
ASx
BSx
Bn

Hn
T_p1
T_p2
Tn
Tb

muted
straight muted pp (subliminal)
cup muted pp (subliminal)
pp (subliminal)

Chorus and Soloists
(in 8ves)

Je - sus Christ, our King, is ris - en! Sound the trum - pet of sal - va - tion. This is our pass - o - ver feast,

Chorus

Pre1
Pre2
EGtr
Pno

Vn1 muted
Vn2 muted
Va muted
Vc muted
Sb

702

703

pp (subliminal)
704

705

Fl
Ob
Cl
ASx
BSx
Bn
Hn
Tp1
Tp2
Tn
Tb

pp (subliminal)

pp (subliminal)

cup muted

pp (subliminal)

pp (subliminal)

Chorus and Soloists
(in 8ves)

when Christ, the true lamb, is slain, whose blood con - se - crates the homes of all be - liev - ers.

Chorus

Vibraphone *soft yarn*

Marimba *soft yarn*

Pre1
Pre2
EGtr

p

pp

Pno

Vn1 muted
Vn2 muted
Va muted
Vc muted
Sb

pp

pp

pp

pp

709

Fl *pp*

Ob

Cl *pp*

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

Children's Choir
 May the Morn - ing Star which nev - er sets find this flame still burn - ing: Christ, that Morn - ing Star,

Chorus

Pre 1
Vibr *p p*
medium rubber mallets

Pre 2
Mrmba *p*

EGtr

Pno *pp*
p

Vn1 muted

Vn2 muted

Va muted

Vc muted

Sb

709

710

711

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

712

Fl

Ob

Cl

ASx

BSx

Bn

Hn

Tp1

Tp2

Tn

Tb

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

Children's Choir

Chant Leader

Children's Choir

who came back from the dead, and shed his peace-ful light on all mankind, your Son who lives and reigns for - ev - er and ev - er. A-men.

Chorus

A-men.

A-men.

Prc 1

Vibr

Prc 2

Mrmba

EGtr

Pno

Vn1

muted

Vn2

muted

Va

muted

Vc

muted

Sb

The Return
Ronald Duncan

715 ♩ = ca.80

♩ = 100, with an easy swing

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Alto Saxophone (ASx), Bass Saxophone (BSx), Bassoon (Bn), Horn (Hn), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Trombone (Tn), and Tuba (Tb). The music is in 4/4 time and features dynamic markings such as *p*, *f*, and *pp*. The key signature has one flat (B-flat). The score is divided into measures 715 through 722.

♩ = ca.80

♩ = 100, with an easy swing

Musical score for strings, percussion, and vocal groups. The score includes parts for Children's Choir, Chorus, Percussion 1 (Prc 1 Vib), Percussion 2 (Prc 2 Mrmba), Electric Guitar (EGtr), Piano (Pno), Violin 1 (Vn1 muted), Violin 2 (Vn2 muted), Viola (Va muted), Violoncello (Vc muted), and Electric Bass (Sb). The music is in 4/4 time and features dynamic markings such as *p*, *mp*, and *pp*. The score is divided into measures 715 through 722.

715

716

717

718

719

720

721

722

Fl
Ob
Cl
ASx
BSx
Bn
Hn
Tp1
Tp2
Tn
Tb

Chamber Baritone

Pop ballad style

mf

They covered his bod - y with lin - en Then placed it in a

Children's Choir

Chorus

Drumset

Perc2

EGtr

Pno

Vn1 muted

Vn2 muted

Va muted

Vc muted

Electric Bass

731

730

Fl *mf* *p* *mf* *p*

Ob *mf* *p* *mf* *p*

Cl *mf* *p* *mf*

ASx *mf*

BSx

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

Hn *mf* *p* *mf* *p*

Tp1

Tp2

Tn

Tb

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

Children's Choir

Chorus

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

Prc2

EGtr

Pno

Vn1 muted

Vn2 muted

Va muted

Vc muted

Electric Bass

730

731

732

733

734

735

Fl *mf* *p* *fp* *mp* *mf*

Ob *mf* *p* *fp* *mp* *mf*

Cl *mf* *p* *fp* *mp* *mf*

ASx

BSx

Bn *mf* *p* *fp* *mp* *mf*

Hn

Tp1

Tp2

Tn

Tb

Chamber Baritone

Children's Choir

Chorus

Drumst

Prc2

EGtr

Pno

Vn1 muted

Vn2 muted

Va muted

Vc muted

Electric Bass

with more hope than un-der-stand-ing im-me-di-ate-ly be-gan to shift for them-selves,

743

742

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

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

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

ASx

BSx

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

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

Tp1

Tp2

Tn

Tb

Chamber Baritone

Children's Choir

Chorus

Drumst

Prc2

EGtr

Pno

Vn1 muted

Vn2 muted

Va muted

Vc muted

Electric Bass

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

mp

Fl *p* *mp*

Ob *p* *pp*

Cl *mp* *p* *mp*

ASx *mp*

BSx *mp*

Bn *mp* *p*

Hn *pp* *mp*

Tp1

Tp2

Tn

Tb *mp* *p*

Chamber Baritone *3* *1*
ger-mi-nate. Christ be-gan to live.

Children's Choir

Chorus

Drmst

Prc2

EGtr

Pno

Vn1 *without mute* *mp*

Vn2 *without mute* *p* *without mute*

Vla *without mute* *mp* *mp*

Vc *without mute* *mp* *mp*

Electric Bass *mp*

759

Fl *mp* *mf* *mp*

Ob *f(solo)* *p* *f(solo)* *mf* *p*

Cl *mf* *p* *f(solo)* *mf*

ASx *mf*

BSx *mf* *p*

Bn *f(solo)* *mf* *f(solo)*

Hn *mf* *p* *mp*

Tp1

Tp2

Tn

Tb *p*

Chamber Baritone

Children's Choir

Chorus

Drmst

Prc2

EGtr

Pno

Vn1 *mp*

Vn2 *mp*

Vla *mf* *mp*

Vc *mf* *p* *mp*

Electric Bass *mf* *p* *mp*

Fl *f(solo)* *mf*

Ob *cresc.* *mf* *cresc.*

Cl *f(solo)* *mf* *p* *mp* *cresc.* *mf*

ASx *mp* *cresc.* *mf*

BSx *mp* *cresc.* *mf*

Bn *mf* *p* *f(solo)* *mf* *mp* *mf*

Hn *open* *mp* *cresc.* *cresc.*

Tp1 *open* *p* *cresc.* *cresc.* *mf* *cresc.*

Tp2 *open* *p* *open* *cresc.* *cresc.* *mf* *cresc.*

Tn *mp* *cresc.* *cresc.*

Tb *p* *p*

Chamber Baritone

Children's Choir

Chorus

Drmst

Prc2

EGtr *p* *cresc.* *mf* *cresc.*

Pno

Vn1 *mp* *cresc.* *mf* *cresc.*

Vn2 *mp* *cresc.* *mf* *cresc.*

Vla *mp* *cresc.* *mf* *cresc.*

Vc *mp* *cresc.* *mf* *cresc.*

Electric Bass

774

Fl *f* (poco)

Ob *f* (poco)

Cl *f* (poco)

ASx *f* (poco)

BSx *f* (poco)

Bn *f* (poco)

Hn *f* (poco)

Tp1 *f* (poco)

Tp2 *f* (poco)

Tn *f* (poco)

Tb *f* (poco)

Chamber Baritone

Children's Choir *pp*

Chorus *pp*

Drmst

Prc2

EGtr *f*

Pno

Vn1 *f* (poco)

Vn2 *f* (poco)

Vla *f* (poco)

Vc *f* (poco)

Electric Bass *f* (poco)

774

775

776

777

778

779

