

Afghanistan: Requiem for a Generation

**for SMTB soloists, SATB chorus,
SSAA children's chorus, and orchestra**

**music by
Jeffrey Ryan**

**words by
Suzanne Steele**
based on her original writings and experiences

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*Commissioned by the Calgary Philharmonic Orchestra
in partnership with One Yellow Rabbit*

*with the generous support of the Canada Council for the Arts
and residency assistance from the Banff Centre for the Arts*

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Afghanistan: Requiem for a Generation

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Instrumentation

2 flutes (2nd doubling piccolo)
2 oboes (2nd doubling English horn)
2 Bb clarinets (2nd doubling Bb bass clarinet)
2 bassoons

4 horns in F
2 trumpets in C
3 trombones (2 tenor, 1 bass)
tuba

timpani
2 percussion:

1
vibraphone
chimes
4 tom-toms
snare drum
small tam-tam
2 metal 8" or 9" cake pans
whip
med. wood block

2
marimba
glockenspiel
bass drum
snare drum (separate from perc 1)
tambourine (next to snare)
large tam-tam
sizzle cymbal
anvil
2 brake drums (see note movt. IX)
bell tree
jingle bells

harp

SMTB soloists
SSAA children's chorus
SATB chorus

orchestral strings

General performance notes:


Total performance time ca. 60 minutes.


Score in C. All instruments sound as written, except for piccolo (sounding one octave higher), contrabass (sounding one octave lower) and glockenspiel (sounding two octaves higher); harp harmonics sound one octave higher.

In the score, CHOR indicates SATB chorus; CCHOR indicates SSAA children's chorus.

Texts are primarily in English and French, with some Latin (taken from the traditional Requiem Mass) and Pashto.

In *senza misura* sections, accidentals hold for each beamed grouping and through ties. In most cases, a metronome marking is given but should be taken as a general guideline only. Approximate timings are indicated at the end of each *senza misura* section.

 note ends with a breath accent for voices and winds; no bow change in strings.

 give note a slight rhythmic and dynamic stress.

All glissandi should begin immediately after the first pitch is sounded; glissandi of duration greater than a quarter note are notated with an opening eighth note along with the required duration.

Strings: *s.p.*=*sul ponticello*; *s.t.*=*sul tasto*; *c.l.b.*=*col legno battuto*

Other performance notes are given as needed in the score/parts.

Programme Note:

Most of us, certainly those of us in North America, experience war from a safe distance, through what we see on television and read in the media, while the reality of war happens far away. Poet Suzanne Steele, however, gained a unique firsthand perspective on war. As Canada's first War Poet, Steele joined the 1st Battalion Princess Patricia's Canadian Light Infantry in 2009 during the war in Afghanistan, documenting her experiences in her poetry and at warpoet.ca. She saw the fear, the belief, and the sacrifice. She met people who did not come home alive. She met people who did come home, but broken, to a life shattered by post-traumatic stress disorder. She met their families, mourning, powerless. Her writings and experiences—stories we do not see on television or read in the media—provide the foundation for this hour-long concert work by Canadian composer Jeffrey Ryan.

Afghanistan: Requiem for a Generation is scored for four soloists, adult and children's choruses, and orchestra. There is a centuries-long tradition of setting the Catholic Mass and Requiem texts to music, which over time expanded from a purely liturgical context to the concert hall. Though a listener familiar with the Requiems of Mozart, Verdi, and Fauré will recognise the titles and overall shape of its nine movements, ***Afghanistan: Requiem for a Generation*** uses very little of the traditional Latin text, in excerpts chosen to highlight Steele's powerful and vivid contemporary poetry in English, French, and the Afghan language Pashto.

Afghanistan: Requiem for a Generation opens with an evocation of the space and calm of the North, and a prayer for healing lifted up to the starry night sky of the winter solstice. It quickly comes back to earth, and to Afghanistan, with the fractured memories of a soldier suffering from PTSD, living in the present but tortured by the past, the sound of helicopters ringing in his ears. As the work unfolds, a young soldier writes home during a cold Afghan night, the voices of parents and children echoing in his mind. In the Day of Wrath, apprehension turns to catastrophe seen first in slow motion, gradually speeding up to real time as a soldier, critically injured by an Improvised Explosive Device, is airlifted to emergency care. A lover mourns. A soldier is killed two days before the tour of duty ends. A body returns home. Two soldiers tell their story of a lamb. Children play, voices of light evoking a flock of birds flying freely overhead. A medic is overwhelmed by mounting casualties. A soldier seeks to be made whole again. In the final movement, the choir looks to an unknown future as the soloists remember past sacrifices, all coming together in a closing appeal for rest and peace.

Almost every generation has its war (or wars) that it carries as a scar forever. For Steele, this work is "a love letter. Not just to one person...but to each of us, to our country, and to a generation that will be paying for this war emotionally or financially (looking after the injured and next of kin) for another generation." ***Afghanistan: Requiem for a Generation*** marks one particular war for one particular generation, but its message is universal and timeless.

Afghanistan: Requiem for a Generation was commissioned by the Calgary Philharmonic Orchestra in partnership with One Yellow Rabbit, with the generous support of the Canada Council for the Arts, and residency assistance from the Banff Centre for the Arts.

Programme note by Jeffrey Ryan

Afghanistan: Requiem for a Generation

Premiered by the Calgary Philharmonic Orchestra,
the Calgary Philharmonic Chorus, Cantaré Children's Chorus,
soprano Zorana Sadiq, mezzo-soprano Rebecca Hass,
tenor Benjamin Butterfield, and baritone Tyler Duncan
under the direction of Music Director Roberto Minczuk

on November 10, 2012, at Jack Singer Concert Hall,
Calgary, Alberta, Canada



Canada Council Conseil des arts
for the Arts du Canada

Afghanistan: Requiem for a Generation

(words by Suzanne Steele)

I Requiem aeternam (*Prologue Elk Island*)

Soloists:

Soprano (a healer):

Winter moon, winter stars
Seeded like pomegranate
Phosphorus flecks Elk Island sky
Stars frag silver, gold, winter night,
Lapis lazuli

Mezzo (a lover):

O land, *mon pays*, my country
Return my beloved return my love
Lost heart, lost head, his beauty
Sharded, *si mort*, so dead
Through dust, with ash, in war
Relentless sand, Afghanistan.

Soprano/Mezzo:

Who made this, You? How could you
Turn a hand towards them then against—
Storks, roses, children, mothers, lovers
What happens in your desert Afghanistan,
the dust, the sand, the sand, Afghanistan?

Baritone (a soldier with PTSD):

O Christ the sun, the sun,
I'm split, I'm done
Embered jaw, dead frost, frozen fog
Crack my pinks my blues
Broken hips, broken back
I want them back I want them back
My dead my dead my dead my dead my dead
O Christ I want them back

Tenor (another soldier):

Wolf! *Un loup traverse le lac.*
Qu'il est beau comme la patience
Qu'il est beau comme la fidélité
Qu'il est beau comme vous...

Baritone:

The sand the sand the sand
I live I'm dead I'm skinned alive
The gouging sun my eyes I'm blind
I fall I fail I'm done I'm damned

Who's who? Who's who?
Les étoiles, la lune?

Soprano/Tenor:

North, *le sud*, East, *l'ouest*

Baritone:

An axe my life it splits my skull is bashed a rusty axe
and Christ is in the seasoned wood my axe is dull o
God they hide

Mezzo:

Qui est-ce? Who hides where my love, who?

Baritone:

Behind the bush, they stealth they stalk,
God help me

Mezzo:

I'm tracking you, I've got your back
I'll hold, I'll bear, I'll track you,
Help you, hold, I'll bear you
See you through, never abandon you

Baritone:

Which way? I'm blind
Come on boys, BOYS! Let's go! Go! Go!

Mezzo:

Attend mon beau, sois tranquille
You're home, Elk Island, new fallen snow
not sand, patience love, my faith holds you
safe I'll bring you home from Afghanistan

Baritone:

Remember them not me: Scott, Doggy Boy,
Andrews, Andrews! McTodd, my old
comrade Johnny V

Chorus:

Requiem aeternam dona eis
Requiem

Et lux perpetua

Exaudi orationem meam

Break icy trail patrol the stroll the heat the
IEDs the RPGs ambush ambush ambush alley,
martyr hill

Le nord, south, *l'est*, west

Requiem aeternam dona eis

(Baritone):

I said "I'll bring you home alive."
 You died. I blame. I am guilt. I am shame. I am pain.
 Remember them. Not me

Mezzo:

Sois tranquille mon beau, mon amour,
 Love, silent as wolf tracks in new snow, this winter
 solstice, delicious as our bed
 my man let me carry you through the longest night,
 bring you home
 from the dead, love, our bodies
 generous, so generous is love
 after war.

South, West, North, East

Look above! Raven! Corvus corax!

Baritone:

Andrews! *Un corbeau!* Andrews! Alive!

II Kyrie**Children's Chorus:**

Kyrie eleison
 Kyrie eleison
 Kyrie eleison

Chorus:

O my son, o my daughter,
o mon fils, o ma fille,
 Can you hear me?
Peux-tu m'entendre?

Tenor Soloist:

Dear mom, *cher papa*, cold, I'm cold, *que j'ai froid, si froid, o maman o papa, chère, cher*, dear mother, dear pa, it's hailing here, it's raining ice it's raining cold, *qu'il fait froid*, we hunker here by smoking stoves, we hunker here, the food, our heads, *nos coeurs sont froids*, our beds, *nos lits sont froids*, so cold, we're missing home, the winter blaze, *le feu d'hiver, le feu de la famille*, home's winter fire so far from us, the only heat is on patrol, the stroll, *et maintenant le danger est notre feu*, o mother, *cher papa*, I'm so damned cold, *que j'ai froid. Maman*, Dad, it's so damned cold.

Children's Chorus:

Zeh çer yakh yem
 (=I am very cold)

Chorus/Children's Chorus:

Christe
 Kyrie
 Christe

Children's Chorus:

Christe eleison

Chorus:

O ma fille, o mon fils,
 o my daughter, o my son

III Dies Irae

(a soldier is critically injured by an Improvised Explosive Device)

Soprano/Mezzo:

T Triple C tourniquet 9 line
 Role 3 jet to Germany
 Fight!

Soldier
 Breathe

Smash
 Bloody grab

02 Sats
 9 liner 9 liner

Breathe
 Breathe

Hang on Hang on son
 Breathe
 Breathe

Hang on!

O God, John!

Tenor/Baritone:

T Triple C tourniquet 9-line
 Role 3 jet to Germany
 Fight! Soldier, fight!
 Breathe hang on to tubes and
 wires not twisted trips dust, cobra
 traps lash smash bloody grab
 blast
 Hideous misstep fuck IED
 fucking fucking IED limbs bleed
 out almost gone O2 Sats, chatter
 radio net radio net
 Wheeze life support not Apache
 fast air Chinook fast air over
 KAF out of there

Hang on breathe hang on son
 Son
 Son!

We wait we wait, will to live
 Will you to live will you live
 Hang on son hang on you're
 almost gone breathe son breathe
 over the red desert you're almost
 gone

Hang on son
 Hang on!

O God, John!

Chorus:

Fight!
 Fight!
 Fight!

Blast
 Hideous misstep
 9 liner 9 liner

We wait will to live will you to
 live will you live

Hang on!

Dies irae, dies illa
 Solvet saeculum in favilla
 Mors stupebit et natura
 Cum resurget creatura

IV Offertorium

Mezzo:

De profundo lacu, so dark, so silent,
This Bottomless lake, I wait, I wait
Grief holds beneath the ice, this black lake,
I wait for you my beloved, I wait
Cannot breathe the thousand deaths of who you
were, who you are, unrecognizable, a thousand
petals, a thousand kisses fall, a thousand cries
Hold me down grief, drown me grief, drown me
force my face beneath this icy sheet,
God have mercy that I live without you in you
silence, you darkness, bottomless lake,
O were I were dead with you death
As I am dead, dead with you in this death
Liberá animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu

Soprano/Mezzo/Tenor/Baritone soloists:

Liberá animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu

Chorus:

If we could give you two days, just two days,
Those two,
*Si nous pouvions te donner deux jours, seulement,
Ces deux-là.*
We have so many days
Car nous avons assez de jours
Too many days, *trop de jours*
If we could give you, if only we could give you
Two days, *ma fille*, two days, my son, two more,
We'd forfeit, *si je pouvais*, give them all, *si nous
pouvions*, to you, *si on pouvait*, for you
Deux jours, to live just two more days, those two,
Those days without you, my daughter, *mon fils*,
Car sans toi il y a trop de jours, too many days,
My daughter, *ma fille*, my son, *mon fils*,
Too many days without you, *san toi*.

V Sanctus

Children's chorus:

If metal rain made blossoms
Then desert birds would sing again.

Chorus (men):

Sanctus
Sanctus
Sanctus

Soprano soloist:

He's come home again

Sweet sting, prairie Spring, he's come home again
Moon-dust Afghanistan washed from his body, his face
A fine Chinook blessed him with soft rain
Prairie rain pushing silver, blue, flax opening again
Blades of grass, the fox feathering
New born Pasque, brown hawks circling, conquering earth,
sky as once he traversed
Fatigue, despair, ricochet, near miss, glanced bullet,
Heat, KAF's putrid, poison, lousy air.

His left right left into wire spider trap
Afghan winter, his last
That boy tried so hard to inhale, breathe,
Hang on to Spring, hang on to Home.
O now comes the petalling
Now comes their shattering—season forever emptying.
Now comes the never shall be.

VI Agnus Dei

Chorus:

Agnus Dei, qui tollis peccata mundi, dona eis requiem
Agnus Dei, qui tollis peccata mundi, dona eis requiem
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam

Tenor/Baritone soloists (spoken over chorus):

Baritone: Recci

Tenor: Outside the wire.

Baritone: Waaay outside the wire.

Tenor: Me and my fire team partner.

Baritone: Thirty days. 40 degrees Celsius. Uniforms stiff with salt, sweat. Nothing to drink but stale CamelBak water. Water so stale we add orange crystals, force ourselves to drink, puke anyway.

Tenor: Nothing to eat but cold rations. We live off adrenaline, stale smokes, beef jerky and chew.

Baritone: Radio'd back after Andrews died. We follow empty tracks. A farmer's path. Our Coyote treads sand like water. Eyes on, eyes on, for piles of rubble. Sticks. Pebbles. Fresh dug earth.

Tenor: "Beware the normal and the presence of the abnormal."

Baritone: We cross a mountain pass, see an old farmer. Woolly hat. Woolly beard. Man jams. Walking two skinny lambs tied to him. One white. One black.

Tenor: "You thinking what I'm thinking?" I ask buddy.

Baritone: We stop, cock weapons, get ready to rock and roll.

Tenor: I approach the old man. His arms open wide. He knows the routine.

Baritone: *Asaleem Alla'com* old man.

Tenor: *Taso chearta zai?* Where are you heading?

Baritone: Three tours in the sandbox my fire team partner's Pashto's pretty good.

Tenor: The old guy points to the village we've had eyes on for the past month. Pattern of life. Our Coyote hidden in half-shot grape huts. Covered with vines. Leaves. Palm fronds.

Baritone: We search him. No wires. Not even a cell phone. We let him go.

Tenor: "*Aya taso ghuwary chea ranisi da pasa ghushi?*" "You want to buy a lamb?"

Baritone: Ask him how much.

Tenor: I bargain for the small black lamb. These guys love the deal. And so do we.

Baritone: So I hand him a fist of American dollars. Shake hands. Then the old man pulls out a rusty knife. Picks the black lamb up by its scruff, draws the blade across its throat. But the knife is dull. It takes half a dozen cuts. The lamb bawls, struggles, spasms to death, but the old guy's done it a thousand times. Hands it to us by the lamb's back feet. Blood soaks the red dust. The old guy wanders off.

Tenor: And it's getting cold. We recce a spot where we can hide the Coyote at night. Take watch while the other guy sleeps. Nobody around, so we light a fire. I pry the grill off the Coyote. And buddy here, he's a hunter back home, takes out his bayonet, peels back the skin of the lamb. Guts it. Butchers it.

Baritone: We roast the lamb over the grill. Open an IMP, sprinkle packs of salt, pepper and Frank's Red Hot sauce all over it. Grab huge chunks of BBQ'ed meat. A shank each. Swill it down with orange crystals in skunky water. Our faces greasy and smiling.

Tenor: A blackbird flies in. Watches the scene. Flies off again.

Tenor/Baritone: And you know what? It was the best damned meal I think I'll ever eat.

VII Lux Aeterna

(birds fly in, one by one, in English, then Latin, then Pashto, circle, then fly out in reverse order)

Children's Chorus:

Blackbird

Raven

Corvus corax (=common raven)

Corvus frugilegus (=rook),

Corvus splendens (=Asian house crow)

Wooroogh (=raven),

Merghray (=sparrow)

Hudhud (=lapwing)

Tootee (=parakeet)

Shintaghay (=blue tit)

Qamargwulay (=nuthatch)

Wayendookay (=babbler)

Tootee (=parakeet)

Wotowaat (=martin)

Gobakah (=magpie)

Gulsar (=rose finch)

Sayrah (=gold finch)

Bulbul (=nightingale)

Mashay khoroonkay (=nightjar)

Lux (=Light)

VIII Libera Me

Soprano:

Which one, which one, tell me, which one?
Our boy bleeding out, almost gone,
The broken child, the burnt, the blind,
The mother in labour? Which one God help me,
which one in this house of pain, I love them
you see, all of them God help me

Baritone:

Somewhere the wolf is free
Somewhere the stacked wood
Somewhere the wind sweet is free
Somewhere I am, somewhere I am me

Somewhere the hawk,
Somewhere the wild grass, the prairie
Somewhere the mountains, the almond trees,
Somewhere the river cool and green,
Somewhere the moon, the sun, the winter stars
Somewhere I am, somewhere I am me.

Mezzo:

*Que tu es beau comme la patience
Que tu es beau comme la fidélité
Que tu es beau comme le loup*

Tenor:

*Libérez-les de la jalousie
Libérez-les de l'envie
Libérez-les de la honte et de la culpabilité
Libérez-les de toutes les douleurs*

Baritone:

*Que je suis beau
Que je suis beau*

Soprano:

Libera me
Libera me
Libera me. God help me.

Chorus:

Libera

Libera me

Libera

Quando coeli movendi sunt et terra

Dies magna
Saeculum per ignem
Tremens factus
Libera

IX In Paradisum

Soloists:

Ypres, the Somme, Vimy,
Passchendaele, Hundred Days,
Siberia, Hong Kong,
Sicily, the spine of Italy,
Ortona, Dieppe, Juno Beach,
Normandy, Scheldt, Rhineland,
Arnhem, Groningen,
Kapyong, Medak Pocket

In peace we'll return

Anaconda, Apollo,
Mountain Thrust,
Medusa, Panjwaii,
Falcon's Summit,
Sangin, Achilles,
Hoover, Moshtarak,
Kandahar

Chorus angelorum te suscipiat et cum Lazaro,
quondam paupere, aeternam habeas requiem.

Dona eis requiem
Dona nobis requiem

Children's Chorus:

In paradisum deducant te Angeli

Chorus:

I say lilacs are heavy flower.
Your mother, sister, I, your lover,
cut them this, your last spring before you go over.
Hammer stalks, draw jars of cool, clean water.
Place lilacs on all wish altars,
that your portraits might inhale colour,
sweet drifts of lilac smoke as you pack.
Imprint, carry the lodestone of soft lilac.
It will bring you home safe,

whole, well enough to smell the incense of me,
your lover, your mother, your children, your father.
To smell, to see the incense of lilacs,
to remember all of this:
the cutting, the water, the placing, incantations,
over and over again,
Remember love, my love, the lilacs in spring.
Our winter fire waits for you patiently,
to come home to us, to come home to me.

Chorus/Children's chorus:

Requiem

Dona eis requiem
Dona nobis requiem

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words by
Suzanne Steele

Afghanistan: Requiem for a Generation

I: Requiem Aeternam (Prologue Elk Island)

music by
Jeffrey Ryan

Senza misura, spaciouly, ♩ = ca. 60 but with freedom

The score is arranged for a full orchestra and a vocal soloist. The instruments listed on the left are: fl1/2, ob1/2, cl1, cl2, bn1, bn2, hn1/2, hn3/4, tpt1/2, trb1/2, trb3/tba, timp, perc1, perc2, hp, S O S O, vnl, vnII, va, vc, and cb. The vocal soloist part (SOP SOLO) includes the lyrics: "Win - ter moon, win - ter stars,". The score includes various performance instructions such as "hold through measure", "pp", "BASS CL.", "coperto", "BASS DR. mte single circular stroke", "mf", "palm slap in lowest register", "non-vib. stagger bowing", and "pizz.". A large diagonal watermark "Perusal Copy" is overlaid on the score. The score is divided into two systems, labeled 1 and 2 at the bottom.

pp
pp
pp
mf
mp
mf
p dolce
p
f
p
pp
pp
pp

fl1/2
ob1/2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
O
vnI
vnII
va
vc
cb

seed - ed like po - me - gra - nate, phos - pho - rus flecks Elk Is - land sky,

3 4

(mm. 1-6 ca. 1'30")

fl1/2
ob1/2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
S
O
vnl
vnII
va
vc
cb

pp
pp
pp
pp
pp
mf
mp
mf
mp
mp
mf
mp
mp
mf
mp
mp
mf
pp
pp
pp
pp

tenderly
mp
p
coperto

stars frag sil - ver, gold, win - ter night, la - pis la - zu - li.*
**"lye"

5 6

A *A tempo* ♩ = 78 Bleakly

B

fl1/2
ob1/2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
O
M
S
C
A
H
O
R
T
B
vnl
vnll
va
vc
cb

p
p
p
ord.
4 TOM-TOMS
yarn mallets
p
bass dr. beater
p
p
non-arp. sim. p
< mf
M-SOP SOLO
mf pleading
longingly, with sadness
pp hushed, very even and deliberate
pp hushed, very even and deliberate
arco
stagger bowing
p
div.
arco (vib. ord.) stagger bowing
p

O land, *mon pa - ys,* my coun-try, my coun - try, re - turn

Re - qui - em ae - ter - nam do - na e - is do - na e - is Re - qui - em ae - ter - nam do - na

7 8 9 10 11 12 13 14 15 16 17

fl1/2
ob1/2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
M
L
O
my be - lo - ved, re - turn my love, lost heart, lost head, lost beau - ty, -

mp
mf

pp hushed, very even and deliberate

S
C
A
H
O
R
T
B
do - na e - is Re - qui - em ae - ter - nam do - na e - is do - na
e - is do - na e - is Re - qui - em ae - ter - nam do - na e - is

vnI
vnII
va
vc
cb

div.
p

18 19 20 21 22 23 24 25 26 27

C

fl1/2
ob1/2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
M
L
O
S
C
H
A
O
R
T
B
vnl
vnII
va
vc
cb

mp
mf
p
pp hushed, very even and deliberate

shard - ed, si mort, so dead, through dust, with ash, in war,
do - na e - is do - na e - is Re - qui - em ae - ter - nam do - na e - is
Re - qui - em ae - ter - nam do - na e - is
e - is Re - qui - em ae - ter - nam do - na e - is do - na e - is Re -
do - na e - is Re - qui - em ae - ter - nam do - na e - is do - na e - is

28 29 30 31 32 33 34 35 36

D

fl1/2
ob1/2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1
trb2
trb3
tba
timp
perc1
perc2
hp
S
O
L
O
M
S
C
H
O
R
U
S
vnl
vnII
va
vc
cb

a2 whisper mf \leq *f*
sh - oo
sh - oo
mp
p
p
p
a2 whisper mf \leq *f*
sh - oo
p
whisper mf \leq *f*
sh - oo
whisper mf \leq *f*
sh - oo
p
p
p
f
f
f
p
p
mp
stagger bowing
unis.
p
div.
div.
p

re - lent - less sand, Af - ghan - i - stan. Who made this? You?
do - na e - is Re - qui - em ae - ter - nam do - na e - is Re - qui - em Re - qui - em
do - na e - is Re - qui - em ae - ter - nam do - na e - is Re - qui - em Re - qui - em Re - qui - em
qui - em ae - ter - nam do - na e - is do - na e - is Re - qui - em Re - qui - em Re - qui - em
Re - qui - em ae - ter - nam do - na e - is do - na e - is Re - qui - em Re - qui - em

37 38 39 40 41 42 43 44 45 46

fl1/2 *a2 mf* **E** *f*

ob1/2 *a2 sh - oo* *mf* *f*

cl1 *mp*

cl2 *mp*

bn1 *mp*

bn2 *mp*

hn1/2

hn3/4

tpt1/2 *a2 sh - oo* *mf* *f*

trb1

trb2 *p*

trb3

tba

timp *whisper mf* *f*

perc1 *whisper sh - oo* *mf* *f*

perc2 *p*

hp *mp*

S S *f*

O O How could You turn a hand to wards them Storks,

L L How could You turn a hand then a - gainst? wild

M M

S Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

C Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

A Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

O Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

R Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

B Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

vnI

vnII

va

vc

cb

[47] [48] [49] [50] [51] [52] [53] [54]

fl1/2 *a2 mf* *f*

ob1/2 *a2 mf* *f*

cl1 *mp*

cl2 *mp*

bn1 *mp*

bn2 *mp*

hn1/2 *p*

hn3/4 *p*

tpt1/2 *a2 mf* *f*

trb1 *p*

trb2 *p*

trb3 *p*

tba *p*

timp *mf* *f*

perc1 *mf* *f*

perc2 *p*

hp *mp*

S O L O M *f* chil - dren, *f* lo - vers. What hap - pens in your de - sert,

ro - ses, mo - thers, lo - vers. What hap - pens in your de - sert,

S Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

C A H O R T em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

B Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

vnI *unis.*

vnII *unis.*

va *unis.*

vc

cb

fl1/2 *a2 mf* **G** *f*

ob1/2 *a2 sh - oo* *mf* *f*

cl1 *mp*

cl2 *mp*

bn1 *mp*

bn2 *mp*

hn1/2 *p*

hn3/4 *p*

tpt1/2 *a2 sh - oo* *mf* *f*

trb1 *p*

trb2 *p*

trb3 *p*

tba *p*

timp *mf* *f*

perc1 SM. TAM-TAM *p* *whisper* *mf* *f*

perc2 *whisper* *mf* *f*

hp *mp* *whisper* *mf* *f*

S S *mf*

O O Af - ghan - i - stan? The sand,

L L Af - ghan - i - stan? The dust, the

O M Af - ghan - i - stan? The dust, the

S Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

C A qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

H O qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

R T qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

B Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

vnI *mp* *p* *mp* *p* *div.* *mp*

vnII *mp* *p* *mp* *p* *div.* *mp*

va *mp* *p* *mp* *p* *div.* *mp*

vc *mp* *p* *mp* *p* *div.* *mp*

cb *mp* *p* *mp* *p* *div.* *mp*

fl1/2
ob1
ob2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1
trb2
trb3
tba
timp
perc1
perc2
hp
S
O
L
O
M
S
C
A
H
O
R
T
B
vnl
vnII
va
vc
cb

mp
mp
p
p
p
mf
Af
mf
mf
mp
mp
mp

the sand, the sand, the sand, the sand, the sand, the sand, the sand, the sand, —
dust, the dust, the dust, the dust, the dust, the sand, the sand, the sand, the sand, Af -
Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em
Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em
Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em
Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

unis.
mp
mp

71 72 73 74 75 76 77

accel. poco a poco to

H

fl1/2
ob1
ob2 OBOE
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1
trb2
trb3
tba
timp
perc1
perc2
hp
S O L O M
S
C A H O R T
B
vnl
vnII
va
vc
cb

mp
mp
mf
mp
mf
mp
mf
p
mf
p
mf
p
mf
p
mf
p
mf
p
mf
mf
let fade
mf
div.
mf et
mf et lux per pe - tu -
non-div.
p

78 79 80 81 82 83 84 85

(accel.)

This musical score page contains measures 86 through 93. It features a full orchestral arrangement with woodwinds, brass, percussion, and strings, along with vocal parts for Soprano, Alto, Tenor, and Bass. The woodwinds (flutes, oboes, bassoons, and clarinets) play a rhythmic pattern of eighth notes, often with dynamic markings of *mp* or *f*. The brass section (trumpets, trombones, and tuba) provides harmonic support with sustained notes and dynamic markings of *p* or *f*. The strings play a steady accompaniment. The vocal parts enter in measure 86 with the lyrics "lux et lux per pe-tu-a et lux per pe-tu-a et lux per pe-tu-a". The Soprano part has dynamic markings of *mf* and *f*. The Alto, Tenor, and Bass parts also have dynamic markings of *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

I ♩ = 132 Uneasy, unsettled

Musical score for orchestral instruments and solo voice.

- f11, f12, ob1, ob2, hn1/2, hn3/4, tpt1/2:** Flutes, Oboes, Horns, and Trumpets. Mostly silent in this section.
- cl1, cl2:** Clarinets. *mf* in bars 94-96, *p* in bar 97.
- bn1, bn2:** Bassoons. *p* in bars 96-97, *p* in bar 99.
- trb1/2, trb3/tba:** Trombones. *mf* in bars 94-96, *p* in bar 97.
- timp:** Timpani. Silent.
- perc1:** Snare drum. *p* in bars 96-97, *p* in bar 99.
- perc2:** Marimba. *mf* in bars 94-96, *f* in bars 97-99.
- hp:** Harp. *f* in bars 94-96, *p* in bars 97-99.
- S:** Solo voice. Lyrics: O Christ! The sun the sun the sun the sun the sun the sun the sun I'm split I'm
- va, vc, cb:** Violin I/II, Viola, and Cello. *mf* in bars 94-96, *pizz.* in bar 97.

PRELIMINARY COPY

*l.h. fingerboard slap (do not release hand)

J

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S
O
L
O

done em bered jaw, dead frost,

vnI

vnII

va

vc

cb

102 103 104 105 106 107 108

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

mf *f* *mf*

(MBA.) *mf* *mf*

mf *mf* *mf* *mf*

p *p* *p*

mf *mf* *mf* *mf*

*Lh. fingerboard slap (do not release hand)

K

fl1 *p* *mf* *f*

fl2 *mf* *f*

obl *p* *mf* *f*

ob2 *mf* *f*

cl1 *p* *mf* *p* *mf*

cl2 *p* *p* *mf* *mf* *p*

bn1 *p* *mf* *p* *mf* *p*

bn2 *p* *mf* *p* *mf* *p*

hn1/2 *sfp* *sfp* *open* *p*

hn3/4 *sfp* *sfp* *open* *p*

tpt1/2 *mf* *f*

trb1/2 *mf* *f*

trb3/tba *f*

timp

perc1 WHIP *f*

perc2 *mf*

hp *mf* *p* *non-arp. sim.* *p*

S
O
B
L
O
fro - zen fog, crack my pinks my blues my pinks my blues my pinks my blues my pinks my

vnI *mf* *mf* *div.* *p*

vnII *mf* *mf* *div.* *p*

va *mf*

vc *p* *p*

cb *mf* *mf*

109

110

111

112

113

114

115

The score includes the following parts:

- fl1, fl2, ob1, ob2:** Flute and Oboe parts with dynamics *f*.
- cl1, cl2:** Clarinet parts with dynamics *f*.
- bn1, bn2:** Bassoon parts with dynamics *f*.
- hn1/2, hn3/4:** Horn parts with dynamics *mf*.
- tpt1/2, trb1/2, trb3/tba:** Trumpet and Trombone parts with dynamics *mf*.
- timp:** Timpani part.
- perc1:** SNARE sticks with dynamics *mf*.
- perc2:** (MBA.) med. mallets with dynamics *mf*.
- hp:** Harp part.
- S O B O:** Vocals with lyrics: "blues my pinks my blues bro - ken hips bro - ken back, bro - ken back, back, back, back, back, back, back, back, back, back, back," and dynamics *mf*, *f_{sub.}*, *mf*.
- vnI, vnII:** Violin parts with dynamics *p* and *f*.
- va:** Viola part with dynamics *p*, *mf*, and *p_{sub.}*.
- vc:** Violoncello part with dynamics *mp < mf*.
- cb:** Cello part with dynamics *f*.

116

117

118

119

120

121

L

fl1, fl2, ob1, ob2, cl1, cl2, bn1, bn2, hn1/2, hn3/4, tpt1/2, trb1/2, trb3/tba, timp, perc1, perc2, hp, S, O, B, L, O, vni, vnII, va, vc, cb

mf, *f*, *gl.*, *str. mute*, *open a2*, *a2*

I want them back, I want them back, I want them back,

122 123 124 125 126 127

M

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S

O

B

O

my dead my dead my dead my dead my dead my dead my dead my dead O Christ O Christ I want them back I want

vni

vniII

va

vc

cb

128

129

130

131

132

133

N

fl1 *mf*

fl2 *mf*

ob1 *p* *mf*

ob2 *p* *mf*

cl1 *mf*

cl2 *mf*

bn1 *p* *mf*

bn2 *p* *mf*

hn1/2

hn3/4

tpt1/2 *str. mute* *mf* *p*

trb1/2 *str. mute* *mf* *p*

trb3/tba

timp *mf*

perc1 *f*

perc2

hp

S O L O

TEN. SOLO *mf* *f* *mf* in awe

Wolf! Un loup tra-ver-se le lac.

them back I want them back I want them back I want them...

vnI

vnII *(div.) non-vib.* *p*

va *div. non-vib.* *p*

vc *mf*

cb

134

135

136

137

138

139

140

141

This page contains a musical score for measures 150 through 156. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, and strings, plus a vocal line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The woodwind section includes flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), and horn parts (hn1/2, hn3/4). The brass section includes trumpets (tpt1/2), trombones (trb1/2), and tuba/euphonium (trb3/tba). The percussion section includes timpani (timp), snare (perc1), and cymbals (perc2). The string section includes violin I (vnl), violin II (vnII), viola (va), violoncello (vc), and double bass (cb). The vocal line is for Soprano (S), Alto (O), Tenor (T), and Bass (O). The vocal text is: "Qu'il est beau com - me la fi - dé - li - té! Qu'il est beau com - me vous!". The score includes various dynamic markings such as *mp*, *f*, and *mf*, as well as performance instructions like *unis.* and *div.*. A large watermark "PERUSAHAAN" is visible diagonally across the page.

P

fl1 *mp*

fl2 *mp*

ob1 *mp*

ob2 *mp*

cl1 *mp*

cl2 *mp*

bn1 *mp*

bn2 *mp*

hn1/2

hn3/4

tpt1/2 *mp* open 1.

trb1 *mp* open

trb2 *mp* open

trb3/tba *a2 mp*

timp *mp*

perc1 *mf* SNARE brushes

perc2

hp *f*

S T *mf*

O *f*

L *f*

O B *f*

S

C A

O T *mf*

R *mf*

B *mf*

vnI

vnII

va

vc

cb

com - me vous! Le loup! Le loup! a - live, a - live, the goug - ing

Ex - au - di o - ra - ti - o - nem me - am Ex - au - di o - ra - ti o - nem me - am

Q

fl1

fl2

obl

ob2

cl1

cl2

bn1

bn2

sfp (senza cresc.)

hn1/2

hn3/4

tpt1/2

trb1

trb2

trb3/tba

mf, *mp*, *mf*, *mf*, *mf*, *mf*, *mf*

timp

perc1

perc2

snare sticks

pp

hp

S T O L O B

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

sun, eyes, blind, fall, fail, done, done,

sun, my eyes, I'm blind, I fall, I fail, I fall, I fail, I fall, I fail, I fail, I'm done, I'm done, I'm done, I'm done,

S C A H O T B

pp *p* *mp* *mf*

Ex - au - di Ex - au - di Ex - au - di Ex - au - di

pp *p* *mp* *mf*

Ex - au - di Ex - au - di Ex - au - di Ex - au - di

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

Ex - au - di Ex - au - di Ex - au - di Ex - au - di Ex -

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

Ex - au - di Ex - au - di Ex - au - di Ex - au - di Ex -

vnI

vnII

va

vc

cb

unis.

p

fl1, fl2, ob1, ob2, cl1, cl2, bn1, bn2, hn1/2, hn3/4, tpt1/2, trb1, trb2, trb3/tba, timp, perc1, perc2, hp, S T O L O B, S C A H O R T B, vnl, vnII, va, vc, cb

mf, f, gl. (♭), BASS DR. rute single circular stroke

R

fl1/2 FLUTE *p*

ob1/2 *p*

cl1 *p*

cl2 *p*

bn1/2 *f* *p* *p*

hn1/2 *p* 3

hn3/4 *p* 3

tpt1/2

trb1

trb2

trb3

tba

timp TOM-TOM *mf* snare sticks 3

perc1 *mf* 3

perc2 *f* *mf* < *f* 3

hp

S
O
B
O
S
C
A
H
O
R
T
B

BAR. SOLO *mf* disoriented

breath accent

Who's who? Who's who?

break i - cy pa - trol

break i - cy pa - trol

break i - cy pa - trol

break i - cy pa - trol

break i - cy pa - trol

vnI *mf* pizz. non-div. *mf* sim.

vnII *mf* pizz. non-div. *mf* sim.

va *f* 3 pizz. *mf* arco 3 pizz. *mf* non-div. *f* 3 pizz. *mf* arco 3 pizz. *mf* 3 pizz. *mf* sim.

vc *f* 3 non-div. pizz. *mf* arco 3 pizz. *mf* arco 3 pizz. *mf* 3 pizz. *mf*

cb *mf* pizz. *mf*

fl1/2
 ob1/2
 cl1
 cl2
 bn1/2
 hn1/2
 hn3/4
 tpt1/2
 trb1
 trb2
 trb3
 tba
 timp
 perc1
 perc2
 hp
 S
 O
 B
 O
 S
 C
 A
 H
 O
 R
 T
 B
 vni
 vnII
 va
 vc
 cb

The score consists of 36 staves. The woodwind section (flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, tuba) mostly has rests, with some playing in later measures. The brass section (trumpets, trombones, tuba) has some melodic lines, with trombone 3 and tuba starting in measure 185. Percussion includes triangles and a snare drum with triplet patterns. The harp is silent. The vocal section includes a soprano soloist (S) and a choral group (C-A-H-O-R-T-B). The lyrics for the soloist are: "Les é - toi³ les, la - lu³". The lyrics for the choral group are: "pa - trol i - cy i - cy the stroll the stroll i - cy i - cy trail pa - trol". The string section (violins I & II, viola, violoncello, double bass) plays a rhythmic accompaniment of eighth notes in triplets, with dynamics ranging from piano (*p*) to forte (*f*). A large "PERUSAI COPY" watermark is oriented diagonally across the page.

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1
trb2
trb3
tba
timp
perc1
perc2
hp
S
S
O
L
O
B
S
C
A
H
O
R
T
B
vnI
vnII
va
vc
cb

p
p
p
mp
mf biting
mf
p
mf
mf < *f*
mf < *f*
mf < *f*
mf < *f*
mf
D#C#B# | E#F#G#Ab
mp
SOP. SOLO *mf dolce*
North
p crisply
mf shout!
f
p crisply
pp
pp
p div. c.l.b.

ne?
pa - trol
break stroll
the heat
break i - cy trail
pa - trol the stroll heat I E
pa - trol
break stroll
the heat
f shout! break i - cy trail
mf pa - trol the stroll
pa - trol
am - bush am - bush
am - bush hwook break
mf pa - trol pa - trol
pa - trol
am - bush am - bush
am - bush hwook I E Ds R P Gs I E Ds

189 190 191 192 193 194

T

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1
trb2
trb3/tba
timp
perc1
perc2
hp
S
S
O
T
O
B
S
C
A
H
O
R
T
B
vnI
vnII
va
vc
cb

195

196

197

198

199

200

201

fl1/2

ob1/2

cl1

cl2

bn1/2

hn1/2

hn3/4

tpt1/2

trb1

trb2

trb3/tba

timp

perc1

perc2

hp

S
S
O
L
O
B

TEN. SOLO *mf*

mf *l'* - ouest

Who's who?

S
C
A
H
O
R
T

hill am - bush the stroll am - bush al - ley i - cy trail break I E Ds R P Gs mar - tyr hill

Gs mar - tyr hill *mf* am - bush the stroll am - bush al - ley i - cy trail *f* *f shout!* break I E Ds R P Gs

pa - trol i - cy trail I E Ds R P Gs hwook break *p* break i - cy trail pa - trol al - ley

am - bush al - ley mar - tyr hill mar - tyr hill hwook hwook break pa - trol i - cy trail break I E Ds R P Gs

vnI

vnII

va

vc

cb

U

1.

fl1/2 *p*

ob1/2 *a2* *mf > p*

cl1 *p*

cl2

bn1/2 *mp*

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1 *VIB. motor off med. mallets*
p let ring - pedal freely

perc2 *GLOCK. let all ring*
p

hp *p let all ring*

S
T
O
L
O
B

mf

An axe an axe my life an axe my life it splits my skull is

S
C
A
H
O
R
T
B

f *hwook** **a low guttural unpitched sound*

f *hwook**

f *hwook*

f *hwook*

f *hwook*

f *hwook*

f *hwook*

f *hwook*

f *hwook*

f *hwook*

f *hwook*

f *hwook*

mf > p *gl.*

mf > p *gl.*

mf > p *gl.*

mf > p

mf > p

mf > p

p

209 210 211 212 213

fl1/2

ob1/2 *mf* > *p* *a2* 3 *mf* > *p* 3

cl1

cl2

bn1/2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S
O
B
L
O

skull is bashed a bashed a ru - sty axe an axe and

S

C
A
H
O
R
T
B

hwook *f* hwook *f* hwook *f* hwook *f* hwook *f*

vnl *mf* > *p* *gl.* *mf* > *p* *gl.* *mf* > *p* *gl.* *mf* > *p* *gl.*

vnII *mf* > *p* *gl.* *mf* > *p* *gl.* *mf* > *p* *gl.* *mf* > *p* *gl.*

va

vc

cb

V

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
B
O
S
C
A
H
O
R
T
B
vnI
vnII
va
vc
cb

Christ is in the sea-soned wood My axe, my axe
Le nord

mf
mf
mf
mf

pp dolce
pp
mf
mf

let fade
let ring

TRB3

mf

mf

mf

mf

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
O
B
S
C
A
H
O
R
T
B
vnI
vnII
va
vc
cb

224 225 226 227 228 229 230

Perusal Copy

M-SOP. SOLO *mf*

Qui est-ce? Qui est-ce? Who hides...

224 225 226 227 228 229 230

fl1/2

ob1/2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

M-SOP. SOLO
soothing

where my love, who? Who? I'm track -

Be - hind the bush, they stealth, they stalk, God help me

west

hwook

hwook

hwook

hwook

hwook

hwook

hwook

arco unis.

231

232

233

234

235

236

fl1/2
ob1/2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
O
vnl
vnII
va
vc
cb

ing_ you, I've got your back, I'll hold,

mp
mp
mp
mp
mp
1. solo
mf

237 238 239 240 241 242

X

fl1/2
ob1/2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
M
L
O
vnl
vnII
va
vc
cb

VIB. motor off
med. mallets
p ped. ad lib.

I'll bear, I'll track you, help

243 244 245 246 247 248

fl1/2
ob1/2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
O
O
vnl
vnII
va
vc
cb

p
p
open
p
mf
MARIMBA
soft mallets
p
mf
div.

— you, hold, — bear — you, see — you — through, —

249

250

251

252

253

fl1/2

ob1/2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S M

O

L

O B

ne - ver - a - ban - don you a - ban - don you ne - ver

BAR. SOLO

mf (panicked approx. pitches)

Which way? Which way? I'm blind, I'm

vnl

vnII

va

vc

cb

254

255

256

257

258

fl1 *f* *mp* *solo*

fl2 *PICC.* *f*

ob1/2 *f*

cl1 *mp* *f*

cl2 *p* *mp* *f*

bn1 *p* *mf*

bn2 *p* *f*

hn1/2 *f*

hn3/4 *f*

tpt1/2 *f*

trb1/2 *f*

trb3/tba *p* *f*

timp

perc1

perc2 *BASS DR. rute*
single circular stroke *f*

hp *D#C#B# | E#F#G#A#* *mp*

S M *mf soothing*

O *At - tend* *mon beau,* *sois*

O B *f* *ff*

blind, come on boys! BOYS! Let's go! GO! GO!

S *pp* *p* *pp sub.*

Re - qui - em ae - ter - nam do - na e - is

C A *pp* *p* *pp sub.*

Re - qui - em ae - ter - nam do - na e - is

O R T *pp* *p* *pp sub.*

Re - qui - em ae - ter - nam do - na e - is

B *pp sempre*

Re - qui - em ae - ter - nam do - na e - is

vnl *div.* *gl.*

vnlII *pp* *gl.*

va *mf* *pp*

vc *p*

cb *p*

fl1
fl2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
M
L
O
S
C
A
H
O
R
T
B
vnl
vnII
va
vc
cb

whisper *f*
sh - oo
a2 whisper *f*
sh - oo solo (with mezzo)
mp
whisper *f*
sh - oo
a2 whisper *f*
sh - oo
a2 whisper *f*
sh - oo
a2 whisper *f*
sh - oo
whisper *f*
sh - oo
whisper *f*
sh - oo
f
f
f
p *pp sub.* *p* *pp* *p* *pp sub.*
p *pp sub.* *p* *pp* *p* *pp sub.*
p *pp sub.* *p* *pp* *p* *pp sub.*
Re - qui - em ae - ter - nam do - na e - is Re - qui - em ae - ter - nam do - na e - is
Re - qui - em ae - ter - nam do - na e - is Re - qui - em ae - ter - nam do - na e - is
Re - qui - em ae - ter - nam do - na e - is Re - qui - em ae - ter - nam do - na e - is
Re - qui - em ae - ter - nam do - na e - is Re - qui - em ae - ter - nam do - na e - is
Re - qui - em ae - ter - nam do - na e - is Re - qui - em ae - ter - nam do - na e - is
gl. gl. gl. gl. gl. gl.
whisper *f*
sh - oo

fl1/2 *a2 whisper f* *f* *p* FLUTE *p*

ob1/2 *f* *f* *p* *p*

cl1

cl2 *f* *f* *f*

bn1/2 *f* *f* *mp*

hn1/2 *f* *f* *p*

hn3/4 *f* *f* *p*

tpt1/2 *f* *f* *f* *1. solo open mp*

trb1/2 *f* *f* *f* *p*

trb3/tba *f* *f* *f* *p*

timp *f* *f* *f*

perc1 *f* *f* SNARE brushes *mf*

perc2 *whisper f* *f* *f*

hp

S M
O L
O B
fal - len snow, not sand, pa - tience love *mf*

Re - mem - ber them, not me. Scott, Dog - gy Boy, An - drews,

S *pp < p* *pp sub.* *p* *pp sempre*
Re - qui - em ae - ter - nam do - na e - is Re - qui - em ae - ter - nam do - na

C A
H O
R T *pp < p* *pp sub.* *p* *pp sempre*
Re - qui - em ae - ter - nam do - na e - is Re - qui - em ae - ter - nam do - na

B
e - is Re - qui - em ae - ter - nam Re - qui - em ae - ter -

vnI *gl.*

vnII *gl.*

va *f* *f* *div.* *mp*

vc *mp*

cb *pizz.* *arco*

270 271 272 273 274 275

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
SMO
OBL
S
CA
H
O
R
T
B
vni
vnII
va
vc
cb

mf Pa - ti - ence love pa - ti - ence love. *mf* My faith holds you
An - drews! Mc - Todd, my old com - rade John - ny V

e - is Re - qui - em ae - ter - nam do - na e - is Re - qui - em Re - qui - em
e - is Re - qui - em ae - ter - nam do - na e - is Re - qui - em Re - qui - em
e - is Re - qui - em ae - ter - nam do - na e - is Re - qui - em Re - qui - em
nam Re - qui - em ae - ter nam Re - qui - em

pp *pp* *pp* *pp* *pp* *pp*
pizz. *arco* *pizz.* *arco* *pizz.* *pp sub.*

mf *pp* *pp* *pp* *pp* *pp*
brushes *mf* MARIMBA soft mallets *p*

pp sub. *gl.*
open *pp* TRB3 *pp* *gl.*

276 277 278 279 280 281

fl1/2

ob1/2

cl1

cl2

bn1/2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S M

O safe, I'll bring you home from Af - ghan - i - stan Pa - tience love, sois

L

O B

I said "I'll bring you home a - live" You died, I blame, I am guilty, I am

S

Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

C A

H Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

O

R Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

T

B

Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em Re - qui - em

vnI

vnII

va

vc

cb

BB

fl1/2

ob1/2

cl1

cl2

bn1/2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S M O L O B

S

C A H O R T B

vnI

vnII

va

vc

cb

tran - quil - le, mon beau, mon a - mour Love, si - lent as

shame, I am pain. Re - mem - ber them, not me.

Re - qui - em Re - qui - em Re - qui - em ae - ter - nam

Re - qui - em Re - qui - em Re - qui - em ae - ter - nam

Re - qui - em Re - qui - em Re - qui - em ae - ter - nam

Re - qui - em Re - qui - em Re - qui - em ae - ter - nam

(div.)

fl1/2

ob1/2

cl1

cl2

bn1/2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S

O

L

O

wolf _____ tracks in new _____ snow. This win - ter sol - stice, de - li - cious as _____ our

S

C

A

H

O

R

T

B

vnI

vnII

va

vc

cb

DD

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
M
L
O
S
C
A
H
O
R
T
B
vnI
vnII
va
vc
cb

home, bring you home from the dead, love. Our bo-dies ge-ne-rous, so ge-ne-rous, so ge-ne-rous

North
North
North
North
North

fl1/2

ob1/2

cl1

cl2

bn1/2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S

O

M

O

S

C

A

H

O

R

T

B

vnI

vnII

va

vc

cb

312

313

314

315

316

317

NOTE: This passage, to the end of the movement, assumes a choral setup of SBTA (stage right to left). If the choir is arranged differently, divide the singers into four groups right to left and assign the lines accordingly so that the helicopter sound effect travels across the choir and back again.

EE

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
SM O B
S
C A H O R T B
vnl
vnII
va
vc
cb

Ra - ven! Cor - vus co - rax!
An - drews! Un cor - beau! An - drews! A - live!

hwook

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

318

319

320

321

322

323

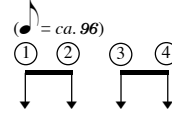
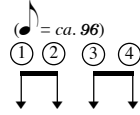
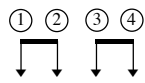
This page of a musical score includes the following parts and markings:

- Flutes (fl1/2):** Rests until measure 329, then *ff*.
- Oboes (ob1/2):** Rests until measure 329, then *ff*.
- Clarinets (cl1, cl2):** Rests until measure 329, then *ff*.
- Bassoon (bn1/2):** Rests until measure 329, then *ff*.
- Horns (hn1/2, hn3/4):** Rests until measure 329, then *ff*.
- Trumpets (tpt1/2):** Rests until measure 329, then *ff*.
- Trumpets/Bassoons (trb1/2):** Rests until measure 329, then *ff*.
- Trumpets/Bassoons (trb3/tba):** *mf* with a long melodic line.
- Timpani (timp):** Rests.
- Percussion 1 (perc1):** WHIP, *ff*.
- Percussion 2 (perc2):** ANVIL, *ff*.
- Piano (hp):** *mf* with a long melodic line.
- Soprano (S):** *mf* with a long melodic line.
- Obbligato (O B L I G A T O):** Rests.
- Soprano (S):** *mf* with a long melodic line.
- Chorus (C H O R U S):** *mf* with a long melodic line.
- Bass (B):** *mf* with a long melodic line.
- Violins (vnl, vnII):** Rests until measure 329, then *ff*.
- Viola (va):** Rests until measure 329, then *ff*.
- Violoncello (vc):** *mf* with a long melodic line.
- Double Bass (cb):** *mf* with a long melodic line.

Measure numbers 324, 325, 326, 327, 328, and 329 are indicated at the bottom of the page.

II: Kyrie

Senza misura, freely, espressivo
conductor cues 4 cello entries at ♩ = ca. 96



fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
vnl
vnII
va
1
2
3
4
cb

4 VC SOLI*
solo, freely, espr. ♩ = ca. 48**
mf quick gl. to next note

♩ = ca. 60 accel. ♩ = ca. 60 sub.
mf

♩ = ca. 72 rit. to - - - - - ♩ = ca. 60
mf

D♯C#B♯ | E♯F#G#A♭

*more celli may be added if available; **only entries are conducted; soloists play each phrase freely, observing approximate tempo markings

1

2

3

$\text{♩} = \text{ca. } 96$

① ② ③ ④

A

A tempo $\text{♩} = 108$ ($\text{♩} = 54$)
Brightly

(mm. 1-4 ca. 1')

fl1/2

ob1/2

cl1

cl2

BASS CL.

bn1/2

hn1/2

hn3/4

tpt1/2

str. mute

trb1/2

str. mute

trb3/tba

timp

VIB. motor off
med. mallets

perc1

JINGLE BELLS
single shake

perc2

hp

C

C S

H

O A

R

Ky - ri - e

e - le - i - son

vnl

vnII

va

1

2

3

4

4 vc soli

cb

4

5

6

7

8

$\bullet = 84$ *accel. to* ----- $\bullet = 138$ *molto rit. to* ----- $\bullet = 48$ [C] $\bullet = 72$ ($\bullet = 108$)

Musical score for orchestra and voices, measures 17-22. The score includes parts for Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Horn 1/2, Horn 3/4, Trumpet 1/2, Trombone 1/2, Trombone 3/Tuba, Timpani, Percussion 1, Percussion 2, Harp, Chorus (C, S, H, O, A, R), Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *p*, and *gl.*. The vocal parts (Chorus) sing the words "Ky - ri - e" in a melodic line. The harp part includes markings for *non-arp. mf* and *sim. mf*. The woodwinds and strings play intricate patterns, with some woodwinds marked *(str.)*. The percussion parts provide a rhythmic foundation. The overall texture is dense and dynamic.

17 18 19 20 21 22

D

E

rit. to ----- ♩ = 78

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
C
C S
H
O A
R
vnl
vnII
va
vc
cb

23

24

25

26

27

28

29

30

31

32

rit. to ----- ♩ = 48

F

♩ = 72 From afar

fl1/2

ob1/2

c11

c12

bn1/2

hn1/2
con sord. p

hn3/4

tpt1/2
(str.) p

trb1/2

trb3/tba

timp

perc1

perc2
GLOCK.
pp

hp
pp

C S
son e - le - i - son e - le - i - son *p* *pp* stagger breathe

O A
e - le - i - son e - le - i - son e - le - i - son *p* *pp* stagger breathe

R

S

C A
p O my daugh-ter,

H O
p O my son, -

R T
p O my son,

B

vnl
non-vib. ppp stagger bowing

vnII
non-vib. ppp stagger bowing

va

vc
non-vib. ppp stagger bowing

cb
non-vib. ppp stagger bowing

1.

fl1/2 *p*

ob1/2

cl1 *p*

cl2 *p*

bn1/2 *p*

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp *soft mallet pp*

perc1 *SM. TAM-TAM pp*

perc2

hp *pp*

C S *(pp)*
Ky - ri - e

C H *(pp)*
Ky - ri - e

O A *(pp)*
Ky - ri - e

R

S *p*
O mon fils, O my daugh-

C A *p*
O my daugh-ter, O my son, O my daugh-ter, O my son,

H O *p*
O my son, O ma fil-le, O my son, O ma fil-le,

R T *p*

B *p*
O my son, Can you hear me? O my son, Can you hear me?

vnI *(8va)*

vnII

va

vc

cb

43 44 45 46 47 48 49

fl1/2
ob1/2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
C
S
H
O
A
R
S
C
H
O
R
T
B
vnl
vnII
va
vc
cb

p
non-vib.
str.
str. mute
p
p
non-vib.
p

ter, O my son,
Can you hear me? O my daugh-ter, O my daugh-ter, O my daugh-ter, O my daugh-ter, O my son, O ma fil - le, O mon fils,
Can you hear me?
O my daugh - ter,

O my son, O mon fils, O ma fil - le, O my daugh-ter,
ma fil - le, O mon fils,

50 51 52 53 54 55

H a2
key clicks (random pitches)

f1/2 *mf* 6

ob1/2 *mf* 6

cl1 *mf* 6

cl2 *mf* 6

bn1 (non-vib.) *p*

bn2 *p*

hn1 *pp* open

hn2 *pp* open

hn3 *pp* open

hn4 *pp* open

tpt1 (str.) *mp*

tpt2 (str.) *mp*

trb1/2

trb3/tba

timp

perc1 VIB. motor off med. mallets *p* ped. each note

perc2 LG. TAM-TAM *pp*

hp *p* let all ring

S (harmonics sound 8ve higher)

O T *mp* TEN. SOLO *mf* *mp*

O Dear Mom, (m)

S *pp* sempre, softly throbbing

C *pp* sempre, softly throbbing

A *pp* sempre, softly throbbing

R *pp* sempre, softly throbbing

B *pp* sempre, softly throbbing

vnl *p* 6 forceful fingering on fingerboard only (no bowing) - random pitches *sim.*

vnl *p* 6 forceful fingering on fingerboard only (no bowing) - random pitches *sim.*

va *p* 6 forceful fingering on fingerboard only (no bowing) - random pitches *sim.*

vc

cb

I

fl1/2 *mf* 6

ob1/2 *mf* 6

cl1 *mf* 6

cl2 *mf* 6

bn1 *p*

bn2

hn1 *pp*

hn2 *pp*

hn3 *pp*

hn4 *pp*

tp1 *mp*

tp2 *mp*

trb1/2

trb3/tba

timp

perc1

perc2

hp

S
O
L
O

mp *mf* *mf*

Cher pa - pa, Cold, 7:6

S
C
A
R
T

O ma fil - le, Can you hear me? Can you hear me? O my son, O my daugh - ter, O my son, — Peux-tu m'en-

Can you hear me? O mon fils, ma fil - le, O my son, my daugh - ter, O mon fils, — O ma fil -

Peux-tu m'en - ten - dre? Can you hear me? O my son, O my son, Can you hear me? Can you hear me? O my son, —

O my daugh - ter, Can you hear me? O mon fils, O ma fil - le, O my son, O my

vnI *p* 6

vnII *p* 6

va *p* 6

vc

cb

fl1/2 *mf* 6

ob1/2 *mf* 6

cl1 *mf* 6

cl2 *mf* 6

bn1 *p*

bn2 *p*

hn1 *pp*

hn2 *pp*

hn3 *pp*

hn4 *pp*

tpt1 *mp*

tpt2 *mp*

trb1/2

trb3/tba TBA. *con sord.*

timp *mp*

perc1

perc2

hp

S
O
T
O

I'm cold, cold, que j'ai froid,

S

ten - dre? Mon fils, ma fil - le, Peux - tu m'en - ten - dre? Can you hear me? O mon fils, O my son,

C
A
H
O
R
T

le, Can you hear me? Can you hear me? My son, my daugh - ter, Can you hear me? Can you hear me? Ma

O my daugh-ter, Can you hear me? O my son, mon fils, ma fil - le, my daugh - ter, ma

daugh - ter, Peux - tu m'en - ten - dre? Can you hear me? My son, my daugh - ter, Can you hear me?

vnI *p* 6

vnII *p* 6

va *p* 6

vc

cb

fl1/2 *mf* 6

ob1/2 *mf* 6

cl1 *mf* 6

cl2 *mf* 6

bn1 *mf* 6

bn2 *mf* 6

hn1 *pp*

hn2 *pp*

hn3 *pp*

hn4 *pp*

tp1 *mp*

tp2 *mp*

trb1/2 *pp*

trb3/tba *pp*

timp *pp*

perc1

perc2

hp

S
O
L
O *mp* 3 *mf* *mp < mf* *mp < mf* *mp* 5 *mf*

si - froid, si - froid, O - ma - man,

S
C
H
O
R
E *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

O mon fils, O my son, Can you hear me? O my daugh - ter, O my son, Can you hear me?

fil - le, mon fils, my son, Can you hear me? Peux -

fil - le, my son, O my son, Can you hear me? O my daugh - ter, Can you hear me? Can you hear me? Can you

My son, my daugh - ter, ma fil - le, O my daugh - ter, O my son, Peux - tu m'en -

vnI *p* 6

vnII *p* 6

va *p* 6

vc

cb

fl1/2 *mf* 6

ob1/2 *mf* 6

cl1 *mf* 6

cl2 *mf* 6

bn1

bn2

hn1 *pp*

hn2 *pp*

hn3 *pp*

hn4 *pp*

tp1 *mp*

tp2 *mp*

trb1 *p* (str.)

trb2 *p* (str.)

trb3/tba *p* (str.)

timp

perc1

perc2

hp

S
O
T
O

mp *mp* *p*

O_ma - man, O pa - pa, chè - re, cher, dear mo-

S

Can you hear me? O ma fil - le, O mon fils, Can you hear me? Can you

CA
H
O
R
T

tu m'en - ten - dre? O my son, Can you hear me? Can you hear me? O my daugh - ter, Peux - tu m'en - ten - dre? Can you hear me?

hear me? My son, my daugh - ter, my son, Can you hear me? Ma fil - le, mon fils, Peux - tu m'en - ten - dre? Peux - tu m'en - ten -

B

ten - dre? O mon fils, Can you hear me? Can you hear me? O my daugh - ter, Peux - tu m'en - ten - dre? Can you hear me? Can

vnI *p* 6

vnII *p* 6

va *p* 6

vc

cb

L $\text{♩} = 78$ poco più mosso

fl1 *pp*

fl2 *pp*

ob1/2

cl1/2

bn1

bn2

hn1 *pp*

hn2 *pp*

hn3 *pp*

hn4 *pp*

tp1 *mp* *mp* *p*

tp2 *mp* *mp* *p*

trb1 *st.*

trb2 *st.*

trb3/tba *st.* TBA. *p*

timp

perc1 *LG. TAM-TAM* *let fade* *wire brushes* *6* *p*

perc2 *mf*

hp *pp*

S
O
T
O
ther, dear pa. *p* It's hail - ing here, it's r' r' r' rain - ing ice, it's r' r' r' rain - ing cold,

S1 sopranos div. *pp* from afar
Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem

HS2 *pp* from afar
Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem

R *pp* from afar
Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der

S
C
H
O
T
B
hear me? *Peux-tu m'en - ten - dre?*
Can you hear me? Can you hear me?
dre? Peux-tu m'en-ten - dre?
you hear me? Can you hear me?

vnI *arco div.* *p*

vnII *arco div.* *pp*

va *arco div.* *p*

vc *arco div.* *pp*

cb

fl1

fl2

ob1

ob2

cl1/2

bn1

bn2

hn1/2

hn3/4

tp1

tp2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S

O

T

O

S1

C

HS2

O

R

A

C

S

H

O

R

A

vni

vniI

va

vc

cb

p

mf

ord.

LG. TAM-TAM

wire brushes

6

qu' qu' qu' qu' qu'il fait froid, qu'il fait froid, qu'il fait froid,

c' c' c' c' cold,

We hun - ker here

Zeh der yakh yem

Zeh der yakh yem

Zeh der yakh yem

Zeh der yakh yem

Zeh der yakh yem

Zeh der yakh yem

Zeh der yakh yem

Zeh der yakh yem

Zeh der yakh yem

Zeh der yakh yem

Zeh der yakh yem

Zeh der yakh yem

Zeh der

Ky - ri - e

Ky - ri - e

unis. sul IV to m. 100

unis. sul III to m. 98

unis. sul IV to m. 100 quick gl. to next note

arco sul III to m. 100

86

87

88

89

90

fl1/2

ob1 *p*

ob2 *p*

cl1/2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S
O
L
O

by smok - ing stoves, we hun - ker here, the food, our heads, *nos coeurs sont froids,* our beds, *nos lits sont froids,* so cold, so

S1

Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem

C
S2

Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh

O
A1

Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem

A2

yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem

C
S
H
O
R
A

vnI

quick gl. to next note

vnII

va

vc

cb

fl1/2
ob1
ob2
cl1/2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1
trb2
trb3/tba
timp
perc1
perc2
hp
S
O
L
O
c' c' c' c' cold, we're m' m' m' miss-ing home, home.
S1
C
S2
H
O A1
R
A2
Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem
der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem
Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem
Zeh der yakh yem Zeh der yakh yem Zeh der yakh yem
C S
H O
R A
p
Ky - ri - e
p
Ky - ri - e
vnl
vnlII
va
vc
cb
III
IV
IV
II
p
open
p
open
p
open
p
quick gl. to next note
quick gl. to next note
quick gl. to next note
1.
p

N ♩ = 84 poco più mosso

fl1/2
ob1/2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
T
L
O
C
S
H
O
A
R
S
C
A
H
O
R
T
B
vnl
vnII
va
vc
cb

LG. TAM-TAM
single scrape with
triangle beater

The win - ter blaze, le feu d'hi - ver, le feu de la fa - mil - le,
Chri - ste Chri - ste
Chri - ste Ky - ri - e Ky - ri - e
Chri - ste Ky - ri - e

101 102 103 104

fl1/2
ob1/2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
O
C
H
O
R
S
C
A
H
O
R
T
B
vnI
vnII
va
vc
cb

mf

sim.

p

mf

p

p

p

p

p

fa-mil - le, home's win - ter fire so far from us, the

Chri - ste Chri - ste

Chri - ste

Ky - ri - e Ky - ri - e

Ky - ri - e

Chri - ste

Chri - ste

Chri - ste

p

p

p

O

fl1 *mf*

fl2

ob1/2 *p*

cl1 *mf*

cl2 *p*

bn1/2 *p*

hn1/2 *p* *a2*

hn3/4 *p* *a2*

tpt1/2 *p*

trb1/2 *mf* *p* TRB3

trb3/tba *mf* *p*

timp

perc1 *p*

perc2

hp *f* *mf*

S
O
L
O
f
— est no - tre feu, O ————— mo-ther, ————— cher ————— pa - pa,

S *mf*
Ky - ri-e

C
A
H
O
R
T *mf*
Ky - ri-e

B *mf*
Chri - ste
Chri - ste

vnI

vnII *p*

va *p*

vc *mf*

cb *mf*

fl1

fl2

ob1

ob2

cl1

cl2

bn1/2

p

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

a2

p

timp

perc1

CHIMES

mf

perc2

hp

S
O
L
O

f

I'm _____ 5 _____

so _____ 5 _____

damned _____ 5 _____

cold, _____ 5 _____

vnI

mf

unis.

vnII

mf

unis.

va

mf

vc

mf

cb

118

119

120

P ♩ = 72 sub.

fl1
fl2
ob1
ob2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
O
C
S
H
O
A
R
vnl
vnl
va
vc
cb

D♯C#B♯ | E♯F#G♯A#

mf que j'ai froid, que j'ai froid, *mp* ma-man, Dad, *p* it's so damned cold.

p sempre Chri - ste e - le- i - son
p sempre Chri - ste e - le- i - son

mf *pp* *tr* *8va* *non-tr.* *tr* *8va* *non-tr.* *tr* *8va* *non-tr.*

fl1/2

pp

ob1/2

cl1/2

bn1/2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

in centre

VIB. motor off med. mallets

perc1

perc2

GLOCK.

hp

S

O

T

O

C

C

H

O

A

R

Chri - ste e - le- i - son Chri - ste e - le- i - son

Chri - ste e - le- i - son Chri - ste e - le- i - son

S

div. somewhat airy *p < mp*

O ma fil - le, O mon fils, O my daugh - ter, O my son

C

A

H

O

R

div. somewhat airy *p < mp*

O ma fil - le, O mon fils, O my daugh - ter, O my son

B

div. somewhat airy *p < mp*

O ma fil - le, O mon fils, O my daugh - ter, O my son

vnI

tr 8va

vnII

va

vc

cb

III: Dies Irae

L'istesso tempo ♩ = 72 *Apprehensively*

accel. poco a poco to ----- **A**

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

vnI

vnII

va

vc

cb

(or similar multiphonic) ff

BASS CL. ff

(or similar multiphonic) ff

str. mute

pp < *p*

con sord. pp < *p*

(in centre)

p sempre

4 TOM-TOMS
hard yarn mallets

p

D4C4Bb4 | E#F#G4Ab

fast vertical scrape
on string with coin *ff* *8vb* *let fade*

ord. → *s.p.*

p 6 *ff*

intense *ff*

intense *ff*

ord. → *s.p.*

p 6 *ff*

non-div.
pizz. secco

p

1 2 3 4 5 6 7 8 9

(accel.)

B

Musical score for orchestra and percussion, measures 10-15. The score includes parts for flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), horn 1/2 (hn1/2), horn 3/4 (hn3/4), trumpet 1/2 (tpt1/2), trombone 1/2 (trb1/2), trombone 3/tuba (trb3/tba), timpani (timp), percussion 1 (perc1), percussion 2 (perc2), harp (hp), violin 1 (vnl), violin 2 (vnII), viola (va), violoncello (vc), and double bass (cb). The score features various dynamics such as *mf*, *pp*, *p*, and *pp sub.*, and includes performance instructions like "LG. TAM-TAM".

10

11

12

13

14

15

(accel.)-----

C ♩ = 84 accel. poco a poco to -----

ff
PICC.

(BASS CL.)
mp
mp

rip
ff
rip
ff

pp < p pp < p pp < p pp < p pp < p pp < p

pp sub. < p pp sub. < p pp sub. < p pp sub. < p pp sub. < p

ord.
snare sticks
p

ANVIL
p ff

sim. ff 8vb
rap soundboard with fingertips mf

non-div.
pizz. secco
p

lh. palm slap on fingerboard (do not release hand)
p

16 17 18 19 20 21

(accel.) -----

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

hn3

hn4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

vnl

vnII

va

vc

cb

22

23

24

25

(accel.)-----

D

Musical score for measures 26-29. The score includes parts for flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), horns (hn1, hn2, hn3, hn4), trumpets (tpt1/2), trombones (trb1/2, trb3/tba), timpani (timp), percussion (perc1, perc2), harp (hp), violins (vnl, vnll), viola (va), cello (vc), and double bass (cb). The score features a prominent 'Perusal Copy' watermark. Measures 26-29 are marked with measure numbers in boxes at the bottom.

26

27

28

29

(accel.) ----- $\text{♩} = 96$ accel. poco a poco to -----

E

Musical score for orchestra and strings, measures 30-34. The score includes parts for Flute 1 and 2 (fl1, fl2), Oboe 1 and 2 (ob1, ob2), Clarinet 1 and 2 (cl1, cl2), Bassoon 1 and 2 (bn1, bn2), Horns 1-4 (hn1-4), Trumpets 1/2 (tpt1/2), Trombones 1/2 (trb1/2), Trombone 3/Tuba (trb3/tba), Timpani (timp), Percussion 1 and 2 (perc1, perc2), Harp (hp), Violin 1 and 2 (vnI, vnII), Viola (va), Violoncello (vc), and Contrabass (cb). The score features various dynamics such as *mf*, *p*, and *mp*, and includes performance instructions like "with knuckles", "ord. div. (on the string)", and "l.h. palm slap on fingerboard (do not release hand)".

30 31 32 33 34

(accel.)

Musical score for orchestral instruments. The score is divided into systems for woodwinds, brass, percussion, harp, and strings. The woodwind section includes flutes (fl1, fl2), clarinets (cl1, cl2), and bassoons (bn1, bn2). The brass section includes horns (hn1-4), trumpets (tpt1/2), and trombones (trb1/2, trb3/tba). The percussion section includes timpani (timp), two types of percussion (perc1, perc2), and harp (hp). The string section includes violins (vnI, vnII), viola (va), cello (vc), and double bass (cb). The score features dynamic markings such as *mf* and *p*, and includes accents and slurs. A large watermark 'Perusal Copy' is overlaid diagonally across the page. The page is numbered 82 at the top left.

(accel.)

F

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

hn3

hn4

tpt1/2

trb1

trb2

trb3/tba

timp

perc1

perc2

hp

vnI

vnII

va

vc

cb

39

40

41

42

43

$\bullet = 108$ *accel. poco a poco*

G

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

mf

mf

hn1

mp

hn2

mp

hn3

mp

hn4

mp

tpt1

tpt2

trb1

open

mf

trb2

open

mf

trb3/tba

timp

mf

perc1

mf

perc2

hp

play ord. mf

vnI

unis.

mf

vnII

mf

va

mf

arco

vc

mf

arco non-div.

cb

mf

(accel.)-----

This page of a musical score covers measures 48 through 52. The score is for a large ensemble, including woodwinds, brass, percussion, and strings. The tempo is marked as *accel.* (accelerando). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The woodwinds (flutes, oboes, clarinets, bassoons, and horns) play sustained notes with some triplet figures. The brass section (trumpets, trombones, and tuba) has a rhythmic pattern of eighth notes and triplets. The percussion includes timpani and two different percussion parts. The strings (violin I, violin II, viola, cello, and double bass) play a rhythmic accompaniment of eighth notes. A large watermark 'Petrusai.com' is visible across the score.

(accel.) ----- ♩ = 120 accel. poco a poco to -----

H

fl1, fl2, ob1, ob2, cl1, cl2, bn1, bn2, hn1, hn2, hn3, hn4, tpt1, tpt2, trb1, trb2, trb3, tba, timp, perc1, perc2, hp, vnl, vnll, va, vc, cb

mf, f, open, gl., >

(accel.)

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

hn3

hn4

tpt1

tpt2

trb1

trb2

trb3

tba

timp

perc1

perc2

hp

vnI

vnII

va

vc

cb

mf

f

gl.

SNARE snare on snare sticks

mf

58

59

60

61

62

I ♩ = 132 *accel. poco a poco to*

fl1

fl2

ob1 *mf*

ob2 *mf*

cl1

cl2 *mf*

bn1

bn2

hn1

hn2

hn3 *p*

hn4 *p*

tpt1 *f*

tpt2 *f*

trb1 *f*

trb2 *f*

trb3

tba

timp

perc1 *f*

perc2 *f*

hp *f*

vnI

vnII *mf* *free bowing*

va *mf*

vc

cb

(accel.)-----
♩ = 144

accel. poco a poco to -----

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2

hn1
hn2
hn3
hn4
tpt1
tpt2
trb1
trb2
trb3
tba
timp

perc1
perc2
hp

vnI
vnII
va
vc
cb

*Lh. palm slap on fingerboard
(do not release hand)

arco non-div.

ff

(accel.)

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1
hn2
hn3
hn4
tp1
tp2
trb1
trb2
trb3
tba
timp
perc1
perc2
hp
vnI
vnII
va
vc
cb

[K] ♩ = 156 Urgent but focussed

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

hn3

hn4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S

S M

O

L

O T

B

S

C A

H

O

R T

B

vnI

vnII

va

vc

cb

mf Tri-ple C tour-ni-quet 9 - line Role 3 Jet to Ger-ma-ny Ger-ma-ny Fight! Fight! Sol - dier

mf Tri-ple C tour-ni-quet 9 - line Role 3 Jet to Ger-ma-ny Ger-ma-ny Fight! Fight!

mf Tri-ple C tour-ni-quet 9 - line Role 3 Jet to Ger-ma-ny Ger-ma-ny Fight! Sol - dier Sol - dier

mf T Tri-ple C tour-ni-quet 9 - line Role 3 Jet to Ger-ma-ny Ger-ma-ny Fight! Fight!

f Fight!

f Fight!

f Fight!

f Fight!

f Fight!

mf Fight!

mf Fight!

mf Fight!

mf Fight!

mf Fight!

mf Fight!

L

The musical score for page 93 features a variety of instruments and voices. The woodwinds and strings provide harmonic support, while the vocalists deliver the primary melodic and lyrical content. The lyrics are in French and English, with a focus on the word 'Fight!' and the concept of 'Triple C'. The score includes dynamic markings such as *mp*, *p*, *mf*, *f*, and *sim. non-arp.*

Vocal Lyrics:

- Soprano (S):** T Tri - ple C Tri - ple C Tri - ple C Breathe
- Mezzo (M):** Fight! Tri - ple C tour - ni - quet tour - ni - quet Breathe
- Alto (A):** T Tri - ple C tour - ni - quet tour - ni - quet
- Tenor (T):** Fight! Tri - ple C 9 - line Role 3 Tri - ple C Sol - dier Sol - dier 9 - line
- Bass (B):** Fight! Tri - ple C Tri - ple C 9 - line Role 3 Tri - ple C T Tri - ple C T Tri - ple C Jet

Chorus Lyrics:

- Soprano (S):** Fight! Fight! Fight! Fight!
- Alto (A):** Fight! Fight! Fight! Fight!
- Tenor (T):** Fight! Fight! Fight! Fight!
- Bass (B):** Fight! Fight! Fight! Fight!

M

airy sound bend pitch

FLUTE

97 98 99 100 101 102 103

fl1 *p < mf* *p < mf* *p < mf* *p < mf*

fl2 *mf* *p < mf* *p < mf* *p < mf* *p < mf*

ob1 *mp*

ob2

cl1 *mp*

cl2 *mp*

bn1 *mp*

bn2 *mp*

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1 SNARE wire brushes *mp*

perc2 ANVIL *f*

hp *mp*

S *mf* *f_{sub.}*
smash blood-y grab blood-y grab blood-y grab Blast!

S M *mf* *f_{sub.}*
smash blood-y grab blood-y grab blood-y grab Blast!

O L *f*
twist - ed trips dust co - bra lash smash blood-y grab blood-y grab Blast!

O T *mf* *mf*
twist - ed dust co - bra traps lash smash blood-y grab blood-y grab Hi - de - ous mis - step I E

B *mf* *mf*
twist - ed dust co - bra traps lash smash blood-y grab blood-y grab Hi - de - ous mis - step fuck I E

S *f*
Role 3 Jet to Ger - ma - ny Ger - ma - ny Blast!

C A *f*
Role 3 Jet to Ger - ma - ny Ger - ma - ny Blast!

H O *f* *mp*
Role 3 Jet to Ger - ma - ny Ger - ma - ny Blast! mis - step Hi - de - ous mis - step

R T *mp*
Role 3 Jet to Ger - ma - ny Ger - ma - ny Blast! mis - step Hi - de - ous mis - step

B *mp* *mp*
Role 3 Jet to Ger - ma - ny Ger - ma - ny Hi - de - ous mis - step mis - step

vnl

vnlII

va *pizz. div. b.* *mp*

vc *pizz. div. b.* *mp*

cb *mp*

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tp1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
S
M
O
L
O
T
B
S
C
A
H
O
R
T
B
vnl
vnII
va
vc
cb

mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mf
mf
mf
mf
mf
mf
mf
mf
mp
mp
mp
mp
mp
mp
mf
mf
mp
mp
mp
mp
mp
mp

oh - two Sats chat - ter chat - ter 9 - li - ner
oh - two Sats chat - ter chat - ter 9 - li - ner
D fuck - ing I E D limbs bleed out bleed out al - most gone al - most gone oh - two Sats chat - ter ra - di - o net ra - di - o
D I E D limbs bleed out bleed out al - most gone al - most gone oh - two Sats chat - ter ra - di - o net ra - di - o
9 - li - ner 9 - li - ner 9 - li - ner 9 -
9 - li - ner 9 - li - ner 9 - li - ner 9 -
mis - step Hi - de - ous mis - step Hi - de - ous mis - step Hi - de - ous mis - step 9 - li - ner 9 - li - ner 9 - li - ner
Hi - de - ous mis - step mis - step Hi - de - ous mis - step Hi - de - ous mis - step 9 - li - ner 9 - li - ner 9 - li - ner

111 112 113 114 115 116 117

O

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
S M
O
L
T
B
S
C A
H
O
R T
B
vnl
vnll
va
vc
cb

mp
p
p
p
mp
p
p
mp
str. mute
mp
(open)
TRB3
p < mp
p
p
p
p
mp
p
p
p
p
p
p
mf
mf
mf
f
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
p
p
p
p
pizz.
unis.
c.l.b.
mp
mp
mp
mp
mp
mp
mp
mp
mp

9 - li - ner
9 - li - ner
net ra - di - o net Wheeze life sup - port not A - pa - che not A - pa - che fast air fast air Chi -
net ra - di - o net Wheeze life sup - port not A - pa - che not A - pa - che fast air fast air Chi -
li - ner
li - ner
9 - li - ner
9 - li - ner

118 119 120 121 122 123 124 125 126 127

P

Q

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S

S M

O

L

O T

B

S

C

H

O

R

T

B

vnI

vnII

va

vc

cb

p

p

p

p

p

p

p

p

p

p

p

p

p

p

mf

mf

mf

mf

f

f

mp

mp

mp

mp

mp

p

p

p

p

p

p

arco

p

mp

mp

mp

R

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
S.M
O
L
T
B
S
C
A
H
O
R
T
B
vnl
vnII
va
vc
cb

p *p* *p*

we wait will you live will you to live will you live hang on son hang on son you're al-most gone you're al-most

will to live will you live will you to live We

will to live will you live will you to live We

138

139

140

141

142

143

144

145

146

147

Full orchestral score for measures 158-168. The score includes parts for Flutes (fl1, fl2), Oboes (ob1, ob2), Clarinets (cl1, cl2), Bassoons (bn1, bn2), Horns (hn1/2, hn3/4), Trumpets (tpt1/2, tpt2/2), Trombones (trb1/2, trb3/tba), Timpani (timp), Percussion (perc1, perc2), Harp (hp), and various vocal parts (S, S M, O, L, O, B, C, A, H, O, R, T, B). The music features complex rhythmic patterns, dynamic markings (mp, mf, f), and articulation (accents, slurs). A large watermark 'PENSAL.COM' is overlaid on the score.

U

(PICC.) *f*

ENG. HN. *f*

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

ff *gl. (d)* \oplus *sub.*

S

O

M

L

T

B

O God John! O God John! O God John! O God John! O God John! O God John!

S

C

A

H

O

R

B

di - es il - la sol - vet sae - clum in fa - vil - la Di - es i - rae di - es il - la sol - vet sae - clum in fa - vil - la

vni

vnII

va

vc

cb

V $\text{♩} = \text{ca. } 36$ Hushed, in awe

lunga ca. 5"

ff

f

f

f

f

f

f

f

f

f

f

f

f

f

WHIP

ANVIL

hp

S

S

M

O

L

O

T

B

S

sol - vet sae - clum in fa - vil - la

C

A

H

O

R

T

B

sol - vet sae - clum in fa - vil - la

sol - vet sae - clum in fa - vil - la

Mors stu - pe - bit et na - tu - ra cum re - sur - get cre - a - tu - ra

Mors stu - pe - bit et na - tu - ra cum re - sur - get cre - a - tu - ra

Mors stu - pe - bit et na - tu - ra cum re - sur - get cre - a - tu - ra

Mors stu - pe - bit et na - tu - ra cum re - sur - get cre - a - tu - ra

pp very airy

pp very airy

pp very airy

pp very airy

pp very airy

pp very airy

solo con sord.
dolce, a whisper

pp

gl.

gl.

gl.

gl.

gl.

solo
via sord.

f

178 179 180 181 182 183 184 185 186 187 188 189

ATTACCA

IV: Offertorium

Senza misura, freely ♩ = ca. 48

S
O
M
L
O

M-SOP. SOLO
hollow, empty, surrounded by silence;
p a dark androgynous tone

p *mp* *p* *p* hushed dark but not menacing like soft ripples *pp*

De pro-fun-do la - cu De pro-fun-do la - cu so dark, so si lent.

1

conductor cue

ENG. HN. solo (mm. 1-2 ca. 45") **A** A tempo ♩ = 48 con rubato

ob2 *p* 12 *mf* 12 *p* *mf* 12 *p* *mf* 12 *mp*

S
O
M
L
O

mp stronger *p* weakening *mf* *p* *mf* 6

This bot-tom-less lake, I wait, I wait. Grief, grief holds be - neath the

2 3 4 5

Senza misura (♩ = ca. 48)

(ca. 15") A tempo ♩ = 48

fl1/2

ob1

ob2 *mp* *p* *pp* *pp*

cl1/2

bn1/2 solo 1. *pp*

S
O
M
L
O

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

ice, this black lake. I wait for you my be-lov-ed, I wait, I wait, I wait.

6 7 8 9 10

B ♩ = 54 sub. poco più mosso

fl1/2

ob1

ob2

cl1/2 CLAR. *p* 6 6 3 6 3

bn1/2 *p* 6 6 3 6 3

hn1/2 con sord. *p* 3

hn3/4 con sord. *p* 3 *mp*

tpt1/2 *mp*

trb1/2

trb3/tba

S
O
M
L
O

mp *mp* *mf*

Can-not breathe, can-not breathe the thou-sand deaths of who you were, who you are. Un-

11 12 13 14

C ♩ = 66 sub. poco più mosso

fl1/2 *pp* 3 *mp* FLUTE *mp*

ob1 *mp*

ob2 *pp* 3 *mp*

cl1/2 1. *pp* 3 *mp*

bn1/2 *mp*

hn1/2 *p* *mp* open

hn3/4 *p* *mp* open

tpt1/2 *mp*

trb1/2 *pp* *mp*

trb3/tba *mp* TBA.

timp

perc1 CHIMES *pp* *mp* dolce

perc2

hp *p dolce* ⊕

S D4C4B4 | E4F#G4A4

O M re-cog-ni-za-ble, a thou-sand pe-tals, a thou-sand kis-ses fall, a thou-sand cries. Hold me down grief, *f*

O

vnI (tutti) *sul tasto dolce pp* 3 *mp* ord.

vnII *sul tasto dolce pp* 3 *mp* ord.

va *pp* 3 *mp* ord.

vc *mp*

cb

poco accel. to $\bullet = 72$

rit. to -----

fl1/2 *mp*

ob1 *mp*

ob2 *mp*

cl1/2 *mp*

bn1/2 *mf*

hn1/2 *mf* *p*

hn3/4 *mf* *p*

tpt1/2 *mp*

trb1/2 *mp* *mf* *p*

trb3/tba *mf* *p*

timp

perc1 *mp*

perc2

hp *f*

S
O
L
O
O
drown me___ grief,___ drown me,___ drown me,___ force___ my face be - neath___ this___ i - cy

vnI *mf* *p*

vnII

va *p* *gl.* *gl.*

vc *p* *gl.* *gl.*

cb

21

22

23

24

25

26

27

28

D ♩ = 54 Sinking

fl1/2
ob1
ob2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
M
O
sheet. God have mer-cy that I live with-out you in you si-lence, you dark-ness, bot-tom-less lake.
vnl
vnII
va
vc
cb

29

30

31

32

33

34

35

E ♩ = 48 sub. meno mosso

fl1/2

ob1

ob2

cl1/2 *pp*

bn1/2 *pp*

hn1/2

hn3/4

tpt1/2

trb1/2 *pp* *str. mute*

trb3/tba *pp* *str. mute*

timp

perc1

perc2

hp

S
O
L
O

p
O were I were dead with you death, as I am dead, dead with you

vnl

vnII

va

vc *pp* *gl.*

cb *pp* *gl.*

36

37

38

39

40

Senza misura

(ca. 15-20")

fl1/2
ob1
ob2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
M
O
vnI
vnII
va
vc
cb

pp (hold through measure)
SM. TAM-TAM
MBA. soft mallets *pp* (hold through measure)
pp chanting ad lib. *slower*
in this death. Libera animas omnium fidelium defunctorum de poenis inferni Et de pro-fun-do la - cu

gl. *gl.* *gl.* *gl.* *gl.* *gl.*
unis. (hold through measure)
unis. (hold through measure)

41

42

43

F $\text{♩} = 42$ Simply, a lullaby, rocking gently

fl1/2
ob1
ob2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
S M
O
L
O T
B

S1
S2
C
H
O
A
R
T
B

pp If we could give you two days, just two days, those two, don - ner seu - le - ment
pp If we could give you two days, two days, si nous pou-vi-ons te don - ner deux jours, —
pp If we could give you two days, two days, those two, don - ner deux jours, —
pp two days, two days, those two, te don - ner seu - le - ment
 two days, two days, those two, don - ner deux jours, —

vnI *con sord. div.*
 vnII *con sord. div.*
 va *unis. con sord.*
 vc *con sord. pizz.*
 cb *pp*

I ♩ = 48 sub. poco più mosso

fl1/2 *p*

ob1 *mf > p*

ob2 *p*

cl1/2 *mf > p*

bn1/2 *mf > p*

hn1/2

hn3/4

tpt1/2 *p*

trb1/2 *p*

trb3/tba *p* TBA. open

timp *p*

perc1 CHIMES *p*

perc2

hp *p*

S *p* de - func - to - rum de poe - nis in - fer - ni

S M *p* de - func - to - rum de poe - nis in - fer - ni

O *p* de - func - to - rum de poe - nis in - fer - ni

O T *p* de - func - to - rum de poe - nis in - fer - ni

B *p* de - func - to - rum de poe - nis in - fer - ni

S1 *mf > p* two days, two days, two more, two more,

S2 *mf* two days, *mf* two days, *p* two more, *mf* two more,

C *mf > p* two days, ma fil - le, *mf* two days, my son, *p* two more, *p* two more,

H *mf > p* two days, two days, my son, *p* two more, *p* two more,

O *mf > p* two days, two days, my son, *p* two more, *p* two more,

R *mf > p* two days, two days, my son, *p* two more, *p* two more,

T *mf > p* two days, two days, my son, *p* two more, *p* two more,

B *mf > p* two days, two days, my son, *p* two more, *p* two more,

vnI

vnII *div. p*

va *div. mf > p*

vc *div. mf > p* *unis. p*

cb *arco mf > p*

J ♩ = 54 sub. poco più mosso

K ♩ = 48 sub. poco meno mosso

fl1/2 *mf* *mf* *mp*

ob1 *mf*

ob2 *mf* *mp*

cl1/2 *mf* *mp*

bn1/2 *mf* *mp*

hn1/2 *mf*

hn3/4 *mf*

tpt1/2 *pp*

trb1/2 *mf* *mp* *pp*

trb3/tba *mf* *mp*

timp *mf* *mf*

perc1 *mf* *mf* *pp*

perc2 BASS DR. *p* *mf* *mf*

hp *mf* *p*

S *p* 3

S M *p* 3

O *p* 3

L *p* 3

O *p* 3

T *p* 3

B *p* 3

Et de pro-

Et de pro-

Et de pro-

Et de pro-

S1 *mf* *f* *mf* *p*

we'd for-feit, — give them all — to you for you to live just two — more days, those two, —

S2 *mf* *f* *mf* *p*

si je pou-vais, si nous pou-vi - ons si on pou - vait deux jours, — two more days those two, —

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

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

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

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

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

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

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

we'd for-feit, — give them all — to you for you to live just two more days those two, —

unis.

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

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

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

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

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

div. if low B available

unis.

L ♩ = 42 sub. poco meno mosso

fl1/2
ob1
ob2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
S M
O
L
O T
B
S1
S2
C
H
O
A
R
T
B
vnl
vnII
va
vc
cb

fun - do la - cu de pro - fun - do pro - fun - do de pro - fun - do la - cu Li - be - ra
fun - do la - cu de pro - fun - do pro - fun - do de pro - fun - do la - cu Li - be - ra
fun - do la - cu de pro - fun - do pro - fun - do de pro - fun - do la - cu Li - be - ra
fun - do la - cu de pro - fun - do pro - fun - do de pro - fun - do la - cu Li - be - ra
those days with - out you, my daugh - ter, mon fils. Car sans toi il y a trop de jours,
those days with - out you, my daugh - ter, mon fils. Car sans toi il y a trop de jours,
those days with - out you, my daugh - ter, mon fils. Car sans toi il y a trop de jours,
those days with - out you, my daugh - ter, mon fils. Car sans toi il y a trop de jours,
those days with - out you, my daugh - ter, mon fils. Car sans toi il y a trop de jours,

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

fl1/2
ob1
ob2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
S M
O
L
O T
B
S1
S2
C
H
A
O
R
T
B
vnl
vnII
va
vc
cb

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

p *sim. non-arp.* *p* *p* *p*

p *3* *p* *3* *p* *3* *p* *3* *p* *3* *p* *3* *p* *3* *p* *3*

a - ni - mas om - ni - um fi - de - li - um de - func - to - rum de poe - nis in - fer - ni

a - ni - mas om - ni - um fi - de - li - um de - func - to - rum de poe - nis in - fer - ni

a - ni - mas om - ni - um fi - de - li - um de - func - to - rum de poe - nis in - fer - ni

a - ni - mas om - ni - um fi - de - li - um de - func - to - rum de poe - nis in - fer - ni

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

too ma - ny days, my daugh - ter, ma fil - le, my son, mon - fils.

too ma - ny days, my daugh - ter, ma fil - le, my son, mon - fils.

too ma - ny days, my daugh - ter, ma fil - le, my son, mon - fils.

too ma - ny days, my daugh - ter, ma fil - le, my son, mon - fils.

too ma - ny days, my daugh - ter, ma fil - le, my son, mon - fils.

M

fl1/2 *mp* *pp* *pp* *pp*

ob1

ob2 *mp* *pp* *pp* *pp*

cl1/2 *mp* *pp* *pp* *pp*

bn1/2 *mp* *pp* *pp* *pp*

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S *p* 3 Et de pro - fun - do la - cu de pro - fun - do la - cu de pro - fun - do la - cu

S.M

O *p* 3 Et de pro - fun - do la - cu de pro - fun - do la - cu de pro - fun - do la - cu

T *p* 3 Et de pro - fun - do la - cu de pro - fun - do la - cu de pro - fun - do la - cu

B *p* 3 Et de pro - fun - do la - cu de pro - fun - do la - cu de pro - fun - do la - cu

S1 *mp* *pp* *mp* *pp* *mp* *pp*

S2 *mp* *pp* *mp* *pp* *mp* *pp*

C *mp* *pp* *mp* *pp* *mp* *pp*

H *mp* *pp* *mp* *pp* *mp* *pp*

O *mp* *pp* *mp* *pp* *mp* *pp*

R *mp* *pp* *mp* *pp* *mp* *pp*

T *mp* *pp* *mp* *pp* *mp* *pp*

B *mp* *pp* *mp* *pp* *mp* *pp*

Too ma - ny days with - out you, with - out you, with - out you.

Too ma - ny days with - out you, sans toi, you, sans toi, you, sans toi.

Too ma - ny days with - out you, with - out you, with - out you.

Too ma - ny days with - out you, with - out you, with - out you.

unis.

vnI *pp*

vnII *pp*

va *pp*

vc *pp*

cb *pp*

fl1/2
ob1
ob2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
S M
O
O T
B
S1
S2
C
H
O
A
R
T
B
vnl
vnII
va
vc
cb

MBA. soft mallets
a soft burr

MED. WOOD BLOCK

pp

pp

p

de pro-fun - do la-cu de pro-fun - do la-cu de pro-fun - do la-cu de pro-fun - do la-cu de pro-fun - do la-cu

de pro-fun - do la-cu de pro-fun - do la-cu de pro-fun - do la-cu de pro-fun - do la-cu de pro-fun - do la-cu

de pro-fun - do la-cu de pro-fun - do la-cu de pro-fun - do la-cu de pro-fun - do la-cu de pro-fun - do la-cu

de pro-fun - do la-cu de pro-fun - do la-cu de pro-fun - do la-cu de pro-fun - do la-cu de pro-fun - do la-cu

pp

p

n.

p

n.

p

n.

p

n.

p

n.

V: Sanctus

♩ = 84 *Brightly*

♩ = 63 sub. *Darkening rit. to* ----- ♩ = 48

A ♩ = 84 sub. (♩ = 126) *Explosive*

(♩ = ♩)

The score is for the 'Sanctus' movement. It features a variety of instruments and vocal parts. The woodwind section includes flutes (fl1/2), oboes (ob1/2), clarinets (cl1/2), bassoons (bn1/2), horn 1 (hn1/2), horn 3/4 (hn3/4), trumpet 1 (tpt1/2), trombone 1 (trb1/2), trombone 3 (trb3), and tuba (tba). The brass section includes trumpet 1 (tpt1/2), trombone 1 (trb1/2), trombone 3 (trb3), and tuba (tba). The percussion section includes chimes (perc1), bell tree (perc2), and anvil (perc2). The string section includes harp (hp), violin I (vnl), violin II (vnII), viola (va), violoncello (vc), and double bass (cb). The vocal soloists include Contralto (C), Soprano (S), Alto (A), Tenor (T), and Bass (B). The score includes dynamic markings such as *mf*, *mp*, *f*, and *p*, and performance instructions like *str. mute*, *harmon (stem in)*, *let fade*, and *senza sord.*. The tempo and dynamics change significantly at the start of section A, marked with a box 'A'.

1 2 3 4 5 6 7 8 9

♩ = 63 sub. rit. to ----- ♩ = 48 **B** ♩ = 84 sub. (♩ = 126) Explosive

C ♩ = 63 sub. rit. to -----

fl1/2 *p*

ob1/2 *f*

cl1/2 *p*

bn1/2 *f*

hn1/2 *f* *mf* *mf* *f*

hn3/4 *f* *mf* *mf* *f*

tpt1/2 *f*

trb1/2 *f*

trb3/tba

timp

perc1

perc2 *f*

hp *p* *p*

C S *p dolce*

H *p dolce*

O A *p dolce*

R *p dolce*

C T *f*

H *f*

O *f*

R B *f*

vnI

vnII

va

vc

cb

♩ = 48 D ♩ = 48 (♩ = 72) rit. to ----- ♩ = 48

fl1/2

ob1/2

cl1/2

bn1/2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S

O

L

O

C

H

O

R

C

T

H

O

R

vnI

vnII

va

vc

cb

p

p

1.

p

VIB. motor off
med. mallets

p

mf

p < *mf* < *p*

He's come home _____ a - gain. _____ (n)

gain.

gain.

mp

Sanc - tus, _____ sanc - tus, _____ sanc - tus, _____ sanc - tus

p

p

p

Senza misura, freely and expressively

(mm. 28-29 ca. 20-25") **E** ♩ = 54 A procession, inexorable

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
O
Sweet
sting, prai - rie Spring, he's come home a - gain. Moon - dust

mf *p* *p* *p* *p* simply but expressively

solo *pp* *solo* *pp* *solo* *pp* *solo* *pp*

(VIB.) *p* ped. each note

(hold through measure, stagger bowing)

Perusal Copy

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
O
Af - ghan - i - stan washed from his bo - dy, his face.
vnl
vnII
va
vc
cb

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

solo, *p*

(*str.*) *f*

SIZZLE CYMB. choke snare stick \oplus

f

32

33

34

35

36

37

38

39

F **G**

f11 *p*

f12 *p*

ob1

ob2 *f*

cl1 *f*

cl2 *p*

bn1 *p*

bn2 *p*

hn1 *con sord. p*

hn2 *con sord. p*

hn3 *con sord. p*

hn4 *con sord. p*

tpt1/2

trb1/2 *(str.) p*

trb3/tba

timp

perc1 *pp* *ped. sim.*

perc2 *f*

hp *p legato, let all ring*

S
O
S
O
A fine Chi - nook blessed him with soft rain, prai-rie rain

vnI *tutti pp*

vnII

va *tutti pp*

vc *tutti pp*

cb

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1
hn2
hn3
hn4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
S
L
O
vnI
vnII
va
vc
cb

mf
mf
mf
p
mp
mp
mp
mf
mf
p
mp
mp
pp
mp

1.
push-ing sil-ver, blue, flax o-pen-ing a-gain, blades of grass, the fox fea-ther-ing,

H

fl1 *mp*

fl2 *mp*

ob1

ob2

cl1 *mp*

cl2 *mp*

bn1 *mf*

bn2 *mf*

hn1/2

hn3/4

tpt1/2 *p* (str.)

trb1/2

trb3/tba

timp

perc1

perc2

hp

S
O
L
O

mf *mp*

new-born Pasque, brown hawks cir-cling, cir - cling, con-quer-ing earth, sky, as once he tra - versed

vnI

vnII *mp*

va *mf*

vc *mf*

cb *p*

53

54

55

56

57

58

I

Musical score for orchestral and vocal instruments. The score includes staves for flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), horns (hn1/2, hn3/4), trumpets (tpt1/2), trombones (trb1, trb2, trb3), tuba (tba), timpani (timp), percussion (perc1, perc2), harp (hp), and vocal soloist (S O S O). The score is marked with a dynamic of *p* (piano) throughout. Performance instructions include *open*, *quick gl. to next note*, *ped. ad lib.*, and *let all ring*. The vocal line includes the lyrics: fa-tigue, des-pair, ri-co-chet, near miss, glanced bul-let, heat.

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1

trb2

trb3

tba

timp

perc1

perc2

hp

S

O

S

O

vnI

vnII

va

vc

cb

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

mp

ped. gl. p

heat, KAF's pu - trid, poi - son, lou - sy air. His left right left

tutti div. loco non-vib. p < mp

tutti loco p

p

p

p

p

65 66 67 68 69 70

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1

trb2

trb3

tba

timp

perc1

perc2

hp

S

O

S

O

in - to wire_ spi - der trap. Af - ghan win - ter, his last. That boy tried so hard_ to in - hale, breathe, hang on_ to Spring.

vnI

vnII

va

vc

cb

mp

mf

p

open

CHIMES

71

72

73

74

75

76

77

K Senza misura, freely,
expressively, as before

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1
trb2
trb3
tba
timp
perc1
perc2
hp
S
O
S
L
O
vnI
vnII
va
vc
cb

p *pp* *let fade* *p* *pp* *pp* *pp* *pp*

hang on _____ to Home. O _____ now _____ comes the pe-tal-ling_(ng), now _____ comes their

(hold to cutoff, stagger bowing)

(hold to cutoff, stagger bowing)

(hold to cutoff, stagger bowing)

(hold to cutoff, stagger bowing)

(ca. 40-45") *A piacere* (ca. 12-15") ♩ = 72 A tempo

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1
trb2
trb3
tba
timp
perc1
perc2
hp
S
O
S
L
O
shat - ter - ing, sea - son for - e - ver emp - ty - ing. Now comes the ne - ver shall be.

ppp (hold through measure)
ppp (hold through measure)
ppp (hold through measure)
ppp

pp

on cue

80b

81

82

SEGUE...

VI: Agnus Dei

♩ = 72 *Ethereal, transparent, gently moving*

CHORUS DIVISI INTO
EQUAL CHOIRS I AND II

pp sempre

1 2 3 4 5 6 7 8 9 10 11

TEN. (T) & BAR. (B) SOLO

spoken
*entry cue**

B: Recci **T:** Outside the wire. **B:** Waaaay outside the wire. **T:** Me and my fire team partner. **B:** Thirty days. 40 degrees Celsius. Uniforms stiff with salt, sweat. Nothing to drink but stale CamelBak water. Water so stale we add orange crystals, force ourselves to drink,

A

12 13 14 15 16 17 18 19 20 21

*Specific entry points are cued. Once started, freely follow natural rhythm of text, picking up from each other as though jointly telling the story. Speak at a volume appropriate for the hall. The choir should be kept light and ethereal; no amplification for the speakers should be needed.

puke anyway. **T:** Nothing to eat but cold rations. We live off adrenaline, stale smokes, beef jerky and chew.

B: Radio'd back after Andrews died. We follow empty tracks. A farmer's path. Our Coyote treads sand like water. Eyes on, eyes on, for piles of rubble. Sticks. Pebbles.

B

22 23 24 25 26 27 28 29 30 31

Fresh dug earth. **T:** "Beware the normal and the presence of the abnormal."

B: We cross a mountain pass, see an old farmer. Woolly hat. Woolly beard. Man jams. Walking two skinny lambs tied to him. One white. One black. **T:** "You thinking what I'm thinking?" I ask buddy. **B:** We stop, cock weapons, get ready to rock and roll.

C

32 33 34 35 36 37 38 39 40 41

T: I approach the old man. His arms open wide. He knows the routine. **B:** *Asaleem Alla'com* old man. **T:** *Taso chearta zai?* Where are you heading? **B:** Three tours in the sandbox my fire team partner's Pashto's pretty good. **T:** The old guy points to the village we've had eyes on for the past month. Pattern of life. Our Coyote hidden in half-shot grape huts. Covered with vines. Leaves. Palm fronds. **B:** We search him.

D

42 43 44 45 46 47 48 49 50 51

No wires. Not even a cell phone.

B: We let him go. **T:** "Aya taso ghuwary chea ranisi da pasa ghushi?"
 You want to buy a lamb? **B:** Ask him how much. **T:** I bargain for the
 small black lamb. These guys love the deal. And so do we.

B: So I hand him a fist of American
 dollars. Shake hands. Then the old man
 pulls out a rusty knife, picks the black

E

lamb up by its scruff, draws the blade across its throat. But the knife is dull. It takes half a dozen cuts. The lamb bawls, struggles, spasms to death, but the old guy's done it a thousand times. Hands it to us by the lamb's back feet. Blood soaks the red dust.

B: The old guy
 wanders off.

T: And it's getting cold. We recce a spot where we can hide the Coyote at night. Take watch
 while the other guy sleeps. Nobody around, so we light a fire. I pry the grill off the Coyote.
 And buddy here, he's a hunter back home, takes out his bayonet, peels back the skin of the

F

lamb. Guts it. Butchers it.

B: We roast the lamb over the grill. Open an IMP, sprinkle packs of salt, pepper and Frank's Red Hot sauce all over it. Grab
 huge chunks of BBQ'd meat. A shank each. Swill it down with orange crystals in skunky water. Our faces greasy and smiling.

G **H**

T: A blackbird flies in. Watches
 the scene. Flies off again.

spoken together, in time
T+B: And you know what? It was the best damned meal I think I'll e-ver eat.

VII: Lux Aeterna

♩ = 126 Joyfully, a children's game

perc1
MBA. hard mallets

perc2
mp sempre

hp
Db C# B# | E# F# G# A# | *f* | *f* | *f* | *f*

S1
C
C
H S2
O
R
A

Black - bird

1 2 3 4 5 6

perc1

perc2

hp
f | *f*

S1
C
C
H S2
O
R
A

Ra - v'n

Black - bird

mf close to "n" immediately

7 8 9 10 11

fl1/2

ob1/2
mp sempre

cl1/2
mp sempre

bn1/2

perc1

perc2

hp
f | *f* | *f*

S1
C
C
H S2
O
R
A

Ra - v'n

Cor - vus

Black - bird

Ra - v'n

Black - bird

Black - bird

Black - bird

Black - bird

Co - rax

12 13 14 15 16

B

fl1/2
ob1/2
cl1/2
bn1/2

perc1
perc2

hp

S1
C
C
H S2
O
R
A

Cor - vus Cor - vus Fru - gi - le - gus Fru - gi - le - gus Fru - gi - le - gus

Ra - v'n Ra - v'n Cor - vus Cor - vus Splen - dens

Co - rax Co - rax Co - rax Co - rax Co - rax Co - rax

17 18 19 20 21

fl1/2
ob1/2
cl1/2
bn1/2

perc1
perc2

hp

S1
C
C
H S2
O
R
A

Fru - gi - le - gus Fru - gi - le - gus Fru - gi - le - gus Splen - dens Splen - dens

Splen - dens Splen - dens Splen - dens Fru - gi - le - gus Fru - gi - le - gus

Co - rax Co - rax Woo - roo - gh Woo - roo - gh Woo - roo - gh

22 23 24 25 26

C

The musical score is arranged in a standard orchestral format. It features the following instruments and parts:

- Flutes:** fl1 and fl2
- Oboe:** ob1/2
- Clarinet:** cl1/2
- Bassoon:** bn1/2
- Horns:** hn1/2 and hn3/4
- Trumpets:** tpt1/2
- Trombones:** trb1/2 and trb3/tba
- Timpani:** timp
- Chimes:** perc1
- Percussion:** perc2
- Harp:** hp
- Vocal Soloist:** S1

The vocal soloist part includes the following lyrics:

Splen-dens Splen-dens Splen-dens Splen-dens Splen-dens Hud-

Fru-gi-le-gus Mer-gh-ray Mer-gh-ray Mer-gh-ray Mer-gh-ray Mer-gh-ray Mer-gh-ray Mer-gh-ray

Woo-roo-gh Woo-roo-gh Woo-roo-gh Woo-roo-gh Woo-roo-gh

27

28

29

30

31

D

fl1
fl2
ob1/2
cl1/2
bn1/2
hn1
hn2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S1
C
C
H S2
O
R
A
solo1
vnI
solo2
altri
solo1
vnII
solo2
altri
solo1
va
solo2
altri
vc
cb

hud_ Hud - hud_ Hud-hud_ Hud - hud_ Hud hud_ Hud-hud_ Shin - ta-gh-ay
Too - tee Too - tee Too - tee Too - tee Qa - mar - gwu -
Mer-gh-ray Mer-gh-ray Mer-gh-ray Mer-gh-ray Mer-gh-ray Mer-gh-ray Mer-gh-ray Too - tee

mp sempre
pizz. p sempre
mp sempre
pizz. p sempre
mp sempre
pizz. p sempre
mp sempre

E

fl1

fl2

ob1/2

cl1/2

bn1

bn2

hn1

hn2

hn3

hn4

tp1

tp2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S1

C Gul - sar Gul - sar Gul - sar Bul - bul Bul - bul Bul - bul

C wa-at Wo-to-wa-at Wo-to-wa-at Sa-y-ra - h Ma - shay kho-roon-kay Ma - shay kho-roon-kay Ma - shay kho-roon-kay

H S2

O

R

A

f quasi gliss. aspirated "h" quasi gliss. aspirated "h"

Go - ba-kah Go - ba-kah Go - ba-kah Sa-y-ra - h Sa-y-ra - h Sa-y-ra - h Sa-y-ra - h

solo1

vnI

solo2

altri

solo1

vnII

solo2

altri

solo1

va

solo2

altri

vc

cb

p sempre

mp sempre

mp sempre

f

quasi gliss.

aspirated "h"

quasi gliss.

aspirated "h"

solo (arco)

mp sempre

solo (arco)

mp sempre

pizz.

p

42 43 44 45 46

F

fl1
 fl2
 ob1/2
 cl1/2
 bn1
 bn2
 hn1
 hn2
 hn3
 hn4
 + sempre (or stop mute)
 mp sempre
 tpt1
 tpt2
 mp sempre
 trb1/2
 mf
 trb3/tba
 mf
 timp
 mf
 perc1
 mf
 perc2
 hp
 mf
 S1
 C Lux
 C Lux
 H S2
 O Lux
 R Lux
 A Lux
 solo1
 vnl
 solo2
 div.
 altri
 mf
 solo1
 vnII
 solo2
 arco
 div.
 altri
 mf
 solo1
 va
 solo2
 div. arco
 altri
 mf
 arco
 vc
 mf
 arco
 cb
 mf

G

Perusal Copy

mf

mf

MBA.
hard mallets

p sempre (hold pedal down)

mp sempre

mf

S1
C
H S2
O
R A

Lux

Lux

Lux

Bul - bul

Bul -

Ma - shay kho - roon - kay

Sa - y - ra - h

Sa - y -

pizz. unis.

mf

pizz. unis.

mf

p

mf

fl1
fl2
ob1/2
cl1/2
bn1
bn2
hn1
hn2
hn3
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S1
C
C
H S2
O
R
A
solo1
vnI
solo2
vnII
solo1
va
solo2
altri
vc
cb

mf
p sub.
TRB3
mf
p sub.

mf
mf
mf

bul Bul - bul Gul - sar Gul - sar Gul - sar Too - tee
Ma - shay kho-roon-kay Ma - shay kho-roon-kay Sa-y-ra - h Wo-to-wa-at Wo-to-wa-at Wo-to-wa-at Wo-to-wa-at
ra - h Sa-y-ra - h Sa-y-ra - h Go - ba-kah Go - ba-kah Go - ba-kah Wa-yen-doo - kay

p sempre
p sempre
p sempre

fl1
fl2
ob1/2
cl1/2
bn1/2
hn1
hn2
hn3
hn4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S1
C
C
H S2
O
R
A
solo1
vnI
solo2
altri
solo1
vnII
solo2
altri
solo1
va
solo2
altri
vc
cb

mf p sub.

mf p sub.

Too - tee _____ Shin - ta-gh-ay Shin - ta-gh-ay Shin - ta-gh-ay Shin - ta-gh-ay

Qa - mar - gwu - lay_ Qa - mar - gwu - lay_ Qa - mar - gwu - lay_ Qa - mar - gwu - lay_ Qa - mar - gwu -

Wa-yen-doo - kay Wa-yen-doo - kay Wa-yen-doo - kay Too - tee _____ Too - tee _____

I

fl1
fl2
ob1/2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S1
C
C
H S2
O
R
A
solo1
vnI
solo2
altri
solo1
vnII
solo2
altri
solo1
va
solo2
altri
vc
cb

Hud-hud_ Hud - hud_ Hud-hud_ Hud-hud_ Hud - hud_ Hud - hud_ Splen-dens_____

lay_Too - tee_____ Too - tee_____ Too - tee_____ Too - tee_____ Mer-gh-ray Mer-gh-ray

Mer-gh-ray Mer-gh-ray Mer-gh-ray Mer-gh - ray Mer-gh-ray Mer-gh-ray Mer-gh-ray Woo-roo - gh

mf p sub.
TRB3
mf p sub.

J

fl1

fl2

ob1/2

cl1/2

bn1/2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S1

C

C

H S2

O

R

A

vnI

vnII

va

vc

cb

mf psub.

mf psub.

(ped.)

f

f

Splen-dens

Mer-gh-ray

Woo-roo - gh

Splen-dens

Mer-gh - ray

Woo-roo - gh

Splen-dens

Mer-gh-ray

Woo-roo - gh

Splen-dens

Mer-gh-ray

Woo-roo - gh

Fru-gi-le-gus

Fru-gi-le-gus

Fru-gi-le-gus

Fru-gi-le-gus

72

73

74

75

76

Musical score for measures 77-81. The score includes parts for Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Percussion 1, Percussion 2, Harp, Soprano 1, Contralto 1, Contralto 2, Soprano 2, Alto, and Bass. The vocal parts have lyrics: Splen-dens, Fru-gi-le-gus, Woo-roo-gh, and Co-rax. Measure numbers 77, 78, 79, 80, and 81 are indicated at the bottom of the vocal staves.

Musical score for measures 82-86. The score includes parts for Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Percussion 1, Percussion 2, Harp, Soprano 1, Contralto 1, Contralto 2, Soprano 2, Alto, and Bass. The vocal parts have lyrics: Fru-gi-le-gus, Cor-vus, Ra-v'n, and Co-rax. Measure numbers 82, 83, 84, 85, and 86 are indicated at the bottom of the vocal staves.

fl1/2
ob1/2
cl1/2
bn1/2
perc1
perc2
hp
S1
C
C
H S2
O
R
A

Cor - vus
Ra - v'n
Ra - v'n
Ra - v'n
Ra - v'n
Ra - v'n
Ra - v'n

close to "n" immediately

87 88 89 90 91

perc1
perc2
hp
S1
C
C
H S2
O
R
A

Ra - v'n
Ra - v'n
Ra - v'n
Ra - v'n
Ra - v'n
Ra - v'n

92 93 94 95 96

perc1
perc2
hp
S1
C
C
H S2
O
R
A

Ra - v'n

97 98 99 100 101 102

VIII: Libera Me

♩ = 72 An explosion

The score is for a full orchestra and vocal soloists. It features a complex rhythmic structure with multiple time signatures: 3/4, 2/4, and 3/8. The orchestration includes woodwinds (flutes, oboes, clarinets, bassoons, horns, trumpets, trombones), percussion (timpani, tom-toms, snare sticks, bass drum), strings, and harp. The vocal soloists are Soprano (S), Contralto (C), Alto (A), Tenor (T), and Bass (B). The score is marked with dynamic levels such as *mf*, *ff*, *p*, and *ff*. A large watermark 'PERUSAHAAN' is visible across the score. The bottom of the page is numbered 1 through 7.

1

2

3

4

5

6

7

A

fl1 *mf* *ff* *n. < f*

fl2 *mf* *ff*

ob1/2 *ff* *f > mf* *mf > mp*

cl1 *ff* *f* *mf* *mp > p* *n. < f*

cl2 *ff* *f* *mf* *mp > p* *n. < f*

bn1/2 *ff* *f* *mf* *mp* *n. < f*

hn1/2

hn3/4

tpt1 *mf* *ff* *f*

tpt2 *mf* *ff*

trb1/2 *ff* *f*

trb3/tba *p* *< f* TBA.

timp *ff* *ff*

perc1 *ff* *ff*

perc2 *ff* *ff*

hp *ff* *p*

S *mp* *mp weakening*
be - ra Li - be - ra Li - be - ra

C *mp* *mp weakening*
be - ra Li - be - ra Li - be - ra

A *mp* *mp weakening*
be - ra Li - be - ra Li - be - ra

H *mp* *mp weakening*
be - ra Li - be - ra Li - be - ra

O *mp* *mp weakening*
be - ra Li - be - ra Li - be - ra

R *mp* *mp weakening*
be - ra Li - be - ra Li - be - ra

B *mp* *mp weakening*
be - ra Li - be - ra Li - be - ra

vnI *n. < f*

vnII *n. < f*

va *n. < f*

vc *n. < f*

cb *n. < f*

8 9 10 11 12 13 14 15 16 17

B ♩ = 144 *A quiet panic, slowly building*

Musical score for measures 18-23, including vocal lines with lyrics and various orchestral instruments. The score features dynamic markings such as *p*, *mf*, and *mp*, along with performance instructions like *slap pizz.*, *crispily*, and *arco*. The lyrics for the vocal parts are:

SOP SOLO *mp* Which one? Which one? Which one? Which one? Which one? Which one? Tell me, tell me. Which one? Which one?

A *p* *crispily* Li-be-ra Li-be-ra Li-be-ra a a a Li-be-ra Li-be-ra Li-be-ra

T *p* *crispily* Li-be-ra Li-be-ra Li-be-ra a a a Li-be-ra Li-be-ra Li-be-ra

B *p* *crispily* Li-be-ra Li-be-ra Li-be-ra me li-be-ra li-be-ra li-be-ra me li-be-ra li-be-ra li-be-ra me Li-be-ra Li-be-ra Li-be-ra me

Musical notation for instruments includes *pizz.*, *arco*, and *c.l.b.* markings.

C

fl1/2 *mf*
one

ob1/2 *mf*
one

cl1 *p*
one

cl2 *mf*
one

bn1 *p*
one

bn2 *mf*
one

hn1 *mf*
p

hn2 *mf*

hn3 *p* *mf*

hn4 *mf*

tpt1/2 *mf*
one

trb1 *p*
one

trb2 *mf*
one

trb3/tba *mf*
one

timp *p*

perc1 *mf*
one

perc2 *p*

hp *ord. mf* *mf* *mf* *p* *let ring*

S *mp* *mf sub.* *mf* *mf* *mf*
Which one? Which one? Which one? Which one? Which one? Our boy

SOLO
O
O

S *mf* *mf* *mf*
Li - be - ra Li - be - ra Li - be - ra

C
A
H
O
R
T
B

mf *p* *mf sub.* *p* *mf sub.* *mf sub.* *mf sub.* *p*
a a Li - be - ra a a Li - be - ra a a Li - be - ra

mf *p* *mf sub.* *p* *mf sub.* *mf sub.* *mf sub.* *p*
li - be - ra li - be - ra Li - be - ra Li - be - ra li - be - ra li - be - ra me li - be - ra li - be - ra Li - be - ra li - be - ra Li - be - ra

vnI *mf*
one

vnII *mf*
one

va *mf*
one

vc *mf*
one

cb *mf* *arco div.*
one

fl1/2 *mf* two *mf* three *mf* four *mf*

ob1/2 *mf* two *mf* three *mf* four *mf*

cl1 *mf* *spoken, flat, emotionless* *p* *mf* *p* *p* *p*

cl2 *mf* two *mf* three *mf* four *mf*

bn1 *p* *mf* *p* *mf* *spoken, flat, emotionless* *mf* *p*

bn2 *p* *mf* *p* *mf* *mf* *p*

hn1 *mf* *spoken, flat, emotionless* *p* *mf* *p* *mf* *p*

hn2 *mf* *open* *p* *mf* *p* *mf* *p*

hn3 *mf* *open* *p* *mf* *p* *mf* *p*

hn4 *mf* *spoken, flat, emotionless* *p* *mf* *p* *mf* *p*

tpt1/2 *mf* two *mf* three *mf* four *mf*

trb1 *mf* *spoken, flat, emotionless* *p* *mf* *p* *mf* *p*

trb2 *mf* *two* *p* *mf* *str. mute* *p* *mf* *p* *mf* *p*

trb3/tba *p* *mf* *p* *mf* *p* *mf* *p*

timp

perc1 *mf* two *mf* three *mf* four *mf*

perc2

hp

S
O
L
O
O
bleed - ing out, al - most gone?

S
C
A
H
O
R
T
B
our boy
our boy
our boy
our boy

vnl *mf* *arco non-vib.* *p* *mf* *mf* *mf* *sim. non-vib.* *p*

vnlI *mf* *non-vib.* *p* *mf* *mf* *sim. non-vib.* *p*

vnlII *mf* *non-vib.* *p* *mf* *mf* *sim. non-vib.* *p*

va *arco non-vib.* *two* *p* *mf* *three* *mf* *sim. non-vib.* *p* *mf*

vc *p* *three* *p* *mf* *four*

cb *p* *three* *p* *mf* *four*

31 32 33 34 35 36 37 38 39

D

fl1/2 *mf* five

ob1/2 *mf* five

cl1 *mf* five

cl2 *mf* five

bn1 *mf* six

bn2 *mf* six

hn1 *mf* six

hn2 *mf* five

hn3 *mf* five

hn4 *mf* six

tpt1/2 *mf* five

trb1 *p*

trb2 *mf* six

trb3/tba *p*

timp

perc1 *mf* five

perc2

hp

S
O
L
O
The bro-ken child? The burnt?

S *p* bro-ken

C
A
H
O
R
T
p bro-ken

vnl *mf* five

vnlII *mf* five

va *mf* five

vc *mf* five

cb *p* six

40 41 42 43 44 45 46 47 48

fl1/2 *mf* eight nine ten e - le-ven
 ob1/2 *mf* eight nine ten e - le-ven
 cl1 *mf* *p* *mf* *p* *mf* *p*
 cl2 *mf* eight nine ten e - le-ven
 bn1 *p* *mf* *p* *mf* *p*
 bn2 *mf* eight nine ten e - le-ven
 hn1 *mf* eight nine ten e - le-ven
 hn2 *mf* eight nine ten e - le-ven
 hn3 *mf* eight nine ten e - le-ven
 hn4 *mf* eight nine ten e - le-ven
 tpt1/2 *mf* eight nine ten e - le-ven
 trb1 *mf* eight nine ten e - le-ven
 trb2 *mf* eight nine ten e - le-ven
 trb3/tba *p* *mf* *p* *a2 mf* e - le-ven
 timp
 perc1 *mf* eight nine ten e - le-ven
 perc2
 hp
 S
 O
 L
 O The blind? The burnt? The blind? The
 S *p* burnt blind
 C *p* burnt blind
 A *p* burnt blind
 H *p* burnt blind
 O *p* burnt blind
 R *p* burnt blind
 B burnt blind
 vnl *mf* eight nine ten e - le-ven
 vnII *mf* eight nine ten e - le-ven
 va *mf* eight nine ten e - le-ven
 vc *mf* eight nine ten e - le-ven
 cb *p* eight nine ten e - le-ven

F

fl1/2 *mf* twelve thir-teen four-teen fif-teen

ob1/2 *mf* twelve thir-teen four-teen fif-teen

cl1 *p* *mf* twelve thir-teen four-teen fif-teen

cl2 *mf* twelve thir-teen *mf* fif-teen

bn1 *p* *mf* twelve thir-teen *p* fif-teen

bn2 *mf* *p* twelve thir-teen *p* fif-teen

hn1 *p* *mf* twelve thir-teen four-teen fif-teen

hn2 *mf* twelve thir-teen *p* fif-teen

hn3 *mf* twelve *p* thir-teen *p* fif-teen

hn4 *p* *mf* twelve thir-teen *p* fif-teen

tpt1/2 *mf* twelve thir-teen *mp* fif-teen

trb1 *mf* twelve thir-teen *mf* fif-teen

trb2 *mf* twelve *p* thir-teen *mf* fif-teen

trb3/tba *p* *mf* twelve thir-teen *a2 mf* fif-teen

timp *mf* twelve thir-teen *spoken, flat, emotionless mf* fif-teen

perc1 *mf* twelve thir-teen *SNARE p mf* *spoken, flat, emotionless mf* fif-teen

perc2 *mf* twelve thir-teen *spoken, flat, emotionless mf* fif-teen

hp *mf sub.* fif-teen

S
O
L
O
O
mo - ther in la - bour?_ Which one? Which one? Which one? Which one?

S
C
A
H
O
R
T
B
p mo - ther *p* mo - ther *p* mo - ther *p* mo - ther

vnl *mf* twelve *p* thir-teen *mf* four-teen *mf* fif-teen

vnlII *mf* twelve *p* thir-teen *mf* four-teen *mf* fif-teen

va *mf* twelve *p* thir-teen *mf* four-teen *mf* fif-teen

vc *p* thir-teen *mf* unis. pizz. fif-teen

cb *p* thir-teen *mf* unis. pizz. fif-teen

fl1/2 *mf* six - teen *mf* 3 se - ven - teen *mf* 3 eight - een *mf*

ob1/2 *f* se - ven - teen *mf* 3 eight - een *f*

cl1 *f* se - ven - teen *mf* 3 eight - een *f*

cl2 *mf* 3 se - ven - teen *mf* 3 eight - een *mf* 3

bn1/2 *a2* *mf* se - ven - teen *mf* 3 eight - een *mf*

hn1/2 *a2* *f* se - ven - teen *mf* 3 eight - een *f*

hn3/4 *p*

tpt1/2 *mf* *mp* *mf* 3 *mf*

trb1/2 *mf* six - teen six - teen *mf* 3 se - ven - teen *mf* 3 eight - een *mf*

trb3/tba *mf* se - ven - teen *a2* *mf* 3 se - ven - teen *mf* 3 eight - een *mf*

timp *mf* six - teen *mf* 3 se - ven - teen *mf* 3 eight - een *mf*

perc1 *mf* six - teen *mf* 3 se - ven - teen *mf* 3 eight - een *mf*

perc2 *mf* six - teen *mf* 3 se - ven - teen *mf* 3 eight - een *mf*

hp

S
O
L
O
Which one? *mf* Which one? Which one? Which one? Which one? Which one? Which one? *f*

S
C
A
H
O
R
T
B
f Li - be - ra *f* Li - be - ra *f* Li - be - ra *f* Li - be - ra *f* Li - be - ra

vnI *mf*

vnII *mf* *mf* *mf* 3 *mf* *mf*

va *mf* 3 six - teen *mf* 3 se - ven - teen *mf* 3 eight - een *mf*

vc *arco* *pizz.* *arco*

cb *mf* *mf* *mf*

[65] [66] [67] [68] [69] [70] [71] [72]

fl1 *mf* nine - teen
 fl2 *mf* nine - teen (PICC.)
 ob1/2 *mf* nine - teen
 cl1 *mf* nine - teen
 cl2 *mf* nine - teen
 bn1/2 *mf* nine - teen
 hn1/2 *mf* nine - teen
 hn3/4 *p* nine - teen
 tpt1/2 *mp* nine - teen
 trb1/2 *mf* nine - teen
 trb3/tba *mf* nine - teen TRB3
 timp *mf* nine - teen
 perc1 *mf* nine - teen
 perc2 *mf* nine - teen ANVIL
 hp
 S O L O
 Which one? Which one? God help me.
 S *f* Li - be - ra *p* Li-be-ra li-be-ra li-be-ra me li-be-ra me li-be-ra li-be-ra me li-be-ra
 C A *f* Li - be - ra *p* Li-be-ra li-be-ra li-be-ra li-be-ra me li-be-ra me li-be-ra li-be-ra li-be-ra me
 H O *f* Li - be - ra *p* Li-be-ra li-be-ra li-be-ra li-be-ra me li-be-ra me li-be-ra li-be-ra li-be-ra me
 R T *f* Li - be - ra *p* Li-be-ra li-be-ra li-be-ra li-be-ra me li-be-ra me li-be-ra li-be-ra li-be-ra me
 B *f* Li - be - ra *p* Li-be-ra li-be-ra li-be-ra li-be-ra me li-be-ra me li-be-ra li-be-ra li-be-ra me li-be-ra
 vnl *mf* twen - ty *mf* twen - ty - one *mf* twen - ty - two
 vnII *mf* twen - ty *mf* twen - ty - one *mf* twen - ty - two
 va *mf* nine - teen *f* twen - ty *mf* twen - ty - one *mf* twen - ty - two
 vc *mf* nine - teen *f* twen - ty *mf* twen - ty - one *mf* twen - ty - two
 cb *mf* nine - teen *f* twen - ty *mf* twen - ty - one *mf* twen - ty - two
 73 74 75 76 77 78 79 80

H

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
O
S
C
A
H
O
R
T
B
vnl
vnII
va
vc
cb

God help me, help me. Which one?
me li-be-ra li-be-ra li-be-ra me li-be-ra me li-be-ra li-be-ra li-be-ra me li-be-ra
li-be-ra me li-be-ra li-be-ra li-be-ra me li-be-ra me li-be-ra me li-be-ra me li-be-ra me
li-be-ra me li-be-ra li-be-ra li-be-ra me li-be-ra me li-be-ra me li-be-ra me li-be-ra me
me li-be-ra li-be-ra li-be-ra me li-be-ra me li-be-ra li-be-ra li-be-ra me li-be-ra me li-be-ra

twen-ty - three twen-ty - four twen-ty - five twen-ty - six
twen-ty - three twen-ty - four twen-ty - five twen-ty - six
twen-ty - three twen-ty - four twen-ty - five twen-ty - six
twen-ty - three twen-ty - four twen-ty - five twen-ty - six

mf 3 mf 3 mf 3 mf 3
mf 3 mf 3 mf 3 mf 3
mf 3 mf 3 mf 3 mf 3
mf 3 mf 3 mf 3 mf 3

81 82 83 84 85 86 87

I

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
L
O
S
C
A
H
O
R
T
B
vnl
vnII
va
vc
cb

mf
thir - ty -
mf
thir - ty -
mf
thir - ty -
mf
thir - ty -
a2 mf
thir - ty -
p
p
mp
a2 mf
mp
a2 mf
mp
mp
SNARE
snare on / snare sticks
mp
SNARE
snare on / snare sticks
mp
mp
mf
spoken, flat,
emotionless
thir - ty -
mf
Which one in this house of pain?
mf
f
mp
li - be - ra li - be - ra me li - be - ra me li - be - ra li - be - ra li - be - ra me li - be - ra me li - be - ra
li - be - ra li - be - ra li - be - ra me li - be - ra me li - be - ra li - be - ra li - be - ra me li - be - ra me li - be - ra
li - be - ra li - be - ra li - be - ra me li - be - ra me li - be - ra li - be - ra li - be - ra me li - be - ra me li - be - ra
li - be - ra li - be - ra me li - be - ra me li - be - ra li - be - ra li - be - ra me li - be - ra me li - be - ra
twen - ty - se - ven twen - ty - eight twen - ty - nine thir - ty thir - ty one
twen - ty - se - ven twen - ty - eight twen - ty - nine thir - ty thir - ty one
twen - ty - se - ven twen - ty - eight twen - ty - nine thir - ty thir - ty one
twen - ty - se - ven twen - ty - eight twen - ty - nine thir - ty thir - ty one
twen - ty - se - ven twen - ty - eight twen - ty - nine thir - ty thir - ty one

88 89 90 91 92 93 94

fl1/2 two thir - ty - four thir - ty - six thir - ty - eight

obl1/2 two thir - ty - four thir - ty - six thir - ty - eight

cl1 two thir - ty - four thir - ty - six thir - ty - eight

cl2 two thir - ty - four thir - ty - six thir - ty - eight

bn1/2 two thir - ty - four thir - ty - six thir - ty - eight

hn1/2 two thir - ty - four thir - ty - six thir - ty - eight

hn3/4 two thir - ty - four thir - ty - six thir - ty - eight

tpt1/2 two thir - ty - four thir - ty - six thir - ty - eight

trb1/2 two thir - ty - four thir - ty - six thir - ty - eight

trb3/tba two thir - ty - four thir - ty - six thir - ty - eight

timp

perc1

perc2

hp two thir - ty - four thir - ty - six thir - ty - eight

S
O
L
O
I love them all, you see, all of them, you see,

S
C
H
O
R
E
me li - be - ra me li - be - ra li - be - ra li - be - ra me li - be - ra me li - be - ra li - be - ra li - be - ra me li - be - ra
li - be - ra me li - be - ra li - be - ra li - be - ra li - be - ra me li - be - ra li - be - ra li - be - ra li - be - ra me li - be - ra me
li - be - ra me li - be - ra me li - be - ra li - be - ra li - be - ra me li - be - ra me li - be - ra me li - be - ra li - be - ra li - be - ra me
li - be - ra me li - be - ra li - be - ra li - be - ra li - be - ra me li - be - ra li - be - ra li - be - ra li - be - ra li - be - ra me

vnI thir - ty - three thir - ty - five thir - ty - se - ven thir - ty -

vnII thir - ty - three thir - ty - five thir - ty - se - ven thir - ty -

va thir - ty - three thir - ty - five thir - ty - se - ven thir - ty -

vc thir - ty - three thir - ty - five thir - ty - se - ven thir - ty -

cb thir - ty - three thir - ty - five thir - ty - se - ven thir - ty -

J

fl1/2
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

ob1/2
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

cl1
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

cl2
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

bn1/2
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

hn1/2
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

hn3/4
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

tpt1/2
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

trb1/2
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

trb3/tba
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

timp
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

perc1
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

perc2
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

hp
for - ty - one for - ty - five for - ty - nine fif - ty - three fif - ty - se - ven six - ty - one six - ty - five

S
O
L
O
all all all God

S
for - ty - two for - ty - six fif - ty fif - ty - four fif - ty - eight six - ty - two six - ty - six

C
for - ty for - ty - four for - ty - eight fif - ty - two fif - ty - six six - ty six - ty - four

A
for - ty for - ty - four for - ty - eight fif - ty - two fif - ty - six six - ty six - ty - four

H
for - ty for - ty - four for - ty - eight fif - ty - two fif - ty - six six - ty six - ty - four

O
for - ty for - ty - four for - ty - eight fif - ty - two fif - ty - six six - ty six - ty - four

R
for - ty for - ty - four for - ty - eight fif - ty - two fif - ty - six six - ty six - ty - four

T
for - ty for - ty - four for - ty - eight fif - ty - two fif - ty - six six - ty six - ty - four

B
for - ty - two for - ty - six fif - ty fif - ty - four fif - ty - eight six - ty - two six - ty - six

vnI
nine for - ty - three for - ty - se - ven fif - ty - one fif - ty - five fif - ty - nine six - ty - three six - ty - se - ven

vnII
nine for - ty - three for - ty - se - ven fif - ty - one fif - ty - five fif - ty - nine six - ty - three six - ty - se - ven

va
nine for - ty - three for - ty - se - ven fif - ty - one fif - ty - five fif - ty - nine six - ty - three six - ty - se - ven

vc
nine for - ty - three for - ty - se - ven fif - ty - one fif - ty - five fif - ty - nine six - ty - three six - ty - se - ven

cb
nine for - ty - three for - ty - se - ven fif - ty - one fif - ty - five fif - ty - nine six - ty - three six - ty - se - ven

K

fl1

fl2 (PICC.)

ob1/2

cl1

cl2 (BASS CL.)

bn1/2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1 CHIMES
f → hold pedal down

perc2

hp

S
O
L
O
help me!

S
C
A
H
O
R
T
B
Li - be - ra
Li - be - ra
Li - be - ra
Li - be - ra

vnI

vnII

va

vc

cb

keep pedal down, let fade

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

piz. non-div.

L $\bullet = 48 \text{ sub.}$ *solo espr.* *ff* *p* *rit. to* **M** $\bullet = 42 \text{ poco meno mosso}$

f11 *ff* *p*

f12 *ff*

ob1/2

cl1 *ff*

bn1/2

hn1/2

hn3/4

tpt1/2

trb1/2 *ff*

trb3/tba *ff*

timp *ff*

perc1

perc2 *BASS DR.* *ff*

hp *ff* *thunder* *let fade*

S

O

S

C

H

O

R

T

B

vnl *ff*

vnlII

va

vc

cb *stagger bowing* *p*

1. *cup mute*
solo, distant, haunting
p

119 120 121 122 123 124 125 126 127

rit. to ----- **N** ♩ = 36 (♩ = 72) poco meno mosso

fl1

fl2

ob1/2

cl1

cl2

bn1/2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S
O
B
L
O

BAR. SOLO

p

Some - where, _____ some - where, some - where, _____ some

S

C
A
H
O
R
T

B

vnl

vnII

va

vc

cb

p

stagger bowing

♩ = 54 With gentle movement

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
B
O
S
C
A
H
O
T
R
B
vnI
vnII
va
vc
cb

str. mute
pp
str. mute
TRB3
pp
solo
p
p
p
p

where,
some - where
the
wolf
is free.
Some - where
the
stacked wood.

Some - where,
Some - where,
some - where,
some - where,

*middle voice=low tenors + high basses

136

137

138

139

140

141

142

P

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
B
L
O
S
C
A
H
O
T
R
B
vnl
vnlI
va
vc
cb

mf
mf
mf
mf
mf
solo p
p
mf
p
p
p
mf mp
mf mp
mf mp
p
p
p
p
p

Some-where the wind, sweet, is free. Some-where I am, some-where I am, some-where some-where

some - where,
some - where
some - where,
some - where

short, quick gl.
p
short, quick gl.
p
short, quick gl.
p

143 144 145 146 147 148 149 150

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
B
O
S
C
A
H
O
R
T
B
vnl
vnII
va
vc
cb

1.
p
CHIMES
p let fade
p 3
p 3
where I am, some-where I am me. The wolf, the
Quan-do coe-li mo-ven-di sunt et
Quan-do coe-li mo-ven-di sunt et

R

fl1/2
ob1/2
cl1
cl2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
O
B
O
S
C
A
H
O
R
T
B
vnl
vnII
va
vc
cb

mf mp p
mf mp p
mf mp p
mf mp
mp
mp
p mp
mp
mf
mp
mp
mf
mp
mf
mf
mf

1.
3.

where the moun-tains, the al-mond trees. Some-where the ri-ver, cool and green.

Di-es ma - gna, di-es ma - gna, di-es ma - gna. Sae-cu-lum, sae-cu-lum per i-gnem.

Di-es ma - gna, di-es ma - gna, di-es ma - gna. Sae-cu-lum, sae-cu-lum per i-gnem.

Di-es ma - gna, di-es ma - gna, di-es ma - gna. Sae-cu-lum, sae-cu-lum per i-gnem.

Di-es ma - gna, di-es ma - gna, di-es ma - gna. Sae-cu-lum, sae-cu-lum per i-gnem.

mf > mp p mp div. mp
mf > mp p mp
mf > mp p mp
mf > mp p mp

164 165 166 167 168 169 170 171 172

fl1/2

ob1/2

cl1

cl2

bn1/2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S

O

B

O

Some-where the moon, the sun, the win-ter stars. Some-where

S

C

A

H

O

R

T

B

Per i-gnem, per i-gnem. Tre-mens fac-tus, tre-mens fac-tus. Li-be-ra, li-be-ra.

vnl

vnII

va

vc

cb

fl1/2 FLUTE *mp* *p* *pp* *ppp*

ob1/2 *p* *pp* *ppp*

cl1 *p*

cl2 *p* *pp* *ppp*

bn1/2 *p* *pp*

hn1/2 *p*

hn3/4 *p*

tpt1/2 *p*

trb1/2 *p* *pp* *ppp*

trb3/tba *p*

timp

perc1 SM. TAM-TAM *ppp* LG. TAM-TAM *ppp*

perc2 *ppp*

hp *p* *pp* *ppp* *let fade*

M-SOP. SOLO *p soothingly*

M *Que tu es beau com-me la pa-ti-en-ce!*

S *a prayer p 3*

O *Li-bé-rez les de la ja-lou-si-*

L *p affirming*

O *I am, some-where I am, some-where I am, some-where I am me. Que je suis*

B *li-be-ra, li-be-ra, li-be-ra, li-be-ra.*

S *li-be-ra, li-be-ra, li-be-ra, li-be-ra.*

C *li-be-ra, li-be-ra, li-be-ra, li-be-ra.*

A *li-be-ra, li-be-ra, li-be-ra, li-be-ra.*

H *li-be-ra, li-be-ra, li-be-ra, li-be-ra.*

O *li-be-ra, li-be-ra, li-be-ra, li-be-ra.*

T *li-be-ra, li-be-ra, li-be-ra, li-be-ra.*

R *li-be-ra, li-be-ra, li-be-ra, li-be-ra.*

B *li-be-ra, li-be-ra, li-be-ra, li-be-ra.*

vnl *p* *pp* *ppp* *stagger bowing*

vnII *p* *pp* *ppp* *stagger bowing*

va *p* *pp*

vc *p* *pp*

cb *p* *pp* *ppp* *stagger bowing*

182 183 184 185 186 187 188 189 190 191

M
S
O
L
O

Que tu es beau, que tu es beau com - me la fi - dé - li - té! Que tu es beau, beau

e. Li - bé - rez - les de l'en - vi - e. Li - bé - rez - les de la hon - te et de la cul - pa - bi - li - té. Li - bé - rez - les

beau! Que je suis beau! Je suis beau. Je suis

192 193 194 195 196 197 198 199

rit. to **U** ♩ = 48 poco meno mosso

SOP. SOLO

S
S
M
O
L
O
T
B

Li - be - ra me. Li - be - ra me. Li - be - ra

com - me le loup! Tu es beau. Tu es beau. Tu es beau.

de tou - tes les dou - leurs. Les dou - leurs. Les dou - leurs. Les dou - leurs.

beau. Je suis beau. Je suis beau. Je suis beau.

200 201 202 203 204 205 206

rit. to **V** ♩ = 42 Mournfully

fl1/2
ob1/2
cl1
CLAR.
cl2
bn1/2

1. pp p mp pp

1. pp p mp pp

1. pp p mp pp

1. pp p mp pp

1. pp p mp pp

1. pp p mp pp

pp weakening God help me.

207 208 209 210 211 212 213 214 215 216 217 218 219 220

IX: In Paradisum

♩ = 84 With fearful anticipation

A ♩ = 66 sub. Inwardly

fl1/2
ob1/2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
C
S
H
O
A
R
vnl
vnII
va
vc
cb

CAKE PANS
clapped together
ff

BRAKE DRUMS*
ff *2 different pitches; "dirty" the sound
by placing bolts, etc., in the holes

mf joyously
In pa-ra - di - sum de - du - cant te An - ge - li.

mp turning darker
In pa - ra -

mf joyously
In pa-ra - di - sum de - du - cant te An - ge - li.

mp turning darker
In pa - ra -

pp

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9

rit. to ----- **B** ♩ = 54 Ceremonially

fl1/2
ob1/2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
S M
O
L
O T
B
C
C S
H
O A
R
S
C A
H
O
R T
B
vnII
vnII
va
vc
cb

di - sum de - du - cant te An - ge - li.
di - sum de - du - cant te An - ge - li.

M-SOP. SOLO
spoken, reading a list
mf
Y - pres

SOP. SOLO
spoken, reading a list
mf
The Somme

TEN. SOLO
spoken, reading a list
mf
The Somme

p I say li - lacs are hea - vy flow - er. *mp* Your
p I say li - lacs are hea - vy flow - er. *mp* Your
p I say li - lacs are hea - vy flow - er. *mp* Your
p I say li - lacs are hea - vy flow - er. *mp* Your

pp

C

fl1/2
ob1
ob2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
S M
O
L
O T
O
B
S
C A
H
O
R T
B
vnII
vnII
va
vc
cb

ENG. HN.
BAR. SOLO
spoken, reading a list

mo-ther, your lo-ver
mo-ther, sis-ter, lo-ver
mo-ther, I, lo-ver

cut them, this, your last spring you go o-ver.
cut them, this, your last spring be-fore you go o-ver.
cut them, this, your last spring you go o-ver.

Vi-my
Vi-my
Vi-my

fl1/2
ob1
ob2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
S M
O
L
O T
B
S
C
A
H
O
R
T
B
vnII
vnII
va
vc
cb

1. solo
mp p p mp mp

mf Pas - schen - dale
mf Pas - schen - dale
sung mf Pas - schen - dale

sung mf Si - be - ri - a
mf Hun - dred Days
mf Hun - dred Days
mf Si - be - ri - a
mf Si - be - ri - a

mp Ham - mer stalks, ham - mer stalks, draw jars of
mp Ham - mer stalks, ham - mer stalks, draw jars of
mp Ham - mer stalks, draw jars of
mp Ham - mer stalks, draw jars of

p

D

The musical score is arranged in multiple systems. The top system includes flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), horns (hn1/2, hn3/4), trumpets (tpt1/2), trombones (trb1/2, trb3/tba), timpani (timp), and percussion (perc1, perc2). The harp (hp) is in the next system. The vocal soloists (Soprano, Mezzo Soprano, Alto, Bass) and a four-part choir (Soprano, Alto, Tenor, Bass) are in the third system. The string section (vnI, vnII, va, vc, cb) is in the bottom system. The score features various dynamic markings such as *mp*, *p*, *mf*, *mfz.*, and *solo dolce*. Performance instructions like "(ENG. HN.)" and "1." are also present. The music is written in 4/4 time, with some sections changing to 3/4 time. A large diagonal watermark "PDFSALCOPY" is overlaid across the score.

musical score for various instruments including flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), horns (hn1/2, hn3/4), trumpets (tpt1/2), trombones (trb1/2, trb3/tba), timpani (timp), percussion (perc1, perc2), piano (hp), and strings (vnII, vnI, va, vc, cb).

Lyrics for Soprano (S), Soprano Mezzo (SM), Alto (O), Bass (B), and Chorus (C, A, H, O, R, T):

S: Di-eppe Ju-no Beach Nor-man-dy Scheldt Rhine-land

SM: Di-eppe Ju-no Beach Nor-man-dy Rhine-land

O: Di-eppe Ju-no Beach Nor-man-dy

B: Di-eppe Ju-no Beach Nor-man-dy Scheldt

C: por-traits might in-hale co-lour, sweet drifts of li-lac

A: por-traits might in-hale co-lour, sweet drifts of li-lac

H: por-traits might in-hale co-lour, sweet drifts of li-lac

O: por-traits might in-hale co-lour, sweet drifts of li-lac

R: por-traits might in-hale co-lour, sweet drifts of li-lac

T: por-traits might in-hale co-lour, sweet drifts of li-lac

B: por-traits might in-hale co-lour, sweet drifts of li-lac

This musical score is for a large ensemble, including a full orchestra and vocal soloists. The orchestral parts include flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), horns (hn1/2, hn3/4), trumpets (tpt1/2), trombones (trb1/2, trb3/tba), timpani (timp), percussion (perc1, perc2), and harp (hp). The vocal soloists consist of Soprano (S), Mezzo-soprano (SM), Alto (O), and Bass (B). The score is in 4/4 time and features several changes in meter: 4/4, 3/4, 2/4, and 3/8. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano) and *p* (piano). The vocal parts include the lyrics: "Am - hem Gro - nin - gen Kap - yong Me - dak Pock - et" and "smoke as you pack. Im - print, car - ry the lode - stone of soft li - lac." The score includes various musical notations such as slurs, phrasing slurs, and hairpins. A large, diagonal watermark reading "PERSAL COPY" is overlaid across the page.

Score for orchestra and vocal soloists. The score includes parts for flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), horns (hn1/2, hn3/4), trumpets (tpt1/2), trombones (trb1/2, trb3/tba), timpani (timp), percussion (perc1, perc2), harp (hp), vocal soloists (Soprano, Alto, Tenor, Bass), and strings (vnI, vnII, va, vc, cb).

Key signature: F major. Time signature: 4/4. The score is divided into measures 48 through 55.

Measures 48-50: The vocal soloists enter with the lyrics "Me-dak Pock-et". The instrumental ensemble provides accompaniment. Dynamics range from *p* to *mf*.

Measures 51-55: The vocal soloists continue with the lyrics "In peace we'll re-turn: A-na-". The instrumental ensemble continues with accompaniment. Dynamics range from *p* to *f*.

Dynamic markings include *p*, *mp*, *mf*, *f*, and *pp*. Performance instructions such as *div.* and *TRB3* are present.

H

fl/2
ob1
ob2
cl1
cl2
bn1
bn2

hn1/2
hn3/4
tp1/2
trb1/2
trb3/tba

timp
perc1
perc2
hp

S
S.M
O
L
O
T
B

S
C
A
H
O
R
T
B

vnII
vnII
va
vc
cb

mf Me - du - sa
mf Fal - con's Sum - mit
mf Moun - tain Thrust
mf Pan - j - wai - i

mf San -
mf San -
mf San -
mf San -

of this:
of this:
this:
all of this:

the cut - ting,
the cut - ting,
the cut - ting,
the cut - ting,

the wa - ter,
the wa - ter,
the wa - ter,
the wa - ter,

the plac - ing,
the plac - ing,
the plac - ing,
the plac - ing,

in - can - ta - tions,
in - can - ta - tions,
in - can - ta - tions,
in - can - ta - tions,

tutti div. con poco vib. stagger bowing
p
div. con poco vib. stagger bowing
p
div. con poco vib. stagger bowing
p
div. con poco vib. stagger bowing
p

I

fl1
fl2
ob1
ob2 (ENG. HN.)
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
S.M.
O
L
O
T
B
S
C
A
H
O
R
T
B
vnI
vnII
va
vc
cb

69 70 71 72 73 74

J

fl1/2
ob1
ob2
cl1
cl2
bn1
bn2
hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba
timp
perc1
perc2
hp
S
S
M
O
L
O
T
B
S
C
A
H
O
R
T
B
vnII
vnII
va
vc
cb

K

fl1/2

ob1

ob2 (ENG. HN.)

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S

S M

O

L

O T

B

S

C A

H

O

R T

B

vnII

vnII

va

vc

cb

CHIMES

TRB3

MBA. med. yarn mallets

mf

p

short, quick gl.

p < mp

81

82

83

84

85

86

L

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1/2

hn3/4

tpt1/2

trb1/2

trb3/tba

timp

perc1

perc2

hp

S

S

M

O

L

O

T

B

S

C

A

H

O

R

T

B

vnII

vnII

va

vc

cb

p

PICC.

p

p

p

p

mp

mp

Kan - da - har

Kan - da - har

Kan - da - har

Kan - da - har

Kan - da - har

Kan - da - har

to come home, to come home

home, to come home, to come home

come home, to come home

home, to us, to me,

stagger breathe

stagger breathe

< *mp*

p

home, to us, to me,

mp

mp

mp

mp

mp

mp

mp

mp

p

div. if low B available

unis.

87 88 89 90 91 92 93 94

M ♩ = 48 poco meno mosso

fl1/2
ob1
ob2
cl1/2
bn1/2
hn1/2
hn3/4
tpt1/2
trb1
trb2
trb3/tba
timp
perc1
perc2
hp
S
S M
O
L
O T
B
S
C
A
H
O
R
T
B
vnII
vnII
va
vc
cb

p
p
p
p
p
p
p
p
p
p
p
p
p
mf
pp
pp
pp
pp
pp
pp

Cho-rus_ An - ge - lo - rum te - su - sci - pi - at, et cum La - za - ro, quon - dam pau - pe - re, ae - ter - nam ha - be - as re -
lo - rum te - su - sci - pi - at, et cum La - za - ro, quon - dam pau - pe - re, ae - ter - nam ha - be - as re -
to me, to me, to me, to me Re - qui - em, re - qui - em,
to me, to me, to me, to me Re - qui - em, re - qui - em,
to me, to me, to me, to me Re - qui - em, re - qui - em,
to me, to me, to me, to me Re - qui - em, re - qui - em,
to me, to me, to me, to me Re - qui - em, re - qui - em,

CHIMES
mp

95 96 97 98 99 100 101 102

N

O

fl1 (PICC.) *pp*

fl2 *pp*

ob1 (ENG. HN.) *pp*

ob2 *pp*

cl1/2 *pp*

bn1/2 *pp*

hn1/2

hn3/4

tpt1/2

trb1

trb2

trb3/tba

timp

perc1 LG. TAM-TAM *pp*

perc2 *pp*

hp *p*

hp palm slap

S
qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *pp*

S
qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *pp*

M
qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *pp*

O
qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *pp*

T
qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *pp*

B
qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *pp*

C
Re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *ppp*

C
Re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *ppp*

O
re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *ppp*

A
re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *ppp*

S
re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *ppp*

C
re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *ppp*

A
re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *ppp*

O
re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *ppp*

T
re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *ppp*

B
re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, re - qui - em, do - na e - is re - qui - em *ppp*

vnII

vnII

va

vc

cb

Musical score for measures 113 to 124. The score includes parts for various instruments and a vocal choir. The tempo is marked *p* (piano). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The woodwinds (flutes, oboes, clarinets, bassoon) play a melodic line with slurs and accents. The brass (horns, trumpets, trombones) provides harmonic support. The percussion and harp play rhythmic patterns. The vocal choir (Soprano, Alto, Tenor, Bass) sings the lyrics: "do-na no-bis do-na no-bis re-qui-em re-qui-em re-qui-em (m)". Some vocal lines include the instruction "stagger breathe". The strings (violins, violas, cellos, double bass) play a steady accompaniment. A large watermark "ProMusical Copy" is overlaid on the score.

Q

fl1
fl2
ob1
ob2
cl1/2
bn1/2

hn1/2
hn3/4
tpt1/2
trb1/2
trb3/tba

timp *coperto*
perc1 *pp* SNARE *snare on wire brushes*
perc2 *pp* BASS DR. *rute*

hp

S
S M
O
L
O T
O
B

C
C S
H
O
A
R

S
C A
H
O
R
T
B

vnII *div. a4*
vnII *con sord.* *div. a3* *pp*
va *div. a3*
vc *div.* *pp*
cb *pp*

This page contains a musical score for measures 131 through 135. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts are as follows:

- Flutes:** fl1/2
- Oboes:** ob1, ob2
- Clarinets:** cl1/2
- Bassoons:** bn1/2
- Horns:** hn1/2, hn3/4
- Trumpets:** tpt1/2
- Trumpets/Trombones:** trb1/2, trb3/tba
- Timpani:** timp
- Other Percussion:** perc1, perc2
- Harpsichord:** hp
- Voice Parts:** S (Soprano), S M (Soprano Mezzo), O (Alto), T (Tenor), B (Bass), C (Contralto), C S (Contralto Soprano), H (Alto), O A (Alto Alto), R (Bass), S (Soprano), C A (Contralto Alto), H (Alto), O (Alto), R (Bass), B (Bass)
- Violins:** vnI, vnII
- Viola:** va
- Violoncello:** vc
- Double Bass:** cb

The score features a variety of musical notations, including rests, rhythmic patterns, and dynamic markings. A large, diagonal watermark reading "Perusal Copy" is overlaid across the center of the page. At the bottom of the page, measure numbers 131, 132, 133, 134, and 135 are indicated in small boxes.

131

132

133

134

135