

TEXT

I

Ps. 108, vs. 2: *Urah, hanevel, v'chinor!*
A-irah shaḥar!

Ps. 100, entire: *Hariu l'Adonai kol haarets.*

Iv'du et Adonai b'simḥa.
Bo-u l'fanav bir'nanab.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anaḥnu.

Amo v'tson mar'ito.

Bo-u sh'arav b'todah,

Hatseirotav bit'bilah,
Hodu lo, bar'chu sh'mo.

Ki tov Adonai, l'olam ḥas'do,

V'ad dor vador emunato.

Awake, psaltery and harp:
I will rouse the dawn!

Make a joyful noise unto the
Lord all ye lands.

Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and
not we ourselves.

We are His people and the sheep
of His pasture.

Enter into His gates with
thanksgiving,

And into His courts with praise.
Be thankful unto Him, and bless
His name.

For the Lord is good, His mercy
is everlasting,
And His truth endureth to all
generations.

II

Ps. 23, entire: *Adonai ro-i, lo ehsar.*

Bin'ot deshe yarbitseini,

Al mei m'nubot y'naḥaleini,

Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,

L'ma'an sh'mo.

Gam ki eilech

B'gei tsalmavet,

Lo ira ra,

Ki Atah imadi.

Shiv't'cha umishan'techa

Hemab y'naḥamuni.

Ta'aroch l'fanai shulchan

Neged tsor'rai

Disbanta vashemen roshi

Cosi r'vayah.

Ach tov vahesed

Yird'funi kol y'mei bayai,

V'shav'ti b'veit Adonai

L'orech yamim.

The Lord is my shepherd, I shall
not want.

He maketh me to lie down in
green pastures,

He leadeth me beside the still
waters,

He restoreth my soul,

He leadeth me in the paths of
righteousness,

For His name's sake.

Yea, though I walk

Through the valley of the shadow
of death,

I will fear no evil,

For Thou art with me.

Thy rod and Thy staff

They comfort me.

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.

Surely goodness and mercy

Shall follow me all the days of my life,
And I will dwell in the house of the Lord

Forever.

Ps. 2, vs. 1-4: *Lamah rag'shu goyim*
Ul'unim yeb'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiḥo.

N'natkah et mos'roteimo,
V'nashlichab mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His
anointed.

Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

III

Ps. 131, entire:	<i>Adonai, Adonai, Lo gavah libi, V'lo ramu einai, V'lo bilachti Big'dolot uv'niflaot Mimeni. Im lo shiviti V'domam'ti, Naf'shi k'gamul alei imo, Kagamul alai naf'shi. Yahel Yis'ra'el el Adonai Me'atab v'ad olam.</i>	Lord, Lord, My heart is not haughty, Nor mine eyes lofty, Neither do I exercise myself In great matters or in things Too wonderful for me. Surely I have calmed And quieted myself, As a child that is weaned of his mother, My soul is even as a weaned child. Let Israel hope in the Lord From henceforth and forever.
Ps. 133, vs. 1:	<i>Hineh mah tov, Umah naim, Shevet ahim Gam yahad.</i>	Behold how good, And how pleasant it is, For brethren to dwell Together in unity.



PRONUNCIATION GUIDE (for the Hebrew transliteration)

1. All vowels (and diphthongs) as in Italian.

2. All consonants as in English, except:

H — slightly guttural H, though not
as guttural as

CH, which is pronounced as in German (Buch).

R — rolled, if possible, as in Italian.

' — appearing after a consonant, as in Y'
or L', is to be regarded as a vowel,
and given syllabic value whenever
indicated by a note or grace-note. It
is a "neutral" vowel, rather like the
mute E in French. Where syllabic value
is not indicated, ' is to be ignored.

Chichester Psalms

I

Psalm 108, vs. 2

Psalm 100, entire

LEONARD BERNSTEIN

*'Rousing'**"Awake, Rousing and help."*

Maestoso ma energico $\text{d} = 60$

Soprano *ff marc.*
 | U - rah, ha-ne - vel! | v'chi-nor | u -

 Alto *ff marc.*
 | U - rah, ha-ne - vel! | v'chi-nor | u -

 Tenor *ff marc.*
 | U - rah, ha-ne - vel! | v'chi-nor | u -

 Bass *ff marc.*
 | U - rah, ha-ne - vel! | v'chi-nor | u -

Orchestral Reduction

Maestoso ma energico $\text{d} = 60$

f *ff pesante*

5 *rah!* | *A - i - rah sha - har* | *Shahar a i -*
 rah! | *A - i - rah sha - har* | *Shahar a i -*
 rah! | *A - i - rah sha - har* | *Shahar a i -*
 rah! | *A - i - rah sha - har* | *Shahar a i -*
 rah! | *A - i - rah sha - har* | *Shahar a i -*

pesante *ff*

*"I will rouse
the dawn!"*

"Milk a joyful noise unto
 the Lord all ye lands"

10 (non rit.) **Allegro molto** $\text{d} = 120 (\text{C} + \frac{3}{4})$
 - rah! _____ (ah!)
 - rah! _____ (ah!)
 (non rit.)
 - rah! _____ (ah!)
 - rah! _____ (ah!)
 - rah! _____ (ah!) **Allegro molto** $\text{d} = 120 (\text{C} + \frac{3}{4})$
ff con brio **dim.** **mf**
10
 v.v. v.v. v.v. v.v.

15
mp ma molto marc.
 Ha - ri - u l'A -
mp ma molto marc.
 Ha - ri - u l'A - do - nai kol ha - a - rets
15
mp **sim.**

"serve the Lord with gladness."

Musical score for the first section of the hymn. The score consists of four staves. The top two staves are soprano voices, the third is a basso continuo staff with bassoon and cello parts, and the bottom staff is a basso continuo staff with harpsichord and organ parts. The key signature changes from C major to G major at the beginning of the section. The lyrics are:

do - nai - Kol ha - |a - rets.
Iv' - du et A - do - nai b' - si - m' -

Accompaniment dynamics include "cresc." markings above the bassoon and harpsichord staves.

"Come before his presence
with singing."

Musical score for the second section of the hymn, starting at measure 20. The soprano voices sing "Du ki |A - do -". The basso continuo provides harmonic support. The dynamic is "f marc." (forte march). The lyrics continue with "Bo - u, bo - u l' - fa - nav bi - r' - na - nah." The dynamic changes to "mf cresc." (mezzo-forte crescendo) for the basso continuo.

"Know ye that the Lord,"

Musical score for the final section of the hymn, continuing from measure 20. The soprano voices sing "D'u ki |A - do - ha.". The basso continuo provides harmonic support. The dynamic is "f marc." (forte march). The lyrics continue with "D'u ki |A - do -". The dynamic changes to "mf cresc." (mezzo-forte crescendo) for the basso continuo.

"He is God."

25

nai Hu E - lo - him, Hu v' - lo a -
nai Hu E - lo - him, Hu v' - lo a -
Hu a - sa - nu, Hu
nai Hu E - lo - him, Hu v' - lo a -

25

"It is He that hath made us,
and not we ourselves."

nah - nu. A - nah - nu | a -
cresc.
nah - nu. Hu v' - lo | a - nah - nu. A
mp dolce, cresc.
Hu a - sa - nu, Hu A - nah - nu | a -
cresc.
nah - nu. Hu v' - lo a - nah - nu. A -
cresc. fritmico

"We are His people and the
Sheep of His pasture."

"Enter into His gates
with thanksgiving."
with pain."

30

mo. V - tson — ma - r' - i - to.
nah - nu (a - mo. V' - tson — ma - r' - i -
mo. V' - tson — ma - r' - i - to.
nah - nu | a - mo. V' - tson — ma - r' - i -

35

mp cresc. Bo - u —
to. Bo - u, — cresc. bo - u —
Bo - u sh' - a - rav b' - to - dah, ✓ Ha - - tsei - ro - tav bit' - hi - lah, ✓
cresc. to. Bo - u — ✓ Ha - - tsei - ro - tav bit' - hi - lah, ✓
p(ma mazc.) cresc.

"All into His Courts
with pain."

"Be thankful unto Him,
and bless His name."

(S. A. Stagger)

cresc.

Ho - du lo, Ba - r' - chu sh' - mo, Ho - du lo.

cresc.

Ho - du lo, Ba - r' - chu sh' - mo, Ho - du lo.

Ho - du lo, Ba - r' - chu sh' - mo, Ho - du

Ho - du lo, Ba - r' - chu sh' - mo, Ho - du

f

cresc.

ff

ff marc.

40

(Stagger)

ff con gioia

ff marc.

Ha - ri - u l'A - do - nai kol ha -

con gioia

ff marc.

Ha - ri - u l'A - do - nai kol ha -

con gioia

ff marc.

Ha - ri - u l'A - do - nai kol ha -

ff con gioia

ff marc.

Ha - ri - u l'A - do - nai kol ha -

ff

v

v

v

v

v

(sempre ff)

la - rets,- Ha - ri - u l'A - do - nai. (Iv' - du et — A -

la - rets, Ha - ri - u l'A - do - nai. | Iv' - du et A -

la - rets,- Ha - ri - u l'A - do - nai.

la - rets, Ha - ri - u l'A - do - nai.

do - nai b' - si - m' - cha.

do - nai b' - si - m' - cha.

sempre ff

Bo - (u - l' - fa - nav bi - r' - na -

Bo - (u - l' - fa - nav - bi - r' - na -

dim.

50

D-u ki A - do-nai Hu E - lo - him.
ff

D-u ki A - do-nai Hu a - sa - nu,

nah! A - do-nai Hu E - lo - him.
dim.

nah! A - do-nai Hu E - lo - him.

50

dim.

f

3 Bongos

f

mp (non cresc.)

meno f

Hu. Hu ja - sa - nu, Hu v'lo ja - nah - nu.
mp (non cresc.)

A

dim.

mf

Hu v' - lo ja - nah - nu.

(A -

dim.

mf

p

mf

p

55 *sempre dim.*

nah - nu a - mo, v' - tson — ma - r' - i -
mp v' -

(A - nah - nu a - mo, v' -
sempre dim. v' -

nah - nu a - mo, v' - tson — ma - r' - i -
p v' -

A - nah - nu a - mo, v' -
p v' -

55

sempre dim.

(stagger)

to.

tson — ma - r' - i - to. *pp ma marc.*

Bo - u sh' - a - rav b' - to - dah -
to. Bo - u! — ✓

tson — ma - r' - i - to. *pp*

pp ma marc.

ul niente

(Stagger)

60

pp cresc.

Bo - u Ho - du lo,

pp cresc.

Bo - u Bo - u Ho - du lo,

cresc.

Ha - tsei - ro - tav bit' - hi - lah, Ho - du lo,

cresc.

Ha - tsei - ro - tav bit' - hi - lah, Ho - du lo,

60

cresc.

cresc.

Ba - r'chu sh' - mo, Ho - du lo!

cresc.

Ba - r'chu sh' - mo, Ho - du lo!

cresc.

Ba - r'chu sh' - mo, Ho - du lo!

cresc.

Ba - r'chu sh' - mo, Ho - du lo!

65

cresc.

ff

ff marcato

boisterously

Bo - u sh'a-rav b' - to - dah,- Ha - tsei - ro-tav

Bo - u sh'a-rav b' - to - dah,- Ha - tsei - ro-tav

Bo - u sh'a-rav b' - to - dah,- Ha - tsei - ro-tav

Bo - u sh'a-rav b' - to - dah,- Ha - tsei - ro-tav

boisterously

bit' - hi - lah,- Ho - du lo,- Ho - du lo,-

bit' - hi - lah,- Ho - du lo,- Ho - du lo,-

bit' - hi - lah,- Ho - du lo,- Ho - du lo,-

bit' - hi - lah,- Ho - du lo,-

70

Ho - du lo,-

70

f cresc.

Ba - r' - chu sh' - mo. Bo - u!

f cresc.

Ba - r' - chu sh' - mo. Bo - u!

f

Ba - r' - chu sh' - mo. Bo - u! Bo - u!

Ba - r' - chu sh' - mo. V Bo - u! Bo - u!

fff

ff

fff

75

B' - to - dah! - Ha - tsei - ro-tav bit' - hi - lah, -

B' - to - dah! - Ha - tsei - ro-tav bit' - hi - lah, -

B' - to - dah! - Ha - tsei - ro-tav bit' - hi - lah, -

B' - to - dah! - Ha - tsei - ro-tav bit' - hi - lah, -

75

fff

fff

fff

80 *tutta forza*

Ho - du lo,- Ho - du lo,- Ba - r' - chu - sh' - mo, — ✓
 Ho - du lo,- Ho - du lo,- Ba - r' - chu - sh' - mo, — ✓
 Ho - du lo,- Ho - du lo,- Ba - r' - chu - sh' -
 Ho - du lo,- Ba - r' - chu - sh' -

80

sffz fff
 V V

85 *dim.* *p* *molto*

Ba - r' - chu - sh' - mo. —
 dim. p molto
 Ba - r' - chu sh' - mo. —
 dim. mf dim. p molto
 mo, — ✓ Ba - r' - chu sh' - mo. —
 dim. mf dim. p molto
 mo, — ✓ Ba - r' - chu sh' - mo. —

85 *marc.* *sim.*
mf scherzando *mf (non dim.)*
al niente



[90]

dim. poco a poco

mp sempre dim

p

Bongos

p

[95]

100

dim.

pp

pp

Dolce, tranquillo

Ki tov A - do-nai, l' o-lam ha - s' - do, V'a - dor va-

V' - ad dor va-dor —

V'a - dor va-

Dolce, tranquillo

pp

Timp.

pp whispering

"for the Lord is good,
His mercy is everlasting."

"And his truth endureth
to all generations."

105 *p* *pp*

le - mu - na - to.
dor le - mu - na - to.
le - mu - na - to.
dor le - mu - na - to.

pp

105

dolce, semplice

(*pp*)

Tutti
*p**cresc. molto*

Ki — tov —

Tutti
*p**cresc. molto*

Ki — tov —

*p**cresc. molto*

110

(Stagger)

17

mf

Tutti A - do - nail
Ki tov A
A - do - nail
Tutti *mf* Ki tov A

ff

molto cantando

ff

115 *lunga* *lunga*
do nail *lunga*
do nail *lunga*
do nail *lunga*
115 *lunga* *lunga* *fff* *sffz* *sffz*

II
Psalm 23, entire
Psalm 2, vs. 1-4

Andante con moto, ma tranquillo $\text{d}=92$ [5]
mp semplice, senza cresc. o dim. (senza sentimentalita)

Boy Solo (or Counter-Tenor)

A - do - nai - ro -

*p ma marc.
(non arpeggiando)*

Arpeggiando rapidamente

"The Lord is my Shepherd,
I shall not want."

"He maketh me to lie down in green pastures;
beside the still waters."

"He restoreth my soul."

i, lo eh - sar. Bi - n'ot

de - she yar - bi - tsei - ni; Al mei m'nu - hot y' - na - ha -

breve Meno mosso $\text{d}=80$ [20]

lei - ni, Naf' - shi y' - sho - rev, Ya - n' hei - ni

come sopra

p

"He leadeth us in
the paths of righteousness,
"for His name's
sake."

"Yea, though I walk"

25 *rall.*

b'ma'-ag - lei_ tse - dek, l'ma'-an sh' - mo. A - do-

rall.

Ancora meno $\text{d} = 54$

nai____ ro - i, A - do - nai____ ro - i, lo eh-

(poco rit.)

colla voce

Tempo I, con moto $\text{d} = 96$

sar.

mp semplice, senza cresc. o dim.

S1. SOPRANOS div. Gam ki ei - lech

S2. (quasi-echo) *pp* Gam ki ei -

Tempo I, con moto $\text{d} = 96$

(flowing) *mp* *pp*

* Fewer voices than the upper part.

"Through the valley of the
shadow of death."

"I will fear no evil."

(stagger)

[35]

B' - gei tsal - - ma - -

lech B' - gei tsal - -

[35]

vet, ✓ Lo, _____ lo i - ra - ra,

ma - vet, ✓ Lo, _____ lo i - ra - ra,

[40]

8

"They art with me."
"They comfort me."
"They call and Thy staff

All Sop. rit.
pp tenderly

45 Ki A - tah i - ma - di. Shiv' t' -

45 Ki A - tah i - ma - di.

8

SOPRANO Meno $d=80$
ALTO (Tutti) $d=80$

50 u - mi - sha - n' - te - cha He - mah,
Shiv' t' - cha u - mi - sha - n' - te - cha
Meno $d=80$

50

Solo (Boy) $rall. p$

65 A - do -
he - mah y' - na - ha - mu - ni.. ✓
He - mah, he - mah y' - na - ha - mu - ni. ✓

Ancora meno $\text{♩} = 54$

(S.A.
stagger)

[60]

sar. _____

(Hum.) _____ A-do-nai ro-i, lo eh- (non rit.)

(Hum.) _____ A-do-nai ro-i, lo eh- (non rit.)

[60]

pp dolciss. legato

(non rit.)

The musical score consists of three staves. The top two staves are for voice (Soprano and Alto) and the bottom staff is for piano. The vocal parts begin with lyrics 'nai ro-i, A-do-nai ro-i, lo eh-' followed by 'Humming'. This is followed by a piano solo. A bracket on the left side of the page groups the first two staves and is labeled '(S.A. stagger)'. The score then continues with lyrics 'sar.' followed by '(Hum.)' and the piano accompaniment. The piano part features sustained notes and chords. Measure numbers [60] appear above both the vocal and piano sections. The vocal parts return with the same lyrics, followed by another piano solo section. The piano part ends with a dynamic marking of *pp dolciss. legato* and a non ritardando instruction.

the nations rage,
the
bold
victors

Allegro feroce $\text{d} = 108$

($\text{d} = \text{bpm}$ prec. = 108) **65**

TENOR

BASS

sar. (*pp*) *sar.*

ff *pp sub. stacc. e marc.*

La! ...mah! La-mah! La-mah ra-g'-shu? La-mah

ff *pp sub. stacc. e marc.*

La! ...mah! La-mah! La-mah ra-g'-shu? La-mah

Allegro feroce $\text{d} = 108$

($\text{d} = \text{bpm}$ prec. = 108) **65**

(Violently) *ff*

pp sub.

70 (*non cresc.*)

ra-g'-shu go-yim, La-mah ra-g'-shu? La-mah ra-g'-shu go-yim, La-mah (*non cresc.*)

ra-g'-shu go-yim, La-mah ra-g'-shu? La-mah ra-g'-shu go-yim, La-mah **70** (*non cresc.*)

ff

ra-g'-shu, La-mah ra-g'-shu? | UI... *pp sub.*

ra-g'-shu, La-mah ra-g'-shu? | U!... ...l' - (u -

ff *pp sub.*

"The King's or the earth set themselves."
 "And the people imagine a vain thing!"
 "And the rulers"

pp sub. 75

...l'-|u-mim yeh'gu, |U - l'-|u-mim,yeh'gu rik? l'-|u-mim yeh'gu,
 mim yeh'gu, |U - l'-|u-mim yeh'gu rik? l'-|u-mim yeh'gu, |U - l'-

pp sub. 75

|U - l'-|u-mim yeh'gu rik? l'-|u-mim yeh'gu, l'-|u-mim yeh'gu.
 |u-mim yeh'gu rik? l'-|u-mim yeh'gu, l'-|u-mim yeh'gu.

80

V'roz-nim no-s'-
 Yil Yi-t' - ya-ts'-vu mal-chei e - rets, V'roz-nim no-s'-
 80 V
 f
 marc.
 v.

"Against the Lord and His anointed."

85

du ya-had, du ya-had, A1 Ado-nai v'- (al m'-shi -)

(savagely) 85

ya-had, ya-had, ya-had, ya-had, ya-had, ya-had,

ho. N-nat-kah | et mos-ro-tei-mo,

90

ya-had, ya-had. ya-had, Yo!...

V-nash-li-chah mi-me-nu | a-vo-tei-mo! ... shev ba -

pp sub.

90

pp sub.

"Take counsel together"

"Saying, let us break their bands asunder,"

"And cast away their cords from us."

"He that sitteth in the heavens!"
"Shall laugh, and the Lord!"
"Shall have them in derision!"

pp

95

...shev ba-sha-ma-yim Yi-s'-hak, (A - do - nai Yi - l' - lag la - mo!

sha-ma-yim, Yi - s' - hak, A - do - nai Yi - l' - lag la - mo! Yi - s'

Yi-s'-hak, (A - do - nai Yi - l' - lag la - mo, Yi - l' - lag la - mo,

hak, (A - do - nai Yi - l' - lag la - mo, Yi - l' - lag la - mo, Yi - l' -

dim.

100

(breathy, but precise)

Yi - l' - lag la - mo. Yi - s' - hak.

ag la - mo. Yi - s' - hak. Yi - s' -

100

ppp

Perc.

"Then perfect a table
before we..."

"In the presence of wine enemies,"

L'istesso tempo $d=108$
($d=d$)

SOPRANO (*Blissfully unaware of threat*)

ALTO Ta' - a - roch l' - fa - nai

TENOR Ta' - - a - roch l' - fa -

BASS Yi-s'- hak, |A-do-nai Yi-s'- hak, |A-do-nai Yi-l'- ag la-mo,
hak, |A-do-nai Yi-s'- hak, |A-do-nai Yi-l'- ag la-mo,

L'istesso tempo $d=108$

pp dolce

Perc. 2 sim.

105 shul - chan Ne-ged tso - r'
nai shul - chan
Yi-l'- ag la-mo! ...mah! La-mahra-g'shu?
Yi-l'- ag la-mo! La... La-mahra-g'shu?

sub.f *pp*

105

f pp

"Then anointed my head with oil."

rai

Ne - ged tso - r' - rai

La-mah ra - g' - shu go - yim, La-mah ra - g' - shu?

La-mah ra - g' - shu go-yim, La-mah ra - g' - shu? La-mah

8

110

shan - - - ta va - she - - men ro - -

Di - shan - - ta va -

La-mah ra - g' - shu? ...mah La-mah ra - g' - shu?

La-mah ra - g' - shu? La... La-mah ra - g' - shu? La-mah

110

8

ra - g' - shu?

La...

La-mah ra - g' - shu?

La-mah

f pp

"runnel over."
"cup C."

shi,

she - men ro - shi,

La-mahra-g'-shu go-yim, La-mah ra-g'-shu go-yim, La-mahra-g'-shu?

ra - g'- shu go-yim, La-mahra-g'-shu go - yim, La-mah ra - g'- shu?

8

8:

115

si, / Co - si r' - va - yah.

Co - si, / co - si r' - va -

f / pp Yo!... ...shev ba-sha-ma-yim Yi-s' - hak, Yi-l'-ag la-mo,

f / pp Yo!....shev ba - sha-ma-yim Yi - s' - hak, Yi-l'-ag la-mo, Yi-l'-

115

8

8:

mf pp

Boy Solo

rall. *dolcissimo* $\text{d}=\frac{1}{4}$

*Ach, ach-
al niente*

morendo

rall. al niente

morendo

rall. al niente

yah.

morendo *(whispered)*

Yi-l'-ag la-mo, Yi-l'-ag la-mo, Yi s'- hak.

morendo *(whispered)*

Yi-l'-ag la-mo, Yi-l'-ag la-mo, Yi s'- hak.

rall.

al niente

[120] *Meno come prima* $\text{d}=\frac{1}{8}$

d = d prec.

tov, — tov va - he sed — Yir d' —

p

[125]

rall.

fu ni — kol y' mei ha yai, — V shav'

rall.

*"Surely goodness
shall follow me
all the days of my life," and mercy "*

"And I will dwell in the
house of the Lord"

"forever."

Ancora meno, quasi adagio $\text{♩} = 54$ [130]

ti b' - veit A - do - nai L o - rech ya -

[135]

SOPRANO

ALTO

pp dolciss. legato

135

mim.

A - do - nai — ro - i, ✓ lo eh -
, rit.

A - do - nai — ro - i, ✓ lo eh -
, rit.

rit.

Allegro come prima $\text{d} = 108$

140

sar.

sar.

Allegro come prima $d = 108$

$8\dots$

ppp

ppp misterioso

140

145

145

B. Dr.

f chiaro

(Timp.)

sfz attacca

Psalm 131, entire

Psalm 133, vs. 1

Prelude

Sostenuto molto $\text{♩} = 72$

$\text{♩} = 80$ (movendo)

$\text{♩} = 72$ (trattenuto) breve

(movendo) 5 ff molto marcato < sffz ,

10 Adagio $\text{♩} = 54$

calmandosi rall. pp lontano

$\text{♩} = 72$ agitato molto

ff sub. movendo

p → pp

(sust.)

15

poco senz' agitazione

poco p sub.

rit. poco

[20] Peacefully flowing $\text{d} = 100$

SOPRANO $\frac{2+3}{4}$ $\frac{2+3}{4}$ etc.

ALTO

TENOR

p semplice

A-do-nai, A-do-nai, — ✓ Lo ga-vah li - bi, — ✓ V'-lo ra-muei-

BASS

p semplice

A-do-nai, A-do-nai, — ✓ Lo ga-vah li - bi, — ✓ V'-lo ra-muei-

[20] Peacefully flowing $\text{d} = 100$

$\frac{2+3}{4}$ $\frac{2+3}{4}$

"Lord, Lord,
my heart is not worthy."
"Nor will you let me."

* This $\frac{10}{4}$ should be conducted in the shape of a divided 4 beat, adding an extra inner beat on 2 and $\frac{4}{4}$ ($1+2++$, $8+4++$).

"Nikkei do | exercise my art"
in great matters or in things"

25

nai, - ✓ V'-lo hi - lach - ti — ✓ Bi - g'do - lot — ✓ u - v'-nif-la -
nai, - ✓ V'-lo hi - lach - ti — ✓ Bi - g'do - lot — ✓ u - v'-nif-la -

25

"Too wonderful for me."

mp semplice

Im lo shi - vi -
mp semplice
Im lo shi - vi -

ot — ✓ Mi - me - ni. —

ot — ✓ Mi - me - ni. —

cresc. *mp* *mf* *mp, cant.*

#p #p #p #p

"Soulful | love Gained"

"And painted my self,"

"my soul is even as
weaned child."

30

ti V'-do-ma - m'- ti, Naf'shi k'ga - mul - a - lei - i -
ti V'-do-ma - m'- ti, Naf'shi k'ga - mul - a - lei - i -
Im lo shi-vi - ti V'-do-ma - m'- ti, Naf'shi k'ga - mul -
Im lo shi-vi - ti V'-do-ma - m'- ti, Naf'shi k'ga - mul -

30

p dolce expr.

mo, V- Ka-ga-mul a - lai, a - lai naf' - shi. V Ka-ga-mul a -
p dolce expr.

mo, V- Ka-ga-mul a - lai, a - lai naf' - shi. V Ka-ga-mul a -
p cresc.

a - lei - i - mo, V Ka-ga-mul a - lai, a - lai naf' - shi. V cresc.

a - lei - i - mo, V Ka-ga-mul a - lai, a - lai naf' - shi. V

p tenderly

p

"As a child that is weaned of his mother,"

[35] *mf cresc.* *f* *dim. e rit.* *a tempo, con moto* *p morendo* $\text{♩} = 108$

lai — naf' — shi — a - lei - i - mo. _____
mf cresc. *f* *p morendo*

lai — V k'ga-mul a - lei — i - mo. _____

cresc. *f* *dim. e rit.* *p morendo*

Ka-ga-mul, V ka-ga-mul naf' - shi — V a - lei i - mo. _____
cresc. *f* *p morendo*

Ka-ga-mul a - lai — naf' - shi — V a - lei i - mo. _____

[35] *dim. e rit.* *a tempo, con moto* $\text{♩} = 108$

[40]

45

sempre con moto
mf warmly

45

sempre con moto

cresc. mf warmly

(non dim.) p sub.

✓ (Ah) ✓ = Ya - hel Yis'ra -

(non dim.) p sub.

✓ (Ah) ✓ = Ya - hel Yis'ra -

(non dim.) ,

✓ (Ah) ✓

✓ (non dim.) ,

✓ (Ah) ✓

(non dim.) p sub.

"Let Israel hope in the Lord"

"from here forth and forevermore."

50

poco a poco rall.

el — el A - do - nai — Me-a-tah_ v'- | ad — o —
 el — el A - do - nai — Me-a-tah_ v' - (ad, — ✓
 Ya - hel Yis'ra - el — el — A - do - nai — ✓ Me-a-tah, ✓ me-a-tah _ v'
 Ya - hel Yis'ra - el — el — A - do - nai — ✓ Me-a-tah_v'- | ad — o -
 50 *poco a poco rall.*

(ppp) *più rit.* *Più lento* $\text{♩} = 96$ *Solo p tranquillo*

lam, — ✓ Me-a-tah v'- ad o - lam. — Ya - hel Yis'ra -
 me-a - tah — v' - ad — o - lam. — *Solo p tranquillo*
 | ad, — ✓ v' - ad o - lam. — Ya - hel Yis'ra -
 lam, — ✓ v' - ad o - lam. —

più rit. *Più lento* $\text{♩} = 96$ *p*

(ppp)

poco rit.

55 Solo el — el_A - do - nai — Me-a-tah_v' - ad, Solo *pp*,
 el — el_A - do - nai — Me-a-tah_v' - ad, Me-a-tah_v' -
 Solo *tranquillo* el — el_A - do - nai — Me-a-tah_v' - ad, poco rit. *pp*
 Ya - hel Yis'ra - el — el_A - do - nai — Me-a-tah_v' - ad

55 breve (quasi rall.) a tempo Adagio Lento possibile (*senza accenti*)
 v' - ad — o - lam. (Tutti) *ppp* Hi - neh mah tov,
 breve ad — o - lam. (Tutti) *ppp* Hi - neh mah tov,
 breve o - lam. (Tutti) *ppp* Hi - neh mah tov,
 breve o - lam. (Tutti) *ppp* Hi - neh mah tov,
 Adagio Lento possibile

60 colla voce pp

"Behold how good,"

* *A cappella*; but if pitch difficulties arise a doubling organ or harmonium (echo-tone) may be used.

"And how pleasant it is,"

"Together in unity."

12
U - mah - na - im, She - vet a - him
12
U - mah - na - im, She - vet a - him
12
U - mah - na - im, She - vet a - him
12
U - mah - na - im, She - vet a - him
12
U - mah - na - im, She - vet a - him
12
U - mah - na - im, She - vet a - him

"For brethren to dwell"

12
pppp , , ,
Gam ya - had,gam ya - had. - A - poco lunga poss.
12
pppp , , ,
Gam ya - had,gam ya - had. - A - poco lunga poss.
12
pppp , , ,
Gam ya - had,gam ya - had. - A - poco lunga poss.
12
pppp , , ,
Gam ya - had,gam ya - had. - A - poco lunga poss.
12
pppp , , ,
Gam ya - had,gam ya - had. - A - men. lunga poss.
12
pp
pp dolce
ppp lunga poss.
pp

To the victims of Kosovo

THE ARMED MAN

A Mass for Peace

KARL JENKINS

1. The Armed Man

L'Homme armé

Marziale $\text{J.} = 65-70$

Piano { 4:2
9:8

pp

Tap wood of piano to simulate drum rhythm.

This section shows three measures of piano music. The top staff is in common time (4:2) and the bottom staff is in common time (9:8). The dynamic is *pp*. The instruction "Tap wood of piano to simulate drum rhythm." is written below the staff.

(Piccolo 8^{va})

{ 4

cresc. poco a poco

This section shows two staves. The top staff is for piccolo (8^{va}) and the bottom staff is for piano. The dynamic changes from *p* to *cresc. poco a poco*.

{ 7

This section shows two staves for piano. The dynamics remain consistent with the previous section.

{ 10

This section shows two staves for piano. The dynamics remain consistent with the previous section.

{ 13

p

This section shows two staves for piano. The dynamic is *p*.

2

A

SOPRANO

16 **p**

"The armed man must be feared"

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit

ALTO

p

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit

BASS

p

18

on dou - ter, ✓ doit on dou - ter. ✓ On a fait par - tout cri - er, ✓

on dou - ter, ✓ doit on dou - ter. ✓ On a fait par - tout cri - er, ✓

BASS

"that every man should arm himself with a coat of iron mail."

20

que chac-un se viegne ar - mer d'un hau - bre - gon de fer.

que chac-un se viegne ar - mer d'un hau - bre - gon de fer.

BASS

22

L'hom-me, l'hom-me, l'homme ar - mé, l'homme ar-mé, l'homme ar-mé doit on dou -

cresc.

L'hom-me, l'hom-me, l'homme ar - mé, l'homme ar-mé, l'homme ar-mé doit on dou -

TENOR

p

L'hom-me, l'hom-me, l'homme ar - mé, l'homme ar-mé, l'homme ar-mé doit on dou -

BASS

p

L'hom-me, l'hom-me, l'homme ar - mé, l'homme ar-mé, l'homme ar-mé doit on dou -

cresc.

cresc. poco a poco

25

mp

- ter. → |

mp

L'hom-me, l'hom-me, l'homme ar - mé, l'homme ar-mé, l'homme ar-mé doit on dou -

B (Tpt.)

27

mp

29

C

31

mp

L'hom - me, l'hom - me, l'homme ar - mé,

mp

L'hom - me, l'hom - me, l'homme ar - mé,

mp

L'hom - me, l'hom - me, l'homme ar - mé,

mp

L'hom - me, l'hom - me, l'homme ar - mé,

mp

L'hom - me, l'hom - me, l'homme ar - mé,

vo.

mp

L'hom - me, l'hom - me, l'homme ar - mé,

34

l'homme ar - mé, l'homme ar - me doit on dou - ter, ✓ doit on dou - ter. ✓
 l'homme ar - mé, l'homme ar - me doit on dou - ter, ✓ doit on dou - ter. ✓
 l'homme ar - mé, l'homme ar - me doit on dou - ter, ✓ doit on dou - ter. ✓
 l'homme ar - mé, l'homme ar - me doit on dou - ter, ✓ doit on dou - ter. ✓

36

On a fait par-tout cri - er, ✓ que chac-un se viegne ar - mer d'un
 On a fait par-tout cri - er, / que chac-un se viegne ar - mer d'un
 On a fait par-tout cri - er, ✓ que chac-un se viegne ar - mer d'un
 On a fait par-tout cri - er, ✓ que chac-un se viegne ar - mer d'un

38

hau - bre - gon de fer. L'hom - me, l'hom - me, l'homme ar - mé,
 hau - bre - gon de fer. L'hom - me, l'hom - me, l'homme ar - mé,
 hau - bre - gon de fer. L'hom - me, l'hom - me, l'homme ar - mé,
 hau - bre - gon de fer. L'hom - me, l'hom - me, l'homme ar - mé,

40

cresc.

mf

l'homme ar - mé, l'homme ar-mé doit on dou - ter.
cresc. *mf*
 l'homme ar - mé, l'homme ar-mé doit on dou - ter.
cresc. *mf*
 l'homme ar - mé, l'homme ar-mé doit on dou - ter.
cresc. *mf*
 l'homme ar - mé, l'homme ar-mé doit on dou - ter.

mp cresc. *mf*

43

A musical score for piano and trumpet. The piano part consists of two staves: treble and bass. The trumpet part is on a separate staff below the piano. The music consists of eighth-note patterns.

D
46 (Tpt.)
mf

A musical score for piano and trumpet. The piano part consists of two staves: treble and bass. The trumpet part is on a separate staff below the piano. The music consists of sixteenth-note patterns. Dynamics include *mf*.

49

A musical score for piano and trumpet. The piano part consists of two staves: treble and bass. The trumpet part is on a separate staff below the piano. The music consists of sixteenth-note patterns. Dynamics include *sfp* and *mf*.

52

A musical score for piano and trumpet. The piano part consists of two staves: treble and bass. The trumpet part is on a separate staff below the piano. The music consists of sixteenth-note patterns. Dynamics include *sfp* and *mf*.

E

55 *mf*

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit

mf

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit

mf

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit

mf

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit

rehearsal only

mf

57

on dou-ter, doit on dou-ter. ✓ On a fait par-tout cri-er, / que chac-un seviegne ar-mer d'un

on dou-ter, doit on dou-ter. ✓ On a fait par-tout cri-er, / que chac-un seviegne ar-mer d'un

on dou-ter, doit on dou-ter. ✓ On a fait par-tout cri-er, / que chac-un seviegne ar-mer d'un

on dou-ter, doit on dou-ter. ✓ On a fait par-tout cri-er, / que chac-un seviegne ar-mer d'un

mf

60

hau - bre-gon de fer. L'hom - me, l'hom - me, l'homme ar - mé,

hau - bre-gon de fer. L'hom - me, l'hom - me, l'homme ar - mé,

hau - bre-gon de fer. L'hom - me, l'hom - me, l'homme ar - mé,

hau - bre-gon de fer. L'hom - me, l'hom - me, l'homme ar - mé,

rehearsal only

[F]

62

cresc.

f

cresc.

f

cresc.

f

cresc.

f

l'homme ar-mé, l'homme ar-médoit on dou - ter.

cresc.

f

65

67

70

73 ***ff***

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit
ff

L'hom - me, l'hom - me, l'homme ar - mé,

75

on dou - ter, doit on dou-ter. ✓ L'hom - me, l'hom-me, l'homme ar - mé,
l'homme ar - mé, l'homme ar-me doit on dou - ter, doit on dou-ter. ✓
ff
L'hom - me, l'hom-me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit
ff
L'hom - me, l'hom-me, l'homme ar - mé,

77

l'homme ar - mé, doit (on dou - - ter.)
L'hom - me, l'hom - me, l'homme ar - mé, ✓ (on dou - - ter.)
on dou - ter, doit on dou-ter. ✓ (on dou - - ter.)
l'homme ar - mé, l'homme ar-mé doit (on dou - - ter.)

80

81

82

83 **G**

f

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit

f

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit

f

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit

f

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit

f

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar - mé doit

85

ondou-ter, doit on dou-ter. / On a fait par-tout cri-er, / que chac-un se viegne ar-mer d'un
 ondou-ter, doit on dou-ter. / On a fait par-tout cri-er, / que chac-un se viegne ar-mer d'un
 ondou-ter, doit on dou-ter. / On a fait par-tout cri-er, / que chac-un se viegne ar-mer d'un

88

hau - bre-gon de fer. L'hom - me, l'hom - me, l'homme ar - mé,
 hau - bre-gon de fer. L'hom - me, l'hom - me, l'homme ar - mé,
 hau - bre-gon de fer. L'hom - me, l'hom - me, l'homme ar - mé,
 hau - bre-gon de fer. L'hom - me, l'hom - me, l'homme ar - mé,

90

cresc.

l'homme ar-mé, l'homme ar-mé doit on dou-ter. L'homme ar-mé, l'homme ar-mé doit,

cresc.

l'homme ar-mé, l'homme ar-mé doit on dou-ter. L'homme ar-mé, l'homme ar-mé doit,

cresc.

l'homme ar-mé, l'homme ar-mé doit on dou-ter. L'homme ar-mé, l'homme ar-mé doit,

cresc.

l'homme ar-mé, l'homme ar-mé doit on dou-ter. L'homme ar-mé, l'homme ar-mé doit,

93

fff

l'homme ar-mé, l'homme ar-mé doit, l'homme ar-mé, l'homme ar-mé doit on dou-ter.

fff

l'homme ar-mé, l'homme ar-mé doit, l'homme ar-mé, l'homme ar-mé doit on dou-ter.

fff

l'homme ar-mé, l'homme ar-mé doit, l'homme ar-mé, l'homme ar-mé doit on dou-ter.

fff

l'homme ar-mé, l'homme ar-mé doit, l'homme ar-mé, l'homme ar-mé doit on dou-ter.

Sif

2. Call to Prayers (Adhaan)

Choir and orchestra tacet

Allahu Akbar
Allahu Akbar

Allahu Akbar
Allahu Akbar

Ashadu An La Illa-L-Lah
Ashadu An La Illa-L-Lah

Ashadu Anna Muhammadan Rasulu-l-lah
Ashadu Anna Muhammadan Rasulu-l-lah

Hayya Ala-s-salah
Hayya Ala-s-salah

Hayya Ala-l-Falah
Hayya Ala-l-Falah

Allahu Akbar
Allahu Akbar

La Illaha il la-lah

"Allah is great.

I bear witness
that there is none
worthy of worship
except Allah.

I bear witness that
Muhammad is the
messenger of Allah.

Come to prayer.

Come to success."

3. Kyrie

Piano **Pietoso** $\text{♩} = 60$

The musical score consists of five staves of music. The top staff is for the piano, indicated by a brace and the word "Piano". The piano staff has two systems of music. The first system starts at measure 14 and ends at measure 20, marked with a bracket and the number 14. The second system starts at measure 20 and ends at measure 25, marked with a bracket and the number 20. The first system is in common time (indicated by a '4') and the second system is in 3/4 time (indicated by a '3'). The key signature changes from one system to the next. Measure 14 begins with a dynamic of *p*. The piano part consists of eighth-note chords. The bassoon part (Bsn.) begins at measure 7, marked with a dynamic of *p*, and continues through measures 14 and 20. The bassoon part is labeled "(Bsn.) *legato*". Measures 14 and 15 show the bassoon playing sustained notes with grace notes above them. Measures 16-18 show the bassoon playing eighth-note chords. Measures 19-20 show the bassoon playing sustained notes with grace notes above them. Measures 21-25 show the bassoon playing eighth-note chords. The piano part in the second system (measures 20-25) includes dynamics such as *cresc.* (crescendo) and *ff* (fortissimo). The bassoon part continues throughout the entire section.

A
Alto
solo

"Lord, have mercy!"

26

mp

Ky - ri - e e - lei - - - son, ky - - ri -

31

- e - - - e - lei - - - son. Ky - ri - e e - lei - -

37

- son, ky - - ri - e - - - e - lei - - - son.

The score is handwritten on three staves. The top staff is for the Alto solo, indicated by a box labeled 'A' and 'Alto'. The middle staff is for the Piano, indicated by a box labeled 'solo'. The bottom staff is also for the Piano. Measure 26 starts with a piano dynamic 'mp'. The vocal line consists of sustained notes followed by eighth-note patterns. Measure 27 continues this pattern. Measure 31 begins with a vocal line 'e - - - e - lei - - - son.' followed by 'Ky - ri - e e - lei - -'. Measure 32 continues the vocal line. Measure 37 begins with a vocal line 'son, ky - - ri - e - - - e - lei - - - son.' followed by a sustained note on the piano. Measures 38 continue the vocal line and end with a sustained note on the piano.

B Tutti

42 *mf*

Ky-ri-e, ky-ri-e e - - - lei-son, / ky-ri-e e - lei - son.

ALTO

mf

Ky-ri-e, ky-ri-e e - - - lei-son, / ky-ri-e e - lei - son.

C Alto solo

49 *mp*

Ky - ri - e e - lei - - - son, ky - - ri -

D Tutti

54 *mf*

- e - lei - - son.

ALTO *mf*

Ky - ri - e, / ky - ri - e

TENOR *mf*

Ky - ri - e, / ky - ri - e

BASS *mf*

Ky - ri - e, / ky - ri - e

mf

59

e - lei - son, ky - ri - e e - lei - son.

e - lei - son, ky - ri - e e - lei - son.

e - lei - son, ky - ri - e e - lei - son.

e - lei - son, ky - ri - e e - lei - son.

E

64 *mp*

Ky - ri - e e - lei - son, ky - - ri - e

E - - lei - son, ky - - ri - e

Ky - - - ri - e

Ky - ri - e e - lei - son, ky - - ri - e

70

e - lei - son, ky - - ri - e e - lei - son.
e - lei - son, ky - - ri - e e - lei - son.
e - lei - son, ky - - ri - e e - lei - son.
e - lei - - - son, ky - - ri - e e - lei - son.

F

"after Palestrina"

76 Più mosso $\text{♩} = 90$

(Stagger where needed)

"Christ, have mercy"

All Tenors

mf

I Chri - - ste
Chri - ste e - lei - - - - -

II Chri - - ste
Chri - ste e - lei - - - - -

mf

Chri - ste e - lei - - - - -

mf

Chri - - - - -

82 *mf*

Chri - - ste e - - lei - - - -
e - - lei - - - - - son,
I - - - - - son, Chri - ste e - lei - -
II Chri - - - -
- - - son, Chri - ste
- - - - -

87

- - son, Chri - ste e - - - -
Chri - ste e - - - - lei - - - son,
I - - - - - son, Chri - ste e - - -
II - - - - - ste, Chri - - - - - - - - -
e - - - lei - - - - son, Chri - - - - - - - - -

91

I
II

lei - - - son, Chri - - - ste e - lei - son, Chri-ste e -
Chri-ste e - - - lei - son, Chri-ste e -
lei - - - son,
Chri - - - ste
lei - - - son, Chri - ste e - lei -

96

I
II

lei - - - son, Chri - - - ste
lei - - - son, Chri - ste e - lei - - - son, Chri -
lei - - - son, Chri - ste e - lei -
e - - -
son, Chri-ste e - - lei -

100

e - lei - - son.

ste e - lei - - son.

I son, Chri - ste e - lei - - son.

II lei - - - son.

G
♩ = 60
mp

105 "Lord, have mercy."

Ky - ri - e e - lei - - son, V ky - - ri - e.

E - - lei - - - son, ✓ ky - - ri - e
unis. mp

Ky - - - ri - e

mp

111

e - lei - - son. ✓ Ky - ri - e e - - lei - -
e - lei - - son. ✓ E - - lei - -
e - lei - - son. ✓

mp

Ky - - ri - e e - - lei - -

116

- son, ✓ ky - - ri - e e - lei - - son. ✓
- - - son, ✓ ky - - ri - e e - lei - - son. ✓
Ky - - ri - e e - lei - - son. ✓

- son, ✓ ky - - ri - e e - lei - - - son. ✓

H

J21 *mf*

Ky-ri-e, ky-ri-e e - - - lei-son, ✓ ky-ri-e e - - - lei-son. ✓

Ky-ri-e, ky-ri-e e - - - lei-son, ✓ ky-ri-e e - - - lei-son. ✓

Ky-ri-e, ky-ri-e e - - - lei-son, ✓ ky-ri-e e - - - lei-son. ✓

Ky-ri-e, ky-ri-e e - - - lei-son, ✓ ky-ri-e e - - - lei-son. ✓

I

J28 *mp*

Ky - - ri - e e - lei - - - son, ✓ ky - - ri -

E - - lei - - - son, ✓ ky - - ri -

Ky - - ri -

Ky - - ri - e e - lei - - - son, ✓ ky - - ri -

133

- e - lei - - son. Ky - ri - e, / ky - ri - e
- e - lei - - son. Ky - ri - e, / ky - ri - e
- e - lei - - son. Ky - ri - e, / ky - ri - e
- e - lei - - - son.. Ky - ri - e, / ky - ri - e

J

mf

mf

mf

mf

138

e - - - lei - son, / ky - ri - e e - lei - - son. ✓
e - - - lei - son, / ky - ri - e e - lei - - son. ✓
e - - - - lei - son, / ky - ri - e e - lei - - son. ✓

mp

mp

mp

mp

mp

K

143 *mp*

Ky - ri - e e - lei - - son, ky - - ri - e

E - - lei - - son, ky - - ri - e

Ky - - - ri - e

Ky - ri - e e - lei - - son, ky - - ri - e

149 *rall.*

e - lei - - son, ky - - ri - e e - lei - - son.

e - lei - - son, ky - - ri - e e - lei - - son.

e - lei - - son, ky - - ri - e e - lei - - son.

e - lei - - son, ky - - ri - e e - lei - - son.

S.A. Sif

4. Save Me from Bloody Men

Psalm 56:1 & 59:2

Largo (con alcuna licenza) $\text{♩} = 35$ *a cappella in the style of Gregorian Chant*

TENOR

mf

Be mer - ci - ful un - to me, — **10** God: For
Be mer - ci - ful un - to me, — **10** God: For

BASS

mf

3
man would swal-low me up. He fight-ing dai - ly op - pres - - - - seth -
3
man would swal-low me up. He fight-ing dai - ly op - pres - - - - seth -

5
me. Mine e - ne- mies_ would dai - - - - ly -
me. Mine e - ne- mies_ would dai - - - - ly -

8
swal - low - me - up: For they be ma - ny that fight a - gainst - me.
swal - low - me - up: For they be ma - ny that fight a - gainst - me.

A

Psalm 59

11
O thou most high. De - fend me from them that
O thou most high. De - fend me from them that

13

rise up a - gainst me. De- li - ver me from the
rise up a - gainst me. De- li - ver me from the

16

work-ers of in - i - qui - ty, And save me from blood - y men.
work-ers of in - i - qui - ty, And save me from blood - y men.

S.A. Stand

5. Sanctus

Affrettando $\text{♩} = 65$

Piano/Organ { p

A SOPRANO (Ped.) (3)

Sanc - tus, S Sanc - tus,

ALTO p

Sanc - tus, S Sanc - tus,

TENOR p

Sanc - tus, S Sanc - tus,

BASS p

Sanc - tus, S Sanc - tus,

(Tpt.) Do - mi - nus (Tpt.) Do - mi - nus

Sanc - tus, Do - mi - nus

Sanc - tus, Do - mi - nus

Sanc - tus, Do - mi - nus

Sanc - tus, Do - mi - nus

(Tpt.) Do - mi - nus (Tpt.) Do - mi - nus

"Holy, holy, holy Lord,"

"leads
to play"

7

De - us Sa - ba - oth,

(Tpt.)

De - us Sa - ba - oth,

9

De - us Sa - ba - oth,

(Tpt.)

De - us Sa - ba - oth,

(Tpt.)

"Heaven and Earth are full of your Glory."

32

'Menacingly'

B Defatched

Ple - ni sunt cae- li et ter-ra, et ter-ra glo-ri - a,

Ple - ni sunt cae- li et ter-ra, et ter-ra glo-ri - a,

Ple - ni sunt cae- li et ter-ra, et ter-ra glo-ri - a,

Sanc - tus, Sanc - tus,

ple - ni sunt cae- li et ter-ra, et ter-ra glo-ri - a, Ple - ni sunt cae- li et ter-ra,

ple - ni sunt cae- li et ter-ra, et ter-ra glo-ri - a, Ple - ni sunt cae- li et ter-ra,

ple - ni sunt cae- li et ter-ra, et ter-ra glo-ri - a, Ple - ni sunt cae- li et ter-ra,

Sanc - tus, Sanc - tus, Sanc - tus,



20

et ter-
ra glo-
ri- a, ple - ni sunt cae- li et ter-
ra, glo - ri- a tu -

et ter-
ra glo-
ri- a, ple - ni sunt cae- li et ter-
ra, glo - ri- a tu -

et ter-
ra glo-
ri- a, ple - ni sunt cae- li et ter-
ra, glo - ri- a tu -

Sanc - tus, Sanc - tus, glo - ri- a tu -

23

- a.

- a.

3 - a.

- a.

cresc.

C Less detached

26 *mp*

Ple - ni sunt cae- li et ter-ra, et ter-ra glo- ri- a, ple - ni sunt cae- li et ter-ra,

Ple - ni sunt cae- li et ter-ra, et ter-ra glo- ri- a, ple - ni sunt cae- li et ter-ra,

Ple - ni sunt cae- li et ter-ra, et ter-ra glo- ri- a, ple - ni sunt cae- li et ter-ra,

Ple - ni sunt cae- li et ter-ra, et ter-ra glo- ri- a, ple - ni sunt cae- li et ter-ra,

29

et ter-ra glo- ri- a, ple - ni sunt cae- li et ter-ra, ple - ni sunt cae- li et ter-ra,

et ter-ra glo- ri- a, ple - ni sunt cae- li et ter-ra, ple - ni sunt cae- li et ter-ra,

et ter-ra glo- ri- a, ple - ni sunt cae- li et ter-ra, ple - ni sunt cae- li et ter-ra,

et ter-ra glo- ri- a, ple - ni sunt cae- li et ter-ra, ple - ni sunt cae- li et ter-ra,

33

glo - ri - a tu - a. ✓ Glo - ri - a, glo - ri - a, glo - ri -
 glo - ri - a tu - a. ✓ Glo - ri - a, glo - ri - a, glo - ri -
 glo - ri - a tu - a. ✓ Glo - ri - a, glo - ri - a, glo - ri -
 glo - ri - a tu - a. ✓ Glo - ri - a, glo - ri - a, glo - ri -

35

- a, glo - ri - a, glo - ri - a, tu -
 - a, glo - ri - a, glo - ni - a, tu -

- a, glo - ri - a, glo - ri - a, tu -
 - a, glo - ri - a, glo - ri - a, tu -

- a, glo - ri - a, glo - ri - a, tu -

D

f cresc.

- a. - o-san-na in ex - cel - - -

f cresc.

- a. - o-san-na in ex - cel - - -

f cresc.

- a. - o-san-na in ex - cel - - -

f cresc.

- a. - o-san-na in ex - cel - - -

mf cresc.

"*Hosanna in the Highest.*"

ff

- sis, - S

(Tpt.) *f*

44

f cresc.

Ho - san - na____ in ex - cel -

f cresc.

Ho - san - na____ in ex - cel -

f cresc.

Ho - san - na____ in ex - cel -

f cresc.

Ho - san - na____ in ex - cel -

mf cresc.

vcl vcl vcl vcl vcl vcl vcl

46

ff

- sis,

ff

- sis,

ff

- sis,

ff

- sis,

(Tpt.)

f

vcl vcl vcl vcl vcl vcl vcl

48

m

vcl vcl vcl vcl vcl vcl vcl

ff

vcl vcl vcl vcl vcl vcl vcl

50 E

53

56

F Detached

mp

Ple - ni sunt cae- li et ter-ra,
mp

Ple - ni sunt cae- li et ter-ra,
mp

Ple - ni sunt cae- li et ter-ra,
mp

Ple - ni sunt cae- li et ter-ra,

mp

62

et terra glori-a, pleni sunt caeli et terra, et terra glori-a,
 et terra glori-a, pleni sunt caeli et terra, et terra glori-a,
 et terra glori-a, pleni sunt caeli et terra, et terra glori-a,

Cresc.

f

65

pleni sunt caeli et terra, pleni sunt caeli et terra, glo-ri-a tu-a. ✓ Glo-ri-a
 pleni sunt caeli et terra, pleni sunt caeli et terra, glo-ri-a tu-a. ✓ Glo-ri-a
 pleni sunt caeli et terra, pleni sunt caeli et terra, glo-ri-a tu-a. ✓ Glo-ri-a

68

- a, glo - ri - a, glo - ri - a, glo - ri -
 - a, glo - ri - a, glo - ri - a, glo - ri -
 - a, glo - ri - a, glo - ri - a, glo - ri -
 - a, glo - ri - a, glo - ri - a, glo - ri -

Coda.

71

- a, glo - ri - a, tu - a.
 - a, glo - ri - a, tu - a.
 - a, glo - ri - a, tu - a.
 - a, glo - ri - a, tu - a.

A large brace groups the piano parts for measures 71 through 73.

75 G *f cresc.*

f cresc.

Ho - san - na in ex - cel -

f cresc.

Ho - san - na in ex - cel -

f cresc.

Ho - san - na in ex - cel -

f cresc.

Ho - san - na in ex - cel -

mf cresc.

v v v v v v v v

77 *ff*

- sis,

ff

- sis,

ff

- sis,

ff

- sis,

(Tpt.) *f*

v v v v v v v v

79 *f* cresc.

Ho - san - na____ in ex - cel - - - - -

f cresc.

Ho - san - na____ in ex - cel - - - - -

f cresc.

Ho - san - na____ in ex - cel - - - - -

f cresc.

Ho - san - na____ in ex - cel - - - - -

mf cresc.

- sis. *ff*

- sis. *ff*

- sis. *ff*

- sis. *ff*

(Tpt.) *f*

83 *ff*

H

83

Sanc - tus,
Sanc - tus,
Sanc - tus,

Sanc - tus,
Sanc - tus,
Sanc - tus,

Sanc - - tus,
Sanc - - tus,
Sanc - - tus,

(Tpt.) [3] (Tpt.) [3] (Tpt.) [3]

p

86

Do- minus
Sanc-tus, Sanc-tus, Sanc-tus.

Do- minus
Sanc-tus, Sanc-tus, Sanc-tus.

Do- minus
Sanc-tus, Sanc-tus, Sanc-tus.

Do mi - nus Sanc - - - - - tus.

(Tpt.) [3]

6. Hymn Before Action

Text: Rudyard Kipling

Blazing

Eroico $\text{d} = 54$

Piano

A SOPRANO *f*

The earth is full of an - - ger, / The seas ____ are dark with wrath, → th

ALTO *f*

The earth is full of an - - ger, / The seas ____ are dark with wrath, → th

TENOR *f*

The earth is full of an - - ger, / The seas ____ are dark with wrath, → th

BASS *f*

The earth is full of an - - ger, / The seas ____ are dark with wrath, → th

The Na-tions in their har - - ness Go up ____ a-gainst our path: →

The Na-tions in their har - - ness Go up ____ a-gainst our path: →

The Na-tions in their har - - ness Go up ____ a-gainst our path: →

The Na-tions in their har - - ness Go up ____ a-gainst our path: →

The words of Rudyard Kipling are set to music and reproduced by permission of A P Watt Ltd on behalf of

13

Ere yet we loose the le - gions / Ere yet we draw the blade,

Ere yet we loose the le - gions / Ere yet we draw the blade,

Ere yet we loose the le - gions / Ere yet we draw the blade,

Ere yet we loose the le - gions / Ere yet we draw the blade,

17

Je-ho-va of the Thun - ders, Lord God of Bat-tles, laid!

Je-ho-va of the Thun - ders, Lord God of Bat-tles, laid!

Je-ho-va of the Thun - ders, Lord God of Bat-tles, laid!

Je-ho-va of the Thun - ders, Lord God of Bat-tles, laid!

B

21

mf

25

C

f

High lust and fro-ward bea - ring, / proud heart re - bell - ious brow,

f

High lust and fro-ward bea - ring, / proud heart re - bell - ious brow,

f

8 High lust and fro-ward bea - ring, / proud heart re - bell - ious brow,

f

High lust and fro-ward bea - ring, / proud heart re - bell - ious brow,

f

33

Deaf ear and soul un - ca - - - ring, We seek Thy mer-cy now!

Deaf ear and soul un - ca - - - ring, We seek Thy mer-cy now!

Deaf ear and soul un - ca - - - ring, We seek Thy mer-cy now!

Deaf ear and soul un - ca - - - ring, We seek Thy mer-cy now!

37

The sin-ner that for - swore Thee, The fool that passed Thee by,

The sin-ner that for - swore Thee, The fool that passed Thee by,

The sin-ner that for - swore Thee, The fool that passed Thee by,

The sin-ner that for - swore Thee, The fool that passed Thee by,

41

Our times are known be - fore Thee, Lord grant us strength to die, Lord
 Our times are known be - fore Thee, Lord grant us strength to die, Lord
 Our times are known be - fore Thee, Lord grant us strength to die, Lord
 Our times are known be - fore Thee, Lord grant us strength to die, Lord

45 D Cresc. rall.

grant us strength to die, Lord grant us strength to die!
 grant us strength to die, Lord grant us strength to die!
 grant us strength to die, Lord grant us strength to die!
 grant us strength to die, Lord grant us strength to die!

Affacca

7. Charge!

Text: John Dryden/Jonathan Swift

Bravura $\text{d.} = 130 - 135$

(Tpt.)

Piano

(Tbne.)

1

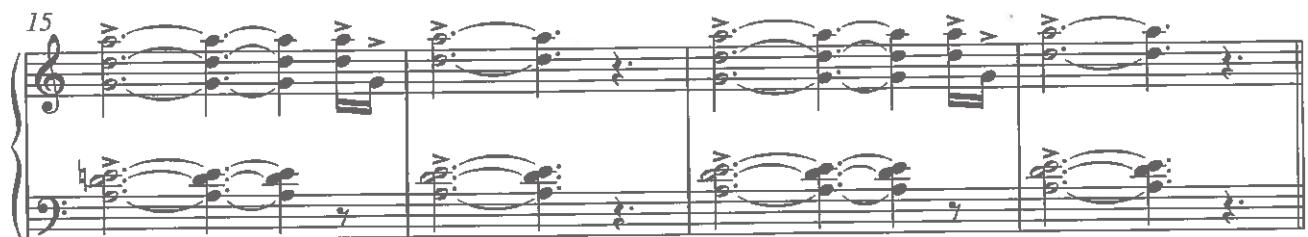
3

5

7

10

13



A

Musical score page 50, measure 19. The top staff starts with a sixteenth-note pattern followed by eighth-note pairs. The bottom staff has eighth-note pairs. A bracket labeled 'A' groups the first two measures of the top staff.

Musical score page 50, measures 22-24. The top staff shows a continuous sixteenth-note pattern. The bottom staff has eighth-note pairs. Measures 22 and 23 are identical.

Musical score page 50, measures 25-27. The top staff continues the sixteenth-note pattern. The bottom staff has eighth-note pairs. Measures 25 and 26 are identical.

Musical score page 50, measures 28-30. The top staff continues the sixteenth-note pattern. The bottom staff has eighth-note pairs. Measures 28 and 29 are identical.

31

SOPRANO *mf*
The
ALTO *mf*
The
TENOR *mf*
The
BASS *mf*
The

B

34

trum-pet's loud clang-our Ex - cites us to arms, ex - cites us to arms, ex-

trum-pet's loud clang-our Ex - cites us to arms, ex - cites us to arms, ex-

trum-pet's loud clang-our Ex - cites us to arms, ex - cites us to arms, ex-

trum-pet's loud clang-our Ex - cites us to arms, ex - cites us to arms, ex-

37

-cites us to arms, The trum-pet's loud clang-our excites us to arms, ex-

-cites us to arms, The trum-pet's loud clang-our excites us to arms, ex-

-cites us to arms, The trum-pet's loud clang-our excites us to arms, ex-

-cites us to arms, The trum-pet's loud clang-our excites us to arms, ex-

40

-cites us to arms, ex -cites us to arms, With shrill notes of an -ger, and

-cites us to arms, ex -cites us to arms, With shrillnotes of an -ger, and

-cites us to arms, ex -cites us to arms, With shrillnotes of an -ger, and

-cites us to arms, ex -cites us to arms, With shrillnotes of an -ger, and

43

mor-tal a - larms, of an - ger, and mor-tal a - larms, With
 mor-tal a - larms, of an - ger, and mor-tal a - larms, With
 mor-tal a - larms, of an - ger, and mor-tal a - larms, With
 mor-tal a - larms, of an - ger, and mor-tal a - larms, With

46

shrill notes of an-ger, and mor-tal a - larms, of an-ger, and mor-tal a -
 shrill notes of an-ger, and mor-tal a - larms, of an-ger, and mor-tal a -
 shrill notes of an-ger, and mor-tal a - larms, of an-ger, and mor-tal a -
 shrill notes of an-ger, and mor-tal a - larms, of an-ger, and mor-tal a -

49

- larms. _____

- larms. _____

- larms. _____

- larms. _____

52

55

C SOPRANO *mp*

58 How blest is he who for his coun - try dies, ✓ who for his coun - try

ALTO *mp*

How blest is he who for his coun - try dies, ✓ who for his coun - try

sub. mp

61 dies. ✓ How blest is he who for his coun - try dies, ✓

dies. ✓ How blest is he who for his coun - try dies, ✓

64 coun - try dies, ✓ coun - try dies, ✓ for his *cresc.*

coun - try dies, ✓ coun - try dies, ✓ for his *cresc.*

cresc.

67

coun - - try dies.

coun - - try dies.

f

70

D

f

73

76

79

82

85

[E]

mf

The dou - ble double beat of the thun - der - ing drum, the

()

mf

The dou - ble double beat of the thun - der - ing drum, the

()

mf

The dou - ble double beat of the thun - der - ing drum, the

()

mf

The dou - ble double beat of the thun - der - ing drum, the

()

(perc.)

mf

88

thun-der - ing drum, the thun-der - ing drum, the dou - ble double beat of the
 thun-der - ing drum, the thun-der - ing drum, the dou - ble double beat of the
 thun-der - ing drum, the thun-der - ing drum, the dou - ble double beat of the
 thun-der - ing drum, the thun-der - ing drum, the dou - ble double beat of the

91

thun-der - ing drum, the thun-der - ing drum, the thun-der - ing drum Cries
 thun-der - ing drum, the thun-der - ing drum, the thun-der - ing drum Cries
 thun-der - ing drum, the thun-der - ing drum, the thun-der - ing drum Cries
 thun-der - ing drum, the thun-der - ing drum, the thun-der - ing drum Cries

94

Hark! the foes come, Hark! the foes come, cries Hark! the foes

Hark! the foes come, Hark! the foes come, cries Hark! the foes

Hark! the foes come, Hark! the foes come, cries Hark! the foes

Hark! the foes come, Hark! the foes come, cries Hark! the foes

97

come; Charge, 'tis too late, too late to re-treat,

come; Charge, 'tis too late, too late to re-treat,

come; Charge, 'tis too late, too late to re-treat,

come; Charge, 'tis too late, too late to re-treat,

(Tpt.)

100

Charge, 'tis too late to retreat!

F

SOPRANO

102 *mp*

How blest is he who for his coun - try dies, ✓ who for his coun - try

ALTO

mp

How blest is he who for his coun - try dies, ✓ who for his coun - try

sub. mp

v
v
v
v

105

dies. ✓ How blest is he who for his coun - try dies, ✓
dies. ✓ How blest is he who for his coun - try dies, ✓

108

coun - try dies, ✓ coun - try dies, ✓ for his
coun - try dies, ✓ coun - try dies, ✓ for his

111

coun - - try dies.
coun - - try dies.
coun - - try dies.

114

G

The dou - ble dou - ble beat of the
The dou - ble dou - ble beat of the
TENOR *mf*
The dou - ble dou - ble beat of the
BASS *mf*
The dou - ble dou - ble beat of the

117

thun - der - ing drum, the thun - der - ing drum, the thun - der - ing drum. The
 thun - der - ing drum, the thun - der - ing drum, the thun - der - ing drum. The
 thun - der - ing drum, the thun - der - ing drum, the thun - der - ing drum. The
 thun - der - ing drum, the thun - der - ing drum, the thun - der - ing drum. The

120

double double beat of the thun-der-ing drum, the thun-der-ing drum, the
 double double beat of the thun-der-ing drum, the thun-der-ing drum, the
 double double beat of the thun-der-ing drum, the thun-der-ing drum, the
 double double beat of the thun-der-ing drum, the thun-der-ing drum, the

123

thun - der - ing drum cries Hark! the foes come, Hark! the foes come, cries
 thun - der - ing drum cries Hark! the foes come, Hark! the foes come, cries
 thun - der - ing drum cries Hark! the foes come, Hark! the foes come, cries
 thun - der - ing drum cries Hark! the foes come, Hark! the foes come, cries

126

Hark! the foes come. Charge, 'tis too late, too

Hark! the foes come. Charge, 'tis too late, too

Hark! the foes come. Charge, 'tis too late, too

Hark! the foes come. Charge, 'tis too late, too

(Tpt.)

129

late to re-treat, Charge, 'tis too late to re-treat.

late to re-treat, Charge, 'tis too late to re-treat.

late to re-treat, Charge, 'tis too late to re-treat.

late to re-treat, Charge, 'tis too late to re-treat.

H

132 *cresc.*

Charge, charge, charge,

cresc.

Charge, charge, charge,

cresc.

Charge, charge, charge,

cresc.

Charge, charge, charge,

(Tbne., Tuba)

135

charge, charge, charge,

charge, charge, charge,

charge, charge, charge,

charge, charge, charge,

(Tbne., Tuba)

138

charge,
charge,
charge,
charge,
charge,
charge,
charge,
charge,

141

charge,
charge,
charge,
charge,
charge,
charge,

Tempesto $\text{J} = 130$

143

charge,
charge,
charge,
charge,
charge,
charge.

fff
fff
fff
fff

f

Sing any notes and randomly gliss. up and down until [J], then hold.

Breathe individually when necessary. Convey horror!

I

147 *sfz sub. p*
molto cresc.

ah
ah
ah
ah

sfz sub. p
molto cresc.

152

156

J *fff*

K 30" silence

L "Last Post" Tacet al Fine

8. Angry Flames

Text: Toge Sankichi

Lagrimoso ♩ = 40

Piano { *mp*

(Tpt.)

Sif 2 l.v.

(Tpt.)

(low bell) Note. In the composer's own performances of this work this movement commences with four bars of bell strokes. The violins' entry occurs in the fifth bar (numbered bar 1 in order to agree with pre-existing scores), and trumpet 1 enters in the seventh bar (bar 3).

6

11 **A** * ALTO Solo con alcuna licenza

p

Push-ing up through smoke From a world half dar- kened by o - ver - hang-ing

14 **Alto** Solo con alcuna licenza

SOPRANO *mp*

cresc. 3

The shroud that mush-roomed out And struck the dome of the

cloud,

l.v.

* All solos in this movement may be sung by a mezzo-soprano, with octave transposition as appropriate

Sift well !

17 *mf*

SOPRANO Tutti *mp*
Merge,
ALTO Tutti *mp*

BASS
ENOR Solo con alcuna licenza *mp*
Merge,
Tutti *mp*

Black, red, blue, Dance in the air, Merge,
BASS Tutti *mp*

Merge,

l.v.

23 [B]

SOPRANO *mf*

ALTO o-ver the whole ci - ty.—
(*Tutti*) *mf*

Solo con alcuna licenza
BASS *mf*

Scat-ter glit-ter-ing sparks, al-re-a - dy tow - er o-ver the whole ci - ty.—

mf

26

C

ALTO solo *mp*

Qui-ver-ing like sea - weed— The

(Tpt.) *mp*

29

mass of flames spurts for - ward.

~~SOPRANO~~

A (f) Solo mp

32 Pop - ping up in the dense smoke, Crawl - - - ing out Wreathed in

portamento

34 fire,

Tutti mp fours

Tutti mp fours

BASS Solo mp

35 Count-less hu - man be-ings on all fours

Tutti mp fours

D Alto

38 Solo *mp* *f* *p*
 In a heap of em-bers that e - rupt and sub-side,

Solo *mp* *f* *p*
 In a heap of em-bers that e - rupt and sub-side,

Tutti *mp* *attacca*
 death, There smoul-ders a curse.

Tutti *mp* Solo *mp* *3*
 death, There smoul-ders a curse.

Bass Solo *mp* *3* *3* *mp* Solo *mp* *3*
 Hair rent, Ri - - gid in death, There smoul-ders a curse.

mp Solo *mp* *3*
 death, There smoul-ders a curse.

Stand

9. Torches

Text: The Mahābhārata *

Piano

Angoscioso ♩ = 45

8.

A

ALTO *bene pronunziato*
mp

The a - ni-mals scat - tered in all di - rec-tions, scream - ing ter - ri - ble
sim.

SOPRANO *bene pronunziato*
mp

Ma - ny were burn - ing oth-ers were burnt.
screams.

mf

p

* The Mahābhārata (Adi Parva, The Khandava - daha Parva), begun 6th century BC.

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12

enfatico
mp

their eyes bul- ging,

All were shat - tered and scat - tered mind - less - ly,

TENOR *enfatico*
mp

their eyes bul- ging.

BASS *enfatico*
mp

their eyes bul- ging.

13

14

B *bene pronunziato*
mp

Some hugged their sons, oth - ers their fa - thers and

bene pronunziato
mp

Some hugged their sons, oth - ers their fa - thers and

(Cor Anglais)

mf

p

16

mo - thers, un - a - ble to let them go,

mo - thers, un - a - ble to let them go,

bene pronunziato

and so they

bene pronunziato

and so they

18

and so they died.

Oth - ers leapt up in their thou - sands,

and so they died.

thou - sands,

died.

thou - sands,

died.

thou - sands,

20

fa - ces dis - fi - gured and were con - sumed by the fire,
and were con - sumed by the fire,

22

Eve - ry-where were bo - dies squirm-ing on the
Eve - ry-where were bo - dies squirm-ing on the

(Cor Anglais)

mf

p

24

(mf)

ground, wings, eyes and paws all burn-ing. They breathed their last as liv-ing

ground, wings, eyes and paws all burn-ing. They breathed their last as liv-ing

Piano accompaniment (eighth-note chords):

C

Cresc.

27 ff > > > > tor - ches, tor - ches, tor - ches.

ff > > > > tor - ches, tor - ches, tor - ches.

ff > > > > tor - ches, tor - ches, tor - ches.

ff > > > > tor - ches, tor - ches, tor - ches.

Piano accompaniment (eighth-note chords):

10. Agnus Dei

Space

Larghetto $\text{♩} = 60$

SOPRANO *p*

(Tbne.)

Piano *p* *sempre tenuto*

(Tuba)

"Lamb of God,"

5

"Who takes away the sins of the world,"

9

ALTO *p*

TENOR

"Have mercy on us."

79

(Stagger)

13

cresc.

mi - se - re - re no - - - - -

cresc.

mun - di mi - se - re - re, mi - se - re - re no - - - - -

cresc.

mi - se - re - re no - - - - -

BASS **p** cresc.

no - - - - -

cresc.

no - - - - -

Really smooth

17

A

mp \overbrace{p} mp

- bis. A - gnus De - - - - - i,

mp \overbrace{p} mp

- bis. A - gnus

mp \overbrace{p} mp

- bis. A - gnus De - - - - - i,

mp \overbrace{p}

- bis.

mp

mp

mp

21

A-gnus De - - - i,
De - i,
A - gnus De - i,
A-gnus De - - -
mp
De - i,
De - i,
A - - gnus -

25

B

i.
De - - - - i.
A - -
De - - - - i.
A - -
De - - - - i.
A - -

(Tpt.)

p

29

- - - gnus De - - i,
A - -
A - -
A - -
A - -
A - -

33

- - - gnus De - i, qui tol - - - lis
- - - gnus De - i, qui tol - - -
- - - gnus De - i, qui
- - - gnus De - i,

"Grant us peace."

37

cresc.

pec-ca-ta mun - di do - - na no - - - bis
- lis pec-ca-ta mun - di do - na no - bis,
tol - lis pec - ca - ta mun - di do-na

41

mp *p*
pa - - - - - cem.
mp *p*
do - na no - bis pa - - - - - cem.
mp *p*
no-bis pa - - - - - cem.
cresc. *mp* *p*
pa - - - - - cem.

C

45

A - - - gnus De - - - i,
A - - - gnus De - - - i,
A - - - gnus De - - - i,
A - - - gnus De - - - i,

(Tpt.)

p

Detailed description: This section of the musical score consists of four staves. The top three staves are for voices, each with a treble clef. The fourth staff is for a trumpet, indicated by '(Tpt.)' and a clef. Measure 45 starts with a rest followed by a melodic line in eighth notes. Measures 46-48 show a repeating pattern where the voices sing 'A - - - gnus' and 'De - - - i' in unison, each preceded by a rest and followed by a melodic line. The trumpet part in measure 46 consists of eighth-note chords. Measures 47 and 48 continue the vocal pattern with eighth-note chords from the trumpet.

49

rall.

Do - na no - - bis pa - - - cem.
Do - na no - - bis pa - - - cem.
Do - na no - - bis pa - - - cem.
Do - na no - - bis pa - - - cem.

(Tpt.)

Detailed description: This section continues the vocal and trumpet parts from the previous section. The voices sing 'Do - na no - - bis pa - - - cem.' in unison. The trumpet part in measure 49 features eighth-note chords. Measures 50-52 repeat the vocal line. A small handwritten note 'Sx' is located in the bottom right corner of the page.

11. Now the Guns have Stopped

Text: Guy Wilson

Adagissimo e sostenuto $\text{♩} = 35$

Piano

6

A ~~second~~ ALTO solo

11 *p*

Si-lent, so si-lent, now, now the guns have stopped. I have survived all, I who knew I would

13

14

not. But now you are not here. I shall go home, a -

p

18

- lone; And must try to live life as be - fore And hide my grief.

22

For you, my dear-est friend, who should be with me now,

25

Not cold, too. soon, And in your grave, A - lone.

12. Benedictus

Molto largo $\text{♩} = 40$

Piano *p legato*

Cello solo *

mp molto express.

5

9

14

19 A

23

* If no cello soloist available, start at bar 27.

"Blessed is he who comes in the name of the Lord." 87

27 B

p legato

mp molto espress.

32

Quietly Stand

37 C

SOPRANO

TENOR

Be-ne-dic - - tus,

Be-ne-dic - -

p legato

42

ALTO p

qui ve - nit in no-mi- ne -

Do - - - mi - ni -

47

Be - ne - dic - - - tus,
qui
BASS
p
Be - - - - ne - - dic - - - - - tus, qui

51

Do - - - mi - ni.
ve - nit in no - mi - ne Do - - - mi - ni.
ve - nit in no - mi - ne Do - - - mi - ni.

ff

Majestic!

"Hosanna in the highest."

89

D

55

Ho-san - na in ex - cel-sis,
Ho-san - na in ex - cel-sis,
Ho-san - na in ex - cel-sis,
Ho-san - na in ex - cel-sis,

Ho-san - na in ex - cel-sis,
Ho-san - na in ex - cel-sis,
Ho-san - na in ex - cel-sis,
Ho-san - na in ex - cel-sis,

(Tpt.) > > > >

58

- cel - sis, Ho-san - na in ex - cel-sis,

- cel - sis, Ho-san - na in ex - cel-sis,

- cel - sis, Ho-san - na in ex - cel-sis,

- cel - sis, Ho-san - na in ex - cel-sis,

(Tpt.) > > > >

61

[E]

Ho-san - na in ex - cel - sis, — Be-ne-dic - - tus,
 Ho-san - na in ex - cel - sis, —
 Ho-san - na in ex - cel - sis, —
 Ho-san - na in ex - cel - sis, —

TENOR *p*

Be-ne - dic - - tus, —

SOPRANO

p rall.

ALTO *p*

qui ve - nit in no-mi- ne... Do - - - mi - ni.

TENOR *p*

Do - - - mi - ni.

BASS *p*

Do - - - mi - ni.

13. Better is Peace

Text: Mallory/anon/Tennyson/Revelation 21:4

Giocoso ♩. = 85-90

Piano { ♩. 12/8

mf

Tap wood of piano to simulate percussion.

4 ♩. 12/8

mf

7 ♩. 12/8

10 ♩. 12/8

13 ♩. 3/8 | 12/8

A "Lancelot"—Solo
(Optional TENOR or BASS)

16 *mf*

Bet - ter is peace than al - ways war, al - ways war, bet - ter is peace than
 "Lancelot"—Solo (BASS) *mf*

Bet - ter is peace than al - ways war, al - ways war, bet - ter is peace than

mf

18 "Guinevere"—Solo
(Optional SOPRANO or ALTO)

mf

"Guinevere"—Solo (SOPRANO or ALTO) *mf*

And bet - ter is peace than ev - er - more war,

And bet - ter is peace than ev - er - more war,

al - ways war, al - ways war,

al - ways war, al - ways war,

20

bet - ter is peace than ev - er - more war, and bet - ter and bet - ter is peace, —

bet - ter is peace than ev - er - more war, and bet - ter and bet - ter is peace, —

22 ~~TENOR~~

BASS

3 3

Bet - ter is peace than al - ways war, al - ways war, bet - ter is peace than

3 3

24

12 8

al - ways war.

12 8

al - ways war.

B

27

f

5

28

29

30

Soprano part: Treble clef, 8 measures of sixteenth-note patterns.

Basso continuo part: Bass clef, 8 measures of eighth-note patterns.

31

Soprano part: Treble clef, 8 measures of sixteenth-note patterns.

Basso continuo part: Bass clef, 8 measures of eighth-note patterns.

32

Soprano part: Treble clef, 2 measures of quarter notes followed by a fermata.

Basso continuo part: Bass clef, 16 measures of eighth-note patterns.

SOPRANO

34 *mf*

L'hom - me, l'hom - me, l'homme ar - mé, l'homme ar - mé, l'homme ar-mé doit

ALTO *mf*

L'hom - me, l'hom - me, l'homme ar - mé,

Rhythm acc. only until bar 49

mf

Basso continuo part: Bass clef, 16 measures of eighth-note patterns.

36

on dou - ter, doit on dou-ter. ✓ L'hom - me, l'hom - me, l'hommear - mé,
l'hommear - mé, l'homme ar - mé doit on dou - ter, doit on dou-ter. ✓

TENOR ~~mf~~

BASS ~~mf~~

L'hom - me, l'hom - me, l'homme ar - mé, l'hommear - mé, l'hommear - mé doit

L'hom - me, l'hom - me, l'homme ar - mé, l'hommear - mé, l'hommear - mé doit

38

l'homme ar - mé, doit ion dou - -

L'hom - me, l'hom - - me, l'homme ar - - mé, doit ion dou - -

on dou - - - ter, ✓ doit on dou - ter, doit ion dou - -

l'homme ar - mé, l'homme ar - mé doit ion dou - -

l'homme ar - mé, l'homme ar - mé doit ion dou - -

40

- ter.

- ter.

- ter.

- ter.

C

Tutti

mf

42

Bet-ter is peace than al-ways war, al-ways war, bet-ter is peace than

Tutti

mf

Bet-ter is peace than al-ways war, al-ways war, bet-ter is peace than

Tutti

mf

Bet-ter is peace than al-ways war, al-ways war, bet-ter is peace than

Tutti

mf

Bet-ter is peace than al-ways war, al-ways war, bet-ter is peace than

mf

Bet-ter is peace than al-ways war, al-ways war, bet-ter is peace than

44

al-ways war, al - ways war, And bet-ter is peace than ev-er - more war, ✓
 al-ways war, al - ways war, And bet-ter is peace than ev-er - more war, ✓
 al-ways war, al - ways war, And bet-ter is peace than ev-er - more war, ✓

46

bet-ter is peace than ev-er - more war, and bet-ter and bet-ter is peace,
 bet-ter is peace than ev-er - more war, and bet-ter and bet-ter is peace,
 bet-ter is peace than ev-er - more war, and bet-ter and bet-ter is peace,
 bet-ter is peace than ev-er - more war, and bet-ter and bet-ter is peace,

48

Bet - ter is peace than al - ways war, al - ways war, , bet - ter is peace than
 Bet - ter is peace than al - ways war, al - ways war, , bet - ter is peace than
 8 Bet - ter is peace than al - ways war, al - ways war, , bet - ter is peace than
 Bet - ter is peace than al - ways war, al - ways war, , bet - ter is peace than

50

al - ways war.
 al - ways war.
 8 al - ways war.
 al - ways war.

D

53

f

5

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into five measures, numbered 54 through 59. Measures 54, 56, and 58 begin with a forte dynamic (F) and end with a decrescendo line. Measures 55, 57, and 59 begin with a forte dynamic (F) and end with a fermata (a dot over a note). The bass staff provides harmonic support with sustained notes and rhythmic patterns.

Musical score for piano and voice, page 100. The score consists of three systems of music.

System 1 (Measures 60-61): The piano part features a treble clef staff with sixteenth-note patterns and a bass clef staff with eighth-note patterns. The vocal part consists of two staves: a soprano staff with a treble clef and a bass staff with a bass clef. The vocal line is continuous throughout the system.

System 2 (Measures 62-63): The piano part continues with sixteenth-note patterns. The vocal part begins with a soprano staff, marked with a box containing the letter E and dynamic f. The vocal line consists of the lyrics "Ring, ring," repeated twice. The dynamic changes to f for the second and third repetitions. The vocal part then switches to a bass staff with a bass clef, continuing the "Ring, ring," pattern.

System 3 (Measures 64-65): The piano part continues with sixteenth-note patterns. The vocal part begins with a soprano staff, marked with a box containing the letter E and dynamic f. The vocal line consists of the lyrics "ring, ring, ring, ring," repeated twice. The dynamic changes to f for the second and third repetitions. The vocal part then switches to a bass staff with a bass clef, continuing the "ring, ring, ring, ring," pattern.

66

ring, ring, ring, ring, ring,
ring, ring, ring,
ring, ring, ring, ring, ring,
ring, ring,
ring, ring, ring,

68

ring, ring, ring, ring, ring, ring, ring,- ring
ring, ring, ring, ring, ring,
ring, ring, ring, ring, ring, ring, ring,- ring
ring, ring, ring, ring, ring,

70

ring, ring, ring, ring, ring, ring,

72

ring, ring, ring, ring,

74

ring.

ring.

ring.

ring.

F

76

Ring out the thou - sand wars of old.

Ring out the thou - sand wars of old.

Ring out the thou - sand wars of old.

Ring out the thou - sand wars of old.

Ring out the thou - sand wars of old.

78

Ring in the thou - sand years of peace.
 Ring in the thou - sand years of peace.
 Ring in the thou - sand years of peace.
 Ring in the thou - sand years of peace.

80

Ring out the old, ring in the new,
 Ring out the old, ring in the new,
 Ring out the old, ring in the new,
 Ring out the old, ring in the new,

82

Ring happy bells, a - cross the snow.

84

The year is go-ing, let him go,— The year is go-ing, let him go,— ✓

The year is go-ing, let him go,— The year is go-ing, let him go,— ✓

The year is go-ing, let him go,— The year is go-ing, let him go,— ✓

The year is go-ing, let him go,— The year is go-ing, let him go,— ✓

The year is go-ing, let him go,— The year is go-ing, let him go,— ✓

86 *mf cresc.*

Ring out the false, ring in the true.

mf cresc.

Ring out the false, ring in the true.

mf cresc.

Ring out the false, ring in the true.

mf cresc.

Ring out the false, ring in the true.

f

88

p

p

p

p

f

— 5 —

90

G

f

Ring out old shapes of foul di-

92

-sease.

Ring out the nar - row - ing lust of

-sease.

Ring out the nar - row - ing lust of

-sease.

Ring out the nar - row - ing lust of

-sease.

Ring out the nar - row - ing lust of

94

gold; Ring out the thou - - sand
gold; Ring out the thou - - sand
gold; Ring out the thou - - sand
gold; Ring out the thou - - sand

The vocal parts consist of three staves in common time, treble clef, and G major. The basso continuo part is in common time, bass clef, and G major.

96

wars_____ of old, ✓ Ring in the thou - sand years of
wars_____ of old, ✓ Ring in the thou - sand years of
wars_____ of old, ✓ Ring in the thou - sand years of
wars_____ of old, ✓ Ring in the thou - sand years of

The vocal parts consist of three staves in common time, treble clef, and G major. The basso continuo part is in common time, bass clef, and G major.

98

peace.

Ring,

peace.

Ring,

peace.

Ring,

peace.

Ring,

peace.

Ring,

f

f

f

f

98

f

f

f

f

102

mf cresc.

Ring, / ring in the thou - sand years of
mf cresc.

Ring, / ring in the thou - sand years of
mf cresc.

Ring, / ring in the thou - sand years of
mf cresc.

Ring, / ring in the thou - sand years of

104 *f*

peace. *f*

peace. *f*

peace. *f*

peace. *f*

H

106

f

5

107

5

108

5

109

5

110

5

111

112

113

I *f*

Ring in the va - liant man and

f

Ring in the va - liant man and

f

Ring in the va - liant man and

f

Ring in the va - liant man and

115

free, The larg - er heart, the kind - lier
free, The larg - er heart, the kind - lier
free, The larg - er heart, the kind - lier
free, The larg - er heart, the kind - lier

117

hand. Ring out the dark - - ness
hand. Ring out the dark - - ness
hand. Ring out the dark - - ness
hand. Ring out the dark - - ness

119

of the land, ✓ Ring in the Christ that is to
 of the land, ✓ Ring in the Christ that is to
 of the land, ✓ Ring in the Christ that is to

121

be. The year is go-ing, let him go,
 be. The year is go-ing, let him go,
 be. The year is go-ing, let him go,

123

The year is go-ing, let him go,— Ring,
The year is go-ing, let him go,— Ring,
The year is go-ing, let him go,— Ring,
The year is go-ing, let him go,— Ring,

125

mf cresc.
Ring, ✓ Ring out the false, ring in the
mf cresc.
Ring, ✓ Ring out the false, ring in the
mf cresc.
Ring, ✓ Ring out the false, ring in the
mf cresc.
Ring, ✓ Ring out the false, ring in the

127 *f*

true.

true.

true.

true.

J

129 *f*

Ring, ring, ring, ring,

Ring, ring, ring, ring,

Ring, ring, ring, ring,

Ring, ring, ring, ring,

f

131

ring, ring, ring, ring,
ring, ring, ring, ring,
ring, ring, ring, ring,
ring, ring, ring, ring,

133

ring, ring, ring, ring, ring, ring,
ring, ring, ring, ring, ring, ring,
ring, ring, ring, ring, ring, ring,
ring, ring, ring, ring, ring, ring,

135

ring, ring,
ring, ring,- ring ring, ring,
ring, ring,- ring,
ring, ring, ring,
ring, ring, ring,
ring, ring, ring,

137

ring, ring, ring, ✓
ring, ring, ring, ✓
ring, ring, ring, ✓
ring, ring, ring, ✓

139

ring, ✓ ring, ✓ ring, _____ ✓

141

ring, _____

ring, _____

ring, _____

ring, _____

ring, ✓ ring.

120

KLargo $\text{♩} = 40$ *a cappella*

143

mp

God shall wipe a - way all tears — And there shall be

mp

God shall wipe a - way all tears — And there shall be

mp

God shall wipe a - way all tears — And there shall be

mp

God shall wipe a - way all tears — And there shall be

(rehearsal only)

mp

146

no more death, ✓ Nei - ther sor - row nor cry - ing, ✓

no more death, ✓ Nei - ther sor - row nor cry - - - ing, ✓

no more death, ✓ Nei - ther sor - row nor cry - - - ing, ✓

(A. Stagger)

149

Nei - ther shall there be an - y more pain. ✓ Praise the Lord, ✓

Nei - ther shall there be an - y more pain. Praise the Lord,

Nei - ther shall there be an - y more pain. ✓ Praise the Lord, ✓

Nei - ther shall there be an - y more pain. ✓ Praise the Lord,

152

praise the Lord, ✓ praise the Lord,

praise the Lord, praise the Lord,

praise the Lord, praise the Lord,

praise the Lord, ✓ praise the Lord,

praise the Lord, ✓ praise the Lord,

155

Praise the Lord, *✓* praise the Lord, *✓* praise the Lord,

Praise the Lord, _____ praise the Lord, _____ praise the Lord,

Praise the Lord, *✓* praise the Lord, _____ praise the Lord,

Praise the Lord, *✓* praise the Lord, _____ praise the Lord,

158

rall.

praise the Lord, *✓* praise the Lord.

praise the Lord, *✓* praise the Lord.

praise the Lord, *✓* praise the Lord.

praise the Lord, *✓* praise the Lord.