

THE CATHOLIC UNIVERSITY OF AMERICA

Manship Dances

Clarinet Concerto

Missa de Luce Hiberna

Lecture Recital

A DISSERTATION

Submitted to the Faculty of the

Benjamin T. Rome School of Music

Of The Catholic University of America

In Partial Fulfillment of the Requirements

For the Degree

Doctor of Musical Arts

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By

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This dissertation by Sarah M Horick fulfills the dissertation requirement for the doctoral degree in Music Composition approved by Andrew Simpson, D.M., as Director, and by Leo Nestor, D.M.A., and Stephen Gorbos, D.M.A. as Readers.

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Manship Dances

7 miniatures
for
alto saxophone and harp

Approximately 15 minutes

Sarah M Horick

Program Notes

Each of the seven movements in this collection refers to a particular sculpture by the American artist Paul Manship. The majority of the sculptures take mythological figures as their subjects, and Manship's depictions combine a beautiful sense of fluid motion with elements of the aesthetics and techniques of earlier periods. I have tried to reflect elements both of the specific details of the sculptures and their related mythologies and of the overarching sense of motion throughout these miniatures.

Notes for the Performers

The order of the movements as presented here is only one possible suggestion.

Performers should feel free to rearrange the order of movements or excerpt from the set as best fits their programming needs.

Additionally, the slap tongue technique, indicated by “x” note heads, in the *Actaeon* movement is optional and left to the discretion of the performer.

The full scores included here are all at concert pitch.

Atalanta

Brightly $\text{♩} = 66$

Alto Saxophone

Harp

D C B | E F G A

Flowing

6

The musical score consists of three staves. The top staff is for the Alto Saxophone, starting with a rest, followed by a melodic line. The middle staff is for the Harp, showing a rhythmic pattern of eighth and sixteenth notes. The bottom staff is also for the Harp, featuring sixteenth-note patterns. Measure 1 starts with a dynamic *f*, followed by *mp* and *p*. Measure 2 begins with a dynamic *mf*, followed by *p*. Measure 3 starts with a dynamic *p*. Measure 4 is labeled "Flowing". Measure 6 starts with a dynamic *p*.

8

mf

mp

10

15

B \flat E \flat

16

mp mf mp

mf mp

18

mf

20

mp <mf

mf mp

mf mp

22

f

mp

p

D♭ A♭

25

mp

mf

mf

mp

27

mp

mf

mp

29

measures 29-31 of a piano score. The music is in common time. Measure 29 starts with a dynamic *mf*, followed by a measure of eighth-note pairs. A bracket above the notes indicates a group of three. The dynamic changes to *f*. Measure 30 begins with a dynamic *cresc. poco a poco*. Measure 31 starts with a dynamic *p*, followed by a measure of eighth-note pairs. The dynamic changes to *poco rit.* and then *f*.

Dancer and Gazelles

Gracefully $\text{♩} = 116$

Alto Saxophone

Harp

D C B | E F G A

5

9

15

measures 15-16: Melodic line with grace notes and slurs. Harmonic support with sustained notes and bass line. Dynamics: *p*, *mf*.

17

measures 17-18: Melodic line with grace notes and slurs. Harmonic support with sustained notes and bass line. Dynamics: *mf*.

21

measures 21-22: Melodic line with grace notes and slurs. Harmonic support with sustained notes and bass line. Dynamics: *mp*, *mf*.

25

mf

B♭

29

A♭ D♭ E♭

52

mp

3
4

55 **Freely**

3
3

f

mp f

58 **Tempo I**

mf 3

mf

41

3

44

p

48

51

mp

p

Briseis

Mournfully ♩=54

Alto Saxophone

Harp

D C B | E F G A

5

10

15

mf

p

mp

mf

19

mp

3

mp

25

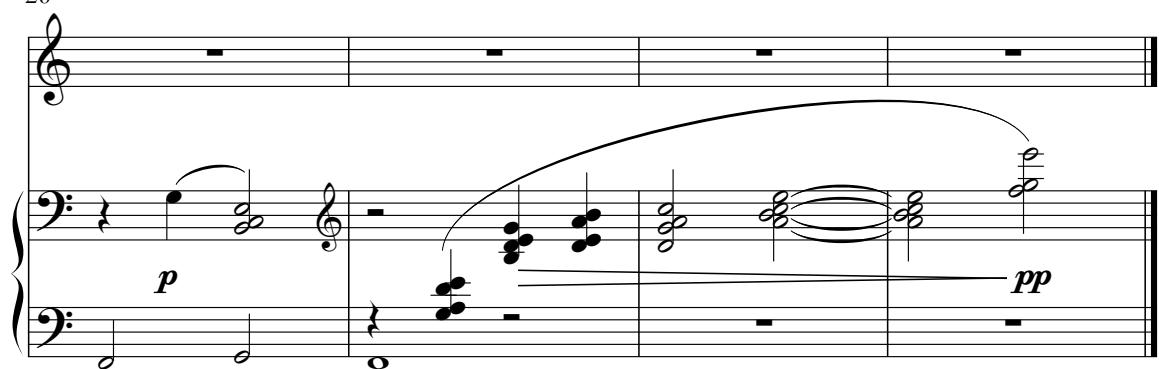
mf

pp

mf

mp

28



Diana and the Hound

Rhythmically $\text{♩} = 92$

Alto Saxophone

Harp

D C B \flat | E \flat F \sharp G A \flat

3

5

7

10

15

16

19

21

25

fff

25

mp < *mf* < *f*

mp *f*

28

ff *fp* < *ff* *fp* <

f < *ff* *f* < *ff*

51

A musical score for piano, page 20, measure 51. The score consists of two staves. The top staff is in common time (indicated by '4') and has a key signature of one sharp (F#). It features a dynamic marking 'mf' below the first measure. The bottom staff is also in common time (indicated by '4') and has a key signature of one sharp (F#). Both staves show complex patterns of eighth and sixteenth notes with various slurs and grace notes. Measure 51 concludes with a repeat sign and a dynamic marking 'fff'. The score continues on the next page.

Europa

Gently $\text{♩} = 80$

Alto Saxophone

D C B \flat | E \flat F G A \flat

9

15

G \flat , D \flat

22

29

G, D

35

41

p

mp

f

mf

48

mf

mp

p

mp

55

mp

p

p

61

67

Actaeon

Aggressively $\text{♩} = 88$

Alto Saxophone

Harp

p *mp* *mf*

D \flat C \flat B \flat | E \flat F G A

3

f

5

mp

* slap tongue (optional)

8

f

mp

E♯ F♯

12

mp

17

f

ff

mf

=*f*

ff

mf

f

D♯

20

Musical score for page 27, measures 20-24. The score consists of three staves: Treble, Bass, and Pedal. Measure 20 starts with a bass note followed by a dynamic 'f'. Measures 21-22 show complex harmonic changes with various chords and dynamics (mf, f). Measure 23 begins with a bass note and ends with a dynamic 'f'. Measure 24 concludes with a bass note.

25

Musical score for page 27, measures 25-29. The score consists of three staves: Treble, Bass, and Pedal. Measure 25 starts with a bass note and ends with a dynamic 'f'. Measures 26-27 show complex harmonic changes with various chords and dynamics (ff). Measure 28 begins with a bass note and ends with a dynamic 'f'. Measure 29 concludes with a bass note.

26

Musical score for page 27, measures 26-30. The score consists of three staves: Treble, Bass, and Pedal. Measure 26 starts with a bass note and ends with a dynamic 'f'. Measures 27-28 show complex harmonic changes with various chords and dynamics (mf). Measure 29 begins with a bass note and ends with a dynamic 'f'. Measure 30 concludes with a bass note.

50

A_b, B_b

55

ff

ff

55

fff

fff

Flight of Night

Delicately $\text{♩} = 54$

Alto Saxophone

Harp

D C# B | E F# G A

5

10

15

pp *mp* *mf* *p*

(8)

C \sharp

20

p

f *mp*

C \sharp

25

mp *pp*

p

C \sharp

Clarinet Concerto

for solo clarinet
and orchestra

Approximately 12 minutes

Sarah M Horick

Instrumentation

Solo Clarinet in B-flat

Piccolo
Flute
2 Oboes
2 Clarinets in B-flat
Bassoon

2 Horns in F
Trumpet in B-flat
Trombone

Marimba
Suspended Cymbal
Timpani
Tambourine
Vibraphone (motor off)

Violins I & II
Violas
Violoncellos
Contrabasses

Clarinet Concerto

Freely ♩=88

Solo Clarinet in B \flat

Piccolo

Flute

Oboes

Clarinets in B \flat

Bassoon

Horn in F

Horn in F

Trumpet in B \flat

Trombone

Percussion 1

Percussion 2

Violin I

Violin II

Viola

Violoncello

Contrabass

9

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

A $\downarrow=108$

Solo Cl. *mf*

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.* *mp*

This musical score page contains ten staves of music. The top five staves (Solo Clarinet, Piccolo, Flute, Oboe, Clarinet) are mostly silent. The bottom five staves (Horn, Trombone, Trumpet, Bassoon, Marimba) also remain mostly silent. The bottom-most staff, Cello, begins with a rhythmic pattern of eighth notes followed by sustained notes. Measure 17 concludes with a dynamic marking of 'mp'.

21

Solo Cl. 

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

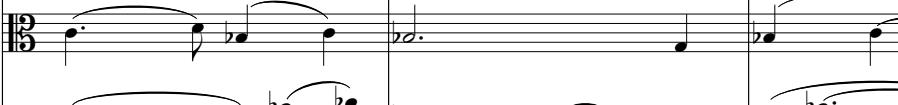
Tbn.

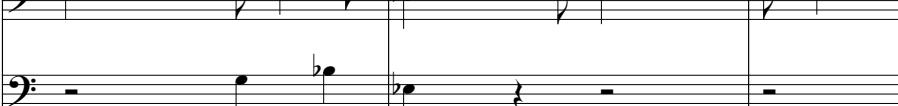
Mar.

Timp.

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

mp

24

Solo Cl.

37

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

28

Solo Cl.

38

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Timp.

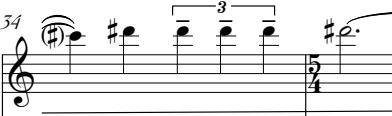
Vln. I

Vln. II

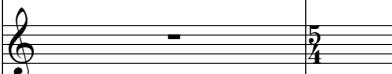
Vla.

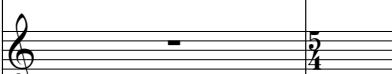
Vc.

Cb.

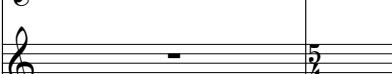
54 Solo Cl. 

 Picc. 

 Fl. 

 Ob. 

 Cl. 

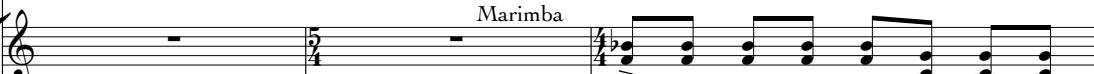
 Bsn. 

 Hn. 

 Hn. 

 Tpt. 

 Tbn. 

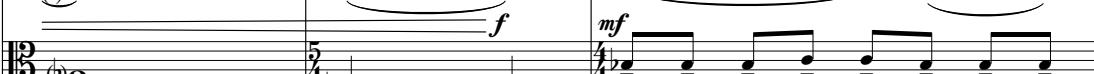
 Mar. 

 Timp. 

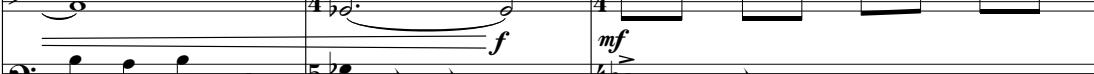
 To Tamb.

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 Cb. 

39

B

Marimba

Timpani (F#)

To Tamb.

37 Solo Cl. 5
 Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Hn.
 Tpt.
 Tbn.
 Mar.
 Tamb.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

40

This musical score page contains two staves of music for an orchestra and a marimba. The top staff begins with measure 37, featuring a solo clarinet line with grace notes and slurs. Measures 38 and 39 continue this line, with measure 39 ending on a forte dynamic. Measure 40 begins with a forte dynamic and concludes with a melodic line in the marimba. The bottom staff contains ten staves for various instruments: piccolo, flute, oboe, clarinet, bassoon, horn (two staves), trumpet, tuba, marimba, and timpani. The marimba part is prominent in measures 37-40, providing harmonic support and rhythmic patterns.

59

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

This musical score page contains two measures of music, numbered 59 and 60. The instrumentation listed on the left includes Solo Clarinet, Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn (two parts), Trumpet, Trombone, Maracas, Tambourine, Violin I, Violin II, Cello, and Double Bass. Measure 59 begins with the Solo Clarinet playing eighth-note patterns. Measures 60 start with a dynamic change (mp) and continue with various rhythmic patterns across the ensemble, including eighth-note chords and sixteenth-note patterns. Dynamics such as mp, mf, and f are indicated throughout the score.

41

42

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains two measures of music, numbered 41 and 42. The instrumentation includes Solo Clarinet, Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Bass Horn, Trumpet, Trombone, Maracas, Tambourine, Violin I, Violin II, Cello, Double Bass, and Bassoon. Measure 41 consists primarily of rests. Measure 42 features more active parts, particularly Violin I and Violin II, which play sixteenth-note patterns. The bassoon and double bass provide harmonic support with sustained notes. The maracas and tambourine add rhythmic texture. Measure 42 concludes with a double bar line and repeat dots at the end of the system.

C

45

Solo Cl. *mf* *ff* *f*

Picc.

Fl.

Ob.

Cl.

Bsn. *p*

Hn.

Hn.

Tpt.

Tbn.

Mar.

Tamb. Tambourine (thumb roll) *f*

Vln. I *ff* *p*

Vln. II *f p*

Vla.

Vc. *p*

Cb.

46

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

This page contains two measures of a musical score, numbered 44 and 45. The instrumentation includes Solo Clarinet, Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Trumpet, Maracas, Tambourine, Violin I, Violin II, Cello, and Double Bass. Measure 44 begins with a forte dynamic (f) for the Solo Clarinet and ends with a double forte dynamic (ff) for the Tambourine. Measure 45 follows, continuing the rhythmic patterns established in measure 44.

49

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

45

52

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

59 Solo Cl. 6 D 48
 Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Hn.
 Tpt.
 Tbn.
 Mar.
 Tamb.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

61 Solo Cl.

 49

(include lower cues only if all are available)

Mar.

 Tamb.

 Vln. I

 ff

Vln. II

 mf

Vla.

 mf

Vc.

 Cb.

64

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

51

67

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timpani (E \flat , F)

70 Solo Cl.

 52

Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Hn.
 Tpt.
 Tbn.
 Mar.
 Timp.
 Vln. I
 Vln. II
 f
 Vla.
 Vc.
 mf
 Cb.

72 Solo Cl.

 53

Solo Cl.

 Picc.

 Fl.

 Ob.

 Cl.

 Bsn.

 Hn.

 Hn.

 Tpt.

 Tbn.

 Mar.

 Timp.

 Vln. I

 f

 Vln. II

 f

 Vla.

 Vc.

 Cb.

74

Solo Cl. *f*

Picc. *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Timp.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Cb.

5

6

3

5

6

74

54

76 Solo Cl.

 Picc.

 Fl.

 Ob. 1.

 Cl. 1.

 Bsn.

 Hn.

 Hn.

 Tpt.

 Tbn.

 Mar.

 Timp.

 Vln. I

 Vln. II

 Vla.

 Vc.

 Cb.

79 Solo Cl. *rit.*
 5 Picc.
 Fl.
 Ob.
 Cl.
 Bsn.

Hn.
 Hn.
 Tpt.
 Tbn.

Mar. To Sus Cym.
 Timp.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

85 **E** Lazily $\text{♩} = 68$

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. straight mute

Hn. straight mute

Tpt. straight mute

Tbn. straight mute

Sus Cym. Sus cym
scrape with triangle beater

Timp. $\text{♩} = 68$

Vln. I

Vln. II

Vla.

Vc.

Cb. arco

90
 Solo Cl.
 Picc.
 Fl.
 Ob.
 Cl.
 Bsn.

58
 Hn.
 Hn.
 Tpt.
 Tbn.

Sus Cym
 Vib.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

59

100

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Sus Cym.

Vib.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

110
 Solo Cl.
 Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Hn.
 Tpt.
 Tbn.
 Sus Cym
 Vib.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

60

120 F 61

Solo Cl.

 Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Sus Cym

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

127 Solo Cl.

 62 Solo Cl.

154 Solo Cl.

141

64

Musical score page 64, measures 141-142. The score includes parts for Solo Cl., Picc., Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn., Sus Cym., Vib., Vln. I, Vln. II, Vla., Vc., and Cb.

The Solo Cl. part features a melodic line with grace notes and slurs. The Fl. part has a prominent melodic line with sixteenth-note patterns and slurs. The Bsn. part provides harmonic support with sustained notes and slurs. The other woodwind parts (Picc., Ob., Cl.) are mostly silent. The brass parts (Hn., Tpt., Tbn.) are also mostly silent. The percussion parts (Sus Cym., Vib.) provide rhythmic support with sustained notes. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) provide harmonic support with sustained notes.

148 Solo Cl.

 65

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Sus Cym

Vib.

Vln. I

Vln. II

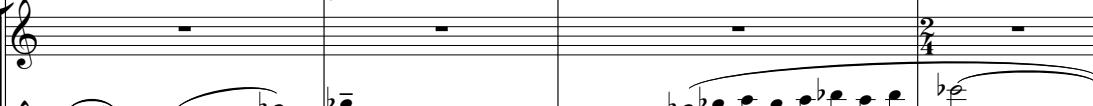
Vla.

Vc.

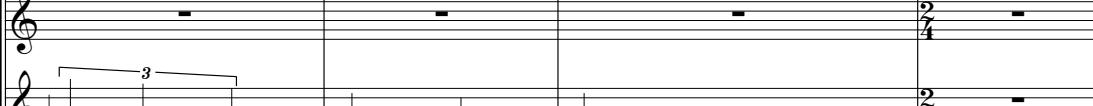
Cb.

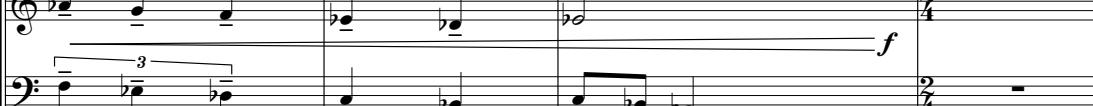
154 66

Solo Cl. 
f *mp*
 3 5

Picc. 
 2 4

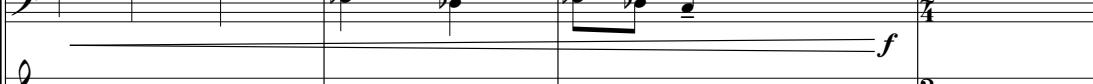
Fl. 
f *ff*
 3

Ob. 
 2 4

Cl. 
f
 3

Bsn. 
f

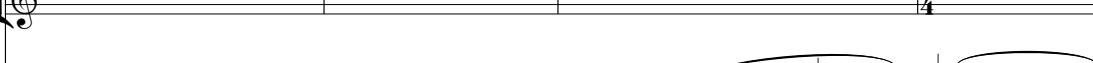
Hn. 
 2 4

Hn. 
f
 3

Tpt. 
 2 4

Tbn. 
f

Sus Cym 
 2 4

Vib. 
 2 4

Vln. I 
mp *mf* *f*
 3 3

Vln. II 
mf *f*
 3

Vla. 
mf *f*
 3

Vc. 
mf *f*
 3

Cb. 
mf *ff*

158 **G**

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Sus Cym.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo Cl.

Picc.

Fl.

Ob. *mf* 5

Cl.

Bsn.

Hn. *mf*

Hn. *mp* *mf*

Tpt.

Tbn.

Sus Cym

Vib.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Cb.

Musical score page 69, measure 172. The score includes parts for Solo Cl., Picc., Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn., Sus Cym., Vib., Vln. I, Vln. II, Vla., Vc., and Cb.

The score consists of six systems of music:

- Top System:** Solo Cl., Picc., Fl., Ob., Cl., Bsn. The Ob. part features a melodic line with grace notes and three-measure弓头 (bends). Measures 1-4 are mostly rests.
- Second System:** Hn., Hn., Tpt., Tbn. The Hn. part has a sustained note with a three-measure弓头. The Tpt. and Tbn. parts have single notes.
- Third System:** Sus Cym., Vib. Both parts are silent.
- Fourth System:** Vln. I, Vln. II, Vla. The Vln. I part has a melodic line with dynamics (mf) and grace notes. The Vln. II and Vla. parts are silent.
- Fifth System:** Vc., Cb. The Vc. part has a melodic line with grace notes and three-measure弓头. The Cb. part is silent.

179 H 70

Solo Cl. *mp* *mf* *mp cresc.*
 Picc.
 Fl.
 Ob. *pp*
 Cl.
 Bsn.

Hn. *b>*
 Hn. *mf* *pp*
 Tpt.
 Tbn.

Sus Cym
 Vib.

Vln. I *pp*
 Vln. II
 Vla.
 Vc. *pp*
 Cb.

189

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Sus Cym

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

196

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Sus Cym

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

f

mf

3

204

I

♩=96

73

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Sus Cym.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

pizz

mf

212

♩=112

74

Musical score page 74, measures 212-112. The score includes parts for Solo Cl., Picc., Fl., Ob., Cl., Bsn., Hn., Tpt., Tbn., Mar., Vib., Vln. I, Vln. II, Vla., Vc., and Cb.

The score consists of six systems of music, each with a different instrument's name above it. The instruments are: Solo Cl., Picc., Fl., Ob., Cl., Bsn.; Hn., Tpt., Tbn.; Mar., Vib.; Vln. I, Vln. II; Vla., Vc.; and Cb. The music is divided into measures by vertical bar lines. Measure 212 starts with rests for most instruments. Measures 213-112 show various patterns of eighth and sixteenth notes, with dynamics like *mf*, *pizz.*, and *mf* appearing in the later measures. The bassoon (Bsn.) has a prominent eighth-note pattern in measure 212. The strings (Vln. I, Vln. II, Vla., Vc.) begin playing in measure 213, with the cello (Cb) providing a rhythmic foundation. The woodwind section (Picc., Fl., Ob., Cl., Hn., Tpt., Tbn., Mar., Vib.) also contributes to the harmonic texture.

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

(Vibraphone)

Vln. I

Vln. II

Vla.

Vc.

Cb.

220

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

76

225

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

77

226

Solo Cl. *p*

Picc. *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Vln. I

Vln. II

Vla.

Vc. *arco*

Cb.

3

229

Solo Cl. 

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

79

252

80

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

To Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

256 81
 Solo Cl. 

 Picc.
 Fl.
 Ob.
 Cl.
 Bsn.

 Hn.
 Hn.
 Tpt.
 Tbn.

 Mar.
 Vib.

 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

240 **J**

Solo Cl. *ff* *f*

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Vln. I

Vln. II pizz. *f*

Vla. *f*

Vc. pizz.

Cb. *f*

This musical score page shows a section for orchestra and strings. The top half lists woodwind instruments: Solo Clarinet, Piccolo, Flute, Oboe, Clarinet, Bassoon, and four Horns. The bottom half lists brass and percussion: Trombone, Marimba, Vibraphone, Violin I, Violin II, Viola, Cello, and Double Bass. Measure 240 begins with a dynamic ff for the Solo Clarinet, followed by a dynamic f. The strings (Violin II, Viola, Cello, Double Bass) provide harmonic support with eighth-note patterns. The violins play pizzicato, indicated by 'pizz.' above them. The violins play eighth-note patterns with a forte dynamic *f*. The violas play eighth-note patterns with a dynamic *f*. The cellos play eighth-note patterns with a dynamic *f*. The double basses play eighth-note patterns with a dynamic *f*.

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Vln. I

Vln. II arco

Vla.

Vc.

Cb.

247

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

84

251

85

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K

254

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

257

A musical score for orchestra and solo clarinet. The page number 87 is in the top right corner. Measure 257 begins with a solo clarinet line featuring sixteenth-note patterns. Other instruments like piccolo, flute, oboe, and bassoon provide harmonic support. Measures 258-259 show the woodwind section continuing their melodic lines. Measures 260-261 feature sustained notes from the brass and woodwinds. Measures 262-263 return to the woodwind melody. Measures 264-265 show a transition with sustained notes. Measures 266-267 conclude the section with woodwind melody.

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

260 88
 Solo Cl.

 Picc.

 Fl.

 Ob.

 Cl.

 Bsn.

 Hn.

 Hn.

 f

 Tpt.

 Tbn.

 Mar.

 Vib.

 Vln. I

 Vln. II

 Vla.

 Vc.

 Cb.

265

89

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

265 Solo Cl. 90
 Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Hn.
 Tpt.
 Tbn.
 Mar. Sus Cym
 Vib.
 Vln. I
 Vln. II
 Vla. arco
 Vc. arco
 Cb.

Solo Cl.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Cym.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Missa de Luce Hiberna
dedicated to Mary V. Horick

text by Shannon Berry

for mixed chorus
and orchestra

Approximately 25 minutes

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Sarah M Horick

Instrumentation

2 Flutes (one doubling piccolo)

2 Oboes

2 Clarinets in B-flat

2 Bassoons

2 Horns in F

Trumpet in B-flat

Glockenspiel

Triangle

Bass Drum

Chimes

Suspended Cymbal

Timpani

Mixed Chorus

Violins I & II

Violas

Cellos

Contrabasses

C score with the following octave transpositions:

Piccolo sounds one octave higher than written.

Glockenspiel sounds two octaves higher than written.

Contrabass sounds one octave lower than written.

Kyrie

Gently $\text{♩} = 72$

Flutes 1.2

Oboes 1.2

Clarinets 1.2 in B♭

Bassoons 1.2

Horn 1 in F

Horn 2 in F

Trumpet in B♭

Glockenspiel

Timpani
G, C, E♭

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

Gently $\text{♩} = 72$

To Cym.

n — *mp* — *n* — *mp* — *n* — *mp* — *p* — *mf* — *n*

mf 3 3

Leaves crum-ple and toss in this

mf 3 3

Leaves crum-ple and toss in this

mf 3 3

p

6

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.

Glock.
Timp.

S. Wind
A. Wind
T. 8
B.

Vln. I
Vln. II
Vla.
Vc.
Cb.

1.

a - gain to can - dles and prayers and trees white as bone

can - dles and prayers and bone

cir - cling, turn - ing the year a - gain

swirl-ing — turn - ing the year a - gain

can - dles and prayers and bone

div.

A

II

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.
Glock.
Timp.

S.
A.
T.
B.

Vln. I
Vln. II
Vla.
Vc.
Cb.

with mute
with mute
with mute (straight)

Sus Cymbal

Ky-ri - e e-le-i- son Ky - ri - e
Ky-ri - e e-lei - son Ky - ri - e
Ky-ri - e e - le - i - son Webreathe this cold

hotb unis. *pizz.*

mp *mf* *mp* *mf* *n*
mf *mp* *mf* *n*
mf *mp* *mf* *n*
mf *mp* *mf* *n*
mf

19

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1
Hn. 2
Tpt.
Glock.
Cym.

S.
A.
T.
B.

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
p
mp
mf
3
mp
mp
mp
mp
mp
mf
3
mp
mf
f
mf
mp
mf
f
mf
mp
f
mf
mp
f
mf
mp
p
mp
3
mf
be-
come
va-
por
and
fade
Chris-
Words freeze on our tongues
Chris - te e - lei son
Chris - te e - lei son Chris - te
Chris -
lungs of ice and stone
Chris -
lungs of ice stone
Chris -

Words freeze on tongues, fade

B

27

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.
Glock.
Cym.

S.
A.
T.
B.

te e-lei - son
The sun wakes us late and in-do-lent
Light re-flects in these

sun wakes in-do-lent
Light re-flects

sun wakes in-do-lent
Light re-flects

B

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
mf

55

Fl. 1.2 1. *mf* —————— 3 —————— *p*

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Glock.

Cym.

S. *mf* —————— 3 —————— *f* —————— 3 —————— *mp*
 dir - ty mir - rors Dark - ness ho - vers o - ver the face of this deep

A. *mf* —————— 3 —————— *mp*
 mir - rors dark - - ness deep

T. *mf* —————— 3 —————— *mp*
 mir - rors dark - - ness deep

B. *mf* —————— 3 ——————
 mir - rors dark - - ness deep

Vln. I

Vln. II

Vla.

Vc.

Cb.

C
 Fl. 1.2
 Ob. 1.2
 Cl. 1.2
 Bsn. 1.2
 Hn. 1
 Hn. 2
 Tpt.
 Glock.
 Cym.
 S.
 A.
 T.
 B.
C
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

39 100

Dynamics and markings:

- Fl. 1.2: a^2 , $mp \rightarrow mf$, f , ff , $mf \rightarrow f \rightarrow mp$
- Ob. 1.2: a^2 , $mp \rightarrow mf$, f , mp
- Cl. 1.2: a^2 , $mp \rightarrow mf$, f , mp
- Bsn. 1.2: a^2 , $mp \rightarrow mf$, f , mp
- Hn. 1: a^2 , $open$, mf , f , mp
- Hn. 2: a^2 , $open$, mf , f , mp
- Tpt.: a^2 , $open$, mf , f , mp
- Glock.: a^2 , f , mp
- Cym.: a^2 , $pp \rightarrow mf$
- S.: a^2 , $mp \rightarrow mf$, f , ff , mp
Ky - ri - e e - lei, Ky - ri - e e - lei, e - lei - son
- A.: a^2 , $mp \rightarrow mf$, f , mp
Ky - ri - e e - lei - son, Ky - ri - e
- T.: a^2 , $mp \rightarrow mf$, f , mp
Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri - e
- B.: a^2 , $mp \rightarrow mf$, f , mp
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e
- Vln. I: a^2 , $mp \rightarrow mf$, f , ff , mp
- Vln. II: a^2 , $mp \rightarrow mf$, f , mp
- Vla.: a^2 , $mp \rightarrow mf$, f , mp
- Vc.: a^2 , $mp \rightarrow mf$, f , mp
- Cb.: a^2 , $mp \rightarrow mf$, f , mp

Gloria

Gently ♩=72

Flutes 1.2 *sfp* *sfp* *simile*

Oboes 1.2

Clarinets 1.2 in B♭

Bassoons 1.2

Horn 1 in F

Horn 2 in F

Trumpet in B♭

Percussion *Glockenspiel*

Percussion *Sus Cym* *mp* *n < mp > n* *n < mp > n* *n < mf > n* *n* *mf* *f* *l.v.*

Soprano

Alto

Tenor *mp* *In the*

Bass *mp* *In the*

Violin I *Gently ♩=72* *p* *div.*

Violin II *p* *div.*

Viola *p* *div.*

Violoncello *p* *div.*

Contrabass *f*

*written note is sounding pitch for harmonics

9

Fl. 1.2 *p*

Ob. 1.2 *p*

Cl. 1.2 *p*

Bsn. 1.2 *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt.

Perc. *mp*

Perc. to timpani (A \flat , D \flat , E \flat)

S. In the dark-ness A shim-mer on mat-ted wool, *mf*

In the dark-ness A shim - mer on wool, col - ors and

A. In the dark-ness A shim - mer on wool, *mf*

T. dark-ness A shim - mer on wool, col - ors, col - ors and

B. dark-ness A shim - mer on wool, col - ors, col - ors and

Vln. I tutti *p* *mp*

Vln. II tutti *p* *mp*

Vla. tutti *p* *mp*

Vc. tutti *p* *mp*

Cb. tutti *p* *mp*

A Joyously $\text{♩} = 108$

Fl. 1.2 f

Ob. 1.2 f

Cl. 1.2 f

Bsn. 1.2 f

Hn. 1 mf

Hn. 2 mf

Tpt. mf

Perc. triangle f
timpani mf

Perc. bass drum f

S. f
bright sound Glo - ri - a____ in ex - cel-sis De-o, Glo - ri - a____ in ex - cel - sis, Glo - ri - a____ in ex-

A. f
bright sound

T. f
bright sound

B. f
bright sound

A Joyously $\text{♩} = 108$

Vln. I f

Vln. II f

Vla. f

Vc. f

Cb. pizz. mf

Fl. 1.2 21

Ob. 1.2 f mf

Cl. 1.2 f mf

Bsn. 1.2 f mf

Hn. 1 f

Hn. 2 f

Tpt. f

Perc. f

Perc. f

S. cel-sis De - o, Glo - ri - a!

A. f Glo - ri - a!

T. f Glo - ri - a!

B. f Glo - ri - a!

Vln. I f mf

Vln. II mf

Vla. mf

Vc. mf

Cb. arco f

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Perc.

Perc.

S.

Glo - ri - a in ex - cel - sis, Glo - ri - a in ex - cel-sis De - o, Glo - ri -

A.

Glo - ri - a - a

T.

Glo - ri - a - a

B.

Glo - ri - a - a

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1.2 *Ob. 1.2* *Cl. 1.2* *Bsn. 1.2*

Hn. 1 *Hn. 2* *Tpt.*

Perc. *Perc.* *S.* *A.* *T.* *B.*

Vln. I *Vln. II* *Vla.* *Vc.* *Cb.*

rit. **B** Warmly $\text{♩} = 76$

mp

mp

mp

mp

to Glockenspiel

a! Her eyes catch_blue and white,

a! Her eyes catch white and

a!

a!

a!

rit. **B** Warmly $\text{♩} = 76$

mp

mp

mp

mp

mp

mp

37

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1
Hn. 2
Tpt.
Perc.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Glockenspiel

mir-rored wings, and a thou-sand shards of light Night turnedstill with a
 win-ter's re flec-tion mir-rored wings, shards of light Night turnedstill with a
 mir-rored wings, shards of light Night turnedstill, a
 mir-rored wings, shards of light Night turnedstill, a

C Joyously $\text{♩} = 108$

Fl. 1.2 Ob. 1.2 Cl. 1.2 Bsn. 1.2

Hn. 1 Hn. 2 Tpt.

Glock. Perc.

S. sing - le star a lamb's cry: chimes timpani

A. sing - le star a ba-by's wail, Glo - ri - a

T. sing - le star Glo - ri - a

B. sing - le star Glo - ri - a

Vln. I Vln. II Vla. Vc. Cb.

C Joyously $\text{♩} = 108$

48

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1
Hn. 2
Tpt.
Perc.
Perc.

S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Glo - ri - a in ex - cel - sis, Glo - ri - a in ex - cel-sis De-o, Glo - ri - a!
Glo - ri - a - a - a - a - a - a - a - a - a - a - a - a!

Fl. 1.2 **D**

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Perc. to Glock

Perc. to sus cym

Glockenspiel l.v.

to chimes

S. *mp* 3
Peace—— be-yondpeace in a qui - et cave, in this

A. *mp* 3
Peace—— be-yondpeace qui - et cave, in this

T. *mp* 3
Peace—— be-yondpeace qui - et cave, in this

B. *mp* 3
Peace—— be-yondpeace qui - et cave, in this

Vln. I **D**

Vln. II

Vla.

Vc.

Cb.

54

55

E

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1
Hn. 2
Tpt.
Perc. chimes
Perc. timpani
S. house of bread.
A. house Glo - ri - a in ex - cel-sis De-o, Glo - ri - a
T. house Glo - ri - a Glo - ri - a in ex - cel - sis,
B. house Glo - ri - a Glo - ri - a

Vln. I
Vln. II
Vla.
Vc.
Cb.

E

62 f a2 f a2 f 6 ff ff f mf 6 f pizz. f

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.

Perc.
Perc.

S.
Glo - ri - a in ex - cel-sis De-o,
et in ter-ra pax ho - mi-ni-bus

A.
Glo - ri - a et in ter-ra pax, ter - ra pax

T.
Glo - ri - a et in ter-ra pax, ter - ra pax

B.
Glo - ri - a et in ter-ra pax, ter - ra pax

Vln. I
f
V
mp

Vln. II
mp
V
3
3
3
3

Vla.
mp

Vc.
mp

Cb.
mp
arco

F

74

Fl. 1.2 *f*

Ob. 1.2 *ff*

Cl. 1.2 *f*

Bsn. 1.2 *f* *ff*

Hn. 1 *f*

Hn. 2 *f*

Tpt. *f*

Perc. *ff*

Perc. *ff*

S. *f*
bo - nae vol - un - ta - tis et in ter - ra - pax
ff

A. Glo - ri - - a____ Glo - ri - - a____
ff

T. Glo - ri - - a____ Glo - ri - - a____
ff

B. Glo - ri - - a____ Glo - ri - - a____

F

Vln. I *f*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

80 114
 Fl. 1.2
 Ob. 1.2
 Cl. 1.2
 Bsn. 1.2

Hn. 1
 ff
 Hn. 2
 ff
 Tpt.
 ff
 Perc.
 ff
 Perc.
 ff

S.
 Glo - ri - a _____ et in ter- ra pax Glo-ri-a Glo-ri - a
 ff

A.
 Glo - ri - a Glo-ri-a Glo - ri - a in ter- ra pax
 ff

T.
 Glo - ri - a et in ter- ra pax Glo-ri-a Glo-ri - a
 ff

B.
 Glo - ri - a Glo-ri-a Glo - ri - a in ter- ra pax
 ff

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Glo - ri - a _____ et in ter- ra pax Glo-ri-a Glo-ri - a
Glo - ri - a Glo-ri-a Glo - ri - a in ter- ra pax
Glo - ri - a et in ter- ra pax Glo-ri-a Glo-ri - a
Glo - ri - a Glo-ri-a Glo - ri - a in ter- ra pax

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Perc.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

86

Glo - ri - a in ter - ra pax Glo - ri - a! Glo - ri -

Glo - ri - a in ter - ra pax Glo - ri - a! Glo - ri -

Glo - ri - a in ter - ra pax Glo - ri - a! Glo - ri -

Musical score page 116 featuring 18 staves of music. The instruments include Flute 1.2, Oboe 1.2, Clarinet 1.2, Bassoon 1.2, Horn 1, Horn 2, Trumpet (Tpt.), Percussion 1 (Perc.), Percussion 2 (Perc.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score consists of three systems of music. The first system (measures 1-4) features sustained notes with dynamic markings *fff*. The second system (measures 5-8) shows rhythmic patterns with dynamic markings *fff*. The third system (measures 9-12) features eighth-note patterns with dynamic markings *fff*. Various performance instructions like "Glo", "ri", and "a!" are present. Measure numbers 1 through 12 are indicated above the staves.

Credo

Tenderly $\text{♩} = 60$

Flutes 1.2
Oboes 1.2
Clarinets 1.2 in B♭
Bassoons 1.2

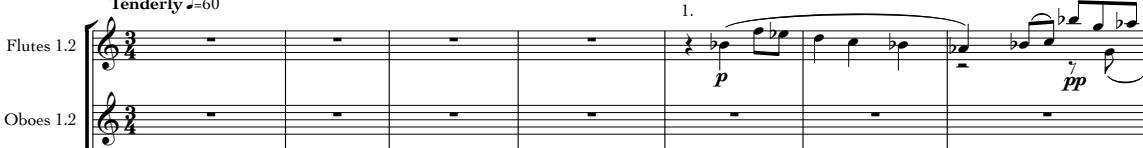
Horn 1 in F
Horn 2 in F
Trumpet in B♭

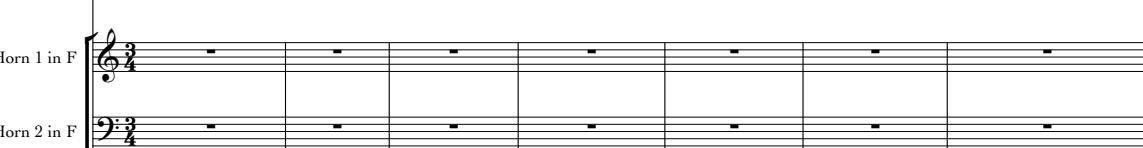
Glockenspiel
Sus Cymbal

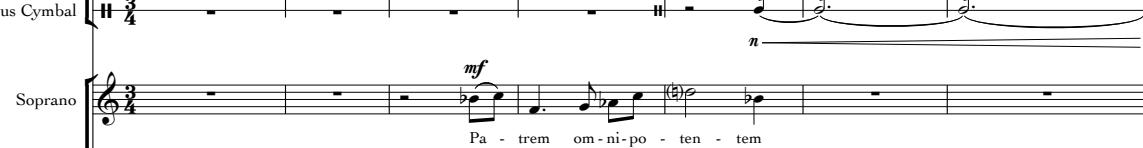
Soprano
Alto
Tenor
Bass

Violin I
Violin II
Viola
Violoncello
Contrabass

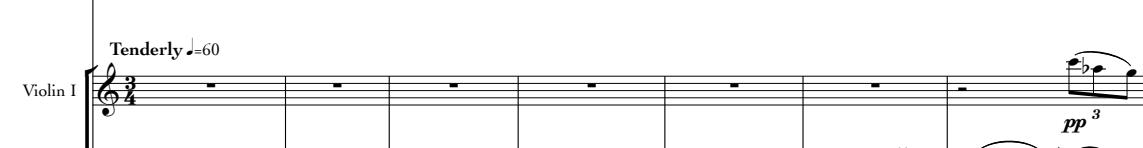
1.

p 

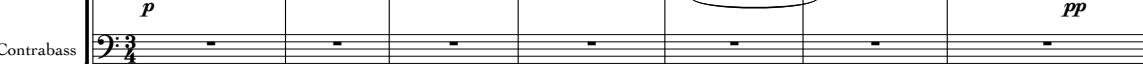
(soft mallets) 

mf Pa - trem om - ni - po - ten - tem
Cre-do in u-num de - um 

Tenderly $\text{♩} = 60$

p 

p 

p 

Fl. 1.2 **A** 8 1. *mf*

Ob. 1.2

Cl. 1.2 *pp*

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Glock.

Cym. *mf*

S.

A.

T. 8 *mp* To be - lieve. *mf* More

B.

Vln. I 3 3 3 3 *mf* 3 3

Vln. II 3 3 3 3 *mf* 3 3

Vla. 3 3 3 3 *mf* 3 3

Vc. 3 3 3 3 *mf* 3 3

Cb.

I2

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Glock.

Cym.

S.

A.

mp
of

T.

fra - gile than the bal - ance of gra - vi - ty and mass

B.

Vln. I

p 3

Vln. II

p 3

Vla.

p 3

Vc.

p 3

Cb.

Fl. 1.2 (16) *3* *3* *3* *3*

Ob. 1.2 *mp* *f* *ff* *p* *mp* *mf*

Cl. 1.2 *5* *5* *mp* *p*

Bsn. 1.2

Hn. 1 *mp* *p*

Hn. 2

Tpt.

Glock. *mf* *mp*

Cym. *n* *mp* To Timp.

S. *mp* *mf* More fra - gile than this child: All

A. *mf* *mp* forest floors and chi - na tea cups. All

T.

B.

Vln. I *3* *3* *3* *3* *3* *3* *3* *p*

Vln. II *3* *3* *3* *3* *3* *3* *3* *p*

Vla. *3* *3* *3* *3* *3* *3* *3* *p*

Vc. *3* *3* *3* *3* *3* *3* *3* *p*

Cb.

B

Fl. 1.2 *mf*

Ob. 1.2 *mp*

Cl. 1.2 *mf*

Bsn. 1.2 *mf*

Hn. 1

Hn. 2

Tpt.

Glock.

Cym. Timpani *n* *mf* To Sus Cym. Sus Cym. *n* *mf*

S. *f*
light and blood and echoes of a distance

A. *f*
light and blood and echoes distant

T. *mf*
vast as these turning stars,

B. *mf*
vast as stars,

mp f mf
mp f mf

vast as the arc of the sky
broad as the arc of the sky

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

51

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Glock.

Cym.

S. Et in u-num Do-mi-num Ie-sum Chris-tum et ex Pa-tre na-tum

A. Et in u-num Do-mi-num Ie - sum Chris-tum et ex Pa-tre na-tum

T. Fi - li - um De - i u-ni-gen-i - tum et ex Pa-tre na-tum

B. Fi - li - um u-ni - gen-i tum et ex Pa-tre na-tum

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

This musical score page contains ten staves of music. The top five staves are woodwind and brass instruments: Flute 1.2, Oboe 1.2, Clarinet 1.2, Bassoon 1.2, Horn 1, Horn 2, Trombone, Glockenspiel, and Cymbals. The bottom five staves are vocal parts: Soprano, Alto, Tenor, Bass, and Violin I. The Violin II, Viola, Cello, and Double Bass staves are also present but have no visible notation. The vocal parts sing Latin text from the Creed. The instrumentation includes woodwinds, brass, and strings. Dynamics like *mf* (mezzo-forte) are indicated. Measure numbers 51 and 122 are present at the top of the page.

C

123

58

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1
Hn. 2
Tpt.
Glock.
Cym.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

with mute

f *>mp*

with straight mute

f *>mp*

f *=mp*

mp

mp > pp

ante om-ni-a sae-cu-la *si-lence, a still-ness in the deep. Then a breath,*

ante om-ni-a sae-cu-la *And be-fore all else there was ex-is-tence* *a still-ness in the deep. Then a breath,*

ante om-ni-a sae-cu-la *an-te om-ni-a sae-cu-la* *si-lence, a still-ness in the deep.* *a syl-la-ble*

ante om-ni-a sae-cu-la *an-te om-ni-a sae-cu-la* *And be-fore all* *else,* *a still-ness in the deep.* *a syl-la-ble*

f *3 3* *mp*

f *mp*

f *mp*

f *mp*

f

C

p

p

p

p

mp

123

48

Fl. 1.2 *mp*

Ob. 1.2 *mp*

Cl. 1.2 *mp*

Bsn. 1.2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. *mp*

Glock.

Tim. *mf* To Cym. Sus Cymbal

S. Then a Word de De-o ve-ro And then

A. Then a Word De-um ve-rum, ve-ro

T. Then a Word lu-men de lu-mi-ne, ve-rum, ve-ro

B. Then a Word De-um de De-o, lu-mi-ne, ve-rum, ve-ro

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

57 $\text{A}=66$

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.
Glock.
Cym.

S.
pla-nets ringed and spin-ning,
Then o - ceans, cur-rents, wea ther pat terns,

T.
Then spar - rows and lil - ies, clothed and

B.

D

Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1.2 62

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

B. D.

Cym.

S.

A.

T.

Then live oaks and rose - mary, meer - kats and fid - dler crabs,

Vln. I

Vln. II

Vla.

Vc.

Cb.

69

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.

B. D.
Cym.

S. *mp*
A. *mp*
T. *mp*
B. *mp*

E

Then an im-age sketched in the dust. Then dan-de-lions,
Then an im-age in the dust. their seeds spun like
Then an im-age in the dust.

Vln. I *p*
Vln. II *p*
Vla. *p*
Vc. *p*
Cb.

p *mp* *p* *3* *3* *3* *3* *3* *3*

Fl. 1.2 *f*

Ob. 1.2

Cl. 1.2 *mf* *f*

Bsn. 1.2

Hn. 1 *f*

Hn. 2

Tpt.

B. D.

Cym.

S. *f*
fruit - ful, mul - ti - ply - ing

A. *f*
cot - ton fruit - ful, mul - ti - ply - ing

T. *mf* *f*
caught in the wind, fruit - ful, mul - ti - ply - ing

B. *f*
fruit - ful, mul - ti - ply - ing

Vln. I

Vln. II

Vla.

Vc.

Cb. *mp* *mf* *mp*

Fl. 1.2 *mp*

Ob. 1.2

Cl. 1.2 *mp*

Bsn. 1.2

Hn. 1 *mp*

Hn. 2

Tpt. *f* *mp*

B. D.

Cym.

S. con-sub-stan - ti - a-lum Pa - tri: per quem om-ni - a

A. gen - ti - um non fac - tum, per quem om-ni - a

T. 8 *mf* Pa - tri: per quem om-ni - a

B. gen - ti - um, per quem om-ni - a

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mf*

95

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.
B. D.
Cym.

Glockenspiel

S.
A.
T.
B.

mp mf mf

fac - ta sunt The made by the not made, mil-lion brightsparks shine and fade and

fac - ta sunt a mil-lion brightsparks shine and fade and

fac - ta sunt shine and fade and

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp

105

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Glock.

Cym.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

shine from the Light

Qui prop-ternos ho-mi-nes et prop-ter no-stram sa-lu-tem de - scen-dit cae-lis

shine from the Light

Qui prop-ternos ho-mi-nes et prop-ter no-stram sa-lu-tem de - scen-dit cae-lis

shine from the Light

Qui prop-ternos ho-mi-nes et prop-ter no-stram sa-lu-tem de - scen-dit cae-lis

shine from the Light from the Light

Qui prop-ternos ho-mi-nes et prop-ter no-stram sa-lu-tem de - scen-dit cae-lis

G

I.2

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1

Hn. 2

Tpt.

Glock.

Timpani

Cym.

To Cym.

S.

Et in-car-na-tes est de Spi-ri-tu Sanc-to ex Ma-ri-a Vir-gi-ne, et ho-mo fac-tus est.

A.

Et in-car-na-tes est de Spi-ri-tu Sanc-to ex Ma-ri-a Vir-gi-ne, et ho-mo fac-tus est.

T.

Et in-car-na-tes est de Spi-ri-tu Sanc-to ex Ma-ri-a Vir-gi-ne, et ho-mo fac-tus est.

B.

Et in-car-na-tes est de Spi-ri-tu Sanc-to ex Ma-ri-a Vir-gi-ne, et ho-mo fac-tus est.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

I20

H

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.
Glock.
Timp.

S.
A.
T.
B.

Vln. I
Vln. II
Vla.
Vc.
Cb.

mp Bass Drum
mp To Glock.
mp
mf
mp
mf
mp
mf
mf
mf
mf

to a bro-ken wrist,
a clo-ven tongue, to a dark-ness here o-ver the face of this deep.
to loss,
Fade to sha-dow, to a dark - ness deep

mf

128

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.

B. D.
Timp.

S.
A.
T.
B.

Glockenspiel

Vln. I
Vln. II
Vla.
Vc.
Cb.

Then, Birth and Death and silence in a stable:

Then, Birth and Death and silence in a stable:

Then, Birth and Death and silence in a stable: all light and blood and echoes of a

Then, Birth and Death and silence in a stable: all light and blood and echoes a

mp

136

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Glock.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

close as a per-sim - mon and a seed bed

close as a per-sim-mon, a seed bed

dis-tance no long-er dist-ant

and spi-aled gal-ax-ies,

dis-tance no long-er dis-tant

bright as streak-ing com-ets—

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

145

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.

Glock.
Timp.

S. *mf*
warm as home and cups of tea, as sun-light and winter wool _____
Cre-do in u-num de-um: Pa-trem om-ni-po-

A. *mf*
warm as home and cups of tea, sun - light and winter wool _____
Cre-do in u-num de-um: Pa-trem om-ni-po-

T. *mf*
8 warm as home and cups of tea, sun - light and winter wool _____
Cre-do in u-num de-um: Pa-trem om-ni-po-

B. *mf*
warm as home and cups of tea, sun - light and winter wool _____
Cre-do in u-num de-um: Pa-trem om-ni-po-

Vln. I
Vln. II
Vla.
Vc.
Cb.

I

p *mf*

151

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.
Glock.
Timp. Sus Cym.
S. ten - tem, et in u - num Do-mi- num le - sum Chris- tum et in Spi-ri-tum Sanc tum
A. ten - tem, u - num Do-mi-num le - sum Chris- tum et in Spi-ri-tum Sanc tum
T. ten - tem, u - num Do-mi-num le - sum Chris- tum et in Spi-ri-tum Sanc tum
B. ten - tem, et in u - num Do-mi-num le - sum Chris- tum et in Spi-ri-tum Sanc tum

Vln. I
Vln. II
Vla.
Vc.
Cb.

Sanctus

138

92

Piccolo
Flute
Oboes 1.2
Clarinets 1.2 in B♭
Bassoons 1.2

Horn 1 in F
Horn 2 in F
Trumpet in B♭
Glockenspiel
Timpani

Soprano
Alto
Tenor
Bass

92

We are a swirl of blue and green and white, a lit-tle pla - net

We are a swirl of blue, green, white, a lit-tle pla - net

We are a swirl of blue, green, white, a lit-tle pla - net

We are a swirl of blue, green, white, a lit-tle pla - net

Violin I
Violin II
Viola
Violoncello
Contrabass

A 139

10

Picc. Fl. Ob. 1.2 Cl. 1.2 Bsn. 1.2

Hn. 1 Hn. 2 Tpt.

Glock. Timpani

S. caught in a dance with a lit-tle star: *mf* dust... and to dust we shall re - turn

A. caught in a dance with a star: *mf* dust...and to dust shall re - turn

T. caught in a dance with a star: *mf* dust...and to dust shall re - turn

B. caught in a dance with a star: *mf* dust...and to dust shall re - turn

Vln. I Vln. II Vla. Vc. Cb.

19

Picc. *mf* *f* *mf*

Fl.

Ob. 1.2 1. *mf*

Cl. 1.2 1. *mf* *f* *mf* *mf*

Bsn. 1.2 *mf* *f* *mf*

Hn. 1 *mf* *f* *mf*

Hn. 2 *mf* *f* *mf*

Tpt. *f*

Glock.

Timp.

S. *mf* *f* *mf*
Sanc - tus, Sanc - tus, Sanc-tus Do-mi-nus De - us sab-ba-oth Ple-ni sunt coe-li et

A. *mf* *f* *mf*
Sanc - tus, Sanc-tus, Sanc-tus Do-mi-nus De - us sab-ba-oth et

T. *mf* *f* *mf*
Sanc - tus, Sanc - tus, Sanc-tus Do-mi-nus De - us sab-ba-oth et

B. *mf* *f* *mf*
Sanc - tus, Sanc - tus, Sanc-tus Do-mi-nus De - us sab-ba-oth Ple-ni sunt coe-li et

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf* *f* *mf*

rit.

B ♩=84

141

Picc. *f* *mp*

Fl. *f* *mf*

Ob. 1.2 *f* *mp*

Cl. 1.2 *f* *mf*

Bsn. 1.2 *f* *mp*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Tpt. *f* *mp*

Glock.

Tim.

S. ter - ra Glo - ri - a tu - a *f* *mp* *mp* *f*
But we breathe, paint bright fres - coes in bright rooms, Sing

A. ter - ra Glo - ri - a tu - a *f* *mp* *mp* *f*
bright rooms, Sing

T. ter - ra Glo - ri - a tu - a *f* *mp* *mp*
But we breathe, paint fres - coes in bright rooms,

B. ter - ra Glo - ri - a tu - a *f* *mp* *mp*
bright rooms,

Vln. I *f* *f* *rit.* *f* *f* *mp* *3* *mp* *3* *mp* *3* *mp*

Vln. II *f* *f* *f* *f* *f* *mp* *3* *mp* *3* *mp* *3* *mp*

Vla. *f* *f* *f* *f* *f* *mp* *3* *mp* *3* *mp* *3* *mp*

Vc. *f* *f* *f* *f* *f* *mp* *3* *mp* *3* *mp* *3* *mp*

Cb. *f* *f* *f* *f* *f* *mp* *3* *mp* *3* *mp* *3* *mp*

C $\downarrow 80$

40 *rit.*

Picc. *f* *mf*
 Fl. *f* *mf*
 Ob. 1.2 *f* *mf*
 Cl. 1.2 *f* *mf*
 Bsn. 1.2 *f* *mf*
 Hn. 1 *mf*
 Hn. 2
 Tpt.
 Glock.
 Timp.
 S. — a song of tides and ci - ca-das and circling spheres have al-ways sung. — We are learn-ing the words, the rhy-thm, our
 A. — a song of tides and ci - ca-das and spheres have sung — learn - ing words, rhy - thm,
 T. Sing a song of tides and ci - ca - das, spheres have sung — learn - ing words, rhy - thm,
 B. Sing a song of tides and ci - ca - das, spheres have sung — learn - ing words, rhy - thm,

Vln. I *mf* *3* *rit.* C $\downarrow 80$ *mp* *3*
 Vln. II *mf* *3* *mp* *3*
 Vla. *mf* *3* *mp* *3*
 Vc. *mf* *3* *mp* *3*
 Cb. *mf* *mp*

46

Picc.

Fl.

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Glock.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

parts in the har-mo-ny of the cho-rus

Ho - san - na____ in ex - cel - sis____

parts in har-mo-ny of the cho - rus

Ho - san - na, Ho - san - na____ in ex - cel - sis____

parts in har-mo-ny of the cho - rus

Ho - san - na, Ho - san - na____ in ex - cel - sis____

parts in the har-mo-ny of the chor - us

Ho - san - na, Ho - san - na, Ho - san - na____ in ex - cel - sis____

div.

mf

f

mf

f

mf

f

mf

div.

mf

f

55 **D** ♩=88

Picc. Fl. Ob. 1.2 Cl. 1.2 Bsn. 1.2

Hn. 1 Hn. 2 Tpt.

Glock. Timp.

S.

A. light as lil-lies,

T. (falsetto) mp We are small, fra-gile as spar-row's wings—

B. bro-ken as pot te-ry shards on the

Vln. I Vln. II Vla. Vc. Cb.

sul pont. tutti sul pont. tutti div. sul pont. div. sul pont. sul pont. tutti

66

Picc.

Fl.

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Glock.

Timp.

S.

We are tone deaf but still singing

Be-ne-dic-tus qui ve-nit in

A.

Be-ne-dic-tus qui ve-nit in

T.

Be-ne-dic-tus qui ve-nit in

B.

cave floor

Be-ne-dic-tus qui ve-nit in

Vln. I

ord.

mf

Vln. II

mf

ord.

tutti

f

mp

Vla.

mf

ord.

tutti

f

mp

Vc.

mf

f

mp

Cb.

mf

f

mp

4

76 *rit.*

E ♩=72

Picc. *mp*

Fl. *mp*

Ob. 1.2 *mp*

Cl. 1.2 *mp*

Bsn. 1.2 *mp*

Hn. 1

Hn. 2

Tpt.

Glock.

Timp.

S. *mp* no - mi - ne do-mi-ni A car-pen-ter's hands re-build and mend us slow-ly

A. *mp* no - mi - ne do-mi-ni A car-pen-ter's hands re-build and mend us slow - ly in a sta - ble, and in ca

T. *mp* 8 no - mi - ne do-mi-ni A car-pen-ter's hands re - build and mend us slow - ly

B. *mp* no - mi - ne do-mi-ni A car-pen-ter's hands re - build and mend us slow - ly in a sta - ble, in ca

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

8^j

Picc. *f*

Fl. *f*

Ob. 1.2 *f*

Cl. 1.2 *mf*

Bsn. 1.2 *f* *mf* *mf*

Hn. 1

Hn. 2 *mf*

Tpt.

Glock.

Timp.

S. *mf* *mf* *mf*
in li-bra ries

A. *mf* *mf* *mf*
the-drals

T. *f* *mf* *mf* *mf*
and mu - se - ums Ho - san - na

B. *mf* *mf* *mf* *mf*
the - drals and long walks in au-tum woods Ho - san-na, Ho - san - na

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Cb. *f* *mf* *mf*

F

in li-bra ries
the-drals
and mu - se - ums Ho - san - na,
Ho - san-na, Ho - san - na,
the - drals and long walks in au-tum woods Ho - san-na, Ho - san - na,
Ho - san-na, Ho - san - na,

G $\text{♩} = 96$

95 *accel. poco a poco*

Picc.

Fl.

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Glock.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ho san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis
san - na, Ho san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis
— Ho san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis
— Ho san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis
accel. poco a poco

$\text{♩} = 96$

104

Picc.

Fl.

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Glock.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

And we will keep on singing, keep singing

And we will keep on singing, keep on singing, keep singing

And we will keep on singing, keep on singing, keep singing

And we will keep on singing, keep on singing, keep singing

H

Picc. *ff*

Fl. *ff*

Ob. 1.2 *ff*

Cl. 1.2 *ff*

Bsn. 1.2

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. *ff*

Glock.

Timp.

S. *ff*
keep on— sing - ing, keep on— sing - ing

A. *ff*
keep on— sing - ing, keep on— sing - ing

T. *ff*
keep on— sing - ing, keep on— sing - ing

B. *ff*
keep **H** on— sing - ing, keep on— sing -

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

115

Picc.

Fl.

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Glock.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Agnus Dei

152

A

Flutes 1.2
Oboes 1.2
Clarinets 1.2 in B♭
Bassoons 1.2
with mute
Horn 1 in F
with mute
Horn 2 in F
with straight mute
Trumpet in B♭
Glockenspiel
Timpani
Soprano
Alto
Tenor
Bass

Ag-nus De-i qui tol-lis pec-ca - ta mun - di
Ag - nus De - - i
Ag - nus De - - i

Blood on the door-way:
Blood on the door-way:
Blood on the door-way:
Blood on the door-way: A

Violin I
Violin II
Viola
Violoncello
Contrabass

8

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.
Glock.
Timp.

S.
Pass - o - ver, pris - on. Next year in Je - ru - sa - lem

A.
Pass - o - ver, pris - on. Next year in Je - ru - sa - lem Ag-nus De-i qui tol-lis pec-ca - ta mun-di

T.
8 Pass - o - ver, a pri - son break. Next year in Je - ru - sa - lem Ag - nus De - - - i

B.
Pass o - ver, pri - son. Next year in Je - ru - sa - lem Ag - nus De - - - i

Vln. I
Vln. II
Vla.
Vc.
Cb.

1. *mf* *mp*
open *mf*
open *mp*
open *mf* *f* *p*
f
p *mp* *n*
f *mp*
f *mp*
f *mp*
f *mp*
f

Pass - o - ver, pris - on. Next year in Je - ru - sa - lem

Ag-nus De-i qui tol-lis pec-ca - ta mun-di

Pass - o - ver, a pri - son break. Next year in Je - ru - sa - lem Ag - nus De - - - i

Pass o - ver, pri - son. Next year in Je - ru - sa - lem Ag - nus De - - - i

Vln. I
Vln. II
Vla.
Vc.
Cb.

B

16

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1
Hn. 2
Tpt.
Glock.
Timp.
S.
A.
T.
B.

mf *mf* *mf* *mp* *mp*

can dies and prayers and trees white as bone

can - dles and prayers and bone *a part-ed sea,*

mi-se-re-re no-bis *can - dles and prayers and bone* *a*

can - dles and prayers and bone *Bit-ter herbs and boil-ed eggs*

B

Vln. I
Vln. II
Vla.
Vc.
Cb.

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

2^j

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1
Hn. 2
Tpt.
Glock.
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

dance on the eastern shore.

Ag-nus De - i qui tol-lis pec-ca ta mun - di

tam-bour-ine

Ag - nus De - i mi-se

C

156

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.

Glock.
Timp.

S.
A.
T.
B.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Lungs of ice and stone

Lungs of ice and stone

words freeze on our tongues or be come

re - re no - bis

words freeze on tongues,

C

59

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.
Glock.
Timp.

S.
A.
T.
B.

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

The let - ter and the law, wa - ter from the
va - por and fade

fade

mp

46 1. 158
 Fl. 1.2 *mf*
 Ob. 1.2
 Cl. 1.2 *mp*
 Bsn. 1.2

 Hn. 1
 Hn. 2
 Tpt.

 Glock.
 Timp. To Sus Cym.
p — *mp* — *n*
 S. rock, bread scat - tered on a des - ert floor.
 A. *mf* Ag - nus De - i qui
 T. *mp* Ag - nus
 B. *mp* Ag - nus

 Vln. I div. tutti
 Vln. II tutti
 Vla.
 Vc.
 Cb.

D

Fl. 1.2 *p*

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2 *p*

Tpt.

Glock.

Tim. *p*

S. mi - se - re - re no - bis *mp*
Myst-er - y ar-ri ves in fing-er-prints,

A. tol - lis pec - ca - ta mun - di

T. De - - - i

B. De - - - i

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

57

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1 *p*
Hn. 2
Tpt.

Glock.
Timp.

S. *mf*
A. *mp*
T. *mp*
B. *mp*

Vln. I
Vln. II
Vla.
Vc.
Cb.

of breath-ing in—
mus-cle and bone in the meas-ure of breath-ing
sac-ra-ments in sin- ew,
lit-ur gy in eye-lash- es,— in toe - nails

65

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.

Glock.
Timp.

S. — and out — light be-yond light — in the dark ness — And the dark-ness has not o-ver-
A. — light be-yond light — in the dark ness — And the dark-ness has not o-ver-
T. — light be-yond light — in the dark ness — And the dark-ness has not o-ver-
B. — light be-yond light — in the dark ness — And the dark-ness has not o-ver-

Vln. I
Vln. II
Vla.
Vc.
Cb.

E

77

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1
Hn. 2
Tpt.
Glock.
Cym.
S.
A.
T.
B.

Vln. I
Vln. II
Vla.
Vc.
Cb.

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

mf *mp* *mf* *mp*
mf *mp* *mf* *mp*
mf *mp* *mf* *mp*

mf *mp* *mf* *mp*
mf *mp* *mf* *mp*
mf *mp* *mf* *mp*

To Timp.
Timpani
mp *f* *mf* *f* *mf*
p *mp* *n* *mf* *f* *mf*

come it____ Ag - nus De - i qui tol-lis pec - ca - ta mun - di
Ag - nus De - i qui tol-lis pec - ca - ta mun - di
Ag - nus De - i qui tol-lis pec - ca - ta mun - di
Ag - nus De - i qui tol-lis pec - ca - ta mun - di

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

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

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

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

E

Fl. 1.2 89

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1

Hn. 2

Tpt.

Glock.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

do - na no - bis pa - cem__

do - na no - bis pa - cem__

do - na no - bis pa - cem__

do - na no - bis pa - cem__

mf

p

mf

p

mp

mp

mp

mp

mp

mf

p

mp

mf

p

mp

mf

p

mf

mp

mf

p

Lecture Recital Script

Recital Given
March 28, 2012
in
John Paul Rehearsal Hall

Lecture Recital

Hello, and thank you all for coming. The program tonight will include four works:

Manship Dances for harp and saxophone performed by “Pictures on Silence,” *Ephphetha* for mezzo-soprano and guitar performed by Richard Zarou and myself, and *Songs of Memory and Earth* and *Twilight Verses*, both for flute, mezzo-soprano, and piano and both performed by Katherine Suuberg, Hilary Henry, and myself. Over the course of the program, I will try to both provide formal information about each piece and give some insight into where these pieces fit within the larger context of my work.

The first piece on the program this evening, *Manship Dances*, draws inspiration from seven sculptures of the American artist Paul Manship. In recent years, I have become increasingly interested in the intersection of visual art and music and have begun to explore the ways in which distinct pieces of visual art can serve as the basis of a composition. While there is certainly a long tradition of such pairings throughout classical music, my first encounter with this way of composing came in 2009. A commission from SUNY Fredonia’s Erie Saxophone Quartet resulted in a set of miniatures entitled *Deleted Scenes*. This work for saxophone quartet and optional media projection pairs still black-and-white photographs with very brief movements for the ensemble. Though it was only my first experience working with visual art as an integral part of the compositional process, I was captivated by the way in which these images were able to provide a sense of structure and context not only for my own process but for the audience as well.

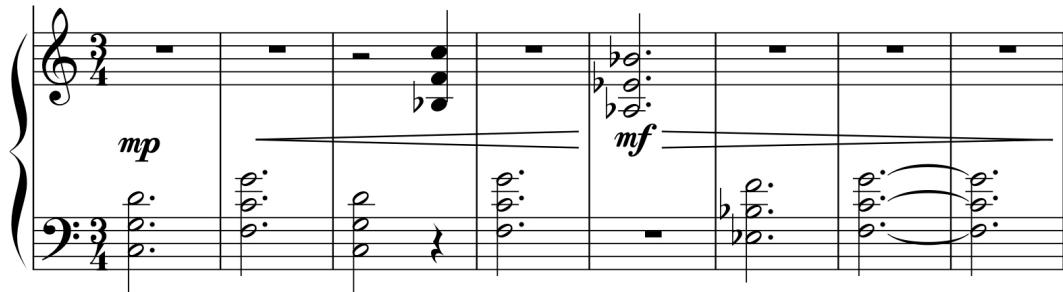
Thus, when I was approached by the Mana Duo to write a work for their upcoming season, it seemed to be a perfect chance to explore this intersection further. Taking advantage of the wonderful resources available here in Washington, D.C., I made trips down to the National Gallery in search of something that might be an appropriate fit for this new work. I was immediately attracted to the rooms containing several sculptures by Paul Manship. The sense of motion and balance in these works seemed an ideal fit for the instrumentation and the type of piece they had discussed, and some thirty photographs later, I was on my way.

While each of the pieces deals with a different sculpture and therefore has a distinct character, there are some common techniques that run through the set as a whole. In terms of the large-scale harmonic framework, most of these movements involve varying degrees of diatonicism. The tonal plan for two of the movements, “Atalanta” and “Dancer and Gazelles,” involves the gradual addition of flats over the course of the movement. Both movements start with white-key diatonicism and gradually move toward a focus on D♭. Though the flats are added in a different order (“Atalanta” introduces the flats in the order of the descending circle of fifths while “Dancer and Gazelles” introduces B♭, A♭, D♭ and then E♭), both movements involve a long-range harmonic motion from a tonal center of C to a tonal center of D♭.

Another important compositional element in this work is the element of long range expansion, contraction, or thickening of texture. This linear development is seen in perhaps

the most dramatic way in the contracting wedge framework that guides the harp's material for "Europa." The movement begins with open stacks of fifths (Figure 1).

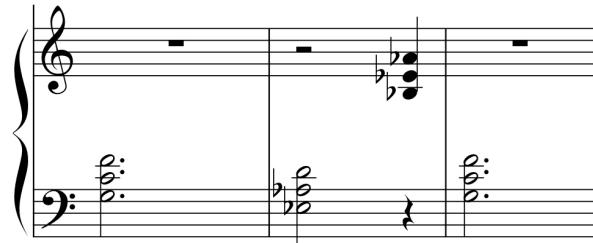
FIGURE 1 (measures 1-8)



This general shape and rhythmic content repeats throughout the movement in the harp, but the intervals contract over time. The harp interrupts the saxophone line with a arched series of chords to mark the end of each section, and upon returning to its accompanimental role, the harp contracts to ever-smaller intervals. After the first interruption in measures 29-31, the harp moves to stacks of fourths. After the interruption in measures 44-47, the harp contracts to thirds (with occasional octave displacements to preserve contour), and by the final abbreviated interruption in measures 56-57, the harp now contracts to seconds between the upper two voices and the lower two voices of each chord. (Fig. 2):

FIGURE 2

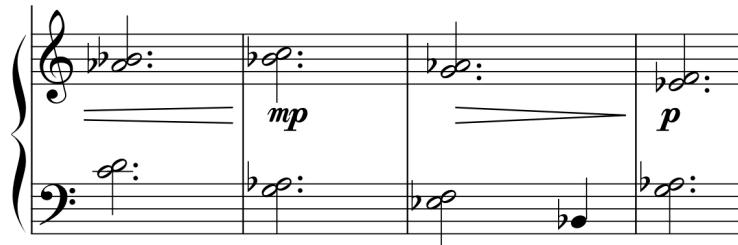
Measures 35-37



Measures 48-51



Measures 61-64



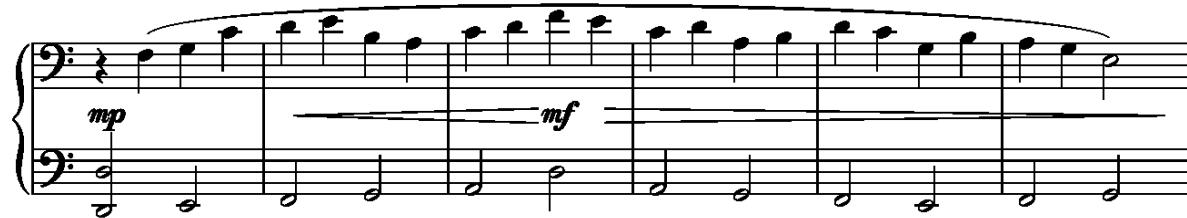
Thus, the long-range contracting wedge shape of the harp material forms the structural basis of the movement and also informs the harmonic language.

The idea of long range linear development is also at the heart of the construction of “Briseis”. In this movement, the developmental process centers on the gradual thickening of the middle of the texture in the harp part. In this movement, the repeating bass line (a

reference to the repeating “ground bass” structures of the Baroque period) enters in measure 9 in the harp and consists of simple two-voice counterpoint throughout this section. Upon the repetition of this bass pattern beginning in measure 15, a third voice is added. This thickens the texture below the uppermost voice in the harp while still preserving the original two voices. When the third repetition enters in measure 21, the texture is now fleshed out to a full four voices, though the relationship between the upper three voices and the lowest voice still remains in the same two-to-one ratio as established in measure 9. This internal thickening of texture may be seen in Figure 3.

FIGURE 3

Measures 9-14



Measures 15-20



FIGURE 3 (continued)

Measures 21-26



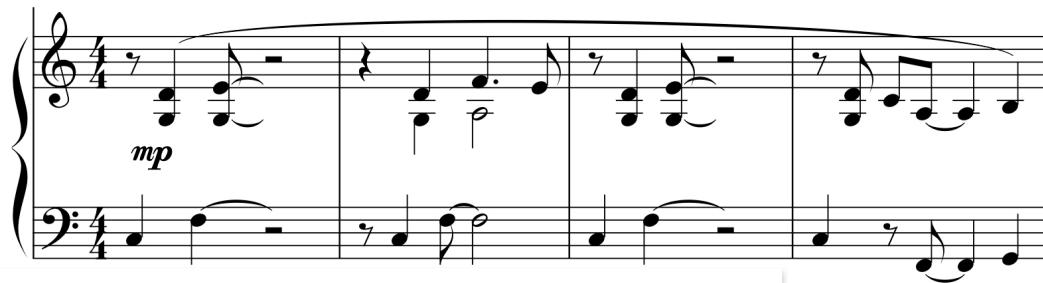
The last major element I would like to discuss tonight is perhaps the most aurally salient of the three addressed in this description. A number of these movements employ an ostinato or some form of a repeating pattern that helps to establish the distinct character of that movement. In "Atalanta," the repeating pattern appears in the harp and consists of collections of between five and seven pitches distributed in even sixteenth notes in duple meter. Based on isorhythmic techniques of early music, this mismatch between the number of pitches (the *color*) and the rhythmic groupings (the *talea*) allows the pitches to shift their placement in the measure. In addition to this rhythmic shifting, the collections also demonstrate a large degree of harmonic similarity from one collection to the next. After adjusting for transposition and octave displacement, the content of the first, fifth, and sixth collections is the same, and the third collection consists of the same content but with an added pitch. A second collection of pitches is expressed in the second and fourth sections. These pitch collections, along with measure numbers, are described in more technical detail in Figure 4.

FIGURE 4

Pitches	Collection (prime form) and Forte Number	Measures
C5, D5, G5, G4, A4, E5	[02479], 5-35	last two sixteenth notes of measure 3 through the end of measure 7
A5, E5, D5, F5, C5, B4	[013568], 6-Z25	measure 8 through the end of measure 10
C5, B \flat 4, A5, G5, D5, F5	[024579], 6-32 (superset of 5-35)	last sixteenth note of measure 14 through the first beat of measure 19
G5, D5, E \flat 5, C5, B \flat 4	[01358], 5-27 (subset of 6-Z25)	second beat of measure 19 through the third beat of measure 20 (overlaps with interrupting figure)
E \flat 4, D \flat 5, A \flat 4, B \flat 4, F4	[02479], 5-35	last six sixteenth notes of measure 24 through the second beat of measure 27
A \flat 4/5*, B \flat 4, F5, D \flat 5, E \flat 5	[02479], 5-35	measures 29 and 30

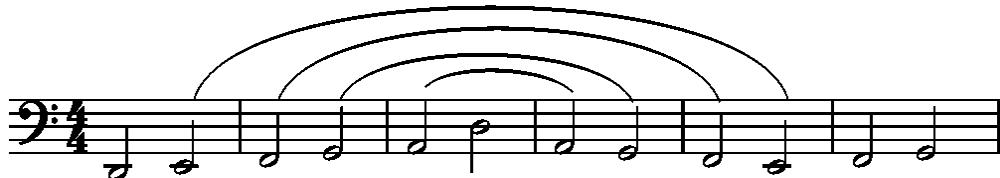
*pitch alternates between lower and upper octaves

The movement “Dancer and Gazelles” also relies on a repeated pattern, here in the form of a more full-fledged ostinato. This four-measure phrase is stated at the very beginning of the movement by the harp (Figure 5).

FIGURE 5 (measures 1-4)

This four-measure phrase continues throughout the entire first section of the movement, modified only by octave and contour adjustments. The saxophone picks up elements of this material in the middle section (measures 25-34), allowing the harp to take up a more assertive role with sustained chords and quarter-note triplet figuration. After a brief cadenza in measures 35-37, the ostinato resumes in measure 38, once again in the harp. The material has now been moved from a tonal center of C to a tonal center of D \flat , and there are a few small adjustments to the pitch material. The preservation of the rhythm, contour, and fundamental harmonic structures, however, allows for a reference to the ostinato of the first section. This material continues to the close of the movement and gradually liquidates through a truncation of the pattern as the ostinato drifts through increasingly higher registers until it disappears at the end of the movement.

While “Briseis” was discussed earlier with regard to wedge construction, it also includes a different twist on the idea of repetition. I already touched briefly on the repeated ground-bass material in this movement, but, aside from the simple repetition of this material in each section, the bass itself displays a degree of a somewhat different repetition in the form of symmetrical construction (Figure 6).

FIGURE 6

While the first, eleventh, and twelfth pitches fall outside of this arch-like construction, the core symmetry provides a sense of balance. The use not only of symmetrical pitch classes but of pitches in specific registers further strengthens this sense of balance with a symmetrical contour.

While there are many other compositional tools at work in this set of miniatures, these three elements of a slowly-evolving tonal plan, a use of wedge structures, and a repetition of material are three examples of recurring elements within this work. Now I would like to welcome Jacqueline Pollauf and Noah Getz to perform *Manship Dances*.

[performance of *Manship Dances*]

The second piece on tonight's program, *Ephphetha*, sets text by the poet and theologian Shannon Berry. Ms. Berry received her MFA in creative writing from the University of Notre Dame in 2005 and is currently a Ph.D. candidate in the School of Theology and Religious Studies at The Catholic University of America. Her academic work largely centers on the intersection of theology and ecology and the intersection of theology and music, and the lyricism inherent in her poetry reflects this deep musical sensibility. While this was my first piece setting her work, I have now had the privilege of collaborating

with Ms. Berry on a number of projects including other song cycles and a concert mass for chorus and orchestra.

The text for this piece is a single poem broken into three sections, each with a distinct character, yet with clear connections to the other parts of the poem. The title means “be opened” and refers to the passage in Mark’s gospel recounting the healing of a deaf man (Mark 7:34). As with many of Ms. Berry’s works, matters of faith are woven throughout images of daily life, and while this scriptural theme is found throughout the poem, only in the third section are there overtly traditional religious images.

The texture and language used in each movement reflects the tone of each section of the poem. The first movement relies on a relatively simple melody set atop a slow-moving bass line, and the clarity and sparseness of texture reflects the isolation expressed in the text. The movement opens with three ascending gestures, each beginning with a major ninth (Figure 7).

FIGURE 7 (measures 1-6)



A rolled chord gives way to the first vocal entrance, and the harmonic language becomes significantly more consonant to reflect the simplicity of expression in the text. As the text becomes more active and restless in measures 18-23, the harmonic language shifts to more dissonant intervals to reflect this tension. The opening material in the guitar returns in

measures 24-27 but is now shortened to only the second and third gestures. A final phrase in the text rounds out the vocal line, and the guitar closes the movement with a repetition of the opening material, now sounded as harmonics.

The second movement, a bit busier than the first, contrasts *moto perpetuo* figuration in the guitar with quasi-recitative sections to draw out particularly significant moments in the text. This juxtaposition of constant eighth notes and sustained chords supporting rhythmically flexible vocal lines can be seen in Figure 8.

FIGURE 8 (measures 9-12)

The musical score consists of two staves. The top staff is for voice, starting with a dotted half note followed by an eighth note, then a dash, then another dash. The lyrics "chil - dren." are written below the staff. The bottom staff is for guitar, showing a continuous pattern of eighth notes. Measure 9 ends with a fermata over the guitar staff. Measure 10 begins with a fermata over the vocal staff, followed by a measure of eighth notes. Measure 11 starts with a fermata over the guitar staff, followed by a measure of eighth notes. Measure 12 starts with a fermata over the vocal staff, followed by a measure of eighth notes. The vocal part has a ritardando (rit.) marking above the staff in measure 10.

While the vocal line contains a bit more chromaticism than the guitar material, the overall tonal language centers mainly on an E Dorian collection in measures 1-10. After the first quasi-recitative in measures 11 and 12, the collection fluctuates between F Mixolydian and F Dorian in measures 13-23. A short modulatory episode in measures 24-26 steers the collection briefly toward D Dorian in measure 27. The recitative section in measures 28-31 quickly moves away from this tonal center, however, and the original center of E Dorian returns in measure 32.

The third movement, the most overtly liturgical of the three, suggests a hymn-like chorale style in the guitar. This is paired with a vocal line that becomes more rhythmically animated and expands registrally toward the center of the movement, then contracts toward a more introspective setting of the final lines. Though the movement is rather reserved in its use of simple rhythms and clear textures, it does exhibit a tragic-to-triumph narrative in the harmonic language. This tragic-to-triumph motion from minor to major recalls works such as Brahms' Symphony No. 1 and reflects the transformation expressed in the text. The movement begins with an expression of E minor in measures 1-7 then moves toward a more chromatic language beginning in measure 7. The movement returns toward more diatonic writing in measure 14. This section (particularly measures 16-18) plays with the juxtaposition of G# and G \natural , a foreshadowing of the coming E major. Before arriving at the E major closing section, there is a brief detour in measures 19-22 that alternates between poles of B \flat and E \flat . The tragic-to-triumph narrative reaches its conclusion in measure 24 with the arrival of the opening material, now in E major. I would now like to welcome Richard Zarou to perform *Ephphetha*.

[performance of *Ephphetha*]

The next work on the program, *Songs of Memory and Earth*, sets several other texts by Shannon Berry. These poems are drawn from her collection *Family of Origin*, and each movement bears the title of the original poem ("Like Spring and Sunlight," "How We Learned Sleep," and "Trees Learned Rain in Childhood"). This set, initially commissioned by Gary Malvern for the Italian CD series *Nuove musiche per tromba*, is arranged from its

original instrumentation of trumpet, mezzo-soprano, and piano tonight for flute, mezzo-soprano, and piano for this program. The work is scheduled for performance and recording this June in Verona.

The first movement, “Like Spring and Sunlight,” features a distinctive poetic structure that is reflected in the musical materials. The second and fourth lines of each stanza are repeated as the first and third lines of the following stanza resulting in a form as follows, and the melodic material mirrors the same formal scheme:

A B C D B E D F E G F H G I H J I K J L K M L A

This poetic structure is reflected in the musical materials, as the repeated lines are set either with the same melody or a closely-related melody with some small pitch adjustments.

The second movement, “How We Learned Sleep,” employs more chromatic harmonic language than the outer movements, and the pitch material is largely generated from the opening chords and melodic material presented in the first four measures. This is a loose interpretation of a *Grundgestalt* approach, most frequently associated with Arnold Schönberg, in which the entire piece is based on a limited set of musical materials. The pitch materials were segmented into the individual chords in the piano and each brief phrase in the solo instrument. These foundational materials are shown in Figure 8.

FIGURE 8 (*example is at concert pitch*)

These opening measures not only set the overall tone with regard to the harmonic language of the movement but also provide material for the local note-to-note events throughout the movement.

The final movement returns to the lighter texture and more diatonic language of the first movement. This setting relies on an ostinato pattern in the piano through much of the movement, though the ostinato undergoes a number of transformations, including inversion of the upper and lower parts, a paraphrasing of the melodic content, transposition, and a thickening of texture. These transformations are detailed in Figure 9.

FIGURE 9

Original Ostinato Pattern (measures 1-4)

both hands 8va
mp

Inversion of upper and lower parts (measures 9-12)

Paraphrase of melodic content (measures 13-16)

Transposition and thickening of the texture (measures 46-49)

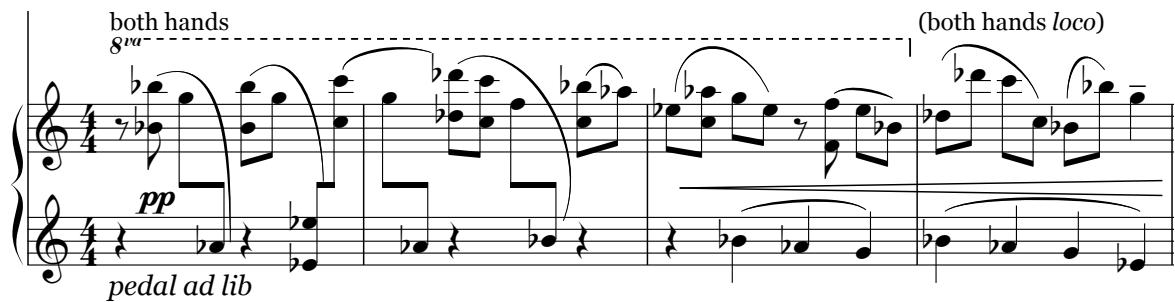
While consistently present, the ostinato is transformed over the course of the movement thereby providing cohesion while still allowing the movement to develop linearly. Now I would like to welcome Katherine Suuberg and Hilary Henry to perform *Songs of Memory and Earth*.

[performance of *Songs of Memory and Earth*]

The final work on tonight's program, *Twilight Verses*, is also originally for trumpet, mezzo-soprano, and piano and arranged here for flute, mezzo-soprano, and piano. Also a commission from Gary Malvern, the piece was premiered at the 2010 Feste Fantini trumpet festival at the University of Nevada, Las Vegas and sets two poems from Robert Louis Stevenson's *A Child's Garden of Verses*.

The first of the two movements, "Where Go the Boats," reflects the subject of the text through the use of 6/8 meter and dotted rhythms thereby recalling a barcarolle in the style of Chopin, Fauré, and Offenbach. The setting is largely strophic with some variation in the pitch material of the vocal melody from verse to verse and instrumental interludes between each strophe.

The second movement, "Escape at Bedtime," is through-composed, though the texture established in the first four measures serves as an important recurring element throughout the movement (Figure 10).

FIGURE 10 (measures 1-4)

This gesture is related to later passages in the piano including measures 5-8, measures 12-13, measures 19-20, measures 25-27, measure 36, measures 42-44, and measures 62-64.

To counterbalance the relatively consistent eighth note pulse in the piano, the vocal melody often relies on longer tones and triplet figuration. This helps to differentiate the vocal line in the context of the overall texture and clarify the text. The solo instrument occupies a middle ground in the texture, relying on a combination of rhythmic figures based on eighth notes, triplets, and longer tones.

Before we perform the final piece, I would like to thank you all again for coming and take a minute to acknowledge all of the wonderful performers who have helped to make this recital possible, Drs. Simpson, Gorbos, and Nestor who have helped me through this process, my friends and family for their support, and the late Dr. Strunk for all of his guidance. Now I would like to once again welcome Katherine Suuberg and Hilary Henry to perform *Twilight Verses*.

[performance of *Twilight Verses*]

April 5, 2012

This letter, when signed by both parties (Sarah Horick, composer, and Shannon Berry, poet) shall serve as an agreement granting the non-exclusive right to use:

“Ephphetha,” “How We Learned Sleep,” “Like Spring and Sunlight,” “Solitude,” “The Electrician,” “Trees Learned Rain in Childhood,” “Missa de Luce Hiberna,” and “The Rome Cycle” by Shannon Berry.

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Shannon Berry

DATE: Apr 5, 2012



Sarah Horick

DATE: Apr 5, 2012