

Miskery

SLEEP, MY CHILD

from PARADISE LOST: SHADOWS AND WINGS

DAVID NOROÑA

ERIC WHITACRE
(1972 - , USA)

A ♩ = ca. 62

Soprano

p When (1 - 2) (n) → you (1 - 2) (1 - 2) [1] dream, (m) → dream (m) [1 - 2] oh, (1 - 2 -

Alto

p [1 - 2] When you dream of par-a-dise → and the [1 - 2] par-a-dise it brings, → re-mem-ber: oh, [1 - 2] →

Tenor

p When (1 - 2 - 3 - 4) (n) → you dream, (m) → dream (m) [1] oh, (1 - 2 -

Bass

p When (1 - 2 - 3 - 4) (n) → you dream, (m) → dream (m) oh, (1 - 2 - 3 - 4) -

→ SOPRANOS; TENORS & BASSES:
for "when" and "dream" you close into "n" and "m" in specific timing -
as indicated by the brackets: (n) and (m)

[Basses: pitch
this entry!]

B

6

S. *mf* 3 *p* *mp* *mf*
 your heart is full of wings, re-mem-ber, re-mem-ber, re-mem-ber,

A. *mf* 3 *p* *mp* *mf*
 your heart is, your heart is full of wings, re-mem-ber, re-mem-ber, re-mem-ber,

T.1 *mf* *sfp* *sfp* *sfp*
 1 - 2 - 3) you're full of wings (ng) wings (ng) wings (ng)

T.2 *mf* *sfp* *sfp* *sfp*
 1 - 2 - 3) you're full of wings (ng) wings (ng) wings (ng)

B.1 *mf* *sfp* *sfp* *sfp*
 1 - 2 - 3) you're full of wings (ng) wings (ng) wings (ng)

B.2 *mf* *sfp* *sfp* *sfp*
 1 - 2 - 3) you're full of wings (ng) wings (ng) wings (ng)



TENORS & BASSES:

drill pitch for the "wings" motifs: complex chords!

Close to "ng" as indicated by (ng)

11

[LARK 1]

poco rit.

[S1a = D# ; S1b = C# ; S2a = B ; S2b = G#]

S. re-mem - ber (1 - 2 - 3) to lis - ten for the lark, (3)

A. re - mem - ber (1 - 2 - 3) to lis - ten for the lark, (3) and

T.1 wings, (ng) (1 - 2) [1] re - mem - ber to lis - ten for the lark, (3)

T.2 wings, (ng) (1 - 2) [1] re - mem - ber to lis - ten for the lark, (3)

B. wings, (ng) [1] re - mem - ber to lis - ten for the lark, (3)

→ * **[NOTE:**
there are 3 "listen for the lark" repeats:
the notes differ for each!]

C ♩ = ca. 62

16

S. *p* [1-2-3; 1-2] sleep, (1-2-3) *mf* You'll a-wak-en to-mor-row and spread your wings, (1-2-3-4)

A. *p* sleep, sleep, sleep, sleep, (1-2) (1-2-3) *mf* You'll a-wak-en to-mor-row and spread your wings, (1-2-3-4)

T. *p* sleep, sleep, sleep, sleep, (1-2-3-4) [1-2] *mf* sleep, sleep, (1-2-3)

B. *p* sleep, sleep, sleep, sleep, (1-2-3-4) *mf* sleep, sleep,

↑
[TENORS and BASSES:

drill this entry from the Altos in the previous bar!]

22

S. (3) and you'll grow, come to know all the shadows and joy that it brings. (2) When your heart aches, my heart aches, and

A. (3) and you'll grow, come to know all the shadows and joy that it brings. (2) When your heart aches, my heart aches, and

T. sleep, (1-2-3) sleep, (1-2-3) (1-

B. sleep, sleep, sleep,

[ALL VOICES: drill entry from previous note!]

5

D 1 (1st time: broad and expressive)

25 *poco rit.*

S. this is the song it sings: (3) *mf* Ah! Ah!

A. this is the song it sings: (3) *mf* Ah! Ah!

T. (1 - 2) Ah! Ah!

B. sleep, (1 - 2 - 3) (1 - 2) Ah! Ah!

[ALL VOICES: drill entry from previous note!]

Harmonies!!

E [Sopranos & Altos start!]

32 *p*

S.1 (1) In your dreams you're not a - lone, (1 - 2) moth-er's child has → flown. → And if the

S.2 *p* In your dreams → you're not a - lone, (1 - 2 - 3 - 4) though moth-er's child has → flown. → And if the

A.1 *p* In your dreams → you're not a - lone, (1 - 2 - 3 - 4) though moth-er's child has → flown. → And if the

A.2 *p* In your dreams → you're not a - lone, (1 - 2) → though moth-er's child has → flown. → And if the

T. *p* [1 - 2 - 3 - 4; 1 - 2 - 3] Though moth - er's child has → flown. → If the

B. *p* [1 - 2 - 3 - 4; 1 - 2 - 3 - 4; 1] Moth-er's child has → flown. → if the

36 *mf* *poco rit.* **LARK 2** **[S&A only!]**

S.1 night that fol - lows should be dark, just lis - ten for the lark, and (1 - 2)

S.2 night that fol - lows should be dark, just lis - ten for the lark, and (1 - 2)

A. night that fol - lows should be dark, just lis - ten for the lark, and (1 - 2)

T. *mf* night that fol - - - - lows should be dark, (2)

B. *mf* night that fol - - - - lows should be dark, (2)

F ♩ = ca. 62 **G** [Altos; Tenors & Basses: tricky transition: drill pitch!]

40 *mf*

S. sleep my child, sleep, (1 - 2 - 3) sleep, (1 - 2) sleep. [1 - 2]

A.1 sleep my child, sleep, (1 - 2 - 3) sleep, (1 - 2 - 3 - 4) Ooh! *sub. p*

A.2 sleep my child, sleep, (1 - 2 - 3) sleep, (1 - 2 - 3 - 4) Ooh! *sub. p*

T. *p* sleep my child, sleep, sleep, sleep. (1 - 2 - 3 - 4) I can see in your eyes that the *sub. p*

B. *p* sleep my child, sleep, sleep, sleep. (1 - 2 - 3 - 4) I can see in your eyes that the *sub. p*

45

S. *p* 1 - 2] → Ooh! Out

A.1 *p* Ooh! Out

A.2 *p* Ooh! Out

T. (3) *mf* day is long. And the pain and the rain and the wind make you feel that you're wrong.

B. (3) *mf* day is long. And the pain and the rain and the wind make you feel that you're wrong.

[Drill entry from previous note!]

D 2 [2nd time: tender + distant]

48 *poco rit.*

S. (3) *p* of sor-row to-mor-row will bring you a bright-er song! Ah!

A. (3) *p* of sor-row to-mor-row will bring you a bright-er song! Ah!

T. (2) *p* (2) Out of sor-row to-mor-row will bring you a bright-er song! Ah! Ah!

B. (2) *p* (2) Out of sor-row to-mor-row will bring you a bright-er song! Ah!

[H] [Tenors & Basses start!]

53

S.1 Ah! **[1]** In your dreams you're not a - lone. Ah! **(2)**

S.2 Ah! **[1]** In your dreams you're not a - lone, though **(2)**

A. Ah! **[1]** In your dreams you're not a - lone, though **(2)**

T. In your dreams ————— you're not a - - - lone, though **(1 - 2)**

B. Ah! In your dreams ————— you're not a - - - lone, **(1 - 2)**

[The same as Section E!]

58

S.1 *mf* moth - er's child has ————— flown. ————— And if the night that fol - lows should be dark, *p* just

S.2 *mf* moth - er's child has ————— flown. ————— And if the night that fol - lows should be dark, *p* just **(1 - 2)**

A. *mf* moth - er's child has ————— flown. ————— And if the night that fol - lows should be dark, *p* just

T. *mf* moth - er's child has ————— flown. ————— If the night that fol - lows should be dark, *p* just **(3 - 3)**

B. *mf* though moth - er's child has ————— flown. ————— if the night that fol - lows should be dark, *p* just

poco rit.

[S1a = B flat; S1b = A flat;
S2a = G flat; S2b = E flat]

*
[LARK 3]

[T&B as well!] I ♩ = ca. 58

62

S. lis - ten for the lark, and sleep, my child, sleep, my child,

A. lis - ten for the lark, and sleep, my child, sleep, my child,

T.1 lis - ten for the lark, and sleep, my child, sleep, my child,

2 lis - ten for the lark, and sleep, my child, sleep, my child,

B. lis - ten for the lark, and sleep, my child, sleep, my child, sleep,

66 rit.

S.1 sleep, my child, and dream. (mm)

2 sleep, my child, and dream. (mm)

A. sleep, my child, and dream, dream, dream. (mm)

T. sleep, my child, and dream, dream, dream. (mm)

B. my child, and dream, dream, dream. (mm)

[A1 = E flat;
A2a = D flat; A2b = C flat]

[T1a = B flat; T1b = A flat;
T2 = G flat]

[B1a = E flat; B1b = D flat;
B2 = C flat]

For André van der Merwe and the Stellenbosch University Choir

THE KING OF RAGE AND DEATH

THE BIRTH OF ORC

demonic creature

Orc is a proper name for one of the characters in the complex mythology of William Blake. Orc is a positive figure, the embodiment of rebellion and freedom, and stands opposed to Urizen, the embodiment of tradition.

The name Orc is possibly an anagram of the Latin word "cor" (heart), in that he was stated in Blake's myth to be born of Enitharmon's heart, or "orca" (whale) because he sometimes takes the form of a whale.

"Orcus" is also the Latin word for "Hell", and Orc is presented as a rebellious, Luciferian character. He was created to serve as Blake's analysis of the revolutions in the United States and France.

"The Four Zoas" Night V, lines 23 - 42
WILLIAM BLAKE

HENDRIK HOFMEYR
(1957 - , South Africa)

A Cullante ♩ = ca. 84 (lullaby)

Soprano

Alto

The sweet sound of sil - ver voi - ces, the sweet sound of sil - - - ver voi - ces

The sweet sound of sil - ver voi - ces, the sweet sound of sil - - - ver voi - ces

9 *pp*

S. calm the wea - - - ry couch of En - - i - - - thar - mon, the sweet sound of sil - - - ver voi - ces

A. calm the wea - - - ry couch of En - - i - - - thar - mon, the sweet sound of sil - - - ver voi - ces

T. *ff* [1-2] But her

B. *ff* [1-2] But her

B

18 *sempre p*

S. calm the wea - - - ry couch of En - - - i - - - thar - mon, (4)

A. calm the wea - - - ry couch of En - - - i - - - thar - mon, (4)

T. earth - sha - - - king groans, (2) her earth - sha - - - king groans (1 - 2) drown the liv - ing

B. earth - sha - - - king groans, (2) her earth - sha - - - king groans (1 - 2) drown the liv - ing

[T & B: make sure of this entry note!]

S1&2: whisper eerily
 A1: speak "bright and thin"
 A2: speak "deep and dark"

Whisper
 in individual tempo

C Misterioso ♩ = ca. 68

24

S. : From the caves of deepest night ascending in clouds of mist...:

A. *Speak in individual tempo*
 : From the caves of deepest night ascending in clouds of mist...:

T. mu - - sic. (2)

B.1 mu - - sic. (2) *p* From the

B.2 mu - - sic. (2) *p* [1] From the caves of deepest night a - scen-ding in clouds of mist, a -

30

S.

A.

T.1

T.2

B.1

B.2

D [ALL VOICES: make sure of entry note!]

36

S.

T.1

T.2

B.1

B.2

E Energico ♩ = ca. 92

46

S. *p* [1-2] → The winds a - round on poin - ted rocks [1] set tle like

A. *p* [1-2] ; 1 → The winds a - round on poin - ted rocks [1] set tle

T. (wind)

B. (wind)

* T1: "hhhaaahh" * T2: "ssshhhh"
 * B1: breathy whistle * B2: "fffff..."

52

S. bats in - nu - m'ra-ble, [1] read-y to fly a - broad, (3)

A. like bats in - nu - m'ra-ble, [1] read-y to fly a - broad, (2)

T. [1-2] ;

B. *p* The [1-2] →

F

58

S. *p* [1 - 2; 1] → The winds a - round on poin - ted rocks

A. *p* [1 - 2] → The winds a - round on poin - ted rocks [1]

T. *p* [1] → The winds a - round on poin - ted rocks ^{rox} [1] set - tle
go-o-uh-e-ed

B. winds a - round on poin ted rocks [1] set - tle like

63

S. [1] set - tle like bats in - nu m'ra - ble, [1]

A. *mf* set - tle like bats in - nu - m'ra - ble, [1] read - y

T. *mf* like bats in - nu m'ra - ble, [1] read - y to
short!

B. *mf* bats in - nu - m'ra - ble, [1] read - y to fly

67 *mf*

S. read - y to fly a - broad, (2) *f* read - y to

A. to fly a - broad, (2) *f* read - y to fly

T. fly a - broad, (2) *f* read - y to fly a -

B. a - broad, (2) *f* read - y to fly a - broad. *sfp*

71 *sfp*

S. fly a - broad. (1 - 2 - 3 - 4) [1 - 2]

A. a - broad. (1 - 2 - 3 - 4) [1 - 2] *p* Grim frost be - neath and ter - ri - ble

T.1 broad. (1 - 2 ; 1 - 2 - 3 - 4) [1 - 2]

T.2 broad. (1 - 2 - 3 - 4) [1 - 2] *p* Grim frost be - neath and ter - ri - ble

B. Grim frost be - neath and ter - ri - ble
(1 - 2 ; 1 - 2 - 3 - 4) [1 - 2]

G Danzante ♩ = ca. 172 (waltz macabre)

[ALTOS; TENOR 2 and BASSES:
to create an eerie atmosphere, Hofmeyr used difficult harmonies here: drill your voice part with care!]

78

A. snow be - gin a dis - mal dance,

T.2 snow be - gin a dis - mal dance,

B. snow be - gin a dis - mal dance,

H [Altos; T2 and Basses:
same text, different melodies!]

83

A.1 *p* Grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance,

A.2 *p* Grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance, a dis - mal dance,

T.2 *p* Grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance, a dis - mal dance,

B. *p* Grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance,

I [Altos; T2 and Basses:
the same as G!]

91

S. *ff* [1 - 2 - 3; 1-2] The shrieks of En-i - thar-mon shake the skies, The shrieks of En-i-
(1 - 2 - 3) [1-2]

A. *mf* Grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance,

T.1 *ff* [1 - 2 - 3; 1-2] The shrieks of En-i - thar-mon shake the skies, The shrieks of En-i-
(1 - 2 - 3) [1-2]

T.2 *mf* Grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance,

B. *mf* Grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance,

J [Altos; T2 and Basses:
the same as H!]

99

S. *thar-mon shake the skies, Her groans the la - b'ring Earth;*
(1-2-3) [1-2] (1-2-3) [1-2-3]

A.1 *Grim frost be-neath and ter-ri-ble snow be - gin a dis - mal dance,*

A.2 *Grim frost be-neath and ter-ri-ble snow be - gin a dis - mal dance, a dis - mal dance,*

T. *thar-mon shake the skies, Her groans the la - b'ring Earth;*
(1-2-3) [1-2] (1-2-3) [1-2-3]

T.2 *Grim frost be-neath and ter-ri-ble snow be - gin a dis - mal dance, a dis - mal dance,*

B. *Grim frost be-neath and ter-ri-ble snow be - gin a dis - mal dance,*

K

107

S. *Till from her heart ren - ding his way, a ter-ri-ble child springs forth, soon as his bur - ning*
p sfp < mf ff
(1-2-3; 1-2-3)

A. *Till from her heart ren - ding his way, a ter-ri-ble child springs forth, soon as his bur - ning*
p sfp < mf ff
(1-2-3; 1-2-3)

T. *Till from her heart ren - ding his way, a ter-ri-ble child springs forth, soon as his bur - ning*
p sfp < mf ff
(1-2-3; 1-2-3)

B. *Till from her heart ren - ding his way, a ter-ri-ble child springs forth, soon as his bur - ning*
p sfp < mf ff
(1-2-3; 1-2-3)

117 *sfp* *mf* *sfp* **L** *f*

S. eyes → o - pen on the A - byss, (1-2-3; 1-2) [1-2] The hor-rid trum - pets of the

A. eyes → o - pen on the A - byss, (1-2-3; 1-2) [1-2] The hor-rid trum - pets of the

T. eyes → o - pen on the A - byss, (1-2-3; 1-2) The hor-rid trum - pets of the deep,

B. eyes → o - pen on the A - byss, (1-2-3; 1-2) The hor-rid trum - pets of the deep,

[Altos: make sure of note!]

127

J. deep, [1] The hor-rid trum - pets of the deep, bel low with bit-ter blasts, → bel- low

A. deep, [1] The hor-rid trum - pets of the deep, bel low with bit-ter blasts, → bel- low

T. [1] The hor-rid trum - pets of the deep, bel low with bit-ter blasts, → bel low with

B. [1] The hor-rid trum - pets of the deep, bel low with bit-ter blasts, → bel low with

139

S. *sfp* with bit-ter blasts; *f* The de - mons wake and howl a - round the boy: *sfp*
(1-2-3-4)

A. *sfp* with bit-ter blasts; *f* The de - mons wake and howl a - round the boy: *sfp*
(1-2-3-4)

T. *sfp* bit-ter blasts; *f* The de - mons wake and howl a - round the boy: *sfp*
(1-2; 1-2-3-4)

B. *sfp* bit-ter blasts; *f* The de - mons wake and howl a - round the boy: *sfp*
(1-2; 1-2-3-4)

M Furioso ♩ = ca. 224

152

S. *ff* [1-2] Orc, thou art the King of Rage and Death, 'Orc, thou art the
(1-2-3-4; 1-2-3-4)

A. *ff* [1-2] Orc, thou art the King of Rage and Death, 'Orc, thou art the
(1-2-3-4; 1-2-3-4)

T. *ff* [1-2] Orc, thou art the King of Rage and Death, 'Orc, thou art the
(1-2-3-4; 1-2-3-4)

B. *ff* [1-2] 'Orc, thou art the King of Rage and Death, 'Orc, thou art the
(1-2-3-4; 1-2-3-4)

N [THREE REPEATS of "Orc, thou art the King" - each one different!] 11

164

S. King of Rage and Death, **[1-2]** *ff* Orc, thou art the King, Orc, thou art the King, Orc,

A. King of Rage and Death, **[1-2]** *ff* Orc, thou art the King, Orc, thou art the King, Orc,

T. King of Rage and Death, *ff* Orc, thou art the King, Orc, thou art the King, Orc, thou _____ **(1-2)**

B. King of Rage and Death, *ff* Orc, thou art the King, Orc, thou art the King, Orc, thou _____ **(1-2)**

175

O

S. thou art the King of Rage _____ and Death, the king of Rage, _____ of _____

A. thou art the King of Rage, Rage and Death, the king of Rage, _____ of _____

T. art _____ the King of Rage, Rage and Death, the king of Rage, _____ of _____ **(1-2)**

B. art _____ the King of Rage, Rage and Death, the king of Rage, _____ of _____ **(1-2)**

183

S.
Rage _____ and _____ Death, of Rage _____ and _____ Death!

A.
Rage _____ and _____ Death, of Rage _____ and _____ Death!

T.
Rage _____ and _____ Death, of Rage _____ and _____ Death!

B.
Rage _____ and _____ Death, of Rage _____ and _____ Death!

Detailed description: This image shows a page of a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The page is numbered 183 in the top left corner. Each voice part is written on a five-line staff. The Soprano part is in treble clef, the Alto in treble clef, the Tenor in bass clef, and the Bass in bass clef. The music is in 2/4 time and features a key signature of one flat (B-flat). The lyrics for each part are: "Rage _____ and _____ Death, of Rage _____ and _____ Death!". The lyrics are written below the staves, with lines indicating where the notes should be placed. The music includes various note values, rests, and dynamic markings such as accents and slurs.

World Premiere

Commissioned by André van der Merwe for the Stellenbosch University Choir

AVE MARIA

LEVENTE GYÖNGYÖSI
(1975 - , Hungary)

A Adagio $\text{♩} = \text{ca. } 50$

Phrasing!

Soprano
Alto
Tenor
Bass

A -- ve Ma-ri -- a, gra-ti-a ple-na, Do-mi-nus
A -- ve Ma-ri -- a, gra-ti-a ple-na Do-mi-nus
A -- ve Ma-ri -- a, gra-ti-a ple-na Do-mi-nus
A -- ve Ma-ri -- a, gra-ti-a ple-na Do-mi-nus

(1-2-3) (1-2-3) (1-2-3) (1-2-3)

7

S1.
S2.
A1.
A2.
T1.
T2.
B.

te-cum, be-ne-di-cta tu in mu-li-e-ri-bus. A -- ve Ma-ri --
te-cum, be-ne-di-cta tu in mu-li-e-ri-bus. A -- ve Ma-ri --
te-cum, be-ne-di-cta tu in mu-li-e-ri-bus. A -- ve Ma-ri --
te-cum, be-ne-di-cta tu in mu-li-e-ri-bus. A -- ve Ma-ri --
te-cum, be-ne-di-cta tu in mu-li-e-ri-bus. A -- ve Ma-ri --
te-cum, be-ne-di-cta tu in mu-li-e-ri-bus. A -- ve Ma-ri --
te-cum, be-ne-di-cta tu in mu-li-e-ri-bus. A -- ve Ma-ri --

(1-2-3) (1-2-3-4) (1-2-3) (1-2-3) (1-2-3) (1-2-3) (1-2-3)

→ * [NB: follow  carefully to make beautiful musical waves!]

[S1: don't stamp "-ctus", go towards "fru-"]

2

13

S. *mf* a, — a — ve — Ma — ri — a, — *f* et be — ne — di — ctus fru — ctus — ven — tris — tu — i, —
(1 - 2 - 3) → (1 - 2) → (1 - 2) →

A. *mf* a, — a — ve — Ma — ri — a, — *f* et be — ne — di — ctus fru — ctus — ven — tris — tu — i, —
(1 - 2 - 3) → (1 - 2) → (1 - 2) →

T. *mf* — a, — a — ve — Ma — ri — a, — *f* et be — ne — di — ctus fru — ctus — ven — tris — tu — i, —
(- 3) → (1 - 2) → (1 - 2) →

B. *mf* — a, — a — ve — Ma — ri — a, — *f* et be — ne — di — ctus fru — ctus — ven — tris — tu — i, —
(1 - 2 - 3) → (1 - 2) → (1 - 2) →

18

C

S. *p* Je — sus, — be — ne — di — ctus — fru — ctus — ven — tris — tu — i, — *mf*
(1 - 2 - 3) → (1 - 2) →

A. *p* Je — sus, — fru — ctus — ven — tris — tu — i, — *mf*

T. *p* Je — sus, — fru — ctus — ven — tris — tu — i, — *mf* [Tenors: pitch semi-tone progression!] (1 - 2) →

B. *p* Je — sus, — be — ne — di — ctus — fru — ctus, fru — ctus — ven — tris — tu — i, — *mf*
(1 - 2 - 3 - 4) → (1 - 2) →

22

[Sopranos: pitch this progression!]

D

S. *p* Je — sus, — *mf* Je — sus, — *p* Je — sus, — *acc.* Je — sus, — a — ve, a — ve, — *pp*
(1 - 2 - 3) → (1 - 2 - 3) → (1 - 2 - 3) →

A. *p* Je — sus, — [3 - 4 ; 1 - 2 - 3 - 4] *pp* Je — sus, — *pp* Je — sus, — a — ve, — *pp*
(1 - 2 - 3) (1 - 2) → (1 - 2) →

T. *p* Je — sus, — [3 - 4 ; 1 - 2 - 3 - 4] *pp* Je — sus, — *pp* Je — sus, — a — ve, — *pp*
(1 - 2 - 3) (1 - 2 - 3) → (1 - 2 - 3) →

B. *p* Je — sus, — [3 - 4 ; 1 - 2 - 3 - 4] *pp* Je — sus, — *pp* Je — sus, — a — ve, — *pp*
(1 - 2 - 3) (1 - 2 - 3) → (1 - 2) → (1 - 2) →

* [Difficult entry for all voices, especially Sopranos:
drill your entry from the previous bar: the D of the Sopranos.]

[S1: "Ma-raa-a"
for high notes]

3

Andante $\text{♩} = \text{ca. } 60$

27

S. *mf* *ff*
a - ve, a - ve, a - ve, a - ve Ma - ri - a, a - ve Ma - ri - a
(1 - 2) → (1 - 2 - 3)

A. *mf* *ff*
a - ve, a - ve, a - ve, a - ve, a - ve Ma - ri - a, Ma - ri - a, a - ve Ma - ri - a
(1 - 2)

T. *mf* *ff*
ri - a, a - ve, a - ve, a - ve, a - ve, a - ve Ma - ri - a, a - ve Ma - ri - a
(1 - 2)

B. *mf* *ff*
a - ve, a - ve, a - ve, a - ve Ma - ri - a, a - ve Ma - ri - a, a - ve Ma - ri - a
(1 - 2) → (1 - 2) → (1 - 2) →

E accel.

32

S. *sf* *sf* *sf*
- a, San - cta Ma - ri - a, Ma - ter De - i, o - ra pro no - bis, pro - no - bis, pro -
(1 - 2 - 3) → (1 - 2) → (1 - 2) →

A. *sf* *sf* *sf* *sf*
- a, a - ve Ma - ri - a, San - cta Ma - ri - a, Ma - ter De - i, o - ra pro no - bis,
[1] → (1 -)

T. *sf* *sf* *sf* *sf*
- a, a - ve Ma - ri - a, San - cta Ma - ri - a, Ma - ter De - i, o - ra pro no - bis,
(1 - 2) [1] → (1 -)

B. *sf* *sf* *sf* *sf*
- a, a - ve Ma - ri - a, San - cta Ma - ri - a, Ma - ter De - i, o - ra pro no - bis,
[1] → (1 -)

Moderato $\text{♩} = \text{ca. } 76$

rit.

F Andante $\text{♩} = \text{ca. } 60$

36

sf *fff* *p doloroso*

S. no - bis, pec - ca - to - ri - bus, nunc, et in o - ra mor - tis no - strae, mor - tis
(1 - 2) (3 - 4; 1 - 2 - 3 - 4; 1) (1 - 2) (1 - 2)

A1. o - ra pro no - bis, pec - ca - to - ri - bus, o - ra, o - ra mor - tis
(- 2) (2 - 3 - 4; 1 - 2 - 3 - 4; 1 - 2 - 3 - 4) (1 - 2)

A2. o - ra pro no - bis, pec - ca - to - ri - bus, o - ra mor - tis no - strae,
(- 2) (2 - 3 - 4; 1 - 2 - 3 - 4; 1 - 2 - 3 - 4) (1 - 2) (1 - 2) (1 - 2)

T. o - ra pro no - bis, pec - ca - to - ri - bus, nunc, et, et in o - ra, et in o - ra mor -
(- 2) (2 - 3 - 4; 1 - 2 - 3 - 4; 1 - 2 - 3 - 4)

B. o - ra pro no - bis, pec - ca - to - ri - bus, nunc, et in
(- 2) (2 - 3 - 4; 1 - 2 - 3 - 4; 1 - 2 - 3 - 4)

[T & B: difficult transition to Section F!
Make sure of pitch from previous note!]

[S1+2: bars 44 - 46: drill pitch carefully!]

42

pp *rall.*

S. no - strae, a - men, a -
(1 - 2)

A. no - strae, mor - tis no - strae, a - men,
(1 - 2) (3 - 4; 1 - 2 - 3 - 4; 1 - 2 - 3 - 4)

T. tis no - strae, mor - tis no - strae, a - men, a -
(1 - 2) (3 - 4; 1 - 2 - 3 - 4; 1 - 2 - 3) (1 - 2)

B. o - ra mor - tis no - strae, a -
(1 - 2) (3 - 4; 1 - 2 - 3 - 4; 1 - 2 - 3) (1 - 2)

G Adagio $\text{♩} = \text{ca. } 50$

47

S. *pp* men. (1 - 2 - 3) *p* A - ve Ma - ri - a, *p* a - - - - - men, →

A. *pp* a - - - - - ve, → a - - - - - ve Ma - ri - a, *p* a - - - - - men, →

T1. - ve Ma - ri - a, → Ma - ri - a, *p* a - - - - - men, [1] a - men, a - men, [1 - 2 - 3 - 4;

T2. ve Ma - ri - a, [1] a - - - - - ve Ma - ri - a, *p* a - - - - - men, a - men, [1 - 2 - 3 - 4;

B. *pp* men. (1 - 2 - 3 - 4; 1 - 2 - 3) *p* a - - - - - ve Ma - ri - a, [2 - 3 - 4; 1] a - men, a - men, →

[S1: long sustained phrase on F#: maintain space (low breath and freedom) and tune with the rest of the choir!]

52

S. *pp* a - - - - - men, → a - - - - - men, (1 - 2 - 3 - 4; 1) (1 - 2 - 3) a - - - - - men, →

A. *pp* a - - - - - men, → a - - - - - men, (1 - 2 - 3 - 4; 1) (1 - 2 - 3) a - - - - - men, →

T1. *p* a - men, a - - - - - men, [1] A - ve Ma - ri - a, Ma - ri - a, gra - ti - a ple - - - - - na. →

T2. *p* a - men, a - men, [1 - 2 - 3 - 4; 1] A - ve Ma - ri - a, Ma - ri - a, gra - ti - a ple - - - - - na. →

B. *pp* [1 - 2 - 3 - 4; 1] a - men, a - men, → a - - - - - men, (1 - 2 - 3 - 4; 1) (1 - 2 - 3) a - - - - - men, →

Release!!

THE CONVERSION OF SAUL

Saul launched an all out persecution of the early Christian church and became legendary in his pursuit to exterminate all who "believed".

But as Saul later wrote, he was blinded by a light from heaven as he travelled to Damascus and was confronted by a voice that called out to him, saying "Saul, why do you persecute me?"

Saul turned from his murderous deeds and spent the remainder of his life as a Christian missionary.

Caedite, vexate, ligate vinculis! Saul!
Vinculis, condemnate vexate!
Murder, harass, bind into chains! Saul!
Chain, prosecute and harass!

Z. RANDALL STROOPE
(1953 - , USA)

Agitato ♩ = ca. 96 ♩ = 96 **A**

Soprano *sfp* *sfp*
Cae - di - te! tel! (1 - 2 - 3 - 4) (1 - 2) (1 - 2 - 3)

Alto *sfp* *sfp*
Cae - di - te! tel! (1 - 2 - 3 - 4) (1 - 2) (1 - 2 - 3)

Tenor *ff* Shout! *mf*
Cae - di - TE! [1 - 2 - 3] → Cae - di - te, vex - a - te, li - ga - te vin - cu - lis! Cae - di - te, vex - a - te, li -

Bass *ff* Shout! *mf*
Cae - di - TE! [1 - 2 - 3] → Cae - di - te, vex - a - te, li - ga - te vin - cu - lis! Cae - di - te, vex - a - te, li -

[Shouting / speaking:
pitch voice higher and lower as the notes suggest!]

T.1 *f* *ff* (2) *f* *ff* (2)
ga - te vin - cu - lis! Cae - di - te, vex - a - te, li - ga - te vin - cu - lis! Saul! Cae - di - te, vex - a - te, li - ga - te! Saul!

T.2 *f* *ff* *ff*
ga - te vin - cu - lis! Cae - di - te, vex - a - te, li - ga - te vin - cu - lis! Cae - di - TE! Cae - di - te, vex - a - te! vex - a - te!

B.1 *f* *ff* *f* *ff*
ga - te vin - cu - lis! Cae - di - te, vex - a - te, li - ga - te vin - cu - lis! Cae - di - TE! Cae - di - te, vex - a - te! vex - a - te!

B.2 *f* *ff* (2) *f* *ff* (2)
ga - te vin - cu - lis! Cae - di - te, vex - a - te, li - ga - te vin - cu - lis! Saul! Cae - di - te, vex - a - te, li - ga - te! Saul!

13

S.1 [1 - 2 - 3 ; 1] Vin - cu - lis! Con - dem - na - te!

S.2 [1 - 2 - 3 ; 1] Vin - cu - lis! Li - ga - te vin - cu - lis, li - ga - te vin - cu - lis!

A.1 [1 - 2 - 3 ; 1 - 2] Li - ga - te vin - cu - lis, li - ga - te vin - cu - lis!

A.2 [1 - 2 - 3 ; 1 - 2] Con - dem - na - te!

T.1 *f* > Cae - di - te, vex - a - te, li - ga - te! Saul! Saul! Con - dem - na - te!

T.2 *f* > Cae - di - te, vex - a - te, li - ga - te! Li - ga - te vin - CU - LIS! Li - ga - te vin - cu - lis, li - ga - te vin - cu - lis!

B.1 *f* > Cae - di - te, vex - a - te, li - ga - te! Li - ga - te vin - CU - LIS! Con - dem - na - te!

B.2 *f* > Cae - di - te, vex - a - te, li - ga - te! Saul! Saul! Li - ga - te vin - cu - lis, li - ga - te vin - cu - lis!

17

S.1 Con - dem - na - te vex - a - te, li - ga - te! Con - dem - na - te!

S.2 Con - dem - na - te vex - a - te, li - ga - te! Li - ga - te vin - cu - lis, li - ga - te vin - cu - lis!

A.1 Con - dem, con - dem - na - te vex - a - te, li - ga - te! Li - ga - te vin - cu - lis, li - ga - te vin - cu - lis!

A.2 Con - dem - na - te vex - a - te, li - ga - te! Con - dem - na - te!

T.1 Con - dem - na - te vex - a - te, li - ga - te! Con - dem - na - te!

T.2 Con - dem - na - te vex - a - te, li - ga - te! Li - ga - te vin - cu - lis, li - ga - te vin - cu - lis!

B.1 Con - dem - na - te vex - a - te, li - ga - te! Con - dem - na - te!

B.2 Con - dem, con - dem - na - te vex - a - te, li - ga - te! Li - ga - te vin - cu - lis, li - ga - te vin - cu - lis!

21 3

S. *ff*
Con - dem - na - te vex - a - te, li - ga - te! [1 - 2 - 3] Con - dem - na - te, con - dem -

A.1 *ff*
Con - dem, con - dem - na - te vex - a - te, li - ga - te, con - dem! [1] Con - dem - na - te, con - dem -

A.2 *ff*
Con - dem - na - te vex - a - te, li - ga - te, con - dem! [1] Con - dem - na - te, con - dem -

T. *ff*
Con - dem - na - te vex - a - te, li - ga - te! [1] Con - dem - na - te, con - dem -

1 *ff*
Con - dem - na - te vex - a - te, li - ga - te, con - dem! Con - dem - na - te, con - dem -

B.2 *ff*
Con - dem, con - dem - na - te vex - a - te, li - ga - te, con - dem! Con - dem - na - te, con - dem -

↓
[Shouting / speaking:
pitch voice higher and
lower as the
notes suggest!]

[The stomps are physical expression of anger.
Execution of the stomps:
raise the right knee high and bring the foot down with force.
Use arm / hand gesture with the stomp to enhance the anger.
This gesture suggests the terrible persecution of the victims.]

26

S. *mf*
-na - te! Con - dem - na - te, cae - di - te! [1] Cae - di - te! (stomp)

A. *mf*
-na - te! Cae - di - TE! Con - dem - na - te, cae - di - te! [1] Cae - di - te! (stomp)

T. *mf*
-na - te! Cae - di - TE! Con - dem - na - te! [1] Cae - di - te! Cae - di - te! (stomp) Li -

B.1 *mf*
-na - te! Cae - di - TE! Con - dem - na - te! [1] Cae - di - te! Cae - di - te! (stomp) Li -

B.2 *mf*
-na - te! Cae - di - TE! Con - dem - na - te! [1] Cae - di - te! Cae - di - te! (stomp)

38 **D** **[Fist down!]**

cae-di-te, li-ga-te, Saul! Vex-a-te, vex-a-te, vex-a-te, Saul! Saul, cae-di-te, vex-a-te, li-ga-te vin-cu-lis!

A.1 (2) (2) (2) (2)
- 2 - 3) → Saul! (1 - 2 - 3) Saul! Saul, cae-di-te, vex-a-te, li-ga-te vin-cu-lis!

A.2 (2) (2) (2) (2)
cae-di-te, li-ga-te, Saul! Vex-a-te, vex-a-te, vex-a-te, Saul! Saul! (1 - 2 - 3; 1 - 2)

T. - 2 - 3) → Vex-a-TE! [1 - 2 - 3] → Li-ga-te, 'ga-te vin-cu-LIS! [1 - 2 - 3 - 4]

B. - 2 - 3) → Vex-a-TE! [1 - 2 - 3] → Li-ga-te, 'ga-te vin-cu-LIS! [1 - 2 - 3 - 4]
[Fist down!]

→ [REPEAT C; D & E
AND THEN TO F]

E

[ALL: R fist up!]

[ALL: fist down!]

44

S. Saul! Saul! Saul! Saul! [1 - 2 - 3] Con-dem - na - te, con - dem - na - tel

A. Saul! Saul! Saul! Saul! [1 - 2] Con-dem - na - te, con - dem - na - tel Cae-di-TE!

T. Saul, vin-cu-lis! Saul, vin-cu-lis! (stomp) Con - dem - na - te, con - dem - na - tel Cae-di-TE!

B. Saul, vin-cu-lis! Saul, vin-cu-lis! (stomp) Con - dem - na - te, con - dem - na - tel Cae-di-TE!

2nd x E: pitch the transition
to F with care!

F Rit.

51

S.1 Saul! (3) (3) Slower *mf* *p*

S.2 Saul! (1 - 2 - 3 - 4) (1 - 2) (1 - 2)

A.1 Saul! (3) (3) *mf* *p*

A.2 Saul! (3) (3) *mf* *p*

T.1 Saul! (3) (3) *mf* *p*

T.2 Saul! (3) (3) *f* (shout painfully) *mf* (speak mournfully) *p* (speak-whisper)

B.1 Saul! (3) (3) *f* (shout painfully) *mf* (speak mournfully) *p* (speak-whisper)

B.2 Saul! (3) (3) *mf* *p*

[1] → Cae-DI-TE! Li-ga-tel Vin-cu-lis! [1 - 2]

[1 - 2] → Vex - A-TE! Vin - cu - lis! Vin - cu - lis!

[1 - 2] (1 - 2 - 3 - 4) (1 - 2)

[T2 + B1: make sure of timing & entries of speaking: B1 echoes T2!]

G ♯ = ca. 54

57

S.1

S.2 *p whisper* *p*

A.

T.1

T.2 *p (speak plaintively)*

B.1 *p* *p (speak plaintively)*

B.2 *p*

(1) [1-2] Why do you per-se-cute me? [1-2] Why do you per-se-cute me? (1-2-3) [1]

(1) [1-2-3; 1-2; 1-2] Why do you per-se-cute me? (1-2-3) [1]

(1-2-3-4) [1] Vex-a-te! [1-2]

[1-2-3-4; 1-2; 1-2] Why do you per-se-cute me? [1] Vex-a-te! [1]

[1-2-3] Why do you per-se-cute me? [1-2] Why do you per-se-cute me? (1-2-3) [1]

[Bass 2: pitch this entry carefully a semi-tone higher from the previous note!]

H ♯ = ca. 64

62

S.1 Why? (1-2-3) Turn

2 Why? (1-2-3-4; 1-2-3-4) (1-2-3) [1] Fall down on your knees, → turn ha-tred in-to love! Turn

A. Why, why, why? (1-2-3-4; 1-2-3) [1] Fall down on your knees, → turn ha-tred in-to love! Turn

T.1 Why, why, why? (1-2-3) Turn

T.2 (speak trance-like: low) (whisper) *p* Why, why? [1] Vex-a-te! [1-2] Saul! [1-2-3] Ah! (1-2-3) Turn

B.1 (speak trance-like: low) (whisper) *mf* Why, why, why? Vex-a-te! [4; 1-2] Saul! [4; 1-2-3-4; 1-2-3-4; 1-2-3-4; 1] Fall down, turn

B.2 *pp* *mf* Why? (1-2-3-4; 1-2-3-4; 1-2-3) [4; 1-2-3-4; 1-2-3-4; 1-2-3-4; 1] Fall down, turn

[T2 + B1: timing of speaking different now!]

I

69

S. *f* (3) *p* (2) (3) (4)
dark - ness in - to light! Turn ha-tred in - to love! Bow down, Saul Bow down, Saul

A. *f* (3) *p* (2) (3) (4)
dark - ness in - to light! Turn ha-tred in - to love! Bow down, Saul Bow down, Saul

T. *f* (3) *p* (2) (3) (4)
dark - ness in - to light! [1] Turn to love! Bow down, Saul Bow down, Saul

B. *f* (3) *p* (2) (3) (4)
dark - ness in - to light! [1] Turn to love! Bow down, Saul Bow down, Saul

J

77

Slower

S.1 *pp*
[1 - 2 - 3 - 4, 1] Saul. (1 - 2 - 3; 1 - 2 - 3) (1 - 2 - 3; 1 - 2 - 3) [1] Saul.

S.2 *pp*
[1 - 2 - 3 - 4, 1] Saul. (1 - 2 - 3) (1 - 2 - 3) Saul. (1 - 2) (1 - 2 - 3) [1] Saul.

A. *pp*
[1 - 2 - 3 - 4, 1] Saul. (1 - 2 - 3) (1 - 2 - 3) Saul. (1 - 2 - 3) (1 - 2 - 3) [1] Saul.

T. *pp*
Saul. (1 - 2 - 3 - 4) (1 - 2 - 3 - 4, 1 - 2) (1 - 2 - 3 - 4, 1 - 2 - 3) [1] Saul. (2; 1 - 2 - 3 - 4)

B. *pp*
Saul. (1 - 2) (1 - 2) (1 - 2 - 3 - 4, 1 - 2) (1 - 2 - 3 - 4, 1 - 2 - 3) Saul. (1 - 2; 1 - 2 - 3 - 4)