
CHRISTOPHER LEEDHAM

Antiphons

for soprano, baritone, choir, harp, chamber organ, and percussion

(2011)

FULL SCORE

The first performance was given on 29 June 2011
by *The 24*, conducted by Graham Bier,
at the Sir Jack Lyons Concert Hall, York.

Antiphons was commissioned for
the 2010 Lyons Celebration Award.

Duration: *c.* 27 minutes

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INSTRUMENTATION

soprano solo

baritone solo

choir (SSAATTBB)

percussion (2 players)

I vibraphone (with bow)
 crotales
 bass drum
 tam-tam

II glockenspiel
 medieval bells (glockenspiel if unavailable)
 bass drum (shared with percussion I)
 tam-tam (shared with percussion I)
 3 suspended cymbals
 tubular bell (B \sharp)

harp

chamber organ (8', 4' and 2' stops)

Score in C

I	Eres lumbre de mi lumbre <i>Choir</i>	1
II	Awake! <i>Choir</i>	14
III	Come fill the cup! <i>Soprano solo</i>	28
IV	Happy the man that findeth wisdom <i>Choir</i>	30
V	The moving finger writes <i>Choir</i>	37
VI	So leave the wise to wrangle <i>Baritone solo</i>	55
VII	When wisdom entereth into thine heart <i>Choir</i>	57
VIII	Oh come with old Khayyam <i>Baritone solo</i>	62
IX	So to this earthen bowl I did adjourn <i>Soprano solo</i>	63
X	Olvido de lo criado <i>Choir</i>	64

I

Eres lumbre de mi lumbre
(You are the light of my light)

Slow and mysterious (♩.=60)

SOPRANO SOLO

SOPRANO

ALTO

TENOR

BASS

Percussion

Harp

Chamber Organ

The score is written for a vocal soloist and a chamber ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) are in 12/8 time. The instrumental parts include Percussion (Vibraphone, Suspended Cymbals, Brushes, and Tam-tam), Harp, and Chamber Organ. The tempo is 'Slow and mysterious' with a quarter note equal to 60 beats per minute. The key signature has one sharp (F#). The lyrics are 'Eres lumbre de mi lumbre' and '(You are the light of my light)'. The vocal parts enter in the third measure with the lyrics 'E - res'. The instrumental parts provide accompaniment throughout the piece.

4

mf ad lib.

SOP. SOLO

You _____ are the light of my light _____

S.

- res _____ lum bre _____

lum - bre _____

A.

lum - bre _____

T.

B.

Perc.

(Led.) _____

arco

(mp)

Hp.

(gliss.)

mp _____ *p*

Ch. Org.

7

SOP. SOLO

S.

A.

T.

B.

Perc.

Hp.

Ch. Org.

p

E - res lum bre de mi

p

E - res lum - bre de mi

p

E - res lum - bre de mi

p

E - res lum - bre de mi

sticks

p

Red.

ppp \leftarrow \rightarrow *l.v.*

ord.

p

mp

p

prés de le table [.]

(sempre l.v.)

p

11

SOP. SOLO

mp *mf* *p*

You are the light of my light my po-wer di - vine

S.

(mf)

lum - bre

A.

(mf)

lum - bre

T.

p

Fi - gu - ra de mi sus - tan -

p

Fi - gu - ra de mi sus - tan -

B.

p

Fi - gu - ra de mi sus - tan -

p

Fi - gu - ra de mi sus - tan -

Perc.

arco

(mf)

ppp *p* *l.v.*

Hp.

mp

l.v.

Ch. Org.

14

SOP. SOLO

S.

A.

T.

B.

Perc.

Hp.

Ch. Org.

mp

E - res; E - res

mp

E - res; E - res

mp

E - res; E - res

mp

E - res E - res

- ci - a

- ci - a

- ci - a

- ci - a

sticks

p

pp *mf l.v.*

ord.

prés de la table *p* *mf* *mp*

(gliss.)

18

SOP. SOLO

mf You _____ are the light of my light _____ *mp* the pic-ture of my con

S. _____ mi sab-i-dur-i-a _____

_____ mi sab-i-dur-i-a _____

A. _____ mi sab-i-dur-i-a _____

_____ mi sab-i-dur-i-a _____

T. _____ *p* Fi - gu - ra

_____ *p* Fi - gu - ra

B. _____ *p* Fi - gu - ra

_____ *p* Fi - gu - ra

Perc. (Ceo.) _____ *mf* *arco* _____ (*f*) _____

Hp. _____ *mf* _____

Ch. Org. _____ _____

21

SOP.
SOLO

tent - ment

S.

mp E - res lum - bre_ de mi lum - bre_

A.

mp E - res lum bre_ de mi lum -

A.

mp E - res lum - bre_ de mi lum -

T.

mp E - res lum - bre_

T.

mp de mi sus tan ci a_ E - res lum - bre_ de mi lum -

B.

mp de mi sus tan ci a_ E - res lum bre_ de mi

B.

mp de mi sus - E - res lum - bre_ de mi lum -

Perc.

Hp.

ord.
prés de le table [*mp*] *mf*
(sempre l.v.) 8' 4'

Ch.
Org.

mf

24

f *ff*

SOP. SOLO
You _____ are the light of my light _____ in whom I'm well pleased _____ to shine

S.
En qui-en bien _____ me com-pla - ci -

bre _____ En qui-en bien _____ me com-pla - ci -

A.
bre _____ En qui-en bien _____ me com-pla - ci -

T.
bre _____ En qui-en bien _____ me com-pla - ci

lum - bre _____ En qui-en bien _____ me com-pla - ci

B.
bre _____ En qui-en bien _____ me com-pla - ci -

En qui-en bien _____ me com-pla - ci -

Perc.

Hp.
f

Ch. Org.
f

27
SOP.
SOLO

mf
You are the light of my light _____ You _____ are the

S.

mf
a En qui - en bien _____ me com - pla - ci - a

a

mf
a En qui - en bien _____ me com - pla - ci - a

A.

mf
a En qui - en bien _____ me com - pla - ci - a

a

mf
a En qui - en bien _____ me com - pla - ci - a

T.

mf
a En qui - en bien _____ me com - pla - ci - a

a

mf
a En qui - en bien _____ me com - pla - ci - a

B.

mf
a En qui - en bien _____ me com - pla - ci - a

a

mf
a En qui - en bien _____ me com - pla - ci - a

Perc.

Medieval bells
f (damp)

Hp.

f gliss. gliss. gliss. gliss.

Ch.
Org.

f
8' 4' 2'

29 *f*

SOP. SOLO
light of my light are the light of my light my

S.
En qui - en bien me com - pla - ci - a E - res

A.
En qui - en bien me com - pla - ci - a E - res

T.
En qui - en bien me com - pla - ci - a E - res

B.
En qui - en bien me com - pla - ci - a E - res

Perc.
(damp) *f*

Hp.
gliss.

Ch. Org.

32

SOP. SOLO

light of my light

S.

lum - bre de mi lum - bre

A.

lum - bre de mi lum - bre

T.

lum - bre de mi lum - bre

B.

lum - bre de mi lum - bre

Perc.

ff (damp)

Hp.

gliss. gliss. ff (damp)

Ch. Org.

ff

35

SOP. SOLO

light! light! light of my light light!

S.

lum - bre lum - bre lum - bre lum -

A.

lum - bre lum - bre E - res lum - bre lum -

T.

B.

Perc.

Crotales *f l.v.*

Hp.

f

Ch. Org.

39

SOP. SOLO

light of my light

S.

bre E - res lum - bre

A.

bre E - res lum - bre

T.

B.

Perc.

Hp.

Ch. Org.

II

Awake! for morning in the bowl of night
Hath flung the stone that puts the star to flight

Quickly, with energy (♩=132)

SOPRANO

A - wa - - - - ke!

ALTO

A - - - - wa - ke!

TENOR

A - wa - - - - ke!

BASS

A - wa - - - - ke!

Percussion

1 Vibraphone (motor on)

2

ff

Harp

(gliss.)

f mp

Chamber Organ

8' 4' 2'

f

5

S. *f* A - wa - - - - -

A. *f* A - wa - - - - -

T. *f* A - wa - - - - -

B. *f* A - wa - - - - -

Perc. *ped.*
p ————— *f*

Hp. *(gliss.)*

Ch. Org.

Detailed description: This page of a musical score features five systems of staves. The first system contains four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal line begins with a rest in 2/4 time, followed by a 4/4 time signature and a measure of music starting with a forte (*f*) dynamic. The lyrics 'A - wa' are written below the notes, with long horizontal lines indicating sustained notes. The second system is for Percussion (Perc.), showing a piano (*p*) to forte (*f*) dynamic shift and a triplet of eighth notes. The third system is for Harp (Hp.), featuring a glissando (*gliss.*) in the right hand and triplets in the left hand. The fourth system is for Chamber Organ (Ch. Org.), with sustained chords in the right hand and triplets in the left hand.

9

S. ke! For mor - ning in the bowl of night A wa - ke! A-wa -

A. - ke! For mor - ning in the bowl of night A - wa -

T. - ke! For mor-ning in the bowl of night; A wa -

B. - ke! For mor-ning in the bowl of night A - wa - -

Perc. Ped. *mf* ————— *f*

Hp. *f* *aliss.*

Ch. Org. *aliss.*

14
S. *rf*
ke! For mor-ning in the bowl of night

A. *rf*
ke! For mor-ning in the bowl of night

T. *rf sf sf sf*
ke! for mor-ning in the bowl of night Stone! Stars! Flight!

B. *rf sf*
ke! Hath flung the stone that puts the stars to flight

Perc. *f Ped. mp*

Hp. *gliss. mp p*

Ch. Org. *8' 4' p legato possibile*

20

S. *p*
For mor-ning in the bowl of night_____ Hath flung the stone____

A.

T. *p*
For mor-ning in the bowl of night_____ Hath

B.

Perc.

Medieval bells

p

Hp.

Ch. Org.

26

S. — that puts the stars to flight

A. For mor - ning in the

T. flung the stone that puts the stars to flight Hath flung the

B.

Perc. (Vibraphone) motor off
Bass Drum
mp

Hp.

Ch. Org.

31

S. *mf*
And lo, the Hun ter of the East And lo, And lo, the

A. *mf*
bowl of night And lo And lo

T.
stone

B. *mf*
that puts the stars to flight

Perc. *mf*
Ped.

Hp. *mf* *mp*

Ch. Org.

36

S. Hun ter of the East _____ has caught the Sul-tan's tur - ret

A. _____ And lo _____ has caught the Sul-tan's tur - ret

T. _____ *mf* has caught the Sul-tan's tur - ret

B. _____ *mf* has caught the Sul-tan's tur - ret

Perc. Susp. cym. (with sticks) *p*
2 congas

Hp.

Ch. Org.

40

S. has caught the Sul-tan's tur-ret has caught the Sul-tan's tur - ret_____ in a

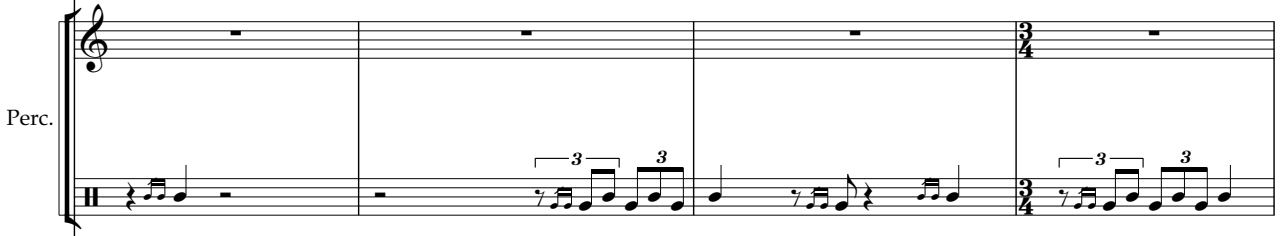
A. has caught the Sul-tan's tur-ret has caught the Sul-tan's tur - ret_____ in a

T. has caught the Sul-tan's tur-ret has caught the Sul-tan's tur - ret_____ in a

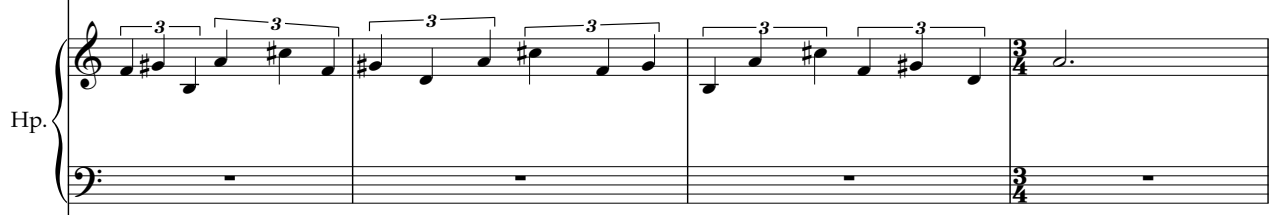
B. has caught the Sul-tan's tur-ret has caught the Sul-tan's tur - ret_____ in a



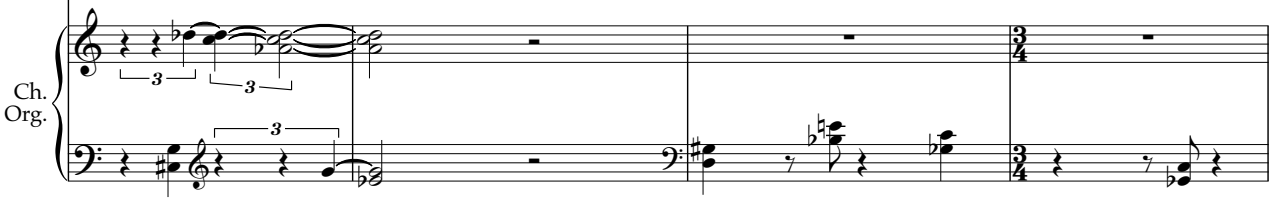
Perc.



Hp.



Ch. Org.



44

S. *f* *mf*
noose _____ has caught the Sul-tan's tur

A. *f* *mp*
noose _____ And lo, the Hun-ter of the East _____ And lo _____

T. *f* *mp*
noose _____ And _____ lo _____ And lo _____

B. *f* *mf*
noose _____ has caught the Sul-tan's tur

Perc.

Susp. cym.
pp *f* *mp* *p*

Hp.

(gliss.) *f* *mp*

Ch. Org.

(*mp*)

49

S. ret has caught the Sul - tan's tur-ret

A. *mf* — the Sul - tan's tur-ret; *mp* And lo, the Hun ter of the East — And

T. *mf* — has caught the Sul - tan's tur-ret *mp* And lo — — — — — And

B. ret has caught the Sul - tan's tur-ret

Perc. *mf* *p*

Hp. *mp*

Ch. Org.

53 *mf* *f* *ff*

S. has caught the Sul-tan's tur-ret has caught the Sul - tan's tur-ret in a noose of

A. lo. has caught the Sul - tan's tur-ret in a noose of

T. lo. has caught the Sul - tan's tur-ret in a noose of

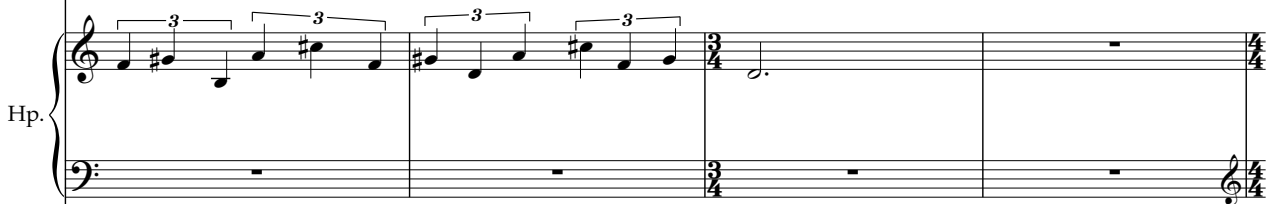
B. has caught the Sul-tan's tur-ret has caught the Sul - tan's tur-ret in a noose of



Perc.



Hp.



8' 4' 2'
Ch. Org.



57

S. light! of light! of light! of light!_____

A. _____ light! of_____ light! of_____ light!_ of_____ light!_____

T. light! of light! of_ light! of_ light! of_____

B. light! of light! of_ light! of_ light! of_____

Perc. Bass drum (damp) *f* Susp. cym. (choke) *f*

Hp. (*gliss.*) *f* *simile* 8^{va} 1 8^{va} 1 8^{va} 1 8^{va} 1

Ch. Org. 3 3

61

S. — of light! —

A. — of light! —

T. — light! of light! —

B. — light! of light! —

Perc.

f *f* (damp)

f *p* *mf* *p* (damp)

Hp.

(8) *8va*

(damp)

Ch. Org.

3 3

III

Come fill the cup!

freely, colla voce (♩=c.88-96)

SOPRANO SOLO

mf *f* *mf*

Come fill the cup! Come fill the

Percussion

Vibraphone

sfz *sfz*

Harp

f *sf*

4

SOP. SOLO

f *mp (darker)*

cup and in the Fire of Spring The win - ter gar - ment

Perc.

Hp.

8

SOP. SOLO

mf

of re-pen-tance fling: The bird of time

Perc.

sfz

Hp.

f *mp*

12

SOP. SOLO

Perc.

Hp.

The bird of time has but a lit - tle way To fly

f

sfz

f

f

mf

f

16

SOP. SOLO

Perc.

Hp.

And lo that bird is on the wing!—

meno mosso

mp

f

a tempo

sfz

mf

ff

(l.v.)

IV

Chant I: Happy the man that findeth wisdom

in the style of a Psalm chant: rhythm is dictated by words

SOPRANO

ALTO

TENOR

BASS

Chamber Organ
(*ad lib.*)

pp

Hap - py the man that fin - deth wis - dom, and the man that get - teth un - der - stan - ding.

pp

Hap - py the man that fin - deth wis - dom, and the man that get - teth un - der - stan - ding.

pp

Hap - py the man that fin - deth wis - dom, and the man that get - teth un - der - stan - ding.

pp

Hap - py the man that fin - deth wis - dom, and the man that get - teth un - der - stan - ding.

shadow choir: chords should be sustained throughout phrases and changed on the words indicated; notes in brackets should not be re-articulated

Hap - py the man that fin - deth wis - dom, and the man that get - teth un - der - stan - ding.

3

S.

Two musical staves for the Soprano part, showing a whole rest in the first measure and a whole note in the second measure.

A.

pp *pp* *p*

Musical staff for the Alto part with lyrics: "For the mer- chan- dise of it is bet- ter than the mer- chan- dise of sil- ver and the gain there- of bet- ter than fine gold." The staff includes dynamic markings *pp*, *pp*, and *p*, and features a crescendo hairpin and a fermata over the final note.

T.

pp *pp* *p*

Musical staff for the Tenor part with lyrics: "For the mer- chan- dise of it is bet- ter than the mer- chan- dise of sil- ver and the gain there- of bet- ter than fine gold." The staff includes dynamic markings *pp*, *pp*, and *p*, and features a crescendo hairpin and a fermata over the final note.

B.

pp *pp* *p*

Two musical staves for the Bass part with lyrics: "and the gain there- of bet- ter than fine gold." The staves include dynamic markings *pp* and *p*, and feature a crescendo hairpin and a fermata over the final note.

Ch. Org.

Musical staff for the Church Organ part, showing a chordal accompaniment for the lyrics: "For the mer- chan- dise of it is bet- ter than the mer- chan- dise of sil- ver and the gain there- of bet- ter than fine gold." The staff includes a fermata over the final note.

5 *mp*

S. She is more pre-cious than ru-bies and all the things thou canst de-sire are not to be com-pared un-to her.

mp

S. She is more pre-cious than ru-bies and all the things thou canst de-sire are not to be com-pared un-to her.

mp

A. She is more pre-cious than ru-bies and all the things thou canst de-sire are not to be com-pared un-to her.

mp

A. She is more pre-cious than ru-bies and all the things thou canst de-sire are not to be com-pared un-to her.

mp

T. She is more pre-cious than ru-bies and all the things thou canst de-sire are not to be com-pared un-to her.

mp

T. She is more pre-cious than ru-bies and all the things thou canst de-sire are not to be com-pared un-to her.

mp

B. She is more pre-cious than ru-bies and all the things thou canst de-sire are not to be com-pared un-to her.

mp

B. She is more pre-cious than ru-bies and all the things thou canst de-sire are not to be com-pared un-to her.

Ch. Org. She is more pre-cious than ru-bies and all the things thou canst de-sire are not to be com-pared un-to her.

7

S.

Two musical staves for the Soprano part, showing a whole rest in the first measure and a whole note in the second measure.

A.

mp

Musical staff for the Alto part with lyrics: "Length of days is in her right hand; and in her left ri - ches and hon - our." The staff includes a treble clef, a *mp* dynamic marking, and a slur over the final two notes.

T.

mp

Musical staff for the Tenor part with lyrics: "Length of days is in her right hand; and in her left ri - ches and hon - our." The staff includes a treble clef, a *mp* dynamic marking, and a slur over the final two notes.

B.

mp

Musical staff for the Bass part with lyrics: "Length of days is in her right hand; and in her left ri - ches and hon - our." The staff includes a bass clef, a *mp* dynamic marking, and a slur over the final two notes.

Ch.
Org.

Musical staff for the Church Organ part with lyrics: "Length of days is in her right hand; and in her left ri - ches and hon - our." The staff includes a grand staff (treble and bass clefs) and a slur over the final two notes.

9 *mf*

S. Her ways are ways of plea - sant - ness and all her paths are peace.

mf

S. Her ways are ways of plea - sant - ness and all her paths are peace.

mf

A. Her ways are ways of plea - sant - ness and all her paths are peace.

mf

A. Her ways are ways of plea - sant - ness and all her paths are peace.

mf

T. Her ways are ways of plea - sant - ness and all her paths are peace.

mf

T. Her ways are ways of plea - sant - ness and all her paths are peace.

mf

B. Her ways are ways of plea - sant - ness and all her paths are peace.

mf

B. Her ways are ways of plea - sant - ness and all her paths are peace.

Ch. Org. Her ways are ways of plea - sant - ness and all her paths are peace.

11 *mp*

S. She is a tree of life to them that lay hold u - pon her;

mp

S. She is a tree of life to them that lay hold u - pon her;

mp *p*

A. She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her.

mp *p*

A. She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her.

mp *p*

T. She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her.

mp *p*

T. She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her.

mp *p*

B. She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her.

mp *p*

B. She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her.

Ch. Org. She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her.

The image shows a page of a musical score, page 35, with a system number 11. It features five vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Church Organ (Ch. Org.). Each part has a corresponding musical staff with lyrics underneath. The lyrics are: "She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her." The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and various musical notations like slurs, accents, and fermatas. The organ part is written in a grand staff (treble and bass clefs).

13 *f*

S. She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her.

A. She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her.

T. She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her.

B. She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her.

Ch. Org. She is a tree of life to them that lay hold u - pon her; and hap - py is ev' - ry - one that re - tain - eth her.

V

The moving finger writes

Slow but relentless (♩=120)

SOPRANO SOLO

SOPRANO

ALTO

TENOR

BASS

Percussion

Harp

Chamber organ

and ha-ving writ;_

The mo-ving fin-ger writes_

Vibraphone

pp

pp dolce

m

pp

p

Detailed description: This is a page of a musical score for a vocal ensemble and instrumental ensemble. The score is in 5/8 time and marked 'Slow but relentless' with a tempo of quarter note = 120. The vocal parts include Soprano Solo, Soprano, Alto, Tenor, and Bass. The instrumental parts include Percussion (Vibraphone), Harp, and Chamber organ. The Soprano part has lyrics 'and ha-ving writ;_'. The Alto part has lyrics 'The mo-ving fin-ger writes_'. The Harp part is marked *pp dolce*. The Percussion part has a Vibraphone part marked *p*. The Chamber organ part is currently silent. The Soprano Solo part is currently silent.

8

SOP. SOLO

S.

A.

T.

B.

Perc.

Hp.

Ch. org.

p and ha-ving writ;—

pp m

pp m

pp m

p The mo-ving fin-ger writes

arco *p* sticks *p*

Detailed description of the musical score: The score is for page 38 and begins at measure 8. It features several vocal parts: Soprano Solo (SOP. SOLO), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano Solo part is mostly silent. The Soprano part has lyrics 'and ha-ving writ;—' with a *p* dynamic. The Alto part has lyrics 'The mo-ving fin-ger writes' with *pp* dynamics. The Tenor part has lyrics 'The mo-ving fin-ger writes' with *pp* and *p* dynamics. The Percussion part includes 'arco' and 'sticks' markings with *p* dynamics. The Harp (Hp.) and Church Organ (Ch. org.) parts provide accompaniment.

15

SOP. SOLO

S.

A.

T.

B.

Perc.

Hp.

Ch. org.

The musical score is for a vocal solo and ensemble. It features seven staves: Soprano Solo (SOP. SOLO), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Percussion (Perc.), Harp (Hp.), and Church Organ (Ch. org.). The Soprano Solo part is mostly silent. The Soprano part begins with a piano (*p*) melodic line, with lyrics "and ha-ving writ". The Alto part has lyrics "The mo - ving fin-ger writes__ The mo - ving fin-ger writes__ The". The Tenor part has lyrics "m__ The mo - ving fin - ger". The Bass part is silent. The Percussion part has a rhythmic pattern of eighth notes. The Harp part has a complex accompaniment with chords and arpeggios. The Church Organ part is silent.

21

SOP.
SOLO

S.

A.

T.

B.

Perc.

Hp.

Ch.
org.

32

SOP. SOLO

ty and thy wit _____ Shall lure it back _____ to can - cel half

S.

pp m _____

pp m _____ m _____

A.

pp m m _____ m m _____

pp m m _____ m

T.

mp Moves on; Moves on; _____

B.

mp Moves on; Moves on; _____

Perc.

Hp.

Ch. org.

38

SOP. SOLO

a line,

S.

m _____ and ha - ving writ moves on: _____

A.

The mo - ving fin - ger writes; _____ m _____ The

T.

Move on; Move on;

B.

Moves on; Moves on; _____

Perc.

Hp.

Ch. org.

44

SOP.
SOLO

A single staff for Soprano Solo, currently empty.

S.

Soprano staff with lyrics: "and ha-ving writ moves on: And ha-ving writ moves".

A.

Alto staff with lyrics: "and ha-ving writ moves on:".

Alto staff with lyrics: "mo-ving fin-ger writes; The mo-ving fin-ger writes and ha-ving writ moves".

T.

Tenor staff with lyrics: "m_____ The mo-ving fin-ger writes; The mo-ving fin-ger writes and ha-ving writ".

B.

Bass staff, currently empty.

Perc.

Percussion staff with "Bass Drum" notation and dynamic marking *mp*.

Hp.

Harpsichord staff with dynamic markings *mf* and *mp*.

Ch.
org.

Church Organ staff, currently empty.

49

SOP. SOLO

S.

A.

T.

B.

Perc.

Hp.

Ch. org.

f on:

f on:

mp The mo - ving fin - ger writes; The

mp The mo - ving fin - ger

f Tubular bell *mp*

f *mf* *(sf) (p)* *(sf) (p)* *(sf) (p)* *(sf) (p)* *(sf) (p)*

f *mf* *(sf)* *(p)* *8^{vb}*

mf *4' 2'*

55

SOP. SOLO

S.

A.

T. *mf*
mo - ving fin - ger writes _____ and ha - ving writ; and ha - ving

B. *mf*
writes The mo - ving fin - ger writes; The mo - ving fin - ger writes; The

Perc. *p* *f*
Susp. cym.

Hp.

Ch. org.

60

SOP. SOLO

S.

A.

T.

B.

Perc.

Hp.

Ch. org.

f Moves on; Moves on; *ff* Moves on; Moves on; Moves

f Moves on; Moves on; *ff* Moves on; Moves on; Moves

f Moves on; Moves on; *ff* Moves on; Moves on;

f Moves on; Moves on; *ff* Moves on; Moves on;

writ; and ha - ving writ; *mf* and ha - ving writ;

mo - ving fin - ger writes; The mo ving fin - ger writes The mo ving fin - ger

f *mp* *f*

f *f*

8' 4' 2'

f

64

SOP.
SOLO

mf
on; and thy wit; and thy wit;

mf
on; and thy wit and thy wit

mf
Nor all thy pi - e - ty Nor all thy pi - e - ty

mf
Nor all thy pi - e - ty Nor all thy pi - e - ty

T.

mf
B. writes;

Perc.

Glockenspiel
mf cresc. poco a poco *sim.*

Hp.

mf cresc. poco a poco

Ch.
org.

incalzando...

68

SOP. SOLO

S.

A.

T.

B.

Perc.

Hp.

Ch. org.

and thy wit;— Shall lure it back to can - cel half a

and thy wit Shall lure it back to can - cel half a line;—

Nor all thy pi-e - ty— and thy wit;— Shall lure it back to can - cel half a

Nor all thy pi-e - ty— and thy wit; Shall lure it back to can - cel half a line—

The

p

ff

ff

ff

ff

gliss.

4' 2'

72 *píu mosso* ♩=72

SOP.
SOLO

S.

ff

line; _____

line; _____

A.

T.

ff

and ha-ving writ; and ha - ing writ; and ha-ving writ

B.

mo-ving fin ger writes; The mo-ving fin - ger writes; The mo-ving fin-ger writes The mo-ving

Perc.

ff

Tubular bells

ff sempre, l.v.

Hp.

ff

Ch.
org.

8va

75

SOP. SOLO

S.

A.

T.
Moves on;

B.
3 fin - ger writes. Moves on;

Perc.

Hp.

Ch. org.

78 **Meno mosso** (♩=100 / ♩=50)

S.

A.

T.

B.

Perc.

Hp.

Ch. org.

pp almost whispered *p*

Nor all thy tears. wash out a word of it. Nor all thy tears.

pp almost whispered *p*

Nor all thy tears. wash out a word of it. Nor all thy tears.

pp almost whispered *p*

Nor all thy tears. wash out a word of it. Nor all thy tears.

pp almost whispered *p*

Nor all thy tears. wash out a word of it. Nor all thy tears.

ppp sotto voce

84

S.

A.

T.

B.

Perc.

Hp.

Ch. org.

mp gradual cresc. al fine
Nor all thy tears wash out a word of

mp gradual cresc. al fine
Nor all thy tears wash out a word of

mp gradual cresc. al fine
wash out a word of it. Nor all thy tears— wash out a word of

mp gradual cresc. al fine
wash out a word of it. Nor all thy tears wash out a word of

mp gradual cresc. al fine
wash out a word of it. Nor all thy tears wash out a word of

mp gradual cresc. al fine
wash out a word of it. Nor all thy tears wash out a word of

88

S. *mf* — *f*
Nor all thy tears — wash out a word of

mf — *f*
Nor all thy tears wash out a word of

A. *f*
it; all thy tears wash out a word of

f
it; all thy tears wash out a word of

T. *f*
it; all thy tears — wash out a word of

f
it; all thy tears wash out a word of

B. *f*
it; all thy tears wash out a word of

f
it; all thy tears wash out a word of

Perc. Medieval bells
pp — *p* — *mp*

Hp.

Ch. org.

poco rit.

91

ff *fff possibile*

S. it. Nor all thy tears wash out a word of it.

ff *fff possibile*

A. it. Nor all thy tears wash out a word of it.

ff *fff possibile*

T. it. Nor all thy tears wash out a word of it.

ff *fff possibile*

B. it. Nor all thy tears wash out a word of it.

ff *fff possibile*

Perc. *mp* *mf* *f* *mf*

Hp.

Ch. org.

attacca

VI

So leave the wise to wrangle

colla voce (♩=c.72) *quasi recit., freely*

BARITONE SOLO

mf *f* *mp*

So leave the wise to wran-gle and with me the

Percussion

1 Tam-tam swipe with triangle beater

2 Bass Drum

pp

Harp

ff *prés de la table* *ppp* *bisbigliando*

(l.v.)

Organ

8'

p

4

B. SOLO

quar-rel of the Un-i-verse let be:

(with tam-tam beater)

mp l.v.

sf

Perc.

Harp

ff *prés de la table* *ppp* *bisbigliando*

Org.

7

B. SOLO

And in some cor-ner of the Hub-bub of the Hub-bub coucht, _____

Perc.

ff (damp)

Hp.

ff *prés de la table* (damp)

Org.

10

B. SOLO

Make a game_ of that which makes as much_ of thee.

Perc.

Hp.

Org.

P

PP

VII

Chant II: When wisdom entereth into thine heart

in the style of a Psalm chant: senza misura, rhythm follows words

SOPRANO

When wis - dom en - ter - eth in - to thine heart

ALTO

When wis - dom en - ter - eth in - to thine heart

Percussion

Vibraphone

(♩=c.60)

pp con Ped.

Harp

pp sempre l.v.

5

S.

and know - ledge is pleas - ant un - to thy soul

A.

and know - ledge is pleas - ant un - to thy soul

Perc.

(♩=c.60)

Ped.

Hp.

9

S. Dis - cre - tion shall pre - serve thee

A. Dis - cre - tion shall pre - serve thee

Perc. (♩=c.60)

Hp.



12

S. Un - der - stand - ing shall keep thee: Shall de - li - ver thee from the way of the ev - il man

A. Un - der - stand - ing shall keep thee: Shall de - li - ver thee from the way of the ev - il man

Perc. arco

Hp.

17

S. When wis - dom en - ter - eth in - to thine heart

A. When wis - dom en - ter - eth in - to thine heart

Perc. sticks (♩=c.60) 3 3

Hp. (sempre l.v.)



21

S. and know - ledge is pleas - ant un - to thy soul

A. and know - ledge is pleas - ant un - to thy soul

Perc. (♩=c.60) Ped. 3

Hp.

25

S. Dis - cre - tion shall pre - serve thee

A. Dis - cre - tion shall pre - serve thee

Perc. (♩=c.60)

Hp.



28

S. Un - der - stan - ding shall keep thee: Shall de - li - ver thee from the way of the ev - il

A. Un - der - stan - ding shall keep thee: Shall de - li - ver thee from the way of the ev - il

Perc.

Hp.

32

S. man: from he who leaves the path of righteous ness to walk in the ways of dark ness

A. man: from he who leaves the path of righteous ness to walk in the ways of dark ness

Perc.

Hp. *ad lib. (senza misura)*

VIII

So come with old Khayyam

colla voce (♩=c.96) *mf*

Baritone solo

So come with old Khay - yam and leave the wise to talk;

Vibraphone
arco
Percussion *mp l.v.*

8 *p* *mf*

Bar. one thing is cer - tain, that life flies; So come with old Khay -

Perc. (arco) *mf l.v.*

14 *p*

Bar. yam and leave the wise to talk; Onething is cer - tain___

Perc. (arco) *p l.v.*

22 *pp*

Bar. and the rest is lies; The flo - - wer;___ The

Perc. (arco) *pp l.v.*

29 *ppp*

Bar. flo - - wer that once has bloom'd for - ev - er dies...

Perc.

IX

Then to this earthen bowl I did adjourn

Sustained, gentle, mystical (♩=c. 48)

SOPRANO SOLO

Percussion

Vibraphone

5 *pp dolce*
S. Then to this earth-en bowl I did ad-journ Then
Perc.

9
S. to this earth-en bowl I did ad-journ my lip the se-cret well of life to drain
Perc.

13
S.
Perc.

17 *poco rit...* (whispered)
S. And lip to lip it mur-mured: 'While you live Drink -
for once dead you never shall return...'
Perc.

attacca

X

Olvido de lo criado
(Ignore the created and inferior)

Largo molto e sostenuto (♩=48)

SOPRANO SOLO

SOPRANO

ALTO

TENOR

BASS

Percussion

Harp

Chamber Organ

The musical score is written in 4/4 time with a tempo of Largo molto e sostenuto (♩=48). The vocal parts (Soprano Solo, Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines. The instrumental parts include:

- Percussion:** Features a Vibraphone part with notes G4, A4, Bb4, and C5. It also includes a Tam-tam part with dynamics *pp* and *ppp*, and a B.D. (Bongos) part with a *mp* dynamic. A triplet of eighth notes is marked with a '3' and a bracket.
- Harp:** Plays a sustained chord of Bb4 and C5 with a *p* dynamic.
- Chamber Organ:** Features an 8' stop and plays a melodic line with notes G4, A4, Bb4, and C5, with a *p* dynamic.

5

SOP. SOLO

S.

A.

T.

B.

Perc.

Hp.

Ch. Org.

p 3
Ig-nore the cre-a - ted_ and the in - fer - i - or

pp *sostenuto*
Ol - vi - do de lo cri - a - do_____

p 3
Ig-nore the cre-a - ted_ and the in - fer - i - or

pp *sostenuto*
Ol - vi - do de lo cri - a - do_____

p 3
Ig-nore the cre-a - ted_ and the in - fer - i - or

pp *sostenuto*
Ol - vi - do de lo cri - a - do_____

9

SOP. SOLO

S.

A.

T.

B.

Perc.

Hp.

Ch. Org.

Re-mem-ber a -bove all things the Cre - a - tor Re-mem-ber a -

Re-mem-ber a -bove all things the Cre - a - tor Re-mem-ber a -

Re-mem-ber a -bove all things the Cre - a - tor Re-mem-ber a -

Re-mem-ber a -bove all things the Cre - a - tor Re-mem-ber a -

Me-mo - ri - a del Cri - a - dor Ol - vi - do de

Me-mo - ri - a del Cri - a - dor Ol - vi - do de

Me-mo - ri - a del Cri - a - dor Ol - vi - do de

Me-mo - ri - a del Cri - a - dor Ol - vi - do de

13

SOP.
SOLO

Staff with rests and changing time signatures: 3/4, 4/4, 3/4.

S.

bove all things the Cre - a - tor Pay at - ten - tion to the life with-in you Pay at -

A.

bove all things the Cre - a - tor Pay at - ten - tion to the life with-in you Pay at -

bove all things the Cre - a - tor Pay at - ten - tion to the life with-in you Pay at -

bove all things the Cre - a - tor Pay at - ten - tion to the life with-in you Pay at -

bove all things the Cre - a - tor Pay at - ten - tion to the life with-in you Pay at -

T.

lo cri-a - do A-ten-ci-on a lo in-te-ri-or A - ten-ci-on a

lo cri-a - do A-ten-ci-on a lo in-te-ri-or A - ten-ci-on a

B.

lo cri-a - do A-ten-ci-on a lo in-te-ri-or A - ten-ci-on a

lo cri-a - do A-ten-ci-on a lo in-te-ri-or A - ten-ci-on a

lo cri-a - do A-ten-ci-on a lo in-te-ri-or A - ten-ci-on a

Perc.

Tam-tam
ppp

Staff with rests.

Hp.

Staff with notes and rests.

Staff with notes and rests.

Ch.
Org.

Staff with notes and rests.

Staff with notes and rests.

17

SOP. SOLO

f

You are the light of my light

fp

S.

ten - tion to the life with-in you

fp

A.

ten - tion to the life with-in you

fp

T.

lo in - te - ri - or

mf

Y es - tar - se a - man - do al A - ma -

mf

B.

lo in - te - ri - or

mf

Y es - tar - se a - man - do al A - ma -

Perc.

f l.v. but damp slowly (Medieval bells)

p

Hp.

Ch. Org.

SOP.
SOLO

S.

A.

T.

B.

Perc.

Hp.

Ch.
Org.



25

SOP. SOLO

mp *mf* *p*

You _____ are the light _____ of my _____ light _____

S.

A.

T.

Y es-tar - se a - man - do al A - ma - do _____

Y es-tar - se a - man - do al A - ma - do _____

Y es-tar - se a - man - do al A - ma - do _____

Y es-tar - se a - man - do al A - ma - do _____

B.

Y es-tar - se a - man - do al A - ma - do _____

Y es-tar - se a - man - do al A - ma - do _____

Perc.

Hp.

Ch. Org.

Detailed description of the musical score: The score is for page 71, starting at measure 25. It features a vocal solo part for Soprano (SOP. SOLO) and a choir part (S., A., T., B.). The vocal solo part begins with a rest, followed by a melodic line with dynamics *mp*, *mf*, and *p*. The lyrics are "You _____ are the light _____ of my _____ light _____". The choir parts (S., A., T., B.) enter with the lyrics "Y es-tar - se a - man - do al A - ma - do _____". The piano accompaniment includes Percussion (Perc.), Harp (Hp.), and Church Organ (Ch. Org.). The Harp and Church Organ parts feature arpeggiated chords and sustained notes. The Percussion part has a simple rhythmic pattern. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature, with a 4/4 time signature change at the end of the phrase.