

REQUIEM FOR THE FALLEN OF 9/11

FULL SCORE

PRESENTED AT SOUNDING PITCH

COMPOSED BY
GARETH LLOYD

DURATION: C. 112 MINUTES

INSTRUMENTATION

WOODWIND: PICCOLO

FLUTES 1 & 2
OBOES 1 & 2
COR ANGLAIS
CLARINETS 1 & 2
BASSOONS 1 & 2
CONTRABASSOON
SOPRANO SAXOPHONE
ALTO SAXOPHONES 1 & 2
TENOR SAXOPHONE
IRISH PIPES

BRASS: HORNS 1, 2, 3 & 4

TRUMPETS 1 & 2
TROMBONES 1 & 2
BASS TROMBONE
TUBA

PERCUSSION: GLOCKENSPIEL

MARIMBA
TUBULAR BELLS 1 & 2
XYLOPHONE
TIMPANI
BASS DRUM
BONGOS
CONGAS
CYMBALS
GONG
GUIRA
SNARE DRUM
TRIANGLE
BASS GUITAR

VOCAL SOLOISTS: SOPRANO

ALTO
TENOR
BASS
NARRATOR

CHORUS: SOPRANO

ALTO
TENOR
BASS

KEYBOARD: CELESTE

ORGAN

STRINGS: HARP

VIOLIN I
VIOLIN II
VIOLA
VIOLONCELLO
DOUBLE BASS

PROGRAMME NOTE:

Requiem for the Fallen of 9/11 is dedicated to all those who died in the tragedy that befell the Twin Towers on 11th September 2001, and to those who mourned for the loved ones lost in this terrorist attack.

It is a very large work scored for vocal soloists, narrator, chorus, full symphonic orchestra and an extended percussion section.

There are 27 movements, encompassing 5 contrasting compositional styles, the purpose of which is to capture the principle emotions conveyed by the texts of both the traditional Mass for the Dead, and additional texts to depict the horror of the tragedy and to console the world in the aftermath of the attack.

The work may be performed in two parts; the first half comprised of Parts I and II (movements 1 - 16), the second half of Part III (movements 17 - 27). Additionally, it is possible, if so desired, to perform the following as self-contained works: The Five Reflections; The Five Songs of Consolation; the *Kyrie eleison, Sanctus and Agnus Dei*.

I would like to thank the many special friends who encouraged me to complete this labour of love. You know who you are.

Gareth Lloyd

February 2017

Gareth P. Lloyd

Introit: Requiem aeternam

22

rit. a tempo

Più mosso Allegretto

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1 *ff* *mp*

Tpt. 2 *ff* *mp*

Tbn. 1 *mp*

rit. a tempo

Più mosso Allegretto

Timp. *p*

Perc. *f*

Tub. B.

S. Solo *mp*
Te - de - cet hym - nus

A. Solo *mp*
De - us, in

T. Solo *mp*
Te - de - cet hym - nus

S.
ter - nam do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is.

A.
ter - nam do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is.

T.
ae - ter nam do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is.

B.
ae - ter nam do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is.

rit. a tempo

Più mosso Allegretto

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p*

Vc. *p*

Cb. *p*

50 *molto rit.* *Tempo primo*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp* *sempre* *pp*

Cl. 2 *pp* *sempre* *pp*

Bsn. 1 *pp* *sempre* *pp*

Cbsn. *pp* *pp*

Hn. 2

Hn. 4

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Timp. *pp* *molto rit.* *Tempo primo*

Tub. B.

S. Solo *c sotto voce* *p*
am; ad te om - nis ca - ro ve - ni - et.

A. Solo *p*
am; ad te om - nis ca - ro ve - ni - et.

T. Solo *p*
am; ad te om - nis ca - ro ve - ni - et.

B. Solo *p*
am; ad te om - nis ca - ro ve - ni - et.

S. *p* Re - qui - em ae - ter - nam.

A. *p* Re - qui - em ae - ter - nam.

molto rit. *Tempo primo*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

61

Bsn. 1 *p* *mf*

Cbsn. *p* *mf*

Tub. B. *p* *mf*

S. *mp*
do - na e - is, Do - mi - ne, Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,

A. *mp*
do - na e - is, Do - mi - ne, Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

71

Bsn. I

Cbsn

Tub. B

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne, et lux per -

f

Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne, et lux per -

f

Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne, et lux per -

f

Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne, et lux per -

mf

mf

mf

mf

mf



80

a tempo

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pe - tu - a lu - ce - at e - is.

pe - tu - a lu - ce - at e - is.

pe - tu - a lu - ce - at e - is.

pe - tu - a lu - ce - at e - is.

mf

mf

p

p

p

pizz. *arco.*

pizz.

p

Kyrie

Lento ♩ = 80

A **Grandioso** **accel.**

Alto Saxophone 1

Alto Saxophone 2

Trumpet in B♭ 1

Trumpet in B♭ 2

Cymbals

Soprano 1
Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son.

Soprano 2
Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son.

Alto
Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son.
mp *Molto legato* *pp*

Tenor
Ky - ri - e e - le - i - son, e - le - i - son.

Bass
Ky - ri - e e - le - i - son, e - le - i - son.
mp *Molto legato* *pp*

B

Alto Sax. 1

Alto Sax. 2

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

S. 1
Chri - ste, Chri - ste, Chri - ste e - le - i - son.

S. 2
Chri - ste, Chri - ste, Chri - ste e - le - i - son.

A.
Chri - ste, Chri - ste, Chri - ste e - le - i - son.

T.
Chri - ste e - le - i - son, e - le - i - son.
mp *Molto legato* *pp*

B.
Chri - ste e - le - i - son, e - le - i - son.
mp *Molto legato* *pp*

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Db.

C *Grandioso* *accel.*

2
Alto Sax. 1
Alto Sax. 2
Hn. 1 & 3
Hn. 2 & 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Cym.
T.
B.
Org.
Ped.

Detailed description: This musical score for section C, titled 'Grandioso', begins at measure 32. It features a woodwind section with two Alto Saxophones (1 and 2), Horns (1 & 3, 2 & 4), and Trumpets (1 and 2). The brass section includes two Trombones (1 and 2), Baritone Trombone, and Tubas. Percussion includes Cymbal, Tom-tom, and Bass Drum. The score includes dynamic markings such as *ff* (fortissimo), *sfc* (sforzando), and *ff* (fortissimo) with accents. There are also triplets and a '3' marking. The tempo is marked 'accel.' (accelerando). The key signature has one sharp (F#) and the time signature is 4/4.

D

S. 1
S. 2
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

p *mp* *mf* *f*
Ky - ri - e, Ky - ri - e, Ky - ri - e, e - le - i - son.

p *mp* *mf* *f*
Ky - ri - e, Ky - ri - e, Ky - ri - e, e - le - i - son.

p *mp* *mf* *f*
Ky - ri - e, Ky - ri - e, Ky - ri - e, e - le - i - son.

mp *Molto legato* *pp*
Ky - ri - e e - le - i - son, e - le - i -

mp *Molto legato* *pp*
Ky - ri - e e - le - i - son, e - le - i -

mp

Detailed description: This musical score for section D features vocal soloists (Soprano 1, Soprano 2, Alto) and a string section (Violins I and II, Viola, Violoncello, and Double Bass). The vocal parts have lyrics: 'Ky - ri - e, Ky - ri - e, Ky - ri - e, e - le - i - son.' The dynamics range from *p* (piano) to *f* (forte). The string section includes a *mp* (mezzo-piano) marking. The tempo is marked 'Molto legato'. The key signature has one sharp (F#) and the time signature is 4/4.

53 **E** *accel.* 3

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Hn. 1 & 3 *f*

Hn. 2 & 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tbn. *f*

Timp. *f*

Cym. *f*

T. *son.*

B. *son.*

Org. *ff*

Ped. *ff*

Vln. I *f* *accel.*

Vln. II *f*

Vla. *f*

Vcl. *f*

Db. *f*

Falling Through Air

(by Margery Snyder)

$\text{♩} = 54$

Tubular Bells 1

mf $\langle \rangle$

Verse 1:
[AUTHORITATIVE] Events are irrevocable [PAUSE]
[REFLECTIVE] Some thoughts, once thought,
Cannot be undone, [PAUSE]
Once encoded in synaptic pathways, [PAUSE]
[SADLY] Come to the same end [PAUSE]
[WITH RESIGNATION] However often re-enacted.

pp $\langle \rangle$

Verse 2:
[REFLECTIVE] Gravity and time move
In one direction,
As those people fell, but...

Tubular Bells 2

Marimba

mp $\langle \rangle$

pp $\langle \rangle$

Tub. B. 1

mf

...once

Verse 2 (cont.):
[QUIETLY] Through awe and smoke
But are never dead
[WITH A HINT OF BITTERNESS] No matter how often
The moment of their fall
Plays through my...

...nerves....

pp $\langle \rangle$ *f* $\langle \rangle$

Tub. B. 2

Mar.

pp $\langle \rangle$ *f* $\langle \rangle$

Tub. B. 1

Verse 3:
[GENTLY] So I fall through the air
Between these scented trees

mp

Verse 3 (cont.):
[AS IF SURPRISED]
My feet dangling to gravity
As did theirs, but once, [PAUSE]
This time, however often
I run down this...

Tub. B. 2

mp

Mar.

2
Tub. B. 1

10

slow gliss

p

...hill

Tub. B. 2

slow gliss

p

Mar.

slow gliss

...hill

slow gliss

p

Tub. B. 1

12

Verse 4:
[QUIETLY BUT WITH INTENTION]
Even the littlest moments
Are irrevocable, [PAUSE] words said,
Once said, cannot be recalled.

mp

Verse 4 (cont.):
Fire or falling.

Tub. B. 2

mp

Mar.

mp

Tub. B. 1

Verse 4 (cont.):
They chose
To fall together, [PAUSE & NOW GETTING LOUDER] tiny specks
Through air that fed the fire [PAUSE]
[LOUDER STILL] Preceding the towers'...

sfz

immediate stop

...greater crash [SHOUTED,
FOLLOWED BY LONG
PAUSE; THEN SOFTLY]

Verse 5:
So I, too, fall through air

Tub. B. 2

sfz

immediate stop

Mar.

sfz

immediate stop

sfz

Tub. B. 1 *mp*

Tub. B. 2 *mp*

Mar. *mp*

Vln. I

Vln. II

Vla.

Vc. *mp*

Verse 5 (cont.):
 This moment and the next
 I love this life and let it pass [SHORT PAUSE]
 I'm still and always falling [PAUSE]
 [CLEARLY] I say to you, [SHORT PAUSE]
 Ever irrevocably [SHORT PAUSE]
 I love you. [PAUSE, THEN BESEECHINGLY & PERCUSSIVELY]
 Leap with me.

Tub. B. 1 *pp* **Largo** a niente

Tub. B. 2 *pp* a niente

Mar. *pp* a niente

Vln. I **Largo** *Solo* *dolcissimo*

Vln. II

Vla.

Vc. *p*

Db. *p*

Suo Gan

(A Welsh Lullaby)

Molto espressivo e largo ♩ = 54

Soprano

pp

Hush, my dear one, sleep se-rene ly,— Now, my love ly,— slum-ber deep.

Alto

pp

Ah—, Ah—, Ah—, Ah—.

Harp

Molto espressivo e largo ♩ = 54

sempre mp



7

S.

Moth - er rocks you, hum-ming low ly;— Close your eyes, now go to sleep.

A.

Mm—, Mm—, Mm—, Mm—

T.

pp

Mm—, Mm—, Mm—, Mm—

B.

pp

Mm—, Mm—, Mm—, Mm—

Hp.

2 *11*

S. An - gels hov-er— ev - er near er, look - ing on your

A. An - gels hov-er— ev - er near er, look - ing on your

T. *8* Hov-ver near - er, Look_ , Your

B. Hov-er near - er, Look_ , Your_

Hp.



14 *rit.* **A tempo**

S. smil - ing face. I will hold you close en-fold you; Close your eyes, now

A. smil - ing face. Oo_ , , , ,

T. *8* smil - ing face. Oo_ , , , ,

B. smil - ing face. Oo Oo Oo

Hp.

rit. **A tempo**

S. go to sleep.

A. Go to sleep.

T. Go to sleep. *mp* Love - ly dar ling, I will guard you,

B. Go to sleep. *mp* Love - ly dar - ling, I will guard you,

Hp.



S. *p* Ah, ah, ah, ah, ah

A. *mp* Soft-ly, gent ly I will rock you, rest-ing sweet - ly

T. keep you from all woe and harm. Soft - ly, gent ly I will rock you, rest - ing sweet-ly

B. keep you from all woe and harm. Soft-ly, gent - ly I will rock you, rest-ing sweet - ly

Hp.

4 28 *pp* *mp*

S. ah ————— May you slum ber — e'er so soft-ly; dream of vi - sions

A. *pp* *mp*
on my arm. May you slum ber — e'er so soft - ly; dream of vi - sions

T. *pp* *mp*
on my arm. May you slum ber — e'er so soft-ly; — dream of vi - sions

B. *pp* *mp*
on my arm. May you slum - ber e'er so soft-ly; — dream of vi - sions

Hp.



32 *mf* *p*

S. won - drous fair. Mm ————— Mm ————— Mm —————

A. *mf* *p*
won - drous fair Mm ————— Mm ————— Mm —————

T. *mf* *mp*
won - drous fair. I will hold you, close en-fold you; Close your eyes, now

B. *mf* *p*
won - drous fair. I will hold you, close en - fold you Close your eyes now —

Hp.

36

S. *mp*
Mm May you slum- ber e'er so soft - ly;

A. *mp*
Mm May you slum- ber e'er so soft - ly;

T. *mp*
go to sleep May you slum- ber e'er so soft - ly;

B. *mp*
go to sleep. May you slum - ber e'er so soft - ly;

Hp.



39

S. *mf*
dream of vi - sions won - drous fair.

A. *mf*
dream of vi - sions won - drous fair.

T. *mf*
dream of vi - sions won - drous fair.

B. *mf*
dream of vi - sions won - drous fair.

Hp.

41

S. *pp*
I will hold you, close en-fold you; Close your eyes, now go to

A. *pp*
I will hold you, close en-fold you; Close your eyes, now go to

T. *pp*
I will hold you, close en-fold you; Close your eyes, now go to

B. *pp*
I will hold you, close en-fold you; Close your eyes, now go to

Hp.



45

S. *ppp*
sleep

A. *ppp*
sleep, go to sleep, go to sleep.

T. *ppp*
sleep, go to sleep, go to sleep.

B. *ppp*
sleep

Hp.

Dies irae

e feroce
Allegro (♩ = 240)

Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Bass Trombone
Tuba

Brass instruments (Trumpets, Trombones, Tuba) playing a rhythmic, aggressive melody in 3/4 time. Dynamics include *f*.

Allegro (♩ = 240)
e feroce

Timpani
Snare Drum
Tubular Bells

Timpani playing a rhythmic pattern. Snare Drum playing a continuous rhythmic pattern. Tubular Bells playing a rhythmic pattern. Dynamics include *f*.

Marimba

Marimba playing a rhythmic pattern. Dynamics include *f*.

Soprano 1
Soprano 2
Alto 1
Alto 2
Tenor
Baritone
Bass

Vocal staves for Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, Baritone, and Bass. Lyrics: *Di - es i - rae, di - es il - la*. Dynamics include *sfz* and *ff*.

Organ

Organ playing a rhythmic pattern.

Allegro (♩ = 240)
e feroce

Violin I
Violin II
Viola I
Viola II
Violoncello I
Violoncello II
Contrabass

String instruments (Violins, Violas, Cellos, Contrabass) playing a rhythmic, aggressive melody in 3/4 time. Dynamics include *f* and *pizz*.

13

Picc. *f*

Fl. I *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. *f*

Cbsn. *f*

Mar.

S. 1
Sol - vet - sae - clum - in - fa - vil - la

S. 2
Sol - vet - sae - clum - in - fa - vil - la

A. 1
Sol - vet - sae - clum - in - fa - vil - la

A. 2
Sol - vet - sae - clum - in - fa - vil - la

T.
Sol - vet - sae - clum - in - fa - vil - la

Bar.
Sol - vet - sae - clum - in - fa - vil - la

B. *sfz*
Sol - vet - sae - clum - in - fa - vil - la

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Vc. *pizz.*

Cb.

22 **Sempre feroce**

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Sempre feroce

Timp.

Cym.

S. D.

Tub. B.

Mar.

Molto legato e sotto voce

S. 1 *p* Te - ste - Da - vid - cum - Si - byl - la - *sfz* Quan -

Molto legato e sotto voce

S. 2 *p* Te - ste - Da - vid - cum - Si - byl - la - *ff* Quan -

Molto legato e sotto voce

A. 1 *p* Te - ste - Da - vid - cum - Si - byl - la - *ff* Quan -

Molto legato e sotto voce

A. 2 *p* Te - ste - Da - vid - cum - Si - byl - la - *ff* Quan -

Molto legato e sotto voce

T. *p* Te - ste - Da - vid - cum - Si - byl - la - *ff* Quan -

Molto legato e sotto voce

Bar. *p* Te - ste - Da - vid - cum - Si - byl - la - *ff* Quan -

Molto legato e sotto voce

B. *p* Te - ste - Da - vid - cum - Si - byl - la - *ff* Quan -

Org.

Ped.

Sempre feroce

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

This musical score is for a symphony, likely the 'Missa' by Johannes Brahms, as indicated by the lyrics. It features a large orchestral ensemble and vocal soloists with a choir. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon, and Contrabass), brass (Trumpets 1, 2, & 3, Trombones 1 & 2, Baritone, and Tuba), percussion (Tympani and Snare Drum), and strings (Violins I & II, Violas, Cellos, and Double Basses). The second system features vocal soloists (Soprano 1 & 2, Alto 1 & 2, Tenor, and Bass) and a choir (Soprano, Alto, Tenor, and Bass). The lyrics are in Latin: 'tus tre mor est fu tu rus Quan do ju'. The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *sfz*), articulation (e.g., *pizz.*), and phrasing slurs. The tempo and meter are not explicitly stated on this page.

Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn. 1&3
 Hn. 2&4
 Tpt. 1&3
 Tpt. 2&4
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 S. D.
 B. D.
 Timp.
 Tub. B. 1
 Tub. B. 2
 T. Solo
 S.
 A.
 T.
 B.
 Org.
 Ped.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Per se - pul - era re - gi - o - num Co - get om - nes an - te thro - num.
 Per se - pul - era Per se - pul - era Co - get om - nes an - te thro - num
 Per se - pul - era Per se - pul - era Co - get om - nes an - te thro - num
 Per se - pul - era re - gi - o - num Co - get om - nes an - te thro - num
 Per se - pul - era re - gi - o - num Co - get om - nes an - te thro - num

24

Picc. Fl. Ob. Cl. Bsn.

Hn. 1&3 Hn. 2&4 Tpt. 1&3 Tpt. 2&4 Tbn. 1 Tbn. 2 B. Tbn.

S. D.

B. D.

Cym.

Tub. B. 1 Tub. B. 2

A. Solo

cre - a - tu - ra Ju - di - can - ti re - spon - su - ra.

S.

cre - a - tu - ra Ju - di - can - ti re - spon - su - ra.

A.

cre - a - tu - ra Ju - di - can - ti re - spon - su - ra.

T.

cre - a - tu - ra Ju - di - can - ti re - spon - su - ra.

B.

cre - a - tu - ra Ju - di - can - ti re - spon - su - ra.

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a niente
a niente

Liber Scriptus

Allegretto e misterioso $\text{♩} = 66$

Flute Solo
Oboe Solo
Clarinet in B \flat Solo
Soprano Saxophone

Soprano Solo

dolce
mp

Li-ber scrip - tus pro-fe - re - tur In quo

Allegretto e misterioso $\text{♩} = 66$

Violin I
Violin II
Viola
Violoncello
Double Bass

con sord
p

pp

pp

p

pp

p
sempre pizz.

p
simile

pp

Fl.
Ob.
Cl.
Sop. Sax.
Bsn. I
S. Solo
Vln. I
Vln. II
Vla.
Vc.
Db.

mf

mf

mp

mp

mp

mf

to tum con - tin - e - tur,

p

p

p

p

p

p
simile

12

2 Fl. *mf* *pp* *mf*

Ob. *mf* *pp* *mf*

Cl. *p* *mf*

Sop. Sax. *mf* *p*

Bsn. I *mf* *p*

S. Solo *mf*

B. Solo *mf* *p* *dolce mp* *dolcissimo*

Vln. I *pp* *dolcissimo*

Vln. II *pp* *dolcissimo*

Vla. *pp*

Vc. *pp*

Db.

to tum con - tin - e - tur, Un - de mun - dus ju - di - ce - tur. Ju - dex - er - go cum se - de - bit Quid quid

17

Fl. *pp* *f*

Ob. *mf* *f*

Cl. *f*

Sop. Sax. *f*

Bsn. I *pp* *f*

S. Solo *f*

B. Solo *sotto voce pp* *f*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *cresc.* *mf*

Db. *cresc.* *mf*

la - tet ap - pa - e - bit, Nil i - nul - tum ra - ma - ne - bit. Quid sum mi - ser tunc dic -

Quid sum

21

Fl.

Ob.

Cl.

Sop. Sax.

Bsn. I

S. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

tu - rus, Quem pa - tro - num ro - ga - tu - rus, Cum vix jus - tus sit se -
 mi - ser tunc dic - tu - rus, Quem pa - tro - num ro - ga - tu - rus, Cum vix

24

Fl.

Ob.

Cl.

Sop. Sax.

Bsn. I

S. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

cu - - rus?
 jus - - tus sit se - cu - - rus?

pp a niente

div. *a niente*
pp div. *a niente*
pp *a niente*
pp *a niente*
pp *a niente*
p *a niente*

This musical score is for a symphony, likely in D minor, 4/4 time. It features a full orchestral ensemble and vocal soloists. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Cello (Cel.), Organ (Org.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 9. The woodwinds (Fl., Ob., Cl., Bsn.) and strings (Hn., Timp., Vc., Cb.) play a melodic line starting in measure 9, marked with a piano (*p*) dynamic. The vocal soloists (S., A., T., B.) enter in measure 10 with the lyrics: "Qui sal - van - dos sal - vas gra - tis, Sal - ve me, fons pi - e - ta - tis." The vocal parts are marked with a piano (*p*) dynamic. The Cello and Contrabass parts feature sustained chords and melodic lines, also marked with a piano (*p*) dynamic. The Organ part provides harmonic support with sustained chords, marked with a piano (*p*) dynamic.

The score continues through measure 14. The vocal soloists continue their melodic line, and the instrumental parts provide a rich harmonic texture. The dynamic remains piano (*p*) throughout the section.

27

Fl. *Solo*
mp

Ob. *Solo*
mp

Cl. *Solo*
mp

Bsn. *Solo*
mp

Tpt. 1

Tpt. 2

Tpt. 3

Hr. 4

Timp. *sempre pp*

T. *Sal - ve me, fons pi - e - ta - tis.*

B. *Sal - ve me, fons pi - e - ta - tis.*

Cel.

Org.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *p*

Cb. *p*

Silence (over Manhattan)

(by Paula Bardell)

$\text{♩} = 40$

Tubular Bells 1

Tubular Bells 2

Marimba

f *sf* *pp*

A black September shadow cloaks the dawn,

Tub. B. 1

Tub. B. 2

Mar.

p *mf* *ffz*

The City's once white teeth now rotting stumps,
Midst choking dusty embers ether-borne,
Its shrunk soundless heart now barely...

...pumps

Infernos upon retribution rise, fanaticism maddening the flames,

Tub. B. 1

Tub. B. 2

Mar.

mp *ffz*

Its once imposing deities abscond,
As the faceless antagonist proclaims:

A consummation sweet but unfulfilled,

A penetrative burst without regret

Picc. *ff*

Fl. Solo *ff*

Ob. Solo *ff*

Cl. Solo *ff*

Bsn. Solo

Cbsn.

S. D. *f* *sfz*

T.-t. *sfz* *f*

Xyl. *sfz* *ff*

Vln. I *pizz.* *ff*

Vln. II *pizz.* *ff*

Vla. *pizz.* *ff*

Vc. *pizz.*

Db. *pizz.*

An Eriskay Love Lilt

(A Scottish Love Song)

Andante con mosso

Soprano *p* Mm

Alto *p* Mm

Tenor *p* Mm

Bass

Harp *Andante con mosso*
sempre p

4

S.

A.

T.

B. *mp*
Vair me o - - - ro van o, Vair me

Hp.

7

S.

A.

T.

B.

o - - ro van ee, Vair me o - ru - o ho, Sad am

Hp.



11

S.

A.

T.

B.

I with - out thee When I'm lone - ly, dear

Hp.

14 3

S. heart, Black the night or wild the sea, By love'slight my foot finds the old path - way to

A. heart, Black the night or wild the sea, By love'slight my foot finds the old path way to

T. heart, Black the night or wild the sea, By love'slight my foot finds the old path way to

B. —white heart, Black the night or wild the sea, By love'slight my foot finds the old path way to

Hp.



20

S. thee. Mm

A. thee. Mm

T. thee. Mm

B. thee. Vair me o - - ro van o, Vair me

Hp.

24

S.

A.

T.

B.

o - - ro van ee, Vair me o - ru - o ho, Sad am

Hp.



28

S. *f con passione* Thou'rt the mu - sic of my heart, Harp of

A. *f con passione* Thou'rt the mu - sic of my heart, Harp of

T. *f con passione* Thou'rt the mu - sic of my heart, Harp of

B. *f con passione* I with - out thee. Thou'rt the mu - sic of my heart, Harp of

Hp.

32

S. joy oh Crootch mo cree, Moon of guid - ance by night, Strength and

A. joy oh Crootch mo cree, Moon of guid - ance by night, Strength and

T. joy oh Crootch mo cree, Moon of guid - ance by night, Strength and

B. joy oh Crootch mo cree, Moon of guid - ance by night, Strength and

Hp.



36

S. light thou'rt to me. Mm

A. light thou'rt to me. Mm

T. light thou'rt to me. Mm

B. light thou'rt to me. Vair me o - ro van o, Vair me o - ro van

Hp.

42 **molto rall.**

S. *Mm*

A. with-out thee.

T. *Mm*

B. ee, Vair me o - ru-o ho, Sad am I with-out thee. *div. Mm*

Hp. **molto rall.**

Detailed description of the musical score: The score is for a vocal ensemble and harp. It begins at measure 42. The Soprano (S.) part features a melodic line with eighth-note patterns. The Alto (A.) part has a similar melodic line. The Tenor (T.) part has a long note followed by a melodic line. The Bass (B.) part has lyrics: "ee, Vair me o - ru-o ho, Sad am I with-out thee." The harp (Hp.) part provides accompaniment with chords and arpeggios. The tempo is marked "molto rall." and dynamics include "Mm" and "div.".

Recordare

Adagio $\text{♩} = 66$

Flute Solo
Oboe Solo
Bassoon Solo

Marimba

Soprano Solo

Leggiero e dolcissimo

mp Re-cor-da-re, *mf* Je-su pi-e, *mp* Quod sum cau-sa tu-ae vi-ae, Ne me__per-das il - la di - e.

Violin I div.
Violin II div.
Viola div.
Violoncello div.
Contrabass div.

Adagio $\text{♩} = 66$

con sord

p

con sord

p

con sord

p

con sord

p

con sord

p

con sord

p



Fl.
Ob.
Bsn.

20

Mar.

S. Solo

mp Quae-rens me se-di-ti las-sus,

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

Ingemisco

Allegretto $\text{♩} = 110$
(quasi Tango)

Solo Soprano Saxophone *mf*

Trumpet in B♭ 1 *mf*

Guiro *mp*

Congas *mp*

Bass Guitar *mp* *gliss.*

Tenor Solo *mf*
In - ge - mi - sco tam - quam re - us, Cul - pa ru -

Violin I *mp* *simile*

Violin II *mp* *simile*

Viola *mp* *simile*

Violoncello *mp*

Double Bass *mp* *sempre pizz.*

Sop. Sax. *mp* *mf*

Solo Alto Sax. *mp* *mf*

Solo Ten. Sax. *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Solo Tbn. *mp* *mf*

Bongos *mp*

Guiro

Congas

Bass

T. Solo *mp* *mf*
bet vul - tus me - us, Su - pli-can - ti, par - ce De - us.

Vln. I

Vln. II

Vla.

Vc.

Db.

11

Sop. Sax.

Solo Alto Sax.

Solo Ten. Sax.

Tpt. 1

Tpt. 2

Solo Tbn.

Bongos

Guiro

Congas

Bass

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

legato

f

Qui Ma - ri - am ab - sol - vi - sti et la - tro - nem - ex - au - di - sti, Mi - hi quo que spem de - di - sti.

16

Sop. Sax.

Solo Alto Sax.

Solo Ten. Sax.

Tpt. 1

Tpt. 2

Solo Tbn.

Bongos

Guiro

Congas

Bass

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

sfz

ff

Pre - ces me - ae non sunt dig - nae, Sed tu bo - nus fac - be - nig - ne, Ne per - en - ni cre - mer ig - ne.

2 17

Fl. *mf* *mp*

C. A. *mf* *mp*

Cl. *mf*

Bsn. *mf*

Tpt. *mf*

Tbn. *mf*

A. Solo *f* *mf*
Vo - ca me cum be - ne - dic - tis. O - ro sup - plex et ac - cli - nis,

T. 1 *mf* *mp*
be - ne - dic - tis. O - ro, O - ro sup - plex et ac - cli - nis,

T. 2 *mf* *mp*
be - ne - dic - tis. O - ro, O - ro sup - plex et ac - cli - nis,

B. 1 *mf* *mp*
be - ne - dic - tis. O - ro sup - plex et ac - cli - nis,

B. 2 *mf* *mp*
be - ne - dic - tis. O - ro sup - plex et ac - cli - nis,

Org. *mf* *mp*

Ped. *mf* *mp*

Vln. I *mf* *mp* *div.*

Vln. II *mf* *mp* *div.*

Vla. *mf* *mp* *div.*

Vc. *mf* *mp* *div.*

Db. *mf* *mp*

Fl. *mp*

C. A. *mp*

Cl. *mp*

Tpt. *mp*

A. Solo *mf*
 Cor con - tri - tum qua - si ci - nis, Ge - re cu - ram me - i fi - nis.

T. 1 *mp* *p*
 qua - si ci - nis, fi - nis.

T. 2 *mp* *p*
 qua - si ci - nis, fi - nis.

B. 1 *mp* *pp*
 qua - si ci - nis, fi - nis.

B. 2 *mp* *pp*
 qua - si ci - nis, fi - nis.

Org. *mp* *p* *pp*

Ped. *pp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mp*

Vc. *mp* *mp* *pp*

Db. *mp* *mp* *pp*

Lacrymosa

Lento e doloroso $\text{♩} = 76$

Irish pipes *p* *mf*

Timpani *pp* *mf*

Bass Solo *p*
La - cry - mo - sa di - es il - la

Soprano Alto Hum *pp*

Tenor Bass Hum *pp* div.

Lento e doloroso $\text{♩} = 76$

Organ *mf*

Pedals

Violin I *pp* *mf* sempre con sordini

Violin II *pp* *mf*

Viola *pp* *mf*

Violoncello *pp* *mf*

Double Bass *pp* *mf*

rall.

Pipes.

Musical staff for Pipes. Treble clef, 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by a series of eighth and sixteenth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). A *rall.* (rallentando) marking is present above the staff.

C Tpt.

Musical staff for C Trumpet. Treble clef, 4/4 time signature. The staff contains a melodic line with dynamics *mf* and *p*.

Timp.

Musical staff for Timpani. Bass clef, 4/4 time signature. The staff contains a rhythmic pattern of eighth notes.

B. Solo

Musical staff for Bass Solo. Bass clef, 4/4 time signature. The staff contains a melodic line with lyrics: "Hu - ic er - go par - ce, De - us."

S. A.

Musical staff for Soprano. Treble clef, 4/4 time signature. The staff contains a melodic line with dynamics *p*.

T. B.

Musical staff for Tenor. Bass clef, 4/4 time signature. The staff contains a melodic line with dynamics *p*.

rall.

Org.

Musical staff for Organ. Grand staff (treble and bass clefs), 4/4 time signature. The staff contains a complex accompaniment with dynamics *pp* (pianissimo).

Ped.

Musical staff for Pedal. Bass clef, 4/4 time signature. The staff contains a rhythmic accompaniment.

Vln.

Musical staff for Violin. Treble clef, 4/4 time signature. The staff contains a melodic line with dynamics *mf* and *p*.

Vln. I

Musical staff for Violin I. Treble clef, 4/4 time signature. The staff contains a melodic line with dynamics *p*.

Vln. II

Musical staff for Violin II. Treble clef, 4/4 time signature. The staff contains a melodic line with dynamics *p*.

Vla.

Musical staff for Viola. Alto clef, 4/4 time signature. The staff contains a melodic line with dynamics *p*.

Vc.

Musical staff for Violoncello. Bass clef, 4/4 time signature. The staff contains a melodic line with dynamics *p*.

Db.

Musical staff for Double Bass. Bass clef, 4/4 time signature. The staff contains a melodic line with dynamics *p*.

Pie Jesu

Largo $\text{♩} = 70$

Soprano Solo
Pi - e - su, Pi - e - su Do - mi - ne, Do - mi - ne, Pi - e -

Organ
p mf mp

Pedals
p mp

Violin I div. à 4
pp div. à 2 mp

Violin II div. à 4
pp div. à 2 unison div. à 2 mp

Viola div. à 4
pp mp

Violoncello
pp mp

Double Bass
pp mp

15

S. Solo
Je - su, Pi - e - su, Do mi - ne, Do - mi - ne, Do - mi - ne,

Org.
f mf mp p

Ped.
mf mp p

Vln. I
mf mp p

Vln. II
mf unison div. à 2

Vla.
mf mp p

Vc.
mf div. à 2 unison div. à 2 p

Db.
mf div. à 2 unison mp div. à 2 unison p

24

S. Solo
Do - na - e - is Do - na - e - is re - qui - em, re - qui - em, re - qui - em.

Org.
mf piu f pp ppp

Ped.
pp ppp

Vln. I
pp ppp

Vln. II
pp ppp

Vla.
div. pp ppp

Vc.
div. pp ppp

Db.
pp div. à 2 ppp

The Third Reflection
Ghost Dance
(by Jim Cohn)

$\text{♩} = 66$

Tubular Bells 1
Verse 1:
 Over the rubble of the World Trade Center

Tubular Bells 2

Marimba

p

Tub. B. 1
 The grand, sad, unimaginable confusion of souls
 Rose from towers' mangled steel - to afterlives all -

Tub. B. 2

Mar.

p

poco

Tub. B. 1
 All eyes drawn to that vacuum in the sky's next move,
 Where the ghost dance of bodhisattva firemen
 & holy martyrs of terror - holy martyrs lost &
 missing, a great far-reaching cry spreading wild
 across the planet -
 the crying unity of undying pain -

Tub. B. 2

Vib.

p

Tub. B. 1
Verse 2:
 All the dead, circling above ambulance drivers

Tub. B. 2

Mar.

Vib.

[slow tremolo, moving to fast]

[slow tremolo, moving to fast]

2

Tub. B. 1

Tub. B. 2

Mar.

and from afar in Manhattan's canyon looking up through
 smoke - janitors, multi-millionaires, passengers
 belted in their missileseats, stewardess with tender hands
 Tied behind her back -
 no more bills,

p

no lives to return to,



Tub. B. 1

Tub. B. 2

Mar.

No Korans and Bibles,

no quotes of stock to comfort them.



Tub. B. 1

Tub. B. 2

Mar.

Vib.

Bloodplanes break the silence of clouds -

poco

strangely lonesome

Tub. B. 1

Tub. B. 2

Mar.

Vib.

as we, the living, pierce ourselves with the hooks of memory, digging without rest,



Tub. B. 1

Tub. B. 2

Vib.

digging night and day, throwing ourselves into the holes of grief in search of ourselves changed forever



Tub. B. 1

Tub. B. 2

Mar.

looking up, seeing nothing, in disbelief

4 **Lento**

Tub. B. 1
looking up again.

Tub. B. 2

Mar.

Lento

Hn.1
mp

Hn.2
p

Hn.3
p

Hn.4
p



39

Hn.1
f

Hn.2
f

Hn.3
mf *f*

Hn.4
mf *f*

Tpt.1
f

Tpt.2
f

Musical score for measures 45-49. The score is for a brass section with the following parts: Hn.1, Hn.2, Tpt.1, Tpt.2, Ten Tbn., Tbn., B. Tbn., and Tba. The key signature has one flat (B-flat). The time signature is 4/4. Dynamics include *dim.*, *p*, and *mf*. There are crescendo and decrescendo markings throughout the passage.



Musical score for measures 50-54. The score continues with the same brass section. Dynamics include *pp* and *mp*. There are crescendo and decrescendo markings throughout the passage.

Musical score for brass instruments. The score is written for Horns 1-4, Trumpets 1-2, Tenor Trombone, Trombone, Baritone Trombone, and Tuba. The key signature is one flat (B-flat major or D minor). The score is divided into measures, with dynamics and articulation markings.

Hn.1: *mf* (first measure), *f* (second measure), *pp* (fourth measure).
Hn.2: *f* (second measure), *pp* (fourth measure).
Hn.3: *mf* (first measure), *f* (second measure), *pp* (fourth measure).
Hn.4: *mf* (first measure), *f* (second measure), *pp* (fourth measure).
Tpt.1: *f* (second measure), *pp* (fourth measure).
Tpt.2: *f* (second measure), *pp* (fourth measure).
Ten Tbn.: *pp* (fourth measure).
Tbn.: *pp* (fourth measure).
B. Tbn.: *pp* (fourth measure).
Tba.: *pp* (fourth measure).

She Moved Through the Fair

(An Irish Ballad)

Freely ♩ = 90

Soprano *p* My - moth-er won't mind, _____

Alto *p* Young love will not

Tenor *p* My young love said to me, _____ will not

Bass *p* Young love will not

Harp *p* Freely ♩ = 90



9

S. — And my fa - ther won't slight you for your lack of kind. _____

A. mind. And my fa - ther won't slight you for your lack of kind. _____

T. mind. _____ Fa - - - - ther kind.

B. mind. _____ Fa - - - - ther kind. _____

Harp

15

S. *pp* It _____

A. *pp* Ah _____ She did say: It

T. And she stepped a - way from me and this she did say:

B. She did say

Hp. *pp*



22

S. will not be long, love, 'til our wed-ding day.

A. will not be long, love, 'til our wed-ding day.

T. *div. pp* wed-ding day.

B. *pp* wed-ding day.

Hp. *mp*

31

S. *mp* Stepped a - 3

A. *mp* Stepped a -

T. *mp* She stepped a - way from me,

B. *mp* Stepped a -

Hp. *p*

34

S. -way through the fair, Fond -

A. -way through the fair, Fond-ly

T. and she went through the fair, And fond-ly I

B. way Fond -

Hp.

40

S. ly here and there. Mm A -

A. watched her move here and then. Mm A -

T. watched her move here and move there. And then she went home-ward with one star a - wake,

B. ly here and there. Mm A -

Hp. *mp*

49

S. *pp*
-wake. Last night she came to me, she came soft-ly

A. *pp*
-wake. Last night she came to me, she came soft-ly

T. *pp*
As the swan in the eve-ning moves o-ver the lake. Last night she came to me, she came soft-ly

B. *pp*
wake. Last night she came to me, she came soft-ly

Hp. *p*



60

S. *mp*
in, So soft - ly she came, that her feet made no din.

A. *mp*
in, So soft - ly she came, that her feet made no din.

T. *mp*
in, So soft - ly she came, that her feet made no din.

B. *mp*
in, So soft - ly she came, that her feet made no din.

Hp. *mp* *p*

68

S. *ppp*
Oo_____ It_____ 5

A. *ppp*
Oo_____ It

T. *dolcissimo ppp*
8 And she laid her hand on me and this she did say:_____

B. *ppp*
Oo_____

Hp. *pp* *p*



75

S. *rit.*
will not be long love_____ 'til our wed-ding day._____

A. *rit.*
will not be long love_____ 'til our wed-ding day._____

T. *rit.*
8 wed-ding day._____

B. *rit.*
wed-ding day._____

Hp. *pp* *rit.*

Offertorio (Domine, Jesu Christe)

Moderato ♩=104

Flute à 2
Oboe à 2
Clarinet in B♭ à 2
Bassoon à 2
Horn in F à 2
Trumpet in B♭ à 2
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Cymbals
Soprano
Alto
Tenor
Bass

Do - mi - ne, Je - su Chri - ste, Rex glo - ri - ae,
Do - mi - ne, Je - su Chri - ste, Rex glo - ri - ae,
Do - mi - ne, Je - su Chri - ste, Rex glo - ri - ae,

Moderato ♩=104

Violin I
Violin II
Viola
Violoncello
Contrabass

Fl.
Ob.
Cl.
Bsn.
Hr.
Tpt.
Timp.
Cym.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

de - func - to - rum de - poe - nis in - fer - ni et de pro - fun - do la - cu. Li - be - ra e - as de
li - be - ra a - ni - mas om - ni - um fi - de - li - um de pro - fun - do la - cu. Li - be - ra e - as de
de - func - to - rum de - poe - nis in - fer - ni et de pro - fun - do la - cu. Li - be - ra e - as de
li - be - ra a - ni - mas om - ni - um fi - de - li - um de pro - fun - do la - cu. Li - be - ra e - as de

22

Fl. *Solo*
p

Ob. *Solo*
p

Cl. *Solo*
p

Bsn. *Solo*
p

Hr. *Solo*
p

Tpt. *Solo*
p

S. *mp*
o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum sed sig - ni - fer sanc - tus Mi - chael re -

A. *mp*
o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum sed sig - ni - fer sanc - tus Mi - chael re -

T. *mp*
o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum sed sig - ni - fer sanc - tus Mi - chael re -

B. *mp*
o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus, sed sig - ni - fer sanc - tus Mi - chael re -

Vln. I

Vln. II

Vla.

Ve.



31

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

S. *mf*
prae - sen - tet e - as in lu - cem sanc - tum, quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni e - jus, pro - mi - sis - ti et se - mi - ni e - jus

A. *mf*
prae - sen - tet e - as in lu - cem sanc - tum, quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni e - jus, pro - mi - sis - ti et se - mi - ni e - jus

T. *mf*
prae - sen - tet e - as in lu - cem sanc - tum, quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni e - jus, pro - mi - sis - ti et se - mi - ni e - jus

B. *mf*
prae - sen - tet e - as in lu - cem sanc - tum, quam o - lim A - bra - hae pro - mi - sis - ti et se - mi - ni e - jus, pro - mi - sis - ti et se - mi - ni e - jus

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf* *a2*

Tpt. *mf* *a2* *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

S. *ff*
- jus. tu

A. *ff*
Hos - ti - as et pre - ces ti - - bi, Do - mi - ne, lau - dis of - fer - - i - mus;

T. *ff*
tu sus - ci - pe pro a - ni - ma - bus

B. *ff*
Hos - ti - as et pre - ces ti - - bi, Do - mi - ne, lau - dis of - fer - - i - mus;

Vln. I *ff* *sfc*

Vln. II *ff* *sfc*

Vla. *ff* *sfc*

Vc. *ff* *sfc*

Cb. *ff*

44

Hn. *mf*

Tpt. *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

S. *mf*
sus - ci - pe pro - a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus.

A. *mf*
Fac - e - as, Dom - mi - ne, de

T. *mf*
il - lis, qua - rum ho - di - e me - mo - ri - am fa - ci - mus.

B. *mf*
Fac - e - as, Dom - mi - ne, de

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Ve. *sfz*

Cb. *sfz*

50

Fl. *Solo p*

Ob. *Solo p*

Cl. *Solo p*

Bsn. *Solo p*

Hn. *Solo p*

Tpt. *Solo p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *p*

Cym. *p*

S. *mp*
Quam o - lim A - bra - hac pro - mi - sis - ti et se - mi - ni e - jus, pro - mi - sis - ti et se - mi - ni e - jus.

A. *mp*
mor - te tran - si - re ad vi - tam. Quam o - lim A - bra - hac pro - mi - sis - ti et se - mi - ni e - jus, pro - mi - sis - ti et se - mi - ni e - jus.

T. *mp*
Quam o - lim A - bra - hac pro - mi - sis - ti et se - mi - ni e - jus, pro - mi - sis - ti et se - mi - ni e - jus.

B. *mp*
mor - te tran - si - re ad vi - tam. Quam o - lim A - bra - hac pro - mi - sis - ti et se - mi - ni e - jus, pro - mi - sis - ti et se - mi - ni e - jus.

Sanctus

75 Alla marzia

Horns in F 4/4

Tenor Trombone

Bass Trombone

mp

mp

mp

mp

Soprano

Sanc - - tus, sanc - - tus, sanc - - - tus.

Alto

Sanc - - tus, sanc - - tus, sanc - - - tus.

Tenor

Sanc - - tus, sanc - - tus, sanc - - - tus.

Bass

Sanc - - tus, sanc - - tus, sanc - - - tus.

Violin I

arco

mp

simile

Violin I

col legno

mp

Violin II

arco

mp

simile

Violin II

col legno

mp

Viola

arco

mp

simile

Viola

col legno

mp

Violoncello

arco

mp

simile

Violoncello

col legno

mp

Contrabass

pizz

mp

simile

7

Hn.

mf

f

Tbn.

mf

f

B. Tbn.

mf

f

S. D.

mf

f

S.

mf

f

Sanc - - tus, sanc - - tus, sanc - - us. Sanc - tus, sanc - tus,

A.

mf

f

Sanc - - tus, sanc - - tus, sanc - - tus. Sanc - tus, sanc - tus,

T.

mf

f

Sanc - - tus, sanc - - tus, sanc - - tus. Sanc - tus, sanc - tus,

B.

mf

f

Sanc - - tus, sanc - - tus, sanc - - tus. Sanc - tus, sanc - tus,

Vln. I

mf

f

Vln. I

mf

f

Vln. II

mf

f

Vln. II

mf

f

Vla.

mf

f

Vla.

mf

f

Vc.

mf

f

Vc.

mf

f

Cb.

mf

f

This page of a musical score covers measures 13 through 16. It features a large orchestral ensemble and a vocal choir. The instruments include Piccolo, Flute, Oboe, Clarinet, Horn, Trumpet, Trombone, Bass Trombone, Tuba, Timpani, Cymbal, Snare Drum, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal parts are for Soprano, Alto, Tenor, and Bass. The score begins at measure 13 with a Piccolo and Flute part marked *ff*. The Oboe and Clarinet enter in measure 14 with a *f* dynamic. The Trombone and Tuba parts feature triplet patterns. The Timpani has a roll starting in measure 14. The vocal choir enters in measure 15 with the lyrics: "sanc - - - - - tus, Do - mi - nus De - us Sa - ba - oth; ple - ni sunt coe - li et ter - ra". The strings play a rhythmic pattern throughout, with some parts marked *arco* and *f* in measures 15 and 16.

This musical score is for a symphony with vocal soloists and choir. It features a full orchestral complement including woodwinds, brass, percussion, and strings. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a Chorus (Ch.). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The piece begins at measure 78. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Cello, Double Bass) play a rhythmic accompaniment. The brass (Trumpets, Trombones, Timpani, and Tuba) provide harmonic support. The vocal soloists and the chorus sing the Latin text: "Do-mi-nus De-us Sa-ba-oth, ple-ni sunt coe-li et ter-ra glo-ri-a tu-a. Ho-san-na in ex-cel-sis ho-san-na". The score includes various musical notations such as dynamics (f, sf, ff), articulation (accents, slurs), and performance instructions (e.g., "Do-mi-nus De-us Sa-ba-oth").

24

Picc.

Fl.

Ob.

Cl.

Bsn.

Tbn.

Tbn.

Timp.

Tri.

A. Solo

S. *fff*
in ex - cel - sis, Ho - san - na in ex - cel - sis.

A. *fff*
in ex - cel - sis, Ho - san - na in ex - cel - sis.

T. *fff*
ho - san - na in ex - cel - sis, in ex - cel - sis.

B. *fff*
ho - san - na in ex - cel - sis, in ex - cel - sis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Meno mosso $\text{♩} = 60$

27

Horn 1
mp e legatissimo

Horn 3
mp e legatissimo

A. Solo
mp
Be - ne - dic - tus qui ve - nit,

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

36

Horn 1
mp e legatissimo

Horn 3
mp e legatissimo

A. Solo
mp
be - ne - dic - tus qui ve - nit, in no - mi - ne, no - mi - ne Do - mi - ni.

Vln. I
piu forte

Vln. II
piu forte

Vla.
piu forte

Vc.
piu forte

46

Fl.

Horn 1

Trumpet 1
mf

Trumpet 2
mf

A. Solo
mf
Be - ne - dic - tus qui ve - nit, be - ne - dic - tus qui ve - nit,

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

76

Hn. *Do - mi - ni.*

Hn. *Do - mi - ni.*

A. Solo *Do - mi - ni.*

S. *Do - mi - ni.*

A. *Do - mi - ni.*

T. *Do - mi - ni.*

B. *Do - mi - ni.*

Org. *molto cresc.*

Ped.

Vln. I *molto cresc.*

Vln. II *molto cresc.*

Vla. *molto cresc.*

Vc. *molto cresc.*

83 **Tempo Primo**

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Tri. *f*

Cym. *f*

S. D. *f*

S. *f* *ff* *fff*

A. *f* *ff* *fff*

T. *f* *ff* *fff*

B. *f* *ff* *fff*

Org.

Ped.

Vln. I **Tempo Primo**

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

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

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

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

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

Agnus Dei

Largo $\text{♩} = 50$

Solo Oboe

Alto

Violin I div.

Violin II div.

Viola div.

Violoncello div.

Contrabass div.

Ag - nus De - i, qui tol - lis pec -



Cl.

Hp.

S.

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

do - na e - is re - qui - em,

ca - ta mun - di,

Ag - nus

Fl. *ll*
p

Bsn.

Hp.

A. *p*
do - na e - is re - qui - em,

T. *8*
De - i, qui tol - lis pec - ca - ta mun - di,

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The score is arranged in systems. The first system includes Flute (Fl.) and Bassoon (Bsn.). The second system includes Harp (Hp.). The third system includes Alto (A.), Tenor (T.), and Bass (B.) voices. The fourth system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins with a dynamic marking of *p* and a hairpin crescendo. The Alto voice part has a dynamic marking of *p* and lyrics: "do - na e - is re - qui - em,". The Tenor voice part has lyrics: "De - i, qui tol - lis pec - ca - ta mun - di,". The instrumental parts (Harp, Violins, Viola, Cello, and Contrabass) provide harmonic support with various chords and textures.

17

Fl. *mf*

Ob. *mf*

Cl.

Bsn. *mf*

Hp.

A.

T. *mf*
do - na

B. *mf*
Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

22

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hp. *f* *pp*

S. *pp*
Ag - nus De - i,

A. *pp*
Ag - nus De - i,

T. *mf*
e - is re - qui - em,

B.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

27

Fl.

Ob.

Cl.

Bsn.

Hp.

S.

A.

T.

qui tol - lis pec - ca - ta mun - di, do - na e - is

qui tol - lis pec - ca - ta mun - di, do - na e - is

31

Fl.

Ob.

Cl.

Bsn.

Hns. 1&2

Hp.

S.

A.

T.

re - qui - em,

re - qui - em, Ag - nus De - i, qui tol - lis pec -

Ag - nus De - i, qui tol - lis pec -

35

Fl.

Ob.

Cl.

Bsn.

Hns. 1&2

Tbn.

B. Tbn.

Hp.

A.

T.

B.

ca - ta mun - di, do - na e - is re - qui - em, Ag - nus

ca - ta mun - di, do - na e - is re - qui - em, Ag - nus

Ag - nus

pp

p

p

mf

mf

41

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Hp.

T.

B.

De - i, qui tol - lis pec - ca - ta mun - di, do - na

De - i, qui tol - lis pec - ca - ta mun - di, do - na

mf

mf

mf

mf

mf

46

con sordini

Hns. 1&2 *mp* $\underbrace{\hspace{1.5em}}_3$ $\underbrace{\hspace{1.5em}}_3$

Tpts. 1&2 *mp* $\underbrace{\hspace{1.5em}}_3$ $\underbrace{\hspace{1.5em}}_3$

Hp. *f*

S. **feroce**
f
Ag - nus De - i,

A. **feroce**
f
Ag - nus De - i,

T. **feroce**
f
e - is re - qui - em, Ag - nus De - i,

B. **feroce**
f
e - is re - qui - em, Ag - nus De - i,

Org. *f*

Ped. *f*

Vln. I **unis.**
f

Vln. II **unis.**
f

Vla. **unis.**
f

Vc. **unis.**
f

Cb. **unis.**
f

51

Hp.

S.
qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui-em

A.
qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui-em

T.
qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui-em

B.
qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui-em

Org.
div

Ped.
ped

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

Hns. 1&2

Tpts. 1&2

Timp.

S.

A.

T.

B.

Cel.

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

sem-pi - ter nam, sem - pi -

sem-pi - ter nam, sem - pi -

sem-pi - ter nam, sem - pi -

sem-pi - ter nam, sem - pi -



63

S.

A.

T.

B.

Cel.

ter - - - - - nam.

ter - - - - - nam.

ter - - - - - nam.

ter - - - - - nam.

16

Cbsn. *p*

Tub. B. *p*

Glock. *mp* *mf*

Mar. *mp*

S. *mf* *mf*
- ne, Lux ae - ter - na lu - ce - at e - is Do - mi - ne, cum sanc - tis tu - is in ae - ter - num qui -

A. *mp* *mf*
- ne, Lux ae - ter - na lu - ce - at e - is Do - mi - ne, cum sanc - tis tu - is in ae - ter - num qui -

T. *mp* *mf*
Lux ae - ter - na lu - ce - at e - is Do - mi - ne, cum sanc - tis tu - is in ae - ter - num qui -

B. *mp* *mf*
Lux ae - ter - na lu - ce - at e - is Do - mi - ne, cum sanc - tis tu - is in ae - ter - num qui -

Org. *mp*

Ped. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Piu moso Allegretto

Fl.1
Fl.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Cbsn.

Hn.1
Hn.2
Hn.3
Hn.4

Piu moso Allegretto

Tub. B.

Glock.

Mar.

S. Solo
Re - qui - em a - ter - nam

A. Solo
do - na - e - is, Do - mi - ne;

T. Solo
Re - qui - em a - ter - nam

S.
a - pi - us es.

A.
a - pi - us es.

T.
a - pi - us es.

B.
a - pi - us es.

Org.
mf

Ped.
mf

Piu moso Allegretto

Vln. I
f

Vln. II
mf

Vla.
mf

Vc.
mf

38

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Glock.

Mar.

S. Solo
Re - qui - em ae - ter - nam

A. Solo
do - na e - is, Do - mi - ne,

T. Solo
Re - qui - em ae - ter - nam

B. Solo
mp
do - na e - is, Do - mi - ne,

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

Fl.1

Fl.2

Ob.1

Ob.2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 2

Hn. 4

Timp.

Glock.

S. Solo

A. Solo

T. Solo

B. Solo

Org.

Ped.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

et lux per - pe - tu - a, lux per - pe - tu - a lu - ce - at e - is.

do - na e - is. Do - mi - ne; et lux per - pe - tu - a, lux per - pe - tu - a lu - ce - at e - is.

con sordini

a niente

senza trem.

a niente senza trem.

a niente senza trem.

a niente senza trem.

a niente senza trem.

a niente senza trem.

If It Falls, Will It Be Heard?

(by Larry Jaffe)

Largo

$\text{♩} = 54$

Musical score for Tubular Bells 1, Tubular Bells 2, and Marimba. The score is in 4/4 time with a tempo of Largo (♩ = 54). The lyrics are: "A panorama falls / Everyone was there / it was heard / The sirens heard it". Dynamics include *f*, *p*, and *mp*.



Musical score for Tub. B. 1, Tub. B. 2, and Mar. The lyrics are: "The ambulances heard it / The police cars and fire trucks hear it". Dynamics include *mf* and *ff*.



Musical score for Tub. B. 1, Tub. B. 2, and Mar. The lyrics are: "The TV channels broadcasting around the world hear it". Dynamics include *ff*.

Tub. B. 1
1

It was heard far away in Afghanistan
It was heard in Beverly Hills
Even Moscow heard it

sfz

Tub. B. 2

sfz

Mar.



Tub. B. 1
1

And they often hear only what they want to hear
It was heard in the South Bronx where I was born

p

Tub. B. 2

p

Mar.



Tub. B. 1
1

And it was heard in Los Angeles where my children were born

p

Tub. B. 2

p

Mar.



Tub. B. 1
1

I know for a fact it was heard in Las Vegas where my grandchildren were born

p

Tub. B. 2

p

Mar.

Tub. B. 1
because my daughter called me at dawn to let me know she had heard it
sempre p

Tub. B. 2

Mar.

sempre p

Tub. B. 1
I am afraid to sleep tonight because last night I slept like a baby and when I awoke, it was a nightmare
ff

Tub. B. 2
ff

Mar.

Use Mallets

Use Mallets

[A slow giss. that accel.
and crescendos to *ff sfz*,
then dies away,
increasingly slowly]

Tub. B. 1
It had fallen, steel by steel, stone by stone, person by person
It had fallen to broken skeletal hulk
Like Rome -
Like Holy Roman Empire -
Like Nero.

Tub. B. 2

Mar.

27 **Largo**

Glock. *p e leggiero*

Xyl. *p*

Timp. *p*

Largo

S. D. *sfz*

B. D. *ff*

31

Tub. B.

Glock.

Xyl.

Timp.

Gong

B. D.

pp

pp



35

Tub. B.

Glock.

Xyl.

Timp.

Tri.

Gong

S. D.

B. D.

pp

pp

sfz

pp

sfz

sfz

ff

sempre pp

Water of Tyne

(An English Folk Song)

Lento e molto espressivo ♩ = 96

Soprano *mp*
I can-not get to my love if I would dee,

Alto *mp*
I can-not get to my love if I would dee,

Tenor *p*
Oo

Bass *p*
Oo

Harp *colle voce*

Lento e molto espressivo ♩ = 96

9

S. *p*
The wa - ter of Tyne runs be - tween him and me; And here I must sit with a

A. *p*
The wa - ter of Tyne runs be - tween him and me; And here I must sit with a

T. *sub pp*

B. *sub pp*

Harp

2 17

S. *tear in my e'e, Both sigh-ing and dy-ing my sweet-heart to see.*

A. *tear in my e'e, Both sigh-ing and dy-ing my sweet-heart to see.*

T. *div.*

B. *div.*

Hp.

25

S. *mp Ah*

A. *mp Ah*

T. *mf* *Oh where is the boat-man, my bon-nie hin-ny? Oh where is the boat-man?*

B. *mf* *Oh where is the boat-man, my bon-nie hin-ny? Oh where is the boat-man?*

Hp.

33

S.

A.

T.
 Bring him to me, _____ to fer - ry me o - ver the Tyne to my hin - ney, _____ And

B.
 Bring him to me, _____ to fer - ry me o - ver the Tyne to my hin - ney, _____ And

Hp.



41

S.
 Oh bring me a boat-man, I'll give him

A.
 Oh bring me a boat-man, I'll give, I'll

T.
 I will re - mem - ber the boat-man and thee. _____ Oh bring me a boat man, I'll give, I'll

B.
 I will re - mem ber the boat-man and thee. _____ Oh bring me a boat man, I'll give an - y

Hp.

49

S. *mf*
 mo - ney, You re - ward - ed, re - ward - ed shall be. Ah,

A. *mf*
 give mon - ey, You re - ward - ed, re - ward - ed shall be. Ah,

T. *mf*
 give mon - ey, You re - ward - ed, re - ward - ed shall be, To fer - ry me

B. *mf*
 mon - ey, And you for your trou - ble re - ward - ed shall be, To fer - ry me

Hp.



57

S. *A tempo*
 O - ver the Tyne, hin - - ney,

A. *p*
 O - ver the Tyne, hin - - ney, scull him a -

T. *p*
 o - ver the Tyne to my hin - ney, or scull a -

B. *p*
 o - ver the Tyne to my hin - ney, or scull

Hp. *A tempo*

62

S. *p* or scull him a - cross the rough wa - ter to me. *rall.* a niente

A. cross the rough wa - ter to me. *rall.* a niente

T. *8* cross to me. *div.* *rall.* a niente

B. to me. *div.* *rall.* a niente

Hp.

26 *accel. poco a poco* $\text{♩} = 86$

Fl. *f* *mf*

Ob.

Cl.

Sop. Sax. *f* *mf*

Hns. I&3 *f* *mf*

Tpt. I&2 *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *f* *mf*

Tba. *f* *mf*

Timp. *f*

Cym. *f*

S. Solo

A. Solo

T. Solo
-ra, dum ve-ne-ris iu-di-ca-re sae-cu-lum per ig-nem.

B. Solo
et ter-ra dum ve-ne-ris iu-di-ca-re sae-cu-lum per ig-nem.

S. *con passione* *ff* *mf*
Tre-mens fact-us sum e-go et ti-me-o, dum dis-cus-si-o ve-ne-rit at-que ven-

A. *con passione* *ff* *mf*
Tre-mens fact-us sum e-go et ti-me-o, dum dis-cus-si-o ve-ne-rit at-que ven-

T. *con passione* *ff* *mf*
Tre-mens fact-us sum e-go et ti-me-o, dum dis-cus-si-o ve-ne-rit at-que ven-

B. *con passione* *ff* *mf*
Tre-mens fact-us sum e-go et ti-me-o, dum dis-cus-si-o ve-ne-rit at-que ven-

Vln. I *accel.* $\text{♩} = 86$

Vln. II

Vla.

Vc.

Db.

38 rit. Tempo primo

Fl. *pp* *p* *à 1*

Ob. *p* *à 1*

Cl. *pp* *p* *à 1*

B. Cl. *pp*

Sop. Sax. *pp* *Solo* *p* *à 1*

Hns. 1&3 *pp*

Tpt. 1&2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Tba. *pp*

Hp. *pp*

S. Solo *pp e sotto voce* *mp*
 Di - es il - la, di - es - ir - ae, ca - la - mi - ta - tis, et mi - se - ri ae, di - es mag - na et a - ma - ra val - de. Re - qui - em

A. Solo *pp e sotto voce* *mp*
 Di - es il - la, di - es - ir - ae, ca - la - mi - ta - tis, et mi - se - ri ae, di - es mag - na et a - ma - ra val - de. Re - qui -

T. Solo *pp e sotto voce*
 Di - es il - la, di - es - ir - ae, ca - la - mi - ta - tis, et mi - se - ri ae, di - es mag - na et a - ma - ra val - de.

B. Solo *pp e sotto voce*
 Di - es il - la, di - es - ir - ae, ca - la - mi - ta - tis, et mi - se - ri ae, di - es mag - na et a - ma - ra val - de.

S. *pp e sotto voce*
 - tu - ra i - ra. Di - es il - la, di - es - ir - ae, ca - la - mi - ta - tis, et mi - se - ri ae, di - es mag - na et a - ma - ra val - de.

A. *pp e sotto voce*
 - tu - ra i - ra. Di - es il - la, di - es - ir - ae, ca - la - mi - ta - tis, et mi - se - ri ae, di - es mag - na et a - ma - ra val - de.

T. *pp e sotto voce*
 - tu - ra i - ra. Di - es il - la, di - es - ir - ae, ca - la - mi - ta - tis, et mi - se - ri ae, di - es mag - na et a - ma - ra val - de.

B. *pp e sotto voce*
 - tu - ra i - ra. Di - es il - la, di - es - ir - ae, ca - la - mi - ta - tis, et mi - se - ri ae, di - es mag - na et a - ma - ra val - de.

rit. Tempo primo

Vln. I *p*

Vln. II *p*

Vla. *p* *div. à 2*

Vc. *p*

Db. *p*

FL. *mf*

Ob.

Cl.

Sop. Sax.

S. Solo *mf*
ae - ter - nam do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at

A. Solo *mf*
em ae - ter - nam do - na e - is, Do - mi - ne, et lux per - pe - tu - a lu - ce - at

T. Solo
lu - ce - at

B. Solo
lu - ce - at

Vln. I *pp*

Vln. II *pp* div. simile

Vla. *pp* unison div. unison

Vc. *pp*

Db. *pp*

FL. *pp* rall.

Ob. *pp*

Cl. *pp*

Sop. Sax. *pp*

S. Solo *p* rall.
e - is, Do - mi - ne, et lux, et lux per - pe - tu - a e - is.

A. Solo *p*
e - is, Do - mi - ne, et lux, et lux per - pe - tu - a e - is.

T. Solo *p*
e - is, Do - mi - ne, et lux, et lux per - pe - tu - a e - is.

B. Solo *p*
e - is, Do - mi - ne, et lux, et lux per - pe - tu - a e - is.

Vln. I *pp* rall.

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp* pizz. sempre pizz. arco.

In Paradisum

Adagio $\text{♩} = 66$

Flute Solo *pp*

Alto Flute Solo *p*

Oboe Solo *pp*

Clarinet in B \flat Solo *pp*

Bassoon Solo *pp*

Harp *pp*

Soprano *dolcissimo p*
In pa - ra - di - sum. de -

Alto *dolcissimo p*
In pa - ra - di - sum. de -

Organ *pp e dolcissimo*

Solo Violin *pp* *pp e dolcissimo*

Solo Violin *pp* *pp e dolcissimo*

Solo Viola *pp* *p*

Solo Violoncello *pp* *p*

Violin 1 div à 2 *pp*

Violin 2 div à 2 *pp*

Viola div à 2 *pp*

Violoncello div à 2 *pp*

Double Bass *pp*

20 \sharp key

Fl.

Ob.

C. A.

Cl.

Bsn.

Gong

Hp.

T.

B.

Org.

Solo Vln.

Solo Vln.

Solo Vla.

Solo Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

in tu - o ad - ven - - tu su - sci - pi - ant te mar - ty -

in tu - o ad - ven - - tu su - sci - pi - ant te mar - ty -

28

Fl.

Ob.

C. A.

Cl.

Bsn.

Gong

Hp. *pp*

T. *res.*

B. *res.*

Org. *p*

Solo Vln. *pp*

Solo Vln. *pp*

Solo Vla. *pp*

Solo Vc. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

37

A. Fl. *p*

C. A. *p*

Hp.

S. *p* et per - du - cant te *mf* in ci - vi - ta - tem

A. *p* et per - du - cant te *mf* in ci - vi - ta - tem

T. *p* et per - du - cant te *mf* in ci - vi - ta - tem

B. *p* et per - du - cant te *mf* in ci - vi - ta - tem

Solo Vln. *p*

Solo Vln. *p*

Solo Vla. *p* *mf*

Solo Vc. *p* *mf*

43

A. Fl.

C. A.

Gong *mf* *pp*

Hp. *mf*

S. sanc - tam le - ru - sa - lem.

A. sanc - tam le - ru - sa - lem.

T. sanc - tam le - ru - sa - lem.

B. sanc - tam le - ru - sa - lem.

Solo Vln. *f*

Solo Vln. *f*

Solo Vla. *f*

Solo Vc. *f*

Vln. 1 *mp* *f*

Vln. 2 *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

49

Picc. *p*

Picc. *p*

A. Fl. *pp*

C. A. *pp*

Hp. *pp*

S. *pp*
Cho - rus an - gel - o - rum te su sci - pi - at, et cum La - za - ro quon - dam pau - per - re

A. *pp*
Cho - rus an - gel - o - rum te su sci - pi - at, et cum La - za - ro quon - dam pau - per - re

T. *pp*
Cho - rus an - gel - o - rum te su sci - pi - at, et cum La - za - ro quon - dam pau - per - re

B. *pp*
Cho - rus an - gel - o - rum te su sci - pi - at, et cum La - za - ro quon - dam pau - per - re

Solo Vln. *p*

Solo Vln. *p*

Solo Vla. *pp*

Solo Vc. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

54

Picc. *p*

Picc. *p*

A. Fl.

C. A.

S. *p*

A. *p*

T. *p*

B. *p*

ae - ter - nam ha - be - as re - qui - em.

ae - ter - nam ha - be - as re - qui - em.

ae - ter - nam ha - be - as re - qui - em.

ae - ter - nam ha - be - as re - qui - em.

Solo Vln.

Solo Vln.

Solo Vla.

Solo Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

61

Picc. *a niente*

Picc. *a niente*

Gong

Hp.

Org. *p*

Solo Vln. *a niente*

Solo Vln. *a niente*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

September Eleventh

(by Penny Cagan)

Adagietto
♩ = 72

Tubular Bells 1 *pp*

Tubular Bells 2 *pp*

Marimba *pp*

Verse 1:
I could tell you what it was like to be there -



Tub. B. 1

Tub. B. 2

Mar.

the sky black with bodies - humanity colluding with gravity -
people jumping in pairs -



Tub. B. 1

Tub. B. 2

Mar.

linked lives spent working together
in towers so tall it must have felt like heaven to sit at a desk
and watch the city transform with the light of the seasons -



Tub. B. 1

Tub. B. 2

Mar.

tremolando
sempre pp

sempre pp

2

Tub. B. 1
 the moment the sealed windows were liberated with office furniture,
 the moment of shattered glass
 when doomed colleagues linked hands and decided to jump -

sempre pp

Tub. B. 2

Mar.

sempre pp

Tub. B. 1

Tub. B. 2

Mar.

the early fall air washed with morning coolness
 the escape from the rattling of downtown, suffocating smoke, the heat -

Tub. B. 1
mf < *f* *sfz*

Tub. B. 2
f

Mar.
mf < *sfz*

to be a witness to all this, on the ground,
 not quite safe,
 but spared from all but watching,
 yes I could tell you what it was like,

Tub. B. 1
f

Tub. B. 2

Mar.

but that would require the crafting of a narrative
 from the singed paper raining down like confetti,

Feroce

Tub. B. 1
 the sky blackened with terrorist graffiti

Tub. B. 2

Mar.

the towers stricken

and then stricken again

f

Tub. B. 1
Tub. B. 2
Mar.

their dark shadows erased from the sky *f* my clothes soaked with dust and ash

ff

Tub. B. 1
Tub. B. 2
Mar.

that gorgeous autumn day - the kind that makes late August bearable because of the promise of its crisp breath, and the light, *mf*

mf

Tub. B. 1
Tub. B. 2
Mar.

the pure sweet morning light of September Eleventh the event that I could speak of if there was something here to say. *mp < mf > p* Verse 2: September was my favourite month

mp < mf > p

Tub. B. 1
Tub. B. 2
Mar.

Lento ♩=56

the sun suddenly different than it was the day before, somehow gentler and sunken in the sky, its reflection elongated against the towers, languorous August now in retreat, both the unease and promise of longer nights, the new season upon us with all that it brings, *pp*

pp

Tub. B. 1

the residual memories memories from our school days,
 the purchase of new school supplies -
 the lure of a sharpened pencil,
 a notebook neatly divided into subjects,
 the fine lines of green graph paper,
 the anticipation of unopened textbooks,
 the comfort of a light woolen sweater
 slung low on the shoulders,
 slung low like the month itself -

pp

Mar.

pp



Molto largo

Slow Waltz ♩=66

Tub. B. 1

hope embedded in a porous rubber eraser.

Tub. B. 2

pp

Mar.

Molto largo

Slow Waltz ♩=66

Fl. 1&2

Cl. 1&2

Bsn. 1&2

Hn. 1&2

p

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp div.

Db.

pp

Down In The River To Pray

(Traditional American)

Andante con moto

Flute à 2
Clarinet in Bb à 2
Bassoon à 2

Alto Solo
Tenor
Bass

Harp

Violoncello
Contrabass

mp
Molto legato
p
Mm
Sempre Mm
p
piu f
p
piu f
p
piu f
p
colle voce
p
pizz.
p
piu f
p

When I went down in the ri-ver to pray, stud-y-ing a-bout that good ol' way, when you shall wear the star-ry crown, Good Lord, show me the way. O broth-er, let's go down, let's go down, come on down, O broth-er,

Mm _____ Sempre Mm

Mm _____ Sempre Mm

Andante con moto

Fl.
Ob.
Cl.
Bsn.
A. Solo
S.
A.
T.
B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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

let's go down, down in the ri-ver to... pray.

Down Oo _____ O _____ down.

Down Oo _____ O _____ down.

When I went down in the ri-ver to pray, stud-y-ing a-bout that good ol' way, when you shall wear the star-ry crown, Good Lord, show me the way. O sis-ter let's go down,

Down Oo _____ O _____ let's go down,

pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p

27

Fl.

Ob.

Cl.

Bsn.

Hn. 1&3

Hn. 2&4

Tpt. 1&3

Tpt. 2&4

Tbn. 1&2

B. Tbn.

Tba.

S.

A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Let's go down, come on down O sis - ter, let's go down. Let's go down to pray. When I went down in the ri-ver to pray, stud-y-ing a-bout that good ol' way, when you shall wear the

let go down, come on down. O sis - ter, let's go down. Down in the ri-ver to pray. When I went down in the ri-ver to pray, stud-y-ing a-bout that good ol' way, when you shall wear the

Aah

arco

38

Alto Sax. *Solo*

Ten. Sax. *Solo*

Bsn.

Hn. 1&3

Hn. 2&4

Tpt. 1&3

Tpt. 2&4

Tbn. 1&2

B. Tbn.

Tba.

Timp. *mf*

S.
 star - ry crown, Good Lord, show me the way. O child - ren, let's go down, let's go down, don't you wan-na come down? O child - ren. let's go down, down in the ri-ver to... pray. When I went

A.
 star - ry crown, Good Lord, show me the way, the way. O child - ren, let's go down, let's go down, don't you wan-na come down? O child - ren. let's go down, down in the ri-ver to... pray.

T.
 star - ry crown, Good Lord, show me the way. O child - ren, let's go down, let's go down, don't you wan-na come down? O child - ren let's go down, down in the ri-ver to... pray.

B.
 star - ry crown, Good Lord, show me the way. O child - ren, let's go down, let's go down, don't you wan-na come down? O child - ren. let's go down, down in the ri-ver to... pray.

Hp.

Cb.

4

50

Ob. *Solo*

Bsn. *Solo*
pp

Mar. *pp*

S. Solo
Aah la la la la la la la la la la

S.
down in the ri-ver to pray, stud-y-ing a-bout that good ol' way, when you shall wear the star-ry crown, Good Lord, show me the way. O sin-ner, let's go down let's go down,

A.
Mm Sempre Mm O sin-ner, let's go down let's go down, sin-ner

T.
Mm Sempre Mm O sin-ner, let's go down let's go down, sin-ner

B.
Mm Sempre Mm O sin-ner, let's go down let's go down, sin-ner

Hp. *p*

Vln. I *arco*
pp

Vln. II *arco*
pp

Vla. *arco*
pp

Vc. *arco*
pp

60

Hn. 1&3

Tpt. 1&3 *mp* *Solo Sordino*

Tbn. 1&2

Tba.

Timp.

Perc. Triangle *pp* Snare Drum *PPP*

Mar. *pp* *PPP*

S. *pp* come on down. O sin-ner, let's go down. Down in the ri-ver to pray. Down in the ri-ver to pray. O moth-ers, down in the ri-ver to pray, O peo-ple, down in the ri-ver to pray. *a niente*

A. *pp* come on down. O sin-ner, let's go down. Down in the ri-ver to pray. Down in the ri-ver to pray. O moth-ers, down in the ri-ver to pray, O peo-ple, down in the ri-ver to pray. *a niente*

T. *pp* come on down. O sin-ner, let's go down. Down in the ri-ver to pray. O fath-ers, Down in the ri-ver to pray. Down in the ri-ver to pray, O peo-ple, down in the ri-ver to pray. *a niente*

B. *pp* come on down. O sin-ner, let's go down. Down in the ri-ver to pray. O fath-ers, Down in the ri-ver to pray. Down in the ri-ver to pray, O peo-ple, down in the ri-ver to pray. *a niente*

Hp. *pp* *PPP*

Vln. I *ppp* *a niente*

Vln. II *ppp* *a niente*

Vla. *ppp* *a niente*

Vc. *ppp* *a niente*

Cb. *ppp* *a niente*

rit.