Péter Louis van Dijk

"D. Mus. Portfolio" CD

(Programme Notes attached here or CD liner-notes or in the score)

Title	Duration	Artist
• Iinyembezi (string quartet)	18 min	Sontonga Quartet
• Four American Songs (voice & pno)	13 min	Hanna v Niekerk/Albie v Schalkwyk
• The Selfish Giant	20 min	CAPAB Orch. cond. B.Priestman
• About Nothing (for orchestra)	12 min	NSO cond. P L van Dijk

"Street Songs" CD

(King's Singers)

Title	Duration	Artist
• Horizons	6. 30	The King's Singers

"Five African Songs" CD

(National Symphony Orchestra)

(Programme Notes: see CD liner-notes)

Title	Duration	Artist
• San Gloria (choir & orchestra)	16 min	NSO cond. Richard Cock
• San Chronicle (orchestra)	25 min	NSO cond. Richard Cock

"Te Deum"

(No useable recording available)

Title	Duration	Artist
• Te Deum (SATB and orchestra)	25 min	[St Johns College Choir, NSO]

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University of Cape Town

Iinyembezi (String Quartet)

Péter Louis van Dijk

Iinyembezi (pronounced *in-YêM-bê-zee*, ' - with a stress on second syllable : "tears" in the Xhosa language) was inspired by the Dowland song, *Flow my Tears*. Van Dijk has used only the first four descending notes of this song as the basis for several free variations throughout the quartet. The three principal elements in this single-movement work are the opening "sighing" motif (in various rhythmic and dynamic guises throughout the piece), the four-note falling motif (eg. the opening cello statement) - used in a variety of opposing or complimentary ascending-descending, extended-contracted and chromatic-diatonic forms, and the interval of the perfect fifth (harmonics, open strings, syncopated accompaniment figure). The only overtly "African" section is a slightly jaunty variant of the theme accompanied by pizzicato *mbira*-like figures and limited percussive effects on cello and viola.
The Dowland theme, which is stated melodically only at the conclusion of the work, has been used by several composers - including John Dowland himself in his *Pavan Lachrimae* (1604), by his Dutch contemporary, the blind composer Jacob van Eyck and by Benjamin Britten in his *Lachrymae* for viola and piano.

Iinyembezi is dedicated to the composer's son, Xandi van Dijk (viola) and the other members of the *UCT String Quartet*, Anouk Espi (violin), Camilla Driver (violin) and Eddie McLean (cello) who premiered the work at the Grachten Festival in Amsterdam in August 2000 and was recorded by the *Sontonga Quartet* in September 2002.

PLvD July 2003

University of Cape Town

Four American Songs

Péter Louis van Dijk

Composer's Note

The title, Four American Songs is in no way meant to imply a Whitman- or Coplandesque-type of place-bound cycle. Instead it reflects the origins of the two poets, Sara Teasdale and Meggan Moorhead, the American "feel" of many of Teasdale's poems, particularly - and to distinguish these songs from my more African-inspired works. These songs need not be sung with an American accent. It is, in effect, my personal tribute to the States where I have spent many happy hours...

American poet and psychologist, Meggan Moorhead, lives in North Carolina. In mid-2000, during a brief meeting, she gave me a hand-written copy of the two poems, *There is where our breathing* and *Feast*. Originally from a group of three poems called *Requiem Exercise*, I connected readily with these poems. In a letter, Ms. Moorhead explains that "...my aim is to be evocative. The context *[in which these poems were conceived]* was singing the Pierre de la Rue Requiem in Boston (1991) under the direction of Sarah Cunningham ... I loved the sound and the process but my question to myself was - in what words would we - in this day and time - with what words would we sing a requiem... make sacred the transition - what words would we use? And that is where I started from during the week between rehearsal and performance..."
These poems are used by kind permission of the author.

Sara Teasdale (1884-1933) was born in St.
Louis, Missouri, where she attended a school that was founded by the grandfather of another great poet from St. Louis, T. S. Eliot. She later associated herself more with New York City. Teasdale - regarded as an important lyric poet, committed suicide in 1933. The poems, *There will come soft rains* and *There is no place* (orig. *Bells*) are used by kind permission of the University of Michigan.

PLvD, June 2001
Cape Town, S.Africa

University of Cape Town

Postscript: These songs were composed for my first wife, Susi van Dijk's final Masters recital at the University of Cape Town; sadly she died before she was able to perform them and they were premiered by Hannah van Niekerk (soprano) and Albie van Schalkwyk (piano) at the University of the Free State, Bloemfontein in 2003.

THREE ENCHANTING NEW MUSICALS FOR THE YOUNG AT HEART

1. Follow That Flute *26.29*
2. The Musicians Of Bremen *18.51*
3. The Selfish Giant *20.26*

All songs composed by Péter Louis Van Dijk.

Follow That Flute
Artist/Instruments – South African National Symphony Orchestra
Conductor – Péter Louis van Dijk • Narrator – Richard Cock
Choir – Aukland Park Primary School

Musicians Of Bremen
Artist/Instruments – South African National Symphony Orchestra
Conductor – Louis Lane • Narrator – Richard Cock

The Selfish Giant
Baritone – John Eager • Boy Soprano – Shaun Couves
Narrator – Keith Grenville
Choirs – Bergvliet Primary School, Pinelands Primary School, Rustenberg Girls Junior School
Conductor – Brian Priestman • Artist – CAPAB Orchestra

Design: Colors London Illustration: Clara Urquijo
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All tracks published by St James Music
All libretto, music and lyrics by Péter Louis van Dijk
Project Producer – Hal Shaper

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Childhood Classics

THREE ENCHANTING NEW MUSICALS FOR THE YOUNG AT HEART

Péter Louis Van Dijk

FOLLOW THAT FLUTE • THE MUSICIANS OF BREMEN • THE SELFISH GIANT

Dutch-born **Péter Louis van Dijk** enjoys a wide and varied career with the music world, from composing, performing, adjudicating, teaching and lecturing to conducting and recording for radio and television. He began writing music at age nine and at nineteen wrote his first opera, *The Contract* and a second opera, *Die Noodsein* two year later, both performed by the UCT Opera School in 1973 and 1975 respectively. While primarily known as a composer, Van Dijk regularly appears as conductor, accompanist and recorder soloist in numerous concerts each year. As conductor, Van Dijk has worked extensively with the Cape Town Symphony Orchestra of the SABC. Many of his works have been recorded commercially and performed across Southern Africa, Botswana, Egypt, Germany, Austria, England, New Zealand and the United States. His most performed works include *The Selfish Giant, Youth Requiem, The Musicians Of Bremen, Follow that Flute!* and *San Gloria!* In 1995 he composed Horizons for the famous Kings Singers' SA Tour and in February-March of 1996 had the pleasure of conducting his San Gloria in Chicago with the Chicago Children's Choir and the CYSO. Van Dijk lives in Cape Town with his wife, Susi and their two sons.

The Musicians Of Bremen

After almost ten years of teaching music at high school level and lecturing part-time at universities, I was asked to join the Music Department of the Cape Performing Arts Board at the beginning of 1984. My duties included organising concerts for schools by local artists, as well as the Cape Philharmonic Orchestra. It became apparent that there was a shortage of good material, particularly for primary school level and Prokofieff's *Peter and the Wolf* has been played to death a little bit. While admiring *Peter and the Wolf* greatly, having conducted it myself on a number of occasions and recorded it, I thought that the one missing element was audience participation. Consequently, I hit on the idea of adapting the Grimm fairy tale *The Musicians of Bremen* and turning it into a semi-didactic work for narrator, orchestra and audience participation.

Each of the four animals represents a different group of instruments in the orchestra, viz. The Donkey, the percussion; the Dog, the brass; the Cat, the strings; and the Rooster, the woodwinds. I attempted to re-tell the story in a slightly more humorous way that children would understand and identify with and, more importantly, end the work with a song in which they themselves were involved.

The song *The Cat's New Song* was written as a pentatonic or 5-note theme, simple enough to sing, and more pertinently, to recognise as it goes through the various permutations throughout the work. The opening brass fanfare was inspired by a picture of a typical group of German town musicians in the medieval tradition. The sentiment of the song was coloured by my experience as teacher and pedagogue in dealing with many young people, their problems and often their sense of hopelessness regarding the future.

The Musicians of Bremen was written over a period of three weeks during May – June 1985. The first eight performances in English, Afrikaans and German were given during June 1985. The German version was prepared by my wife, Susi van Dijk. One serendipitous aspect of those first performances was that 1985 was also Grimm Year.

The work has received many performances both in South Africa and in Germany and was commercially released on cassette by the National Symphony Orchestra, narrator Richard Cock and conducted by the American conductor Louis Lane in 1990. The work is dedicated to my sons Xandi and Matthijs.

The Selfish Giant

This cantata for baritone, boy soprano and narrator, children's choir and orchestra is based on the short story by Oscar Wilde. Completed in July 1986, it was given its first performance at the Nico Malan Opera House, Cape Town in August of the same year. The narrator was Keith Grenville with John Eager (baritone), Shaun Couves (boy soprano) with the Cape Philharmonic Orchestra under the direction of Brian Priestman. I had heard this short story many years before broadcast on the radio while I was still at school and for many years considered turning it into a children's opera.

One of my last duties as Acting Music Manager at CAPAB was to organise the 1986 Youth Music Festival. It was agreed that, apart from the usual concerto movements played by the young contestants, it would also be a good idea to involve a large number of young people singing at the two performances. I then set about adapting the Wilde story, adding my own text and turning it into a cantata. I have always felt that the story ends somewhat sadly with the death of the giant, so that I felt compelled to end it on a slightly more optimistic note.

I expanded on the words of the Christ Child, adding: "Greater love hath no man than this, that he lay down his life for his friends" and again quoted these words in the finale, deliberately baroque – like *Alleluia*.

This work was commissioned by the Cape Performing Arts Board and the Oude Meester Foundation for the Performing Arts and is dedicated to the memory of friend and poet Roy Joseph Cotton (1953 – 1985).

Follow That Flute!

As a result of the success of *The Musicians of Bremen*, the Cape Performing Arts Board commissioned me to write a second similar work to be used by the Cape Philharmonic Orchestra in their visits to schools and youth centres.

Follow that Flute! was my first large commission following my decision to become a freelance composer. This work was completed in October 1986 and received its first public performances during the following month. Conducted by the composer, with the composer's wife Susi van Dijk narrating.

Follow that Flute! is scored for a slightly smaller orchestra than *The Musicians of Bremen* using only single wind instruments, three horns, trumpet, trombone, percussion and with the addition of harp and strings. Like *Bremen*, this work also encourages audience participation, but on a slightly more sophisticated level in that there are two songs instead of the one in *Bremen* and unlike the simpler *Cat's New Song*, these songs ideally have had to be taught to the children prior to the visit by the orchestra.

This work is less obviously didactic than *The Musicians of Bremen*, but makes use of a number of smaller, closed forms, e.g. marches, variation form and even a piece of ragtime called *Rattie's Little False Teeth Rag*. While the music has a decidedly Stravinskian flavour at time, the emphasis is on the text and the aspects of hypocrisy in our society and, more pertinently, as seen through the eyes of children. The original text was revised and shortened in 1993, as was the flute variation just before the finale.

The first performance of the revised version took place in Johannesburg with the National Symphony Orchestra conducted by Richard Cock and the narration done by well-known radio person, Paddy O'Byrne.

The work has subsequently been recorded by the National Symphony Orchestra conducted by the composer in December 1993.

ABOUT NOTHING (for orchestra) **Péter Louis van Dijk** (1953)

Composer's Note

No created work can ever truly be "about nothing" - even if the artist chooses to hide behind "indifference" - or consciously avoids readily-understood tonal and visual references. After many years of writing commissions with strong, story-specific themes such as *The Musicians of Bremen* and *The Selfish Giant* - as well as several Africa-inspired works such as *San Gloria* and *San Chronicle*, the opportunity arose to write a piece of "pure music" and this work - with its deliberately Cage-like title was the result. The work plays with colour, contrast, motivic repetition and some unusual effects - such as the use of a bowed vibraphone.

About Nothing was commissioned by the Foundation for the Creative Arts and premiered by the National Symphony Orchestra under the composer's baton in March 1997.

University of Cape Town

THE street songs

KING'S SINGERS AND EVELYN GLENNIE

BMG

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Horizons
Peter Louis van Dijk - Words by Peter Louis van Dijk

In a cave, somewhere in the Western Cape region, is a well-documented San (Bushman) painting of a Dutch (or, perhaps English) ship, resplendent with flags and sails, rounding the Cape. The painting dates back to the early 1700's and serves as a poignant reminder of the incredible powers of observations of these now virtually extinct people.

Sadly, the very people the San saw as 'gods', certainly in terms of stature and relative opulence, were to become their executioners (with the help of other black tribes). Physically small, the San described their larger neighbours as "animals without hooves" and were often mistakenly regarded as 'cowardly' due to their non-confrontational approach to conflict with friend and foe alike.

The eland (a large antelope) represented more than just food and took on an almost supernatural significance, while the rain was seen, supernaturally, to be either male or female (either rain-cow or bull) depending on its intensity.

Horizons was written at the request of the King's Singers for their 1995 South African tour and commissioned for them by the Creative Arts Foundation (SA). This arrangement (with added percussion) was done by the composer in 1997.

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DDD

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MARCO POLO

This collection of African music ranges from Péter Louis Van Dijk's orchestration of African songs arranged or composed by Mzilikazi Khumalo, and two movements from Van Dijk's *San Trilogy*, based on Bushman music, with *Three Nigerian Dances* by Samuel Akpabot. These form a fascinating introduction to African music in Afro-European synthesis.

8.223832

STEREO

Five African Songs • San Gloria
Three Nigerian Dances • San Chronicle

Playing Time: 62'55"

National Symphony Orchestra and Chamber Choir
of the South African Broadcasting Corporation*
Richard Cock

Mzilikazi KHUMALO (b. 1932)
Five African Songs
(Orchestrated by Péter Louis Van Dijk)

1. Bantu Be-Afrika Hlanganani (3:13)
2. Bawo Thixo Somandla (3:50)
3. Sizongena Laph'emzini (4:31)
4. Ingoma kaNstikana (4:28)
5. Akhala Amaqhude Amabile (3:58)

Péter Louis Van DIJK (b. 1953)
San Gloria*

6. Gloria in excelsis Deo (2:29)
7. Et in terra pax hominibus, bonae voluntatis (2:59)
8. Laudamus te (2:37)
9. Domine Deus, Agnus Dei - Quoniam tu solus sanctus (6:52)

Samuel AKPABOT (b. 1940)
Three Nigerian Dances

10. Allegro moderato (2:46)
11. Andante cantabile (3:45)
12. Allegretto (2:03)

Péter Louis Van DIJK
13. San Chronicle (For Chamber Orchestra) (19:22)

Recorded at Radio Park, Johannesburg, in January, 1995.
Producers: Fiona Mostert (Tracks 1 - 5, 10 - 12)
Henk Barnard (Tracks 6 - 9 & 13)
Sound Control: Kevin Mann
Digital Editing: Daphne Kramers
Music Notes: Péter Louis Van Dijk, Brett Pyper and Mzilikazi Khumalo
Publishers: SAMRO (Tracks 1 - 9 and 13), O.U.P. (Tracks 10 - 12)

Cover Painting: The Drums by Lucky Sibiye
(Reprinted by kind permission of the artist)

MADE IN GERMANY

MARCO POLO

DDD
8.223832

Five African Songs • San Gloria
Three Nigerian Dances • San Chronicle

National Symphony Orchestra and
Chamber Choir of the South African Broadcasting Corporation
Richard Cock

Five African Songs
San Gloria
Three Nigerian Dances
San Chronicle

Five African Songs
(Arranged by M. Khumalo; orchestrations by P. L. Van Dijk)

It has given me great pleasure to be associated with the Caltex-Sowetan Nation Building Festival in Johannesburg over the last few years. At the request of Richard Cock, Music Director of the National Symphony Orchestra - and commissioned by the Foundation of Creative Arts - I have orchestrated these five traditional choral pieces, composed or arranged for massed choirs by Professor Mzilikazi Khumalo, for standard symphony orchestra. It is no easy task to create a 'balance' in the instrumentation when the National Symphony Orchestra is pitted against a stupendous choir of about 2,500 voices. The second factor which makes these commissions challenging is that they have to be scored in such a way as to be satisfactory accompaniments for choirs (under 'normal' conditions) and yet be scored solidly and interestingly enough to stand as purely instrumental versions. Nonetheless, the public excitement they generate, remembering that some of these songs are known to millions of South Africans, can be summed up by the reaction of the audience to the first performance of *Bawo Thixo Somandla*: several thousand people leapt to their feet and shouted "rewind!" - the local version of "encore"!

P. L. Van Dijk

San Gloria (Péter Louis Van Dijk, b. 1953)

San Gloria was commissioned by the Diocesan College, Cape Town and received its first performance in the War Memorial Chapel under the direction of Garmon Ashby in August 1990. The work, inspired by San (or Bushman) themes and rhythms attempts to blend the music of these gentle, virtually extinct and ancient African people with an abridged version of the ancient (and virtually extinct) Latin poem *Gloria in excelsis Deo*. This work seeks to represent two totally unrelated cultures - both ancient, symbolic and relevant in their own right - thereby highlighting exactly those elements in Southern African society which, at times, excite us and sometimes mutually exasperate. *San Gloria* has received a number of performances in South Africa, Bophuthatswana and Botswana, the United States and Britain. The work is dedicated to the composer's parents, Pieter and Gré.

Three Nigerian Dances (Samuel Akpabot, b. 1940)

Samuel Akpabot was born in the Etinan district of Eastern Nigeria. As a young man, he showed unusual musical talent and studied Western music with European-trained teachers. Later he was awarded a bursary to study organ, trumpet and composition at the Royal College of Music in London.

After completing his studies in England, Akpabot returned to Nigeria to teach and conduct research on the indigenous music of his country at the University of Ife. He then continued his ethno-musicological studies in the United States at the University of Chicago and Michigan State University, where he received a Doctor of Philosophy degree. His publications on the subject have gained him a reputation as a major scholar of West African indigenous music.

University of Cape Town

Several of Akpabot's compositions juxtapose African and European instruments, while others, like *Three Nigerian Dances*, use Western instruments only (strings and timpani in this case). The *Dances* do, however, convey a genuine sense of West African musical characteristics with their use of "call and response" patterns and idiomatic rhythmic motives.

Brett Pyper

San Chronicle (P. L. Van Dijk, b. 1953)

San Chronicle is the second of three Bushman - (or San-) related compositions from the composer's *San Trilogy*. (The third work, *San Genesis*, is still in preparation.)

The composer's fascination with the San stems from the fact that they represent the oldest inhabitants of this country. A truly misunderstood people, they were nevertheless the first to understand the principles of conservation, had a unique art in their rock paintings, a great love of children and life and a wonderful tenacity in the face of gross exploitation and slaughter by both the black and white tribes around them (whom they called "the animals without hooves").

While *San Chronicle* is not specifically programmatic, the work does contain many sounds and symbols associated with Bushman life: the wide open spaces of the Kalahari, the San's reticent, private nature, his sense of humour, his singing and dancing, the pronking of the Springbok, the celebration of the hunt, the plaintive and prophetic song of the Mantis and the Moon (English horn solo), but most of all, a sense of foreboding and decay: a chronicle of the inevitable virtual annihilation of these gentle folk. A brief fanfare marks the arrival of European ships at the Cape (a rock painting of roughly 1700 actually depicts this). Those who seemed to be gods, would soon become their executioners. A "Piet-my-vrou" (a specific bird-call) at the conclusion of the work depicts an extinguishable hope - and the indomitability of their spirit.

San Chronicle was commissioned by TOTAL (South Africa) and was first performed by the Transvaal Chamber Orchestra under Walter Mony at the University of the Witwatersrand Great Hall in November 1990.

P. L. van Dijk

Notes on Five African Songs

Of this set of five songs, two are in Xhosa, viz. *Ingoma kaNtsikana* and *Bawo Thixo Somandla*, while the other three are in Zulu. *Ingoma kaNtsikana* is a religious song said to have been composed by the first Christian convert from the Xhosa nation. It is in the traditional Xhosa style of the late nineteenth century, while *Bawo Thixo Somandla* is a protest song of the 1960s and 1970s. *Banto Be-Afrika Hlanganani* is a song in modern African traditional style composed on the Nation Building theme: "People of Africa, unite!"

Akhala Amaqhude Amabili is an arrangement combining two Zulu folk songs, viz. *Vukani Madoda* and *Qhude we Ma!* These two are folk-songs of the 1920s and 1930s. *Sizongena Laph'emzini* is also an arrangement combining two other folk-songs. These are *Sivukleni Singene Sonke* and *Wi, wi Sizongena*. The first song is a wedding-song of the 1920s and 1930s, while the latter is a wedding-song of the 1940s and 1950s.

Mzilikazi Khumalo

Te Deum

Péter Louis van Dijk

Composer's Note

Te Deum was commissioned by St John's College, Johannesberg, for its Centenary Year. As in previous liturgical works such as *San Gloria* and *Youth Requiem*, I have adapted and abridged the text without compromising its integrity. While the work is in five sections, it has been conceived as one continuous, uninterrupted composition in which the underlying "pulse" rarely changes; this means that, with the exception of the opening and closing twelve bars, the other more than six hundred bars are simply half-time or double-time variants of roughly one beat per second.

Musically, *Te Deum* is closest to recent compositions such as *Threes* and *About Nothing* (for orchestra) in that the material is used both very economically and "repetitively" - sometimes stretching a musical idea (or text) seemingly to the limit. This aspect may be seen as a personal assimilation of what could be called the "essence" of African music - and a further distillation of the more obviously "ethnic" sound-world of my Bushman-inspired *San Gloria* , *San Chronicle* and others.

While the *Te Deum* text is essentially a praise poem, the scoring (no violins) and the mood of some sections could be described as "dark", particularly the treatment of *Tu devicto* (male chorus), which attempts to take the concept of "death's sting" to extremes by transforming, for instance, the Latin words *mortis aculeo* into the more nonsensical "ortis" and "uleo" - later simply "tis" - and finally, a snake-like remnant, "sss-", followed immediately by a quasi-exorcistic drumming *Ritual* and the finale, *Per singulos dies*.

The dedication reads "To Susi, my wife and friend. In days Dark and Light..."

The first performance, in August 1999, took place at St John's College under the musical direction of Bennie Oosthuizen.

The principal sections are :

Te Deum laudamus	We praise you, o God
Tibi omnes Angeli	To you all angels cry aloud
Sanctus, Sanctus, Sanctus	Holy, Holy, Holy
Tu devicto mortis aculeo	When you had overcome the sharpness [sting] of death
Per singulos dies / Te Deum	Day by day we magnify you / We praise you, o God

University of Cape Town

IINYEMBEZI

(String Quartet)

SCORE

PETER LOUIS VAN DIJK

© SAMRO 2001

For my son, Xandi van Dijk (viola)
and the UCT String Quartet - Anouk Espi (violin),
Camilla Driver (violin) & Eddie McLean (cello)

IINYEMBEZI

String Quartet

Péter Louis van Dijk

Adagio sospirando ♩ = ca.56

Violin II

pp con sord.

sim.sempre

G.P.

Viola

pp con sord.

sim.sempre

*(Note: the "sighing" motif should be controlled and subtle throughout)

6

1

Vln II

espr.

poco

Vla

espr.

poco

12

Vln II

cresc.(non troppo)

dim.

Vla

cresc.(non troppo)

dim.

17

poco agitato

Vln II

ord.

poco più *f*

più *f*

più *p*

Vla

ord.

poco più *f*

più *f*

più *p*

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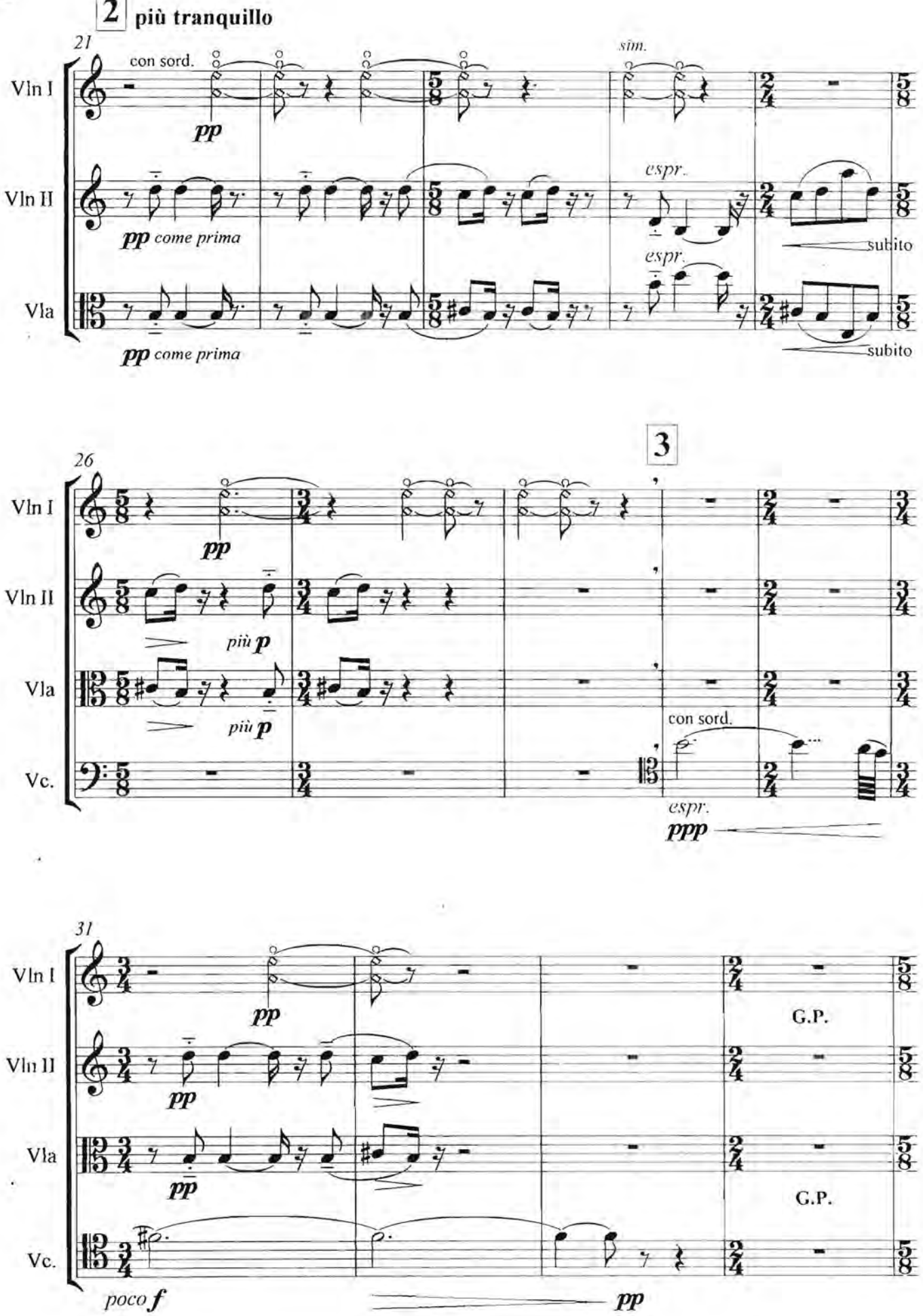
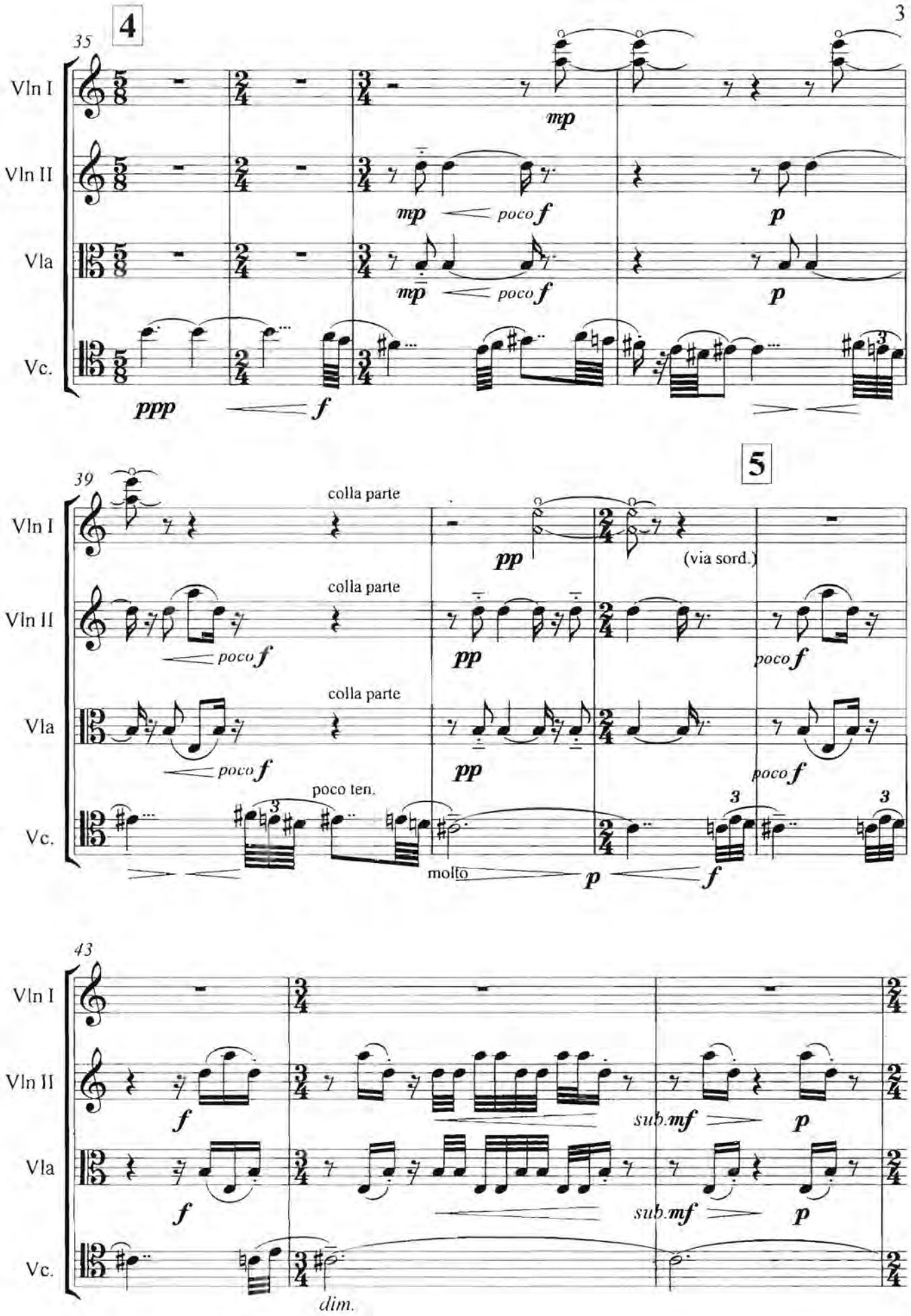
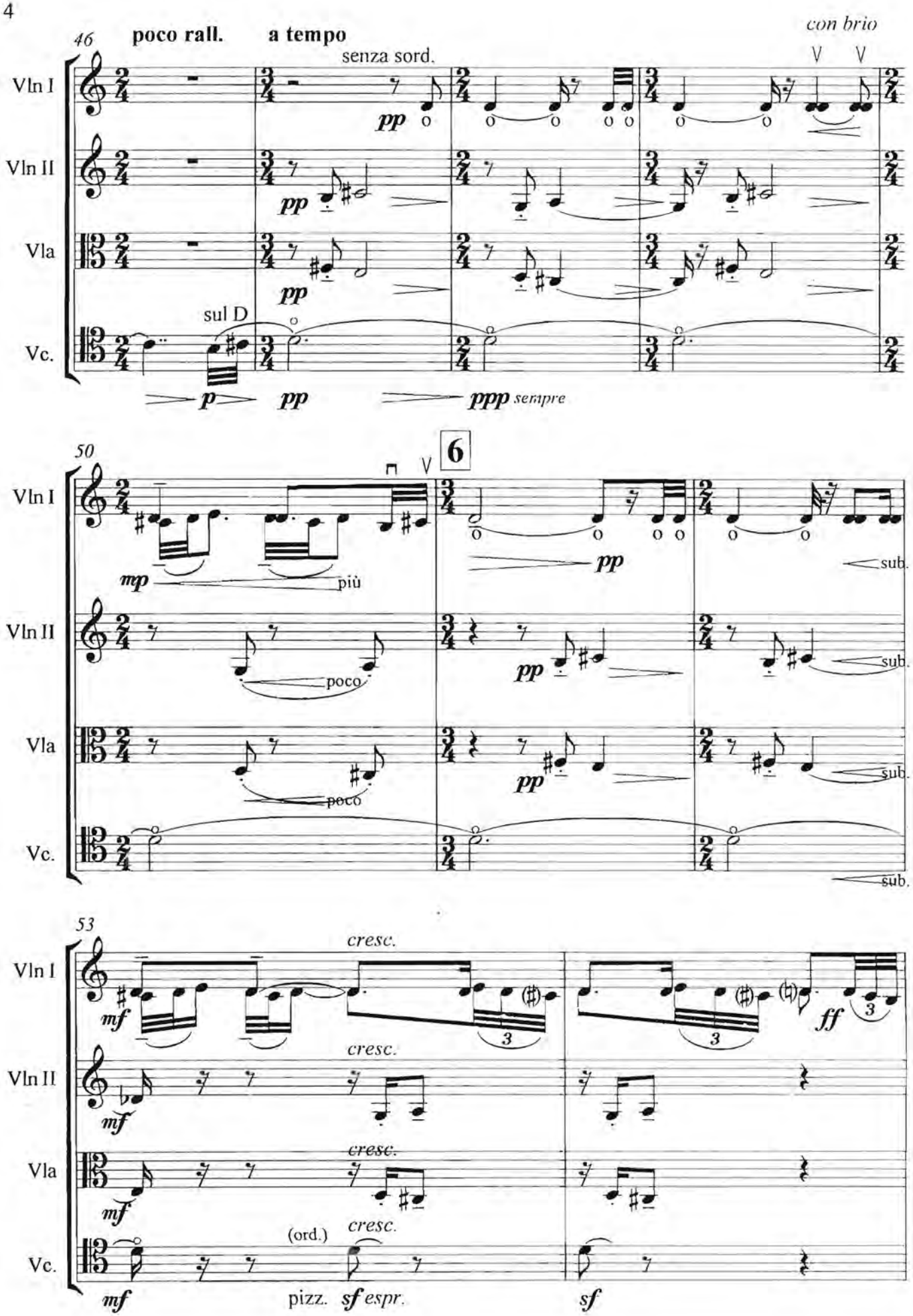

2 più tranquillo
21
Vln I
con sord.
pp
sim.
Vln II
pp come prima
espr.
subito
Vla
pp come prima
espr.
subito
26
3
Vln I
pp
Vln II
più p
Vla
più p
Vc.
con sord.
espr.
ppp
31
Vln I
pp
G.P.
Vln II
pp
Vla
pp
G.P.
Vc.
poco f
pp


4
35
Vln I
Vln II
Vla
Vc.
mp
mp
poco f
p
mp
poco f
p
ppp
f
5
39
colla parte
colla parte
colla parte
pp
(via sord.)
poco f
pp
poco f
poco f
pp
poco f
poco ten.
molto
p
f
43
f
sub.mf
p
f
sub.mf
p
dim.


46
poco rall.
a tempo
senza sord.
con brio
Vln I
Vln II
Vla
Vc.
pp
sul D
p
pp
ppp sempre
50
6
mp
più
pp
sub.
poco
cresc.
mf
ff
(ord.)
pizz.
sf espr.
sf

55 poco allargando a tempo

Vln I

Vln II

Vla

Vc.

3

mf

senza sord. *distinto*

(L.H.pizz).

mf

mf poch. mp sim.

arco

mf poch. mp sim.

58

(L.H.pizz).

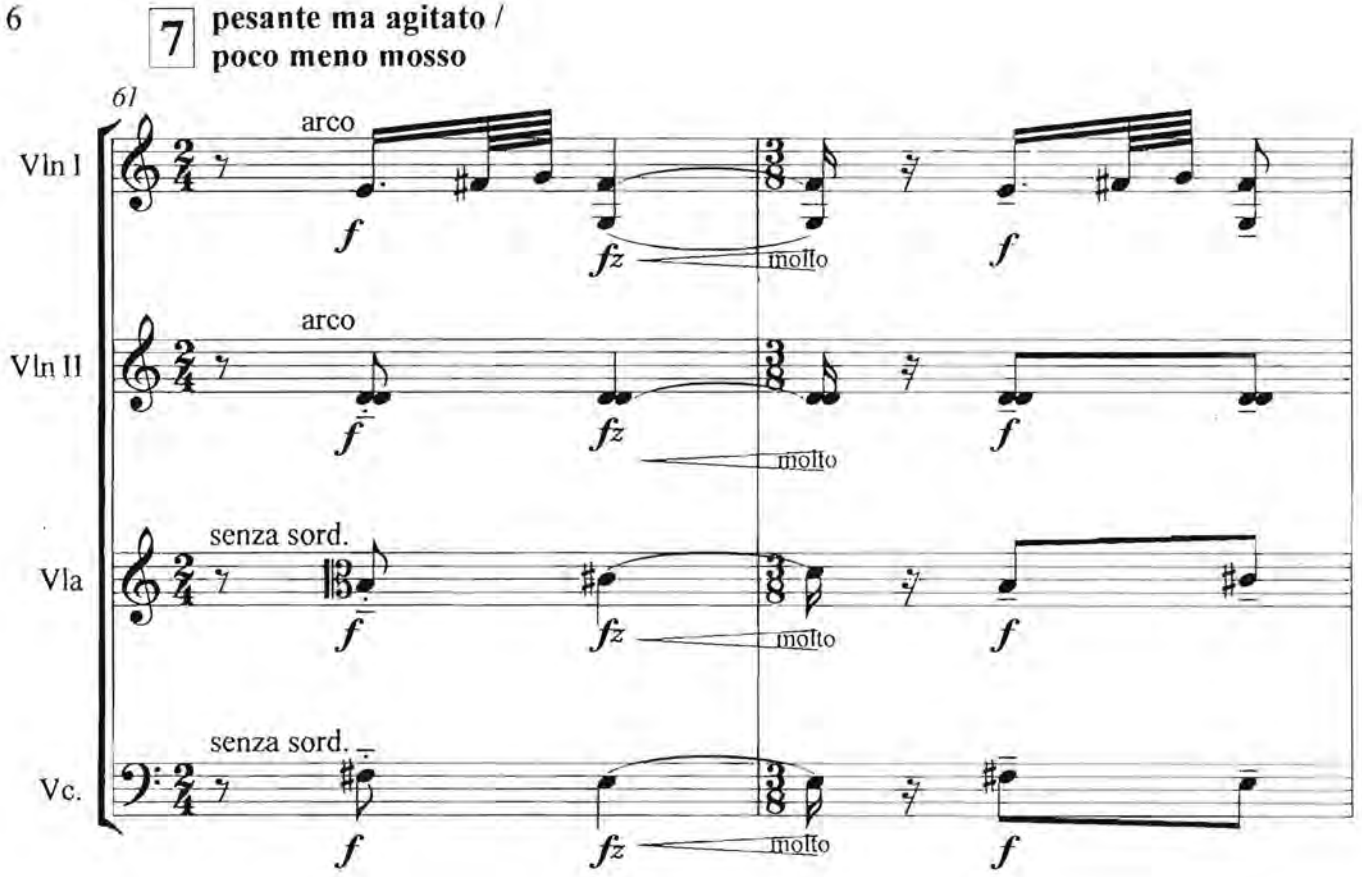
ten.(ad lib.)

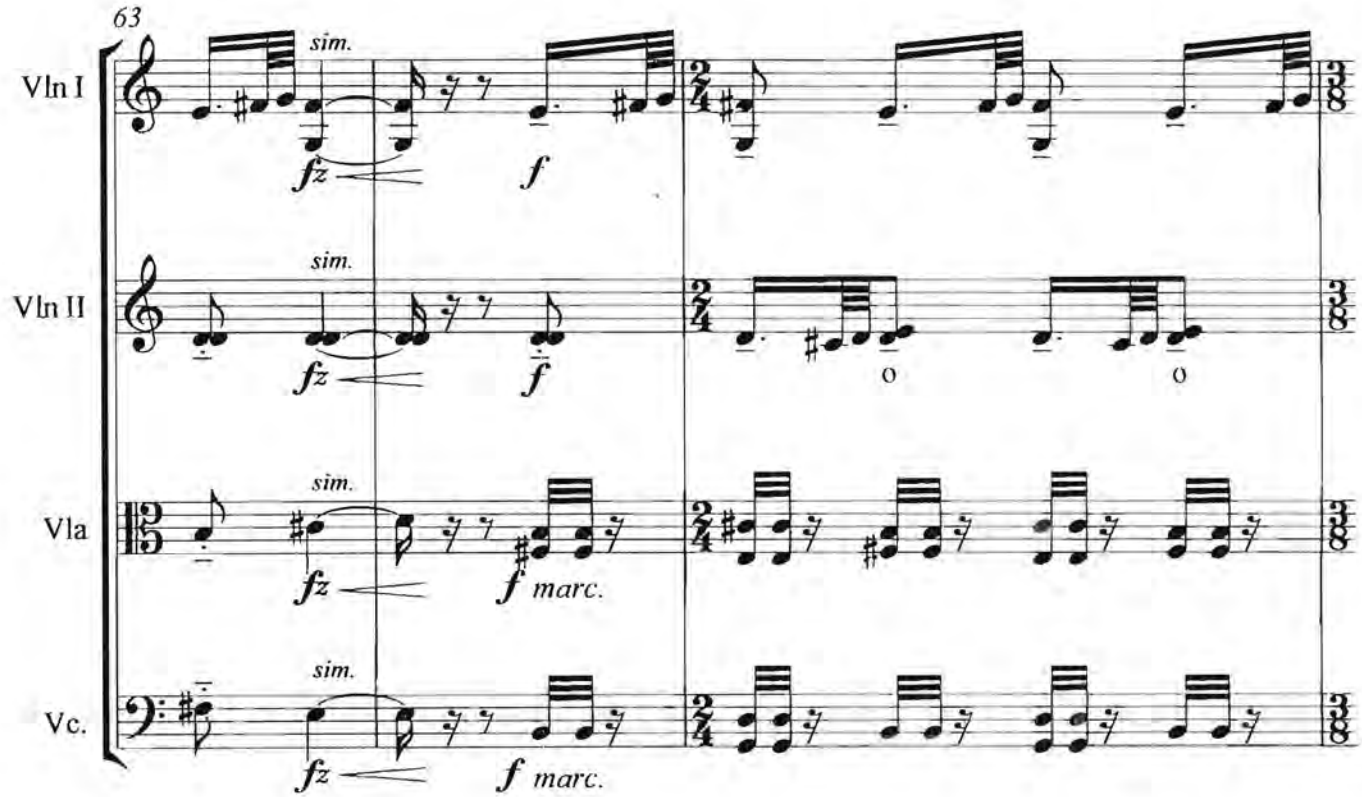
mp pp dim. f

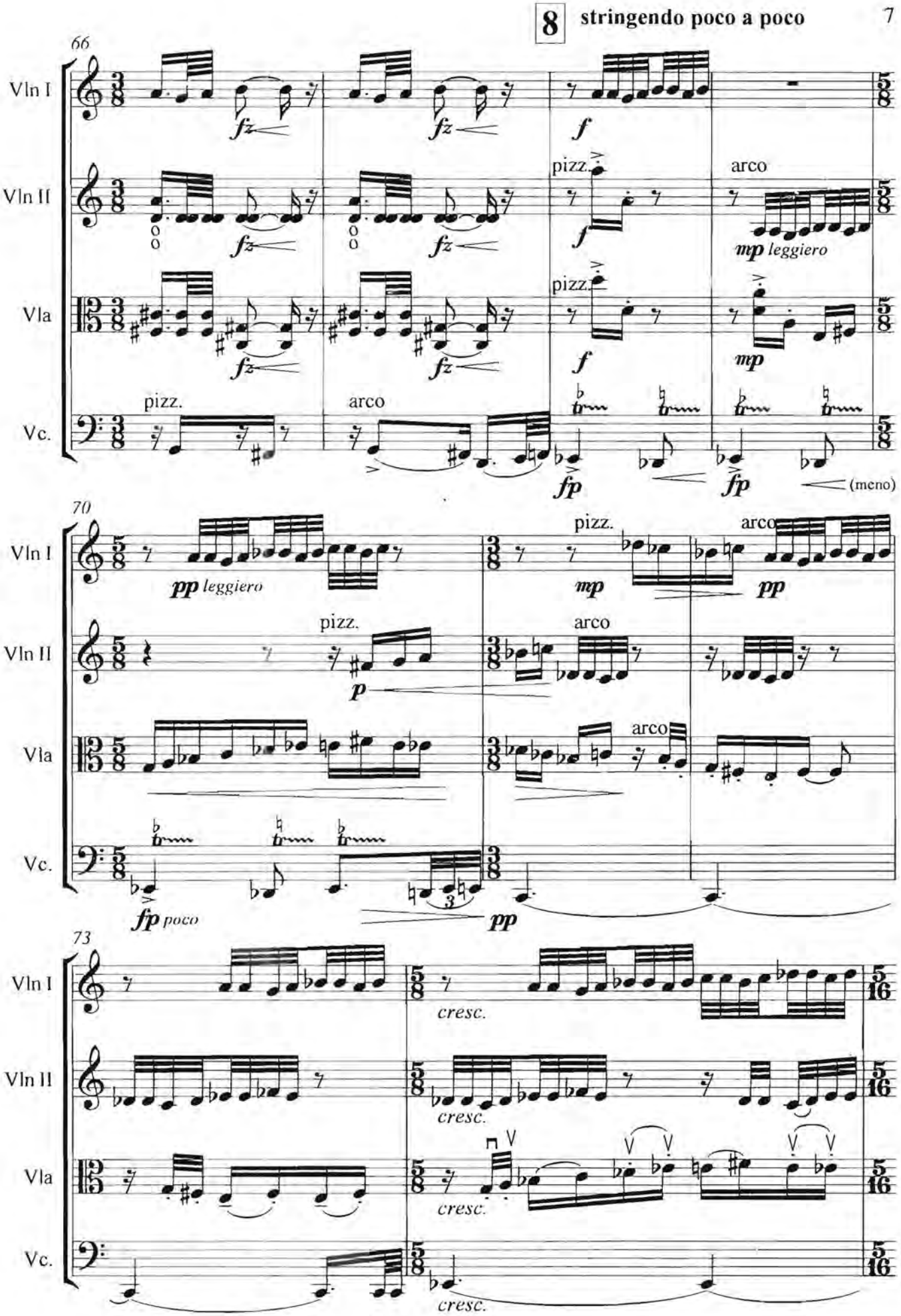
mp pp dim. f

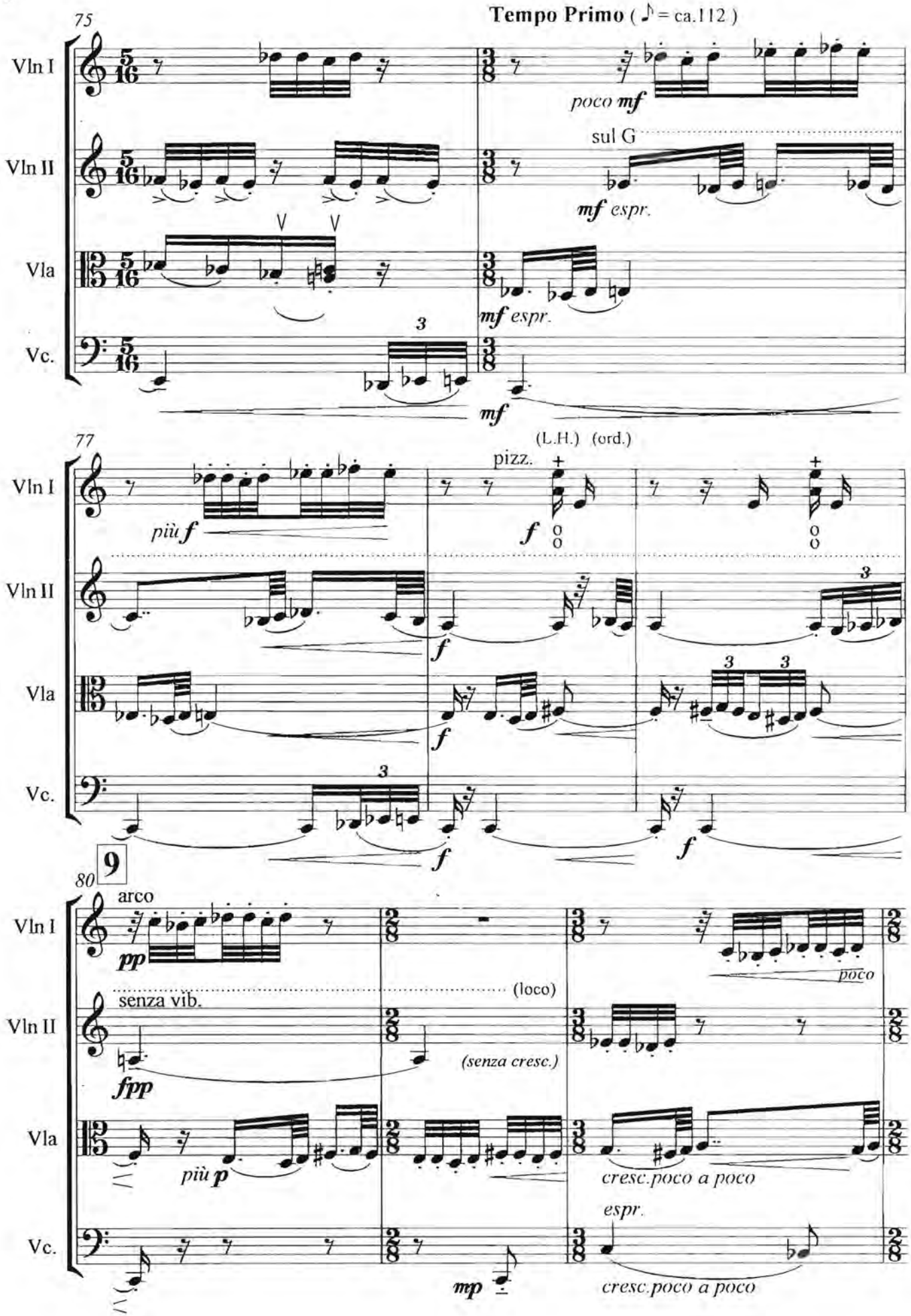
p dolce pp (via sord.)

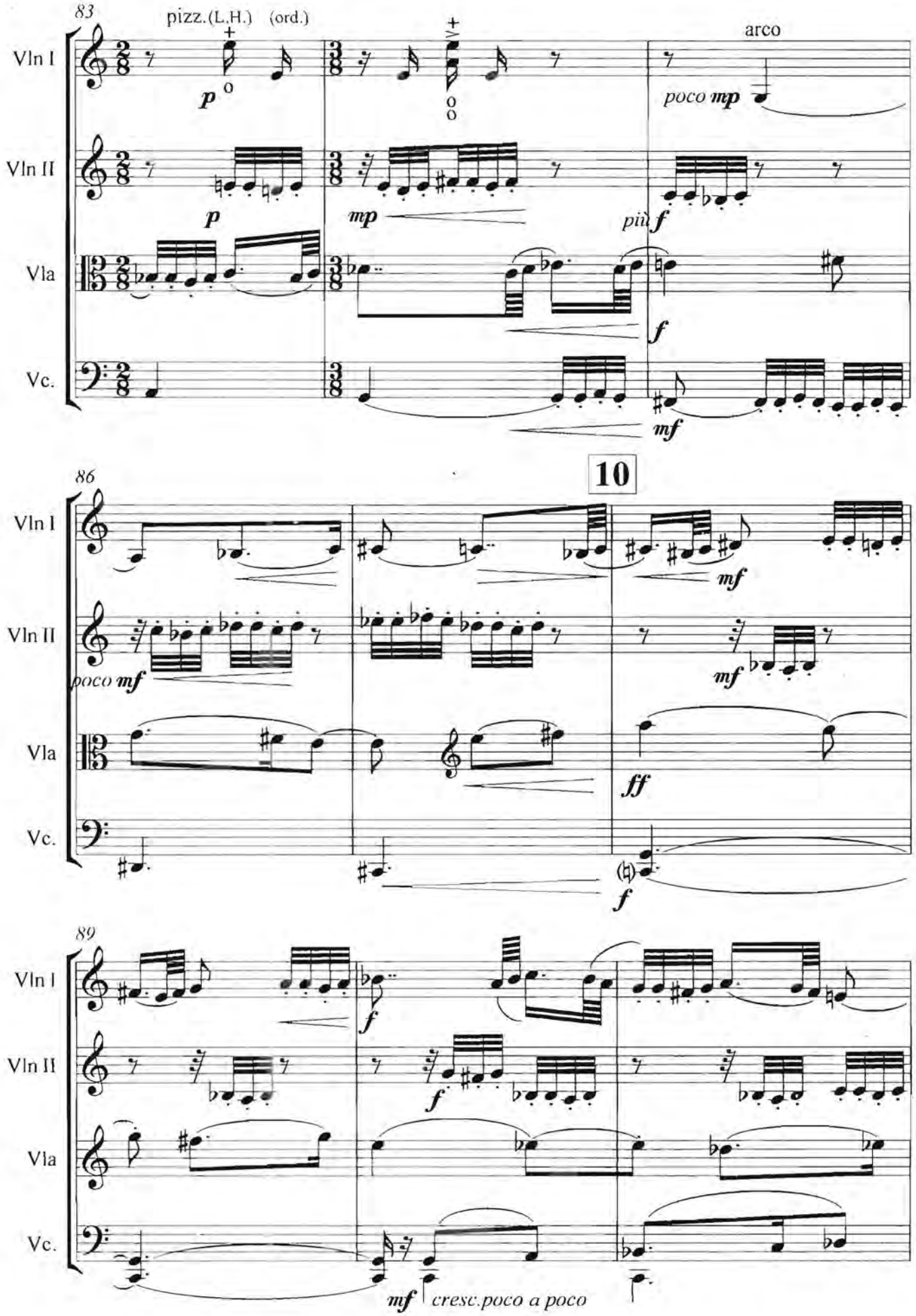
p dolce pp (via sord.)

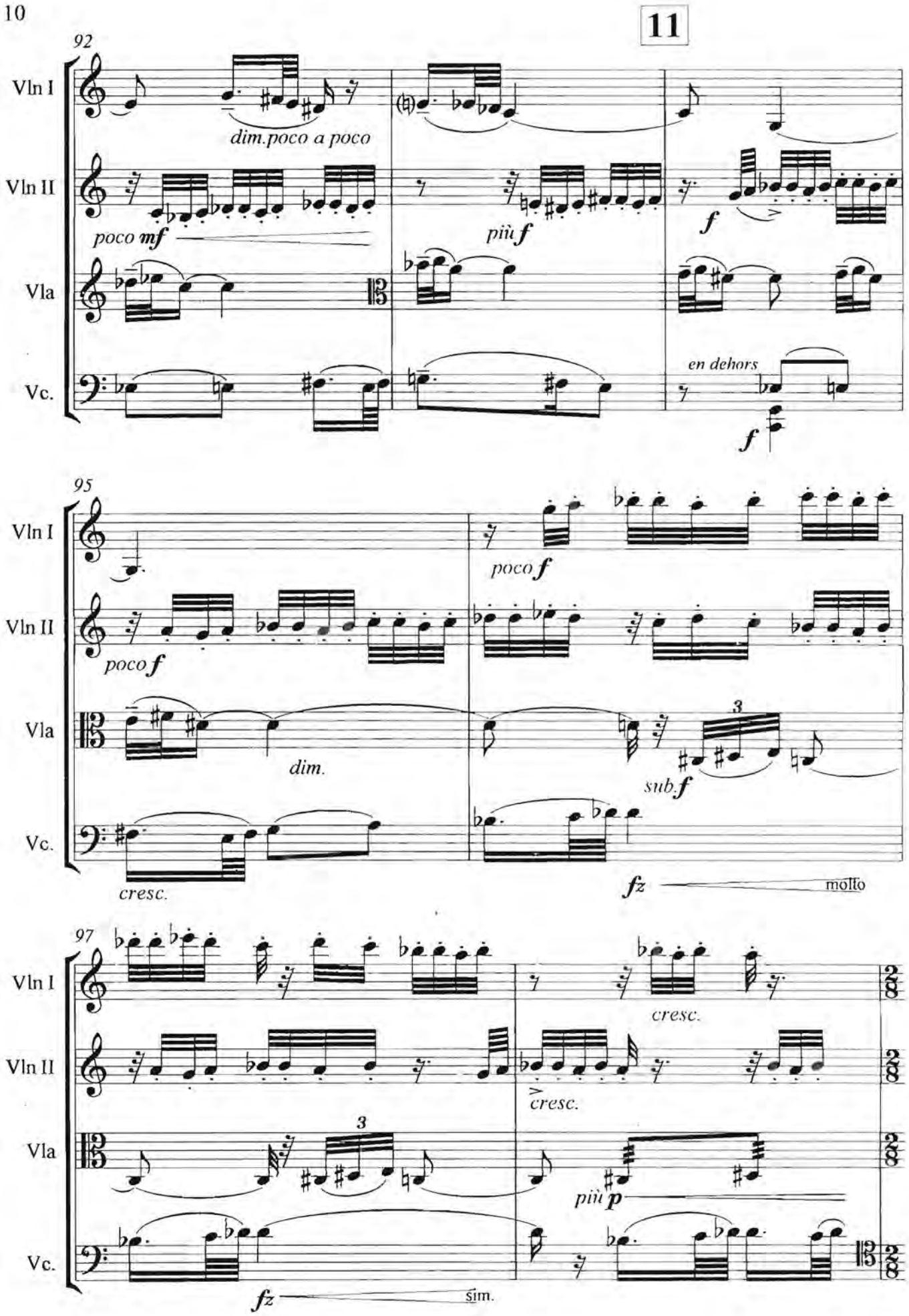

7
pesante ma agitato /
poco meno mosso
61
Vln I
arco
f
fz
molto
f
Vln II
arco
f
fz
molto
f
Vla
senza sord.
f
fz
molto
f
Vc.
senza sord.
f
fz
molto
f


63
Vln I
sim.
fz
f
Vln II
sim.
fz
f
o
o
Vla
sim.
fz
f marc.
Vc.
sim.
fz
f marc.


8
stringendo poco a poco
66
Vln I
Vln II
Vla
Vc.
fz
f
pizz.
arco
mp leggiero
mp
fp
(meno)
70
pp leggiero
mp
pp
p
fp poco
3
73
cresc.
5/8
5/16


75
Tempo Primo (♪ = ca.112)
Vln I
poco mf
Vln II
sul G
mf espr.
Vla
mf espr.
Vc.
mf
77
(L.H.) (ord.)
pizz.
più f
f
Vln I
Vln II
Vla
Vc.
9
80
arco
pp
senza vib.
(loco)
fpp
(senza cresc.)
poco
più p
cresc.poco a poco
espr.
mp
cresc.poco a poco


83
pizz.(L.H.) (ord.)
arco
Vln I
Vln II
Vla
Vc.
p
poco mp
mp
più f
f
mf
10
86
poco mf
mf
ff
89
cresc.poco a poco


11
92
Vln I
dim.poco a poco
Vln II
poco mf
più f
f
Vla
Vc.
en dehors
f
95
Vln I
poco f
Vln II
poco f
Vla
dim.
3
sub.f
Vc.
cresc.
fz
molto
97
Vln I
cresc.
Vln II
cresc.
Vla
3
più p
Vc.
fz
sim.

poco allarg.

12 Più Largo

99

Vln I

Vln II

Vla

Vc.

f pesante

f pesante

f pesante

101

Vln I

Vln II

Vla

Vc.

cresc.

cresc.

cresc.

cresc.

103

Vln I

Vln II

Vla

Vc.

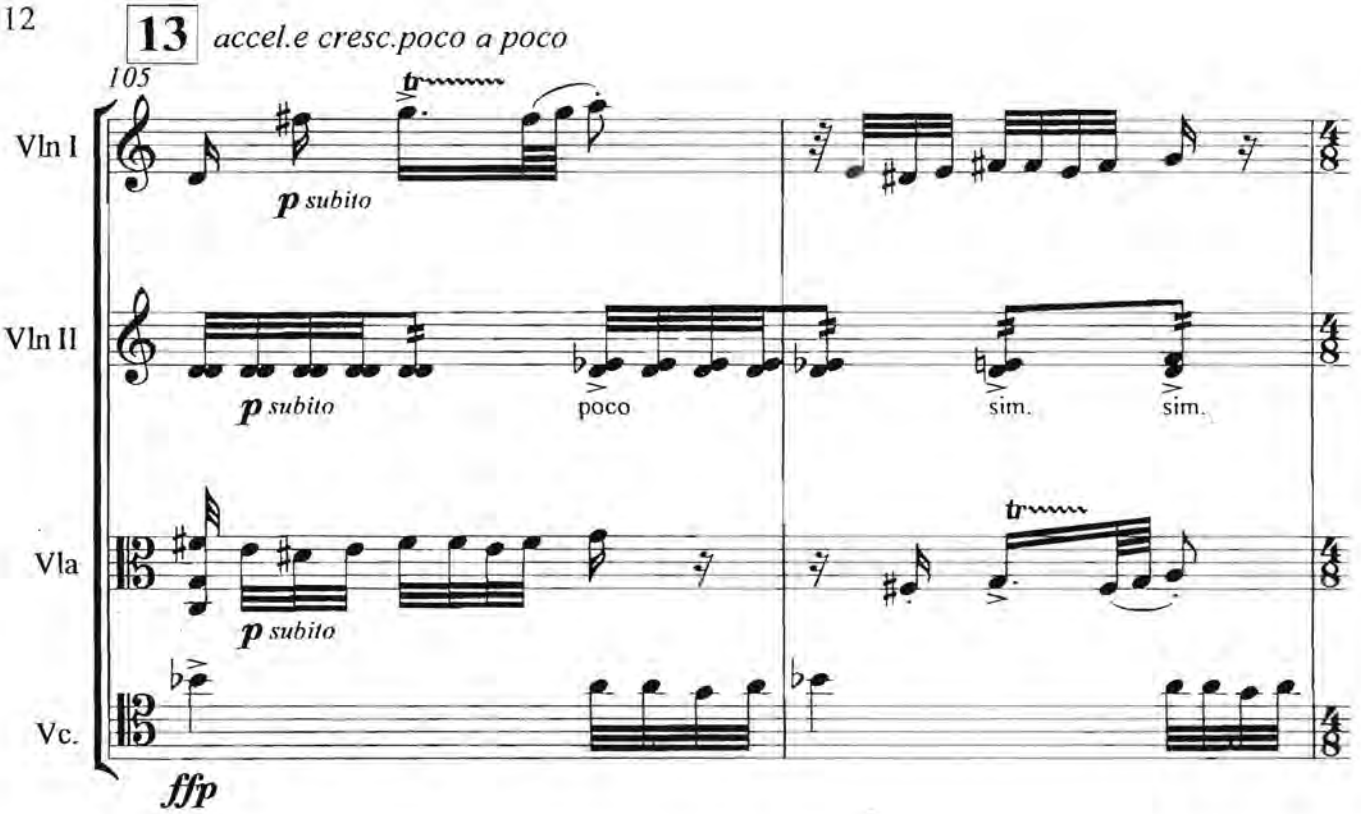
ff

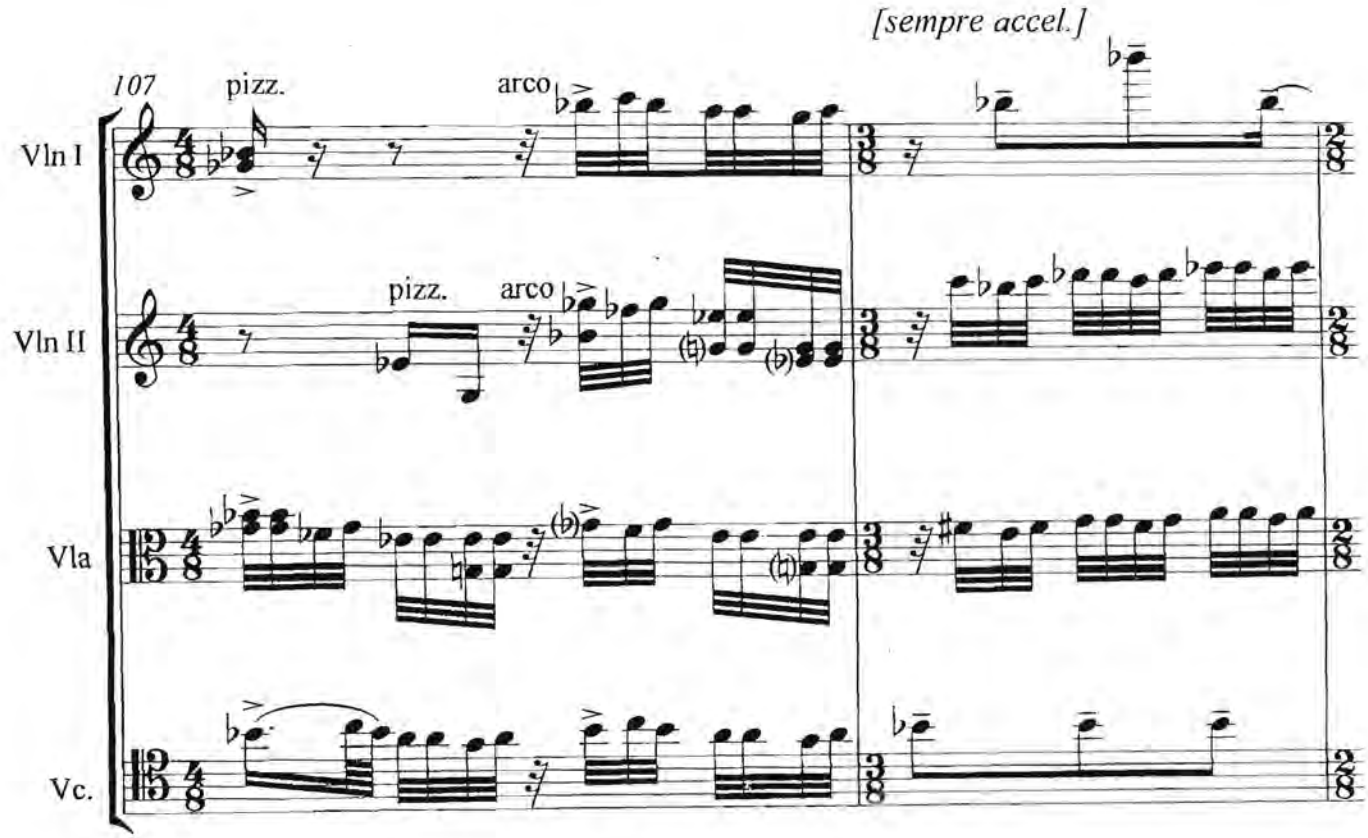
ff

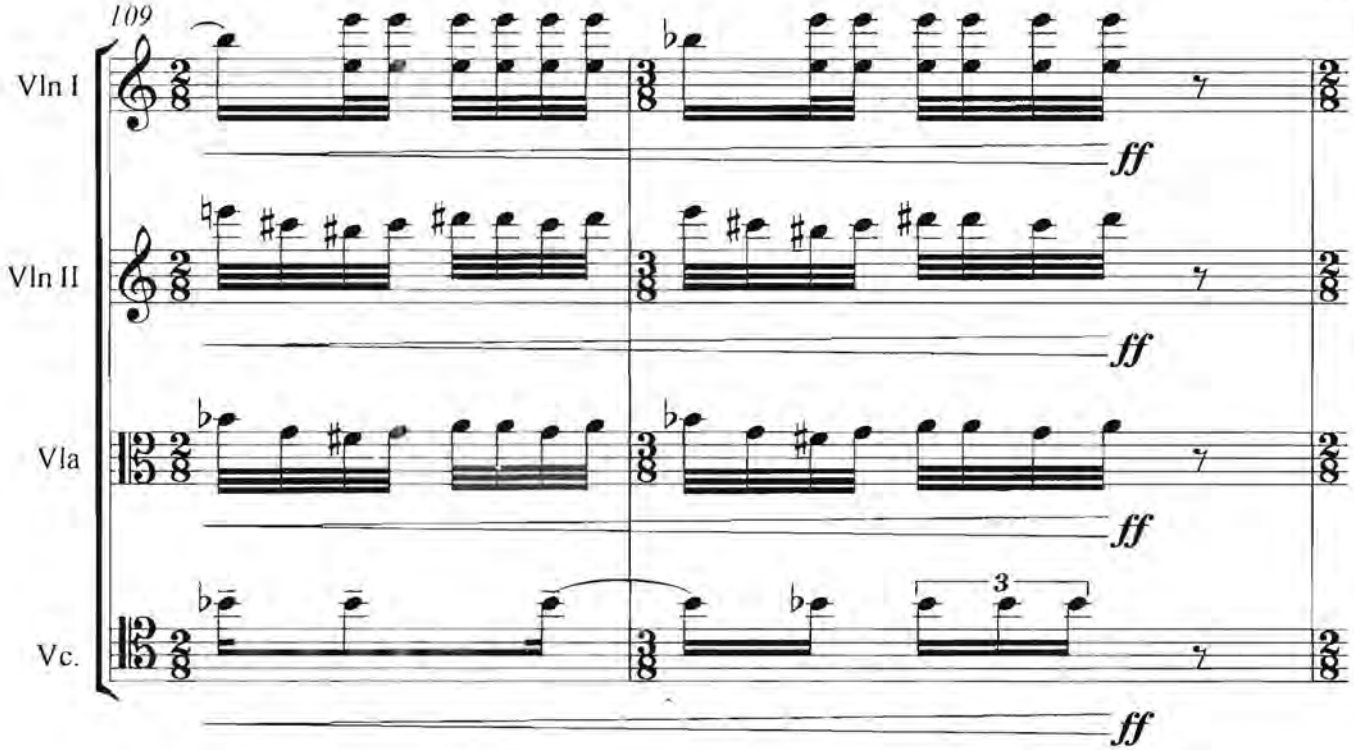
ff

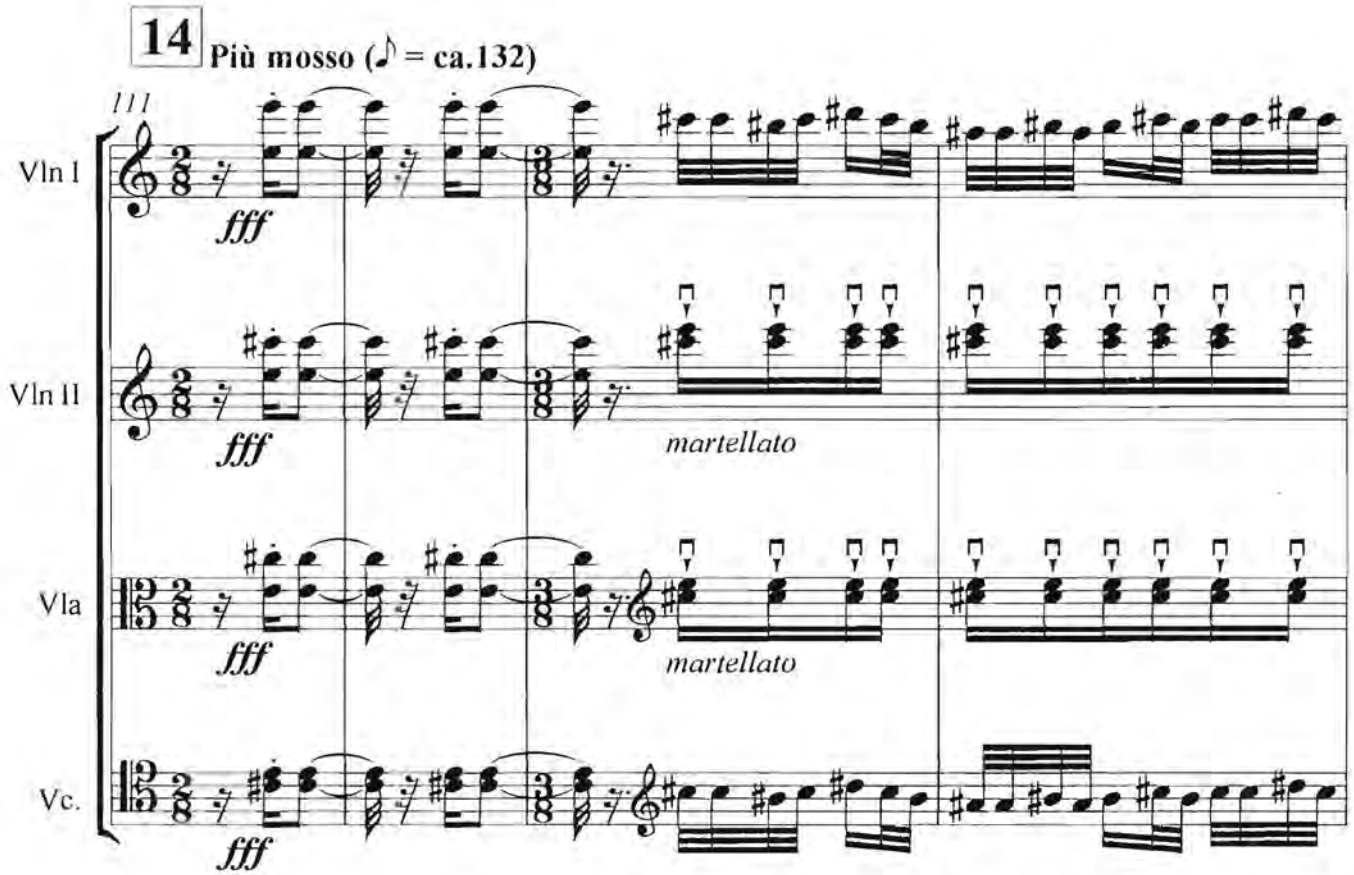
ff

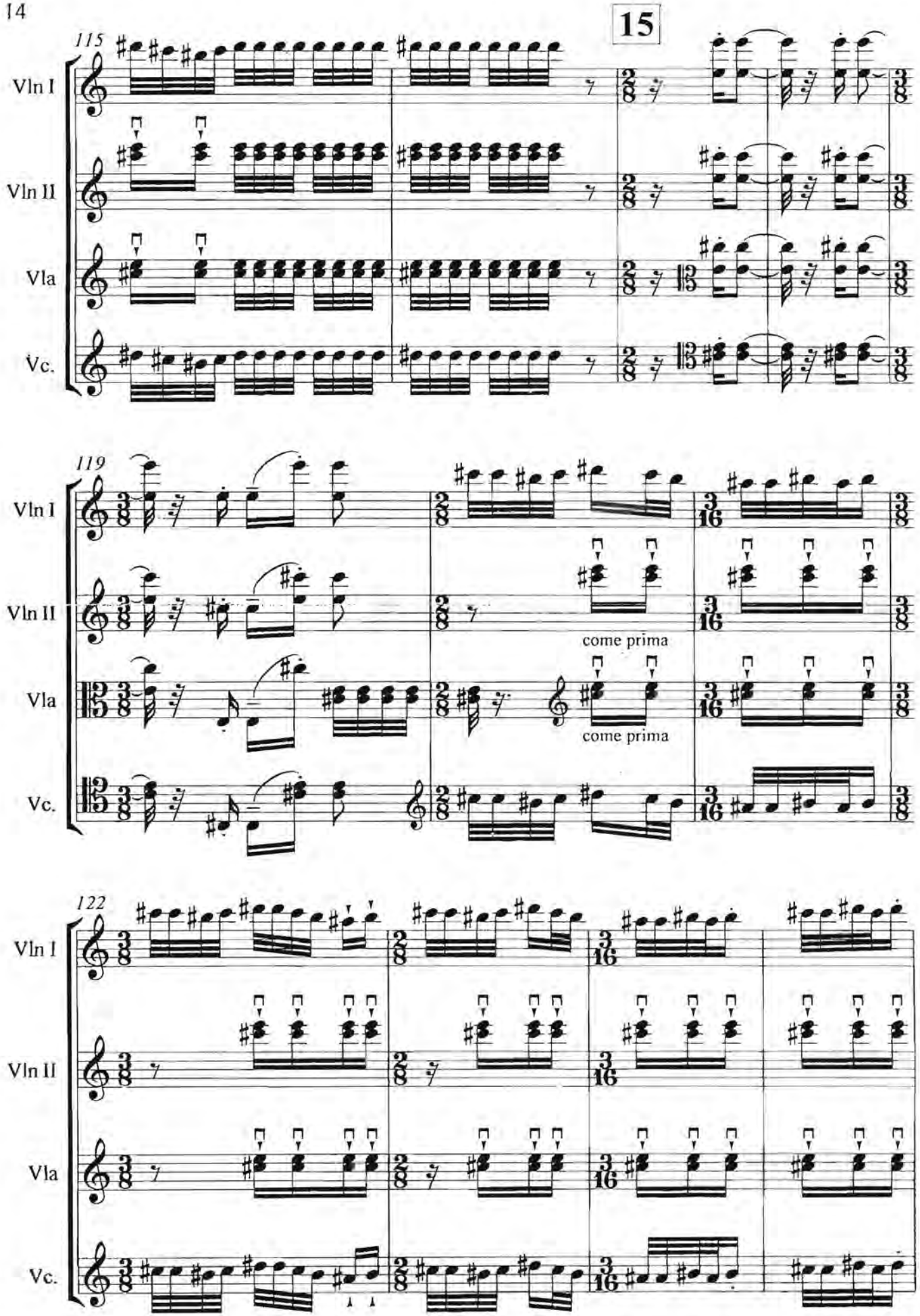
marcato

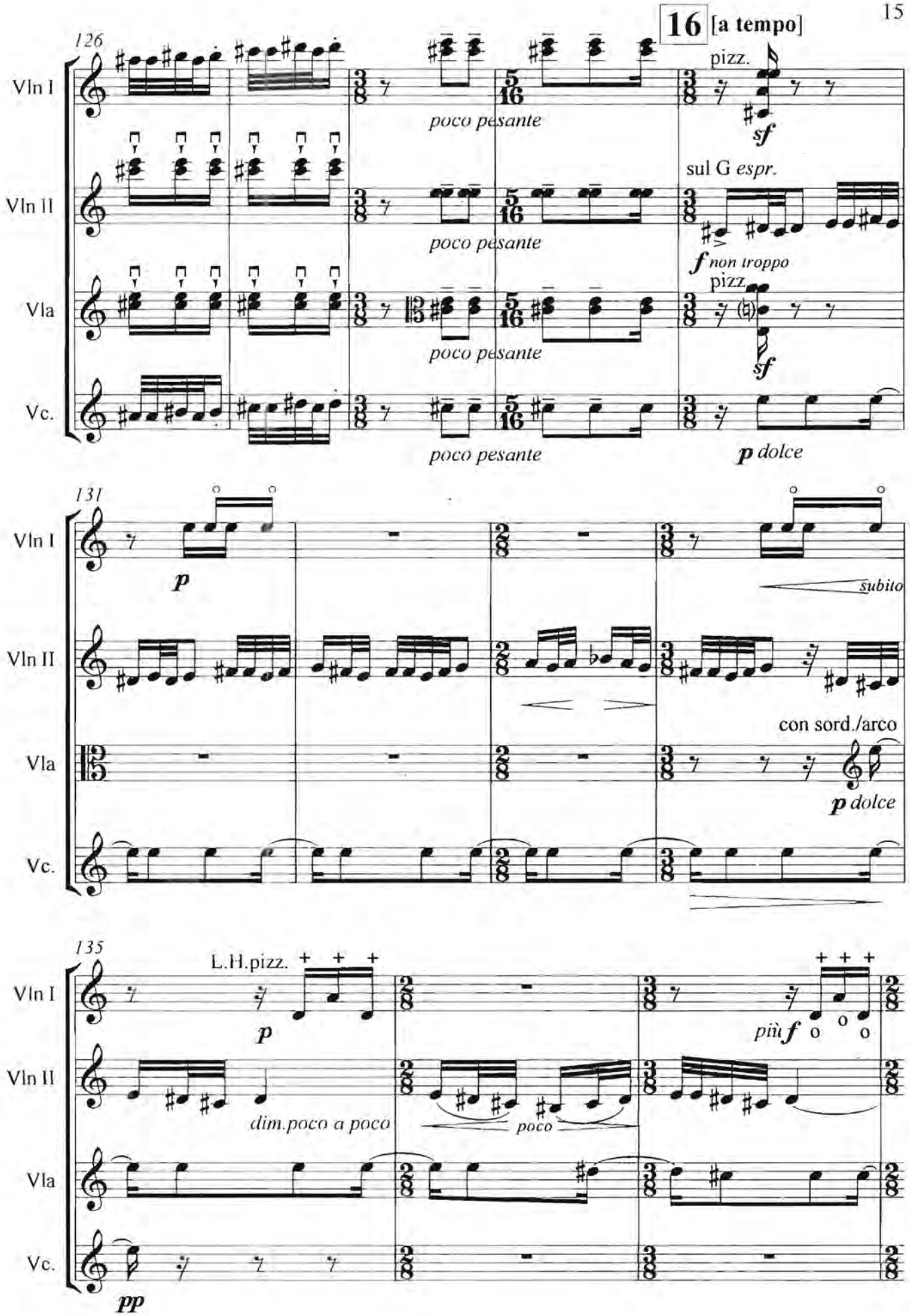

13
accel.e cresc.poco a poco
105
Vln I
p subito
Vln II
p subito
poco
sim.
sim.
Vla
p subito
Vc.
ffp

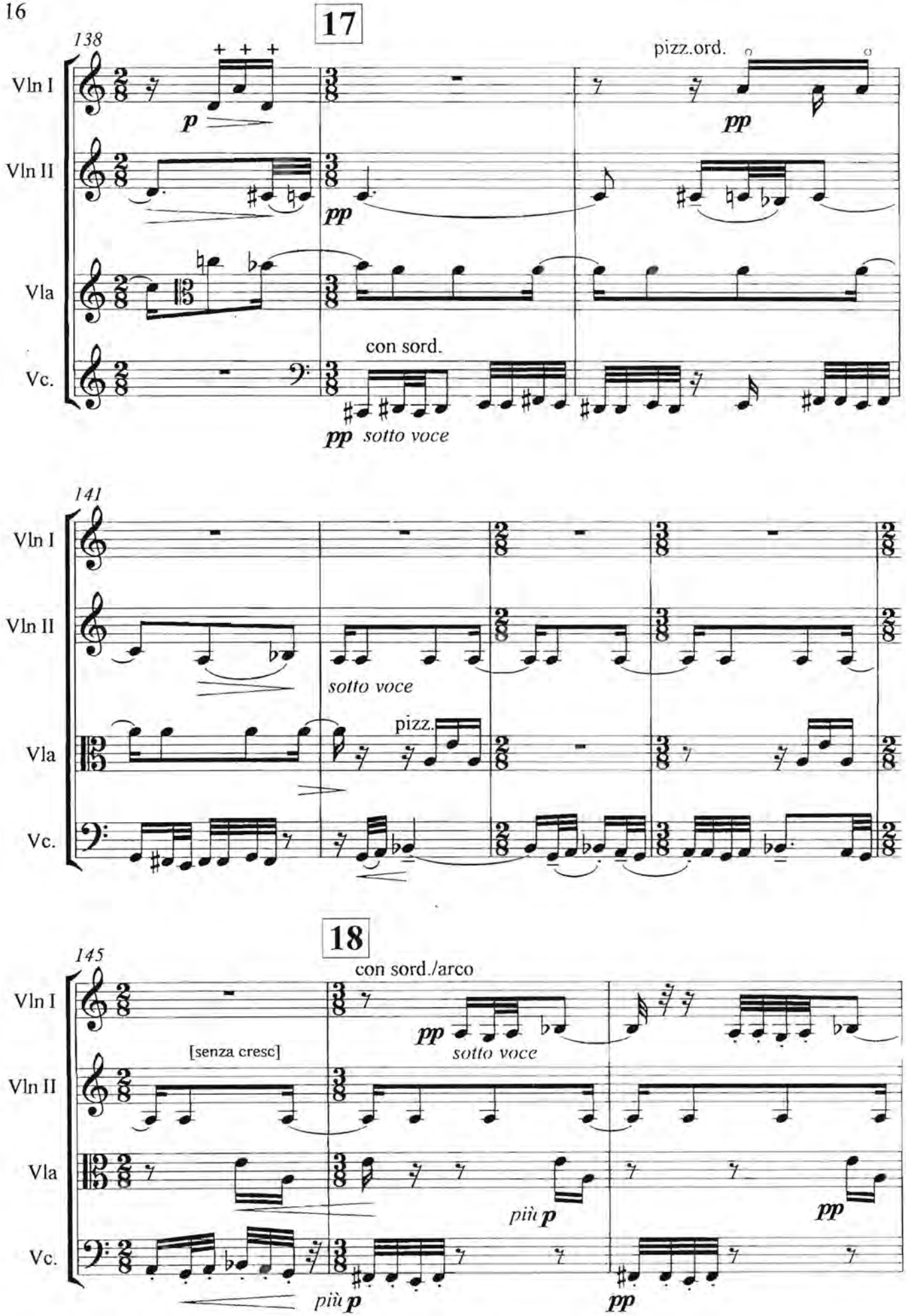

[sempre accel.]
107
pizz.
arco
Vln I
pizz.
arco
Vln II
Vla
Vc.

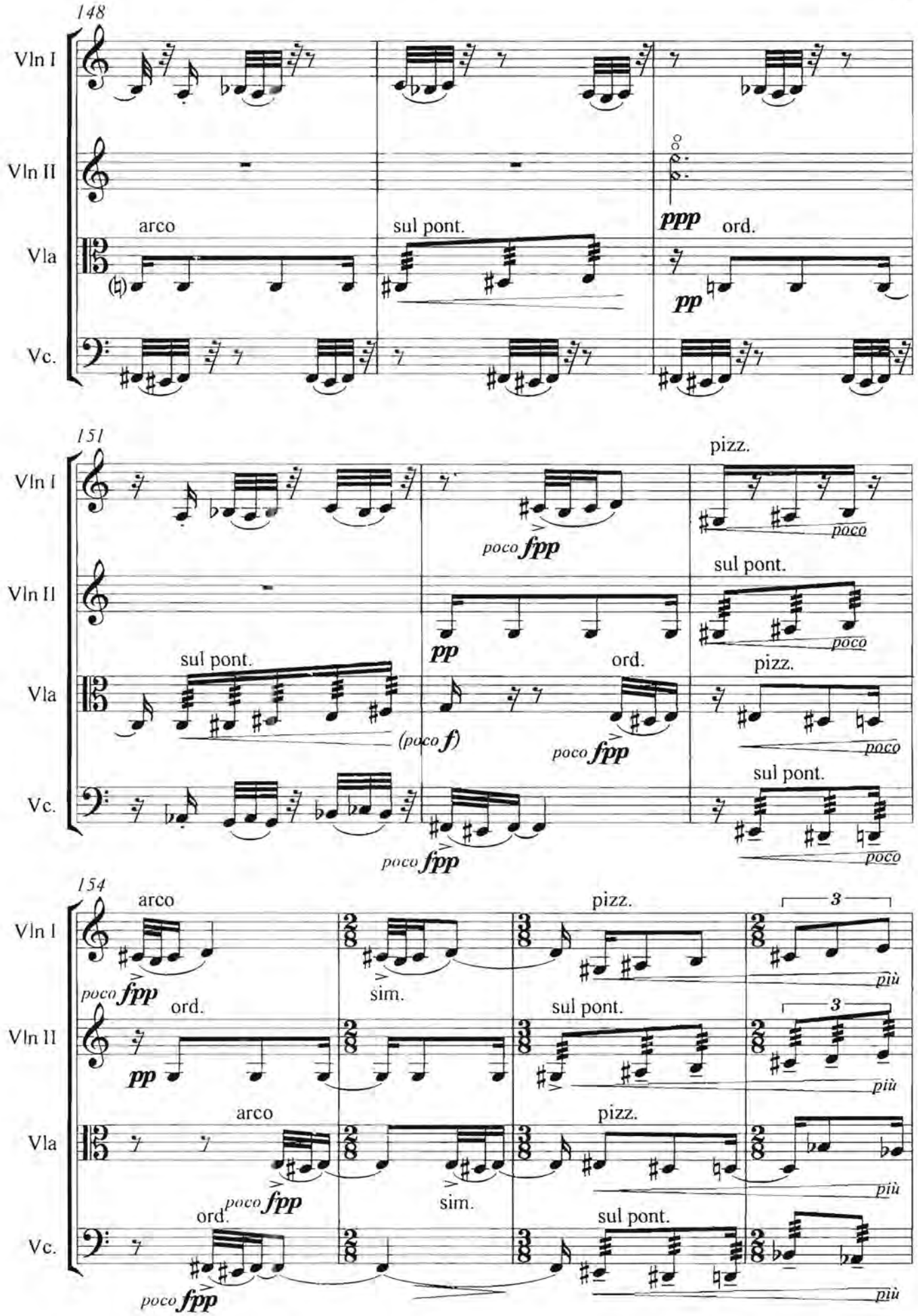

109
Vln I
Vln II
Vla
Vc.
ff
3

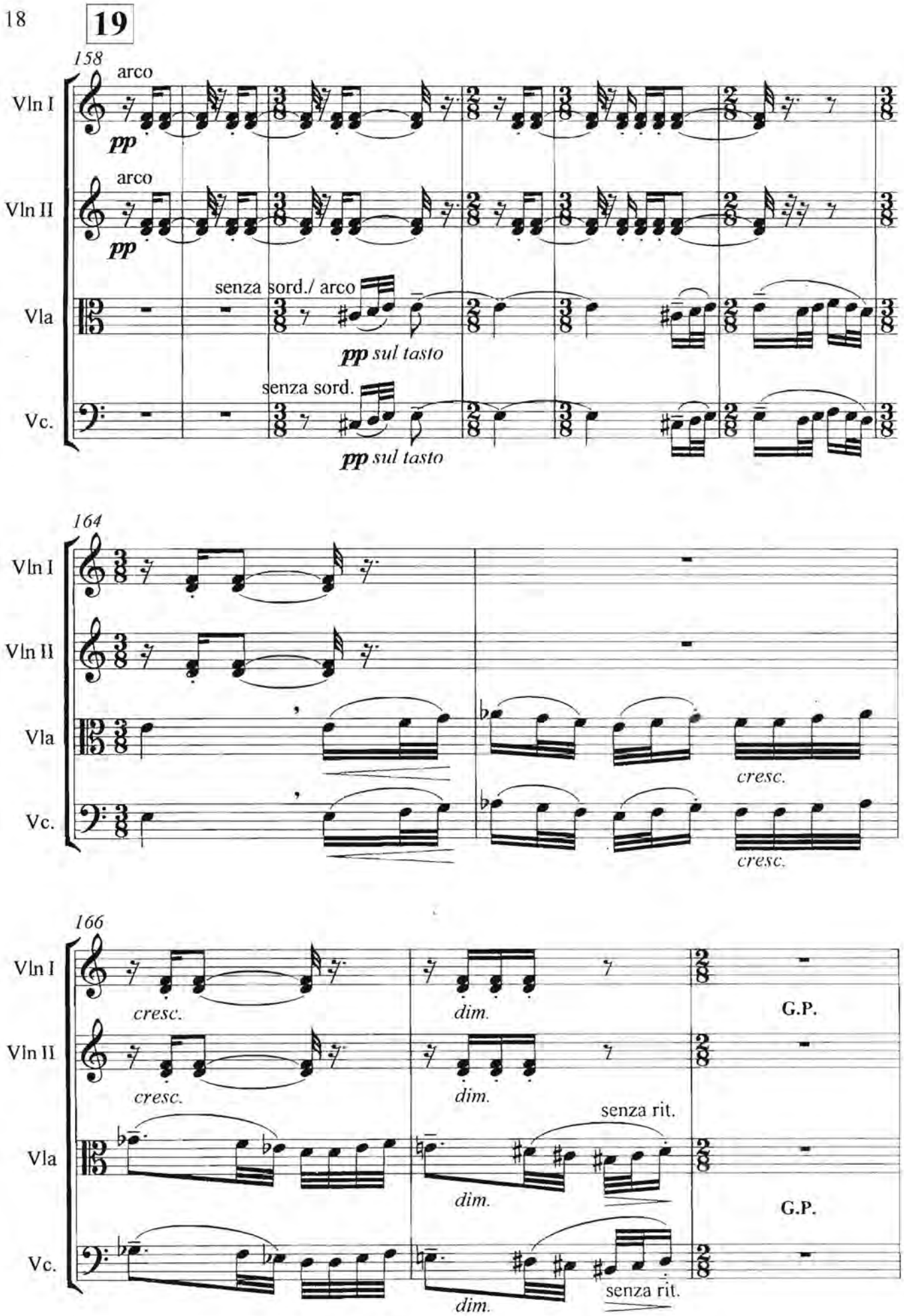

14
Più mosso (♪ = ca.132)
111
Vln I
Vln II
Vla
Vc.
fff
martellato

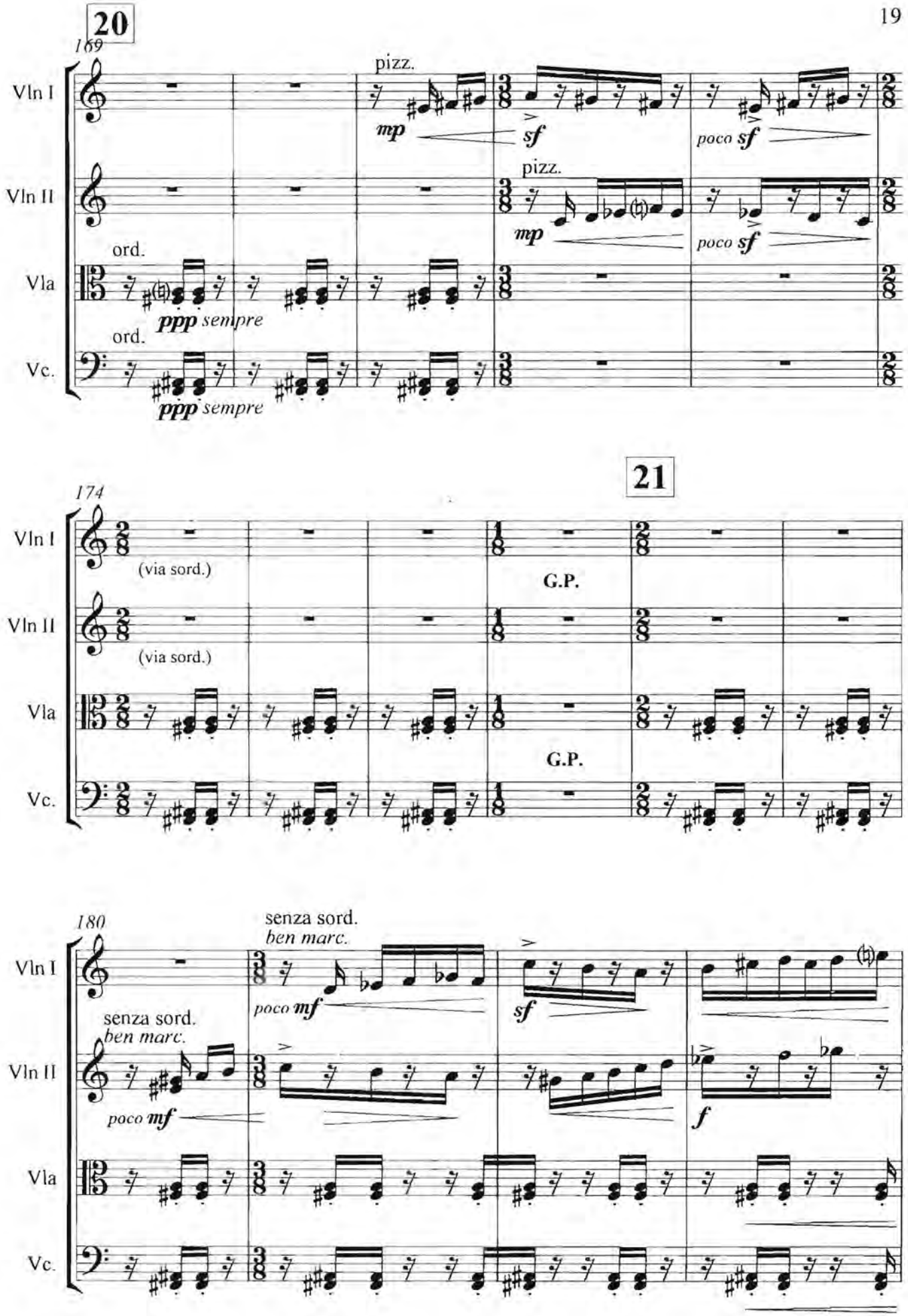

15
115
Vln I
Vln II
Vla
Vc.
119
Vln I
Vln II
Vla
Vc.
come prima
come prima
122
Vln I
Vln II
Vla
Vc.

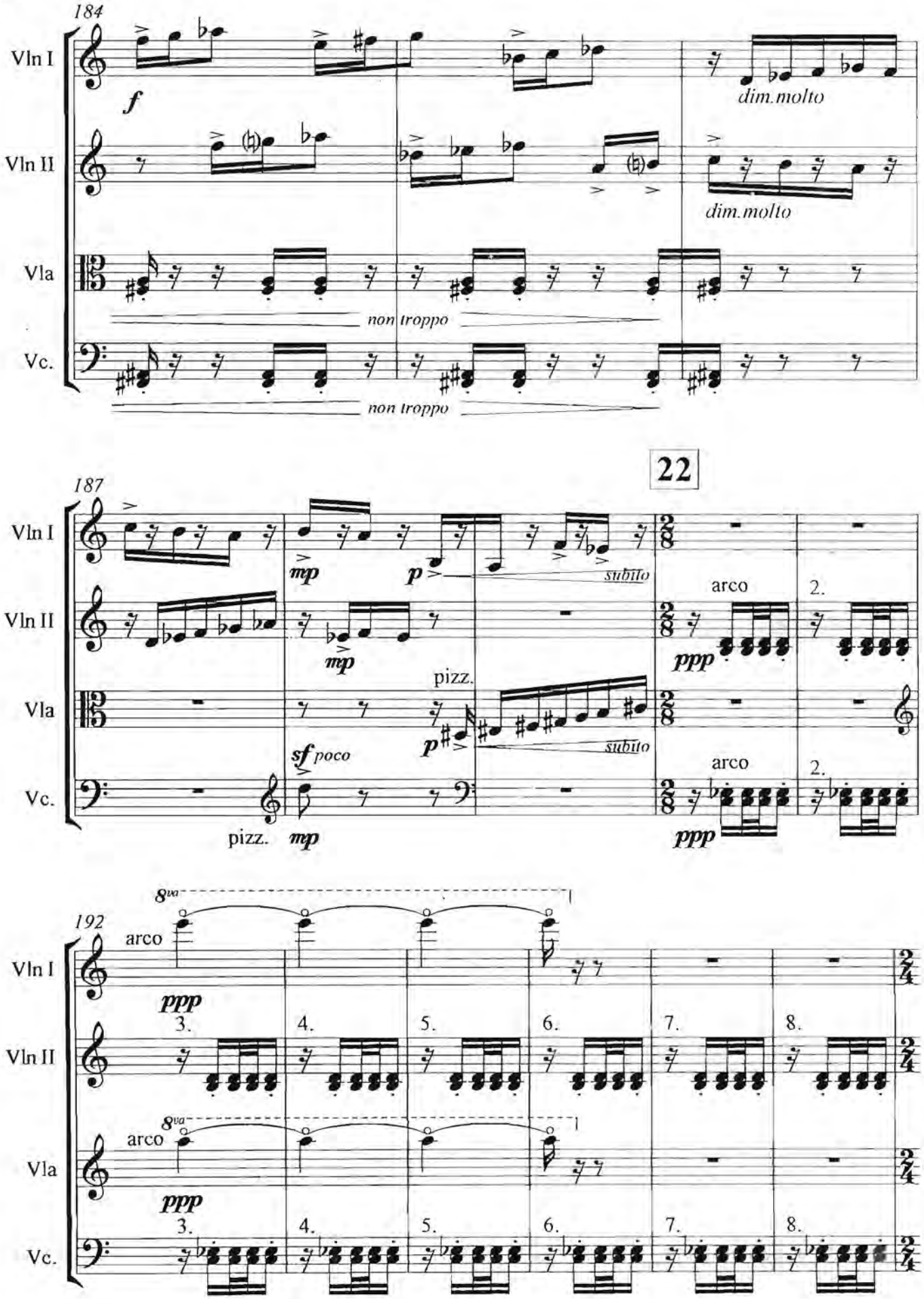

16 [a tempo]
126
Vln I
Vln II
Vla
Vc.
pizz.
poco pesante
sf
sul G espr.
f non troppo
p dolce
131
p
subito
con sord./arco
135
L.H.pizz.
dim.poco a poco
poco
più f
pp

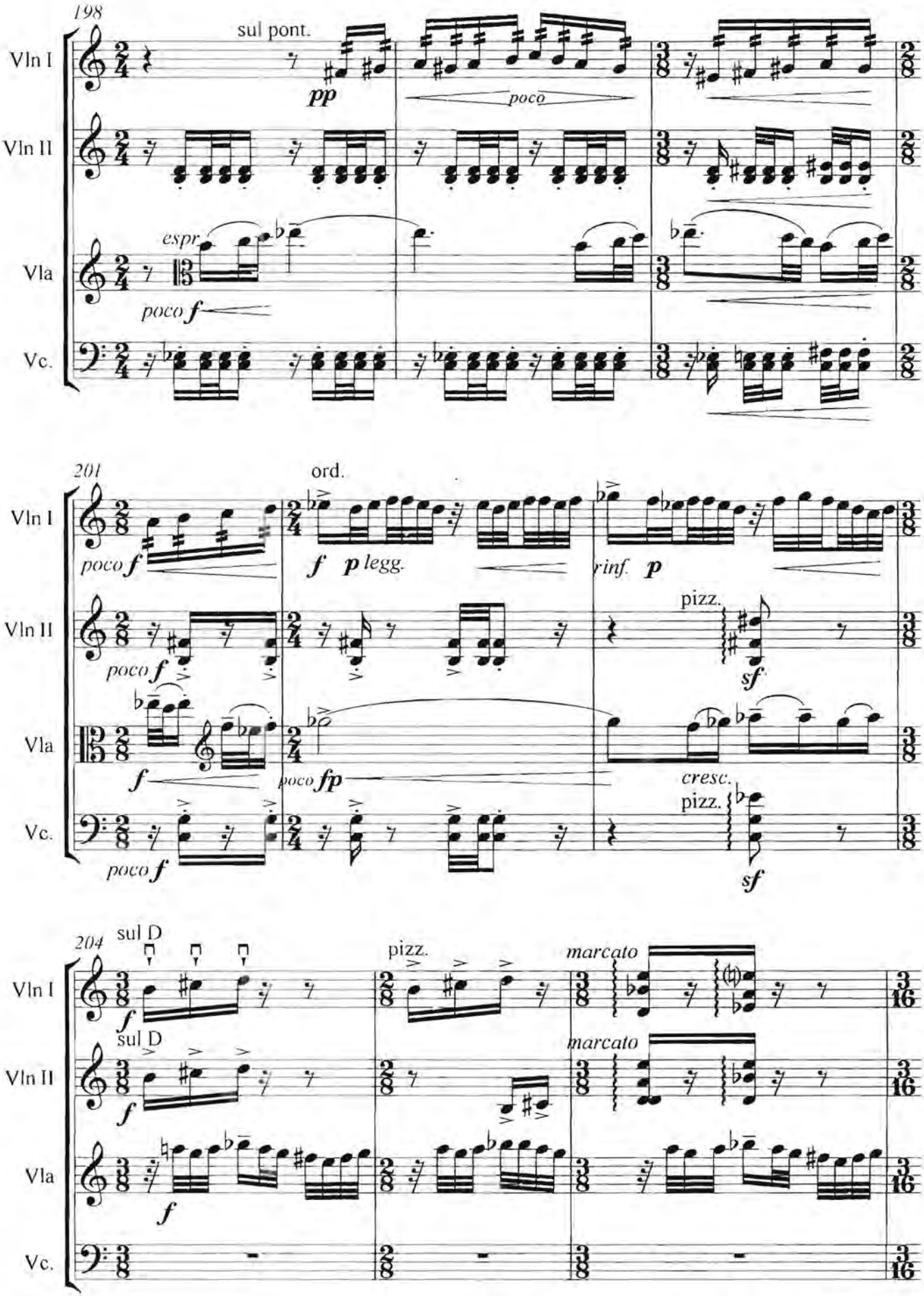

17
138
Vln I
Vln II
Vla
Vc.
p
pp
pizz.ord.
con sord.
pp sotto voce
141
sotto voce
pizz.
18
145
con sord./arco
[senza cresc]
pp
sotto voce
più p
pp

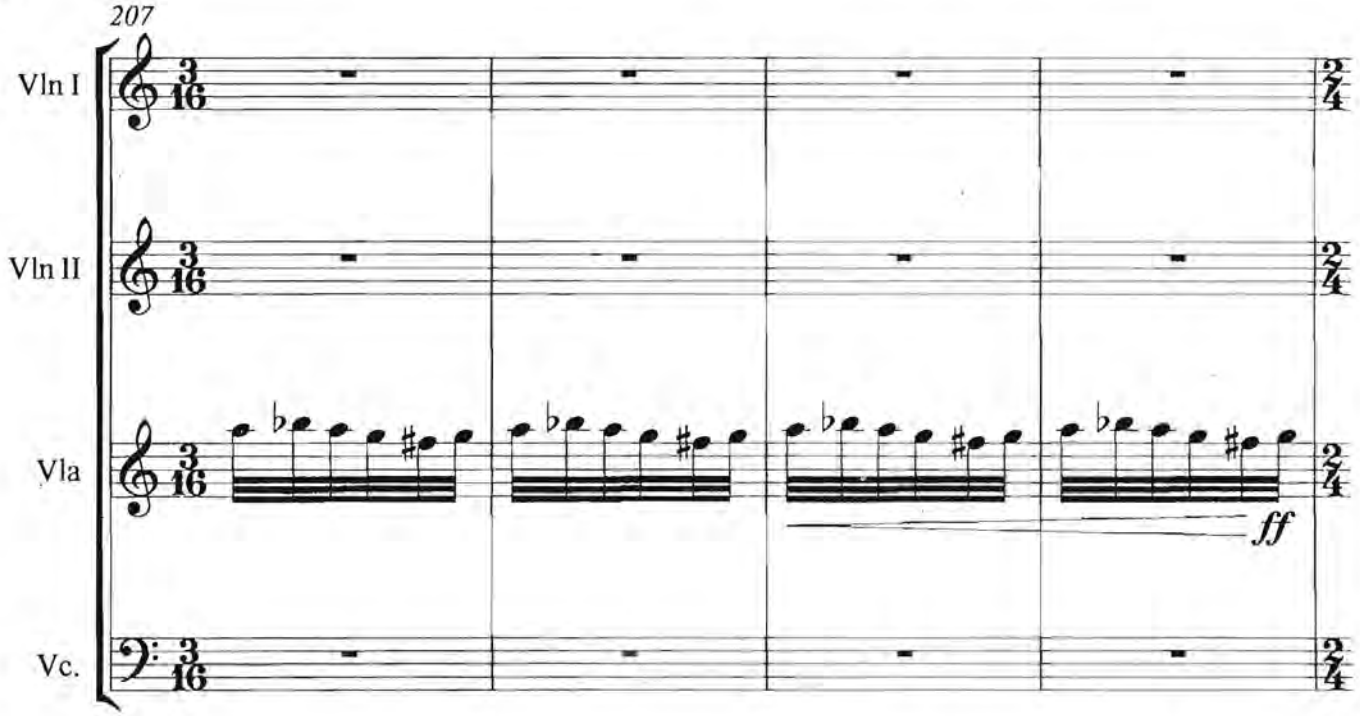

148
Vln I
Vln II
Vla
Vc.
arco
sul pont.
ppp
ord.
pp
151
pizz.
poco fpp
poco
sul pont.
pp
ord.
(poco f)
154
arco
sim.
3
più


19
158
arco
Vln I
pp
arco
Vln II
pp
senza sord./ arco
Vla
pp sul tasto
senza sord.
Vc.
pp sul tasto
164
Vln I
Vln II
Vla
cresc.
Vc.
cresc.
166
Vln I
cresc.
dim.
G.P.
Vln II
cresc.
dim.
senza rit.
Vla
dim.
G.P.
Vc.
dim.
senza rit.

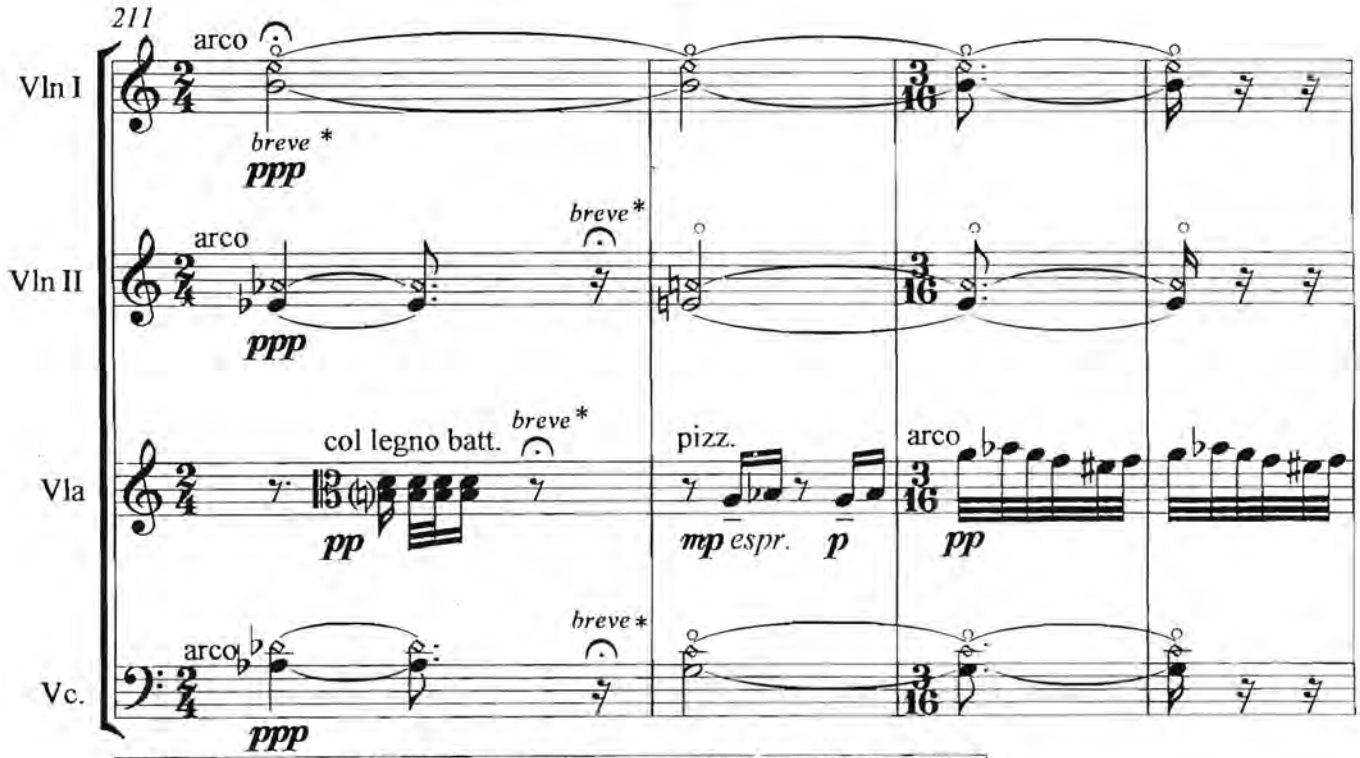

20
169
Vln I
pizz.
mp
sf
poco sf
Vln II
pizz.
mp
poco sf
Vla
ord.
ppp sempre
Vc.
ord.
ppp sempre
21
174
Vln I
(via sord.)
G.P.
Vln II
(via sord.)
Vla
G.P.
Vc.
180
senza sord.
ben marc.
Vln I
poco mf
sf
senza sord.
ben marc.
Vln II
poco mf
f
Vla
Vc.


184
Vln I
f
dim.molto
Vln II
dim.molto
Vla
non troppo
Vc.
non troppo
22
187
Vln I
mp
p
subito
Vln II
mp
arco
ppp
2.
Vla
pizz.
p
subito
sf poco
Vc.
pizz.
mp
arco
ppp
2.
192
8va
arco
ppp
Vln I
3.
4.
5.
6.
7.
8.
Vln II
8va
arco
ppp
Vla
3.
4.
5.
6.
7.
8.
Vc.

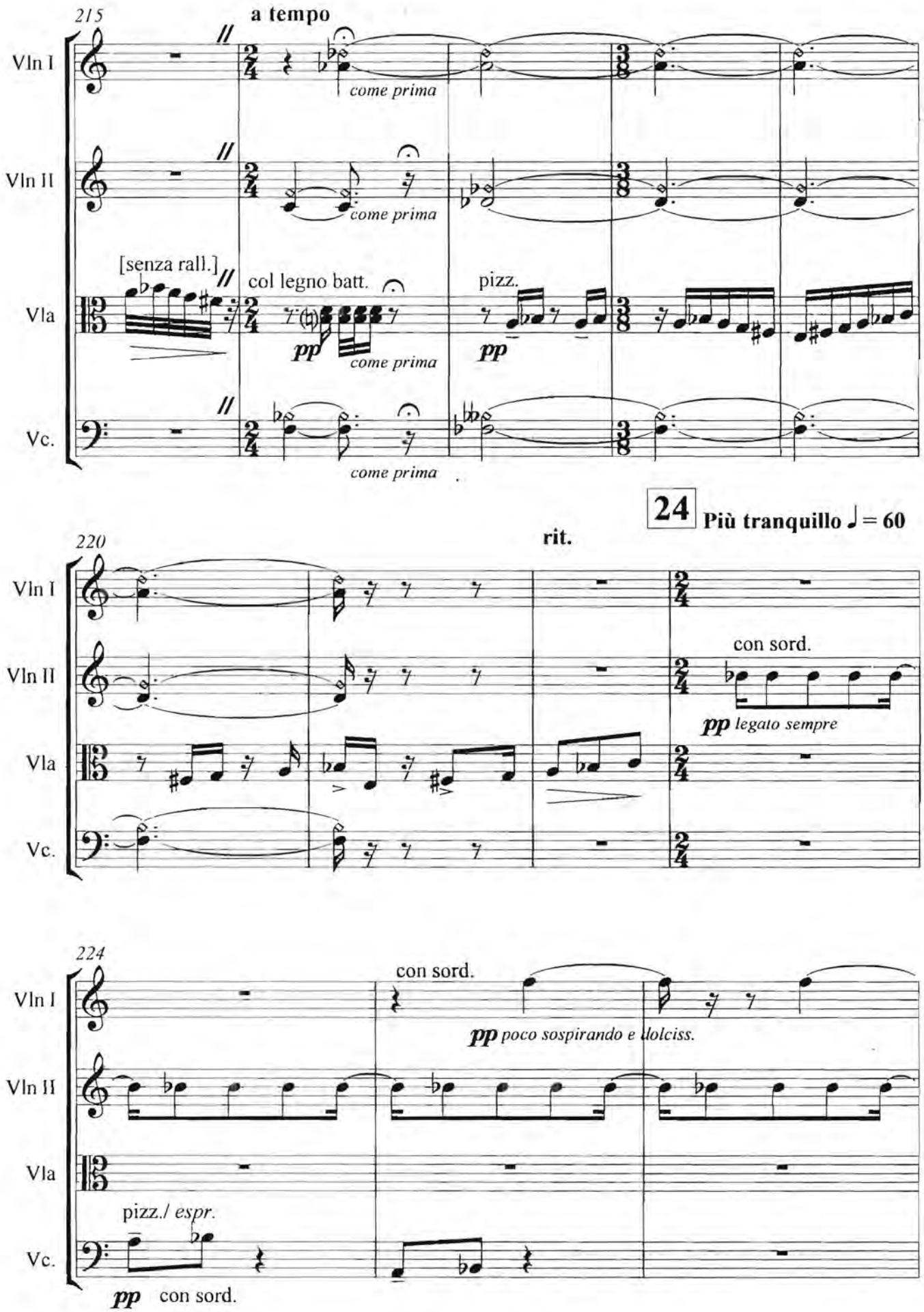

198
sul pont.
Vln I
pp
poco
Vln II
espr.
Vla
poco f
Vc.
201
ord.
poco f
f
p legg.
rinf.
p
pizz.
sf
poco fp
cresc.
204
sul D
pizz.
marcato

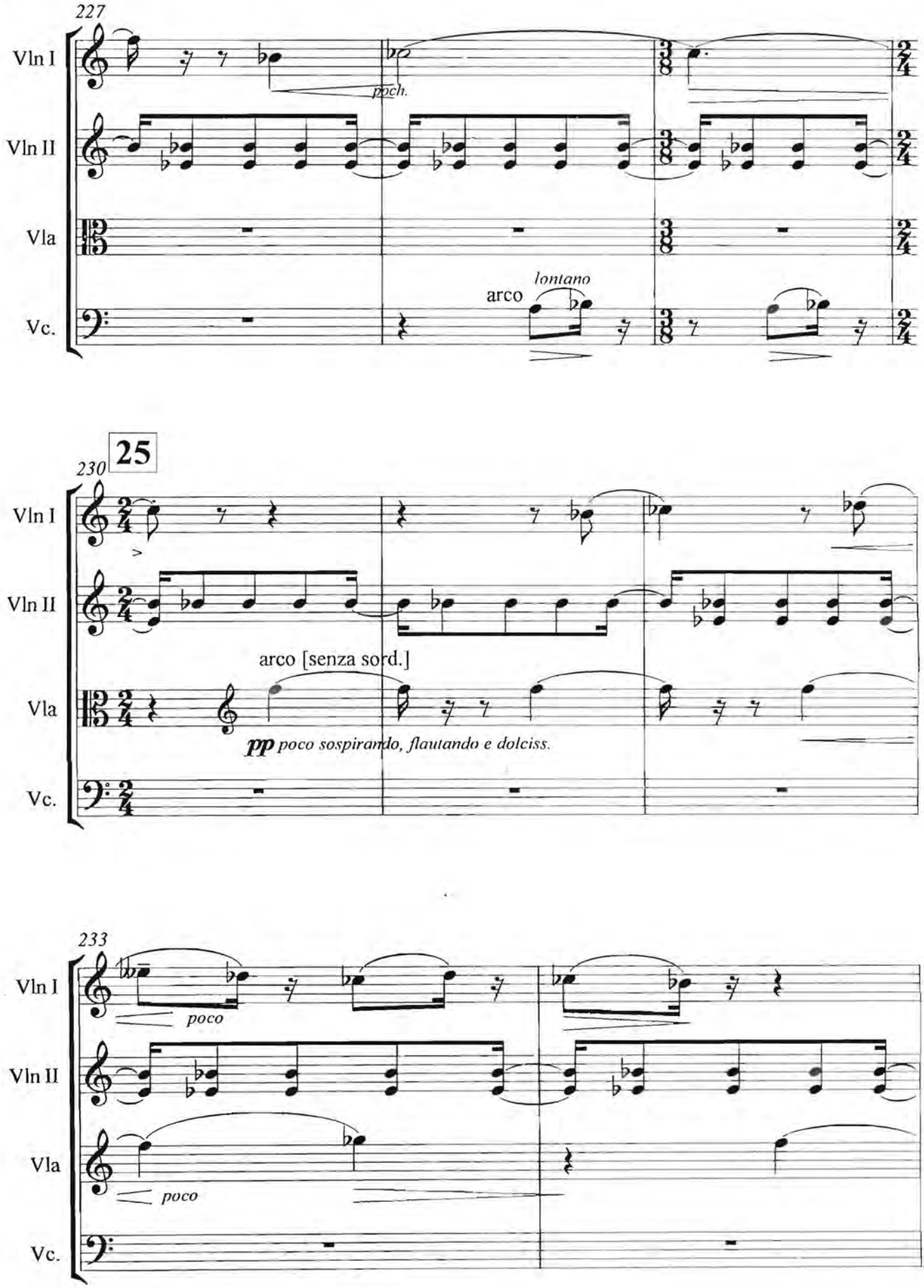


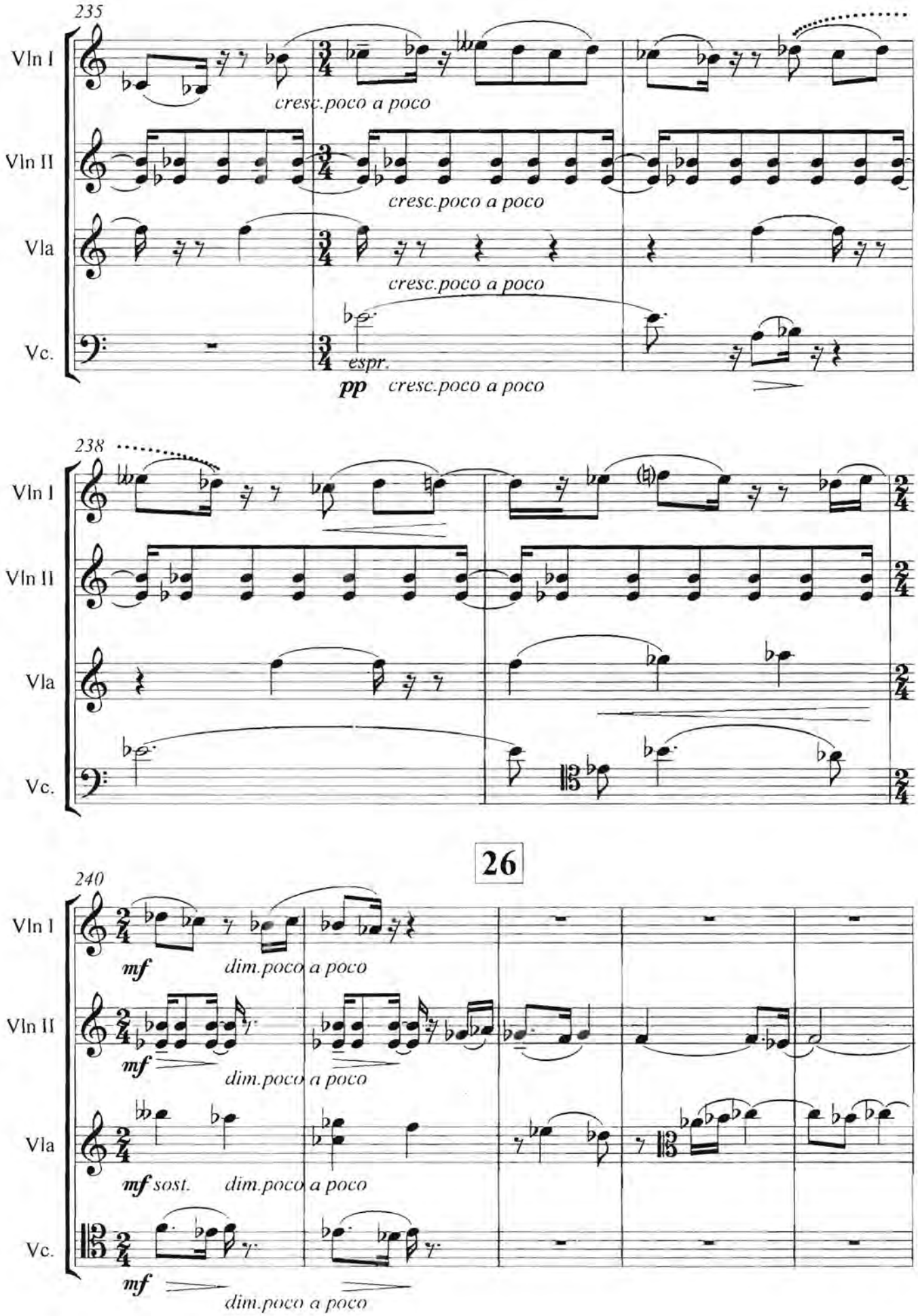
23 **l'istesso tempo ♪=♪** **a tempo**

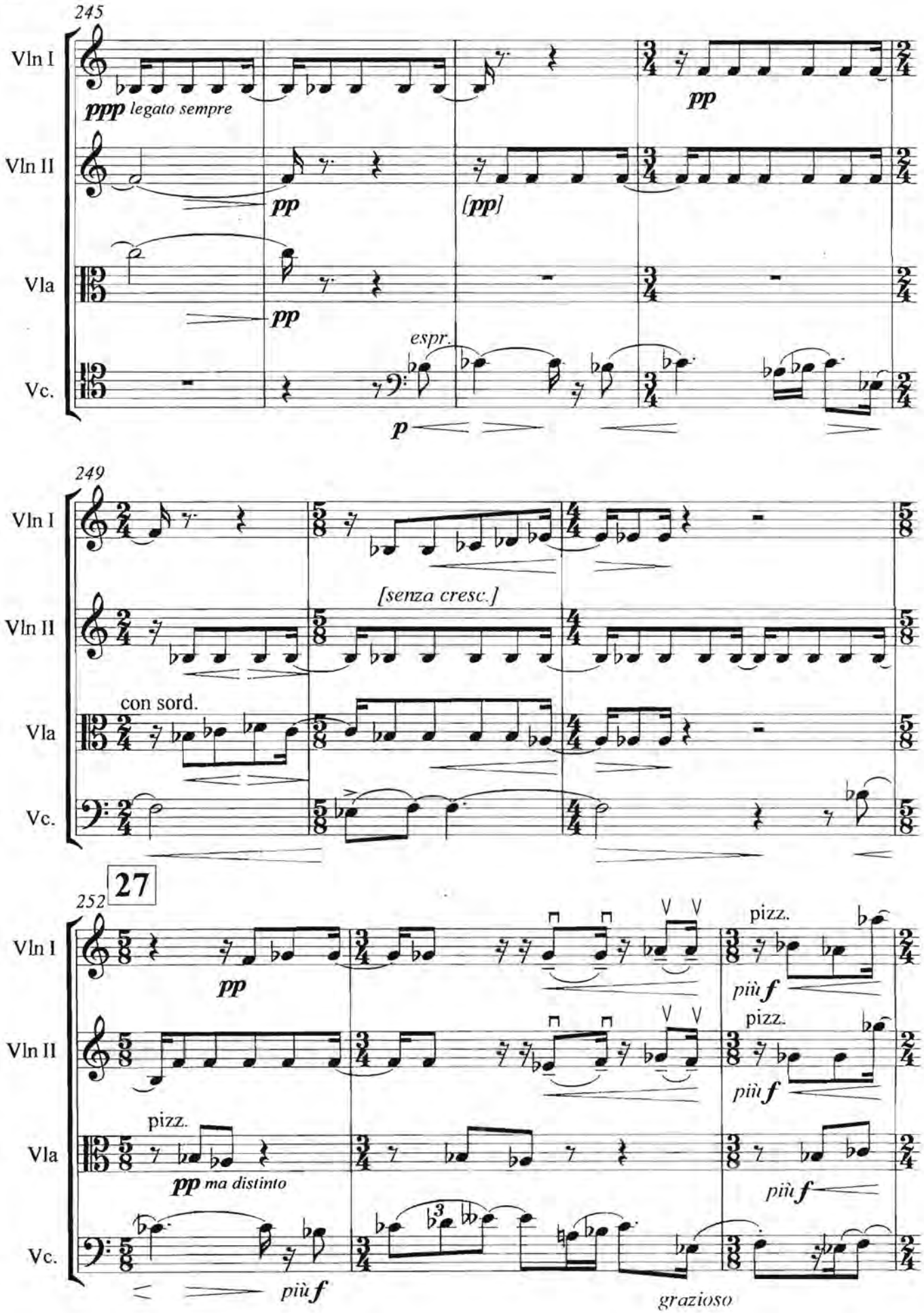


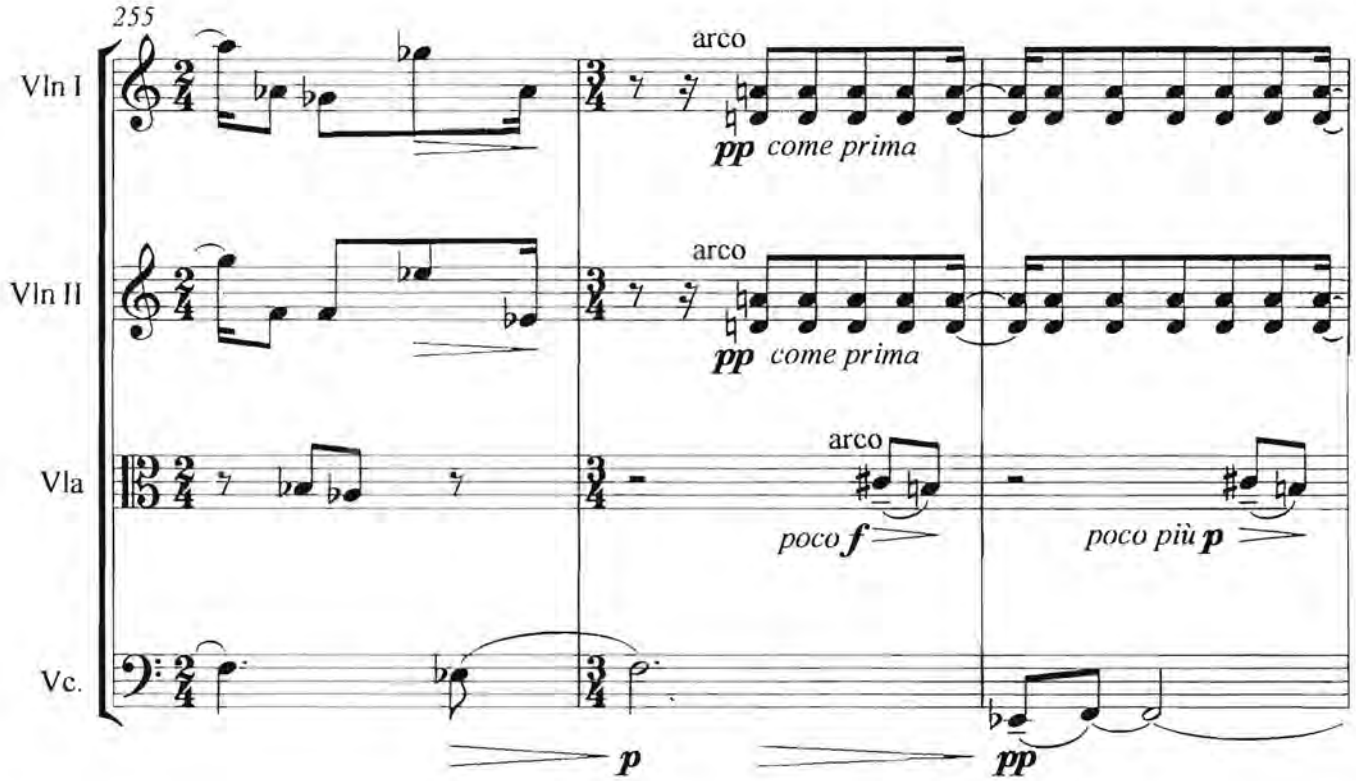
*NOTE : this short fermata should be like an extended comma - or 'sigh' between the chords. PLvD

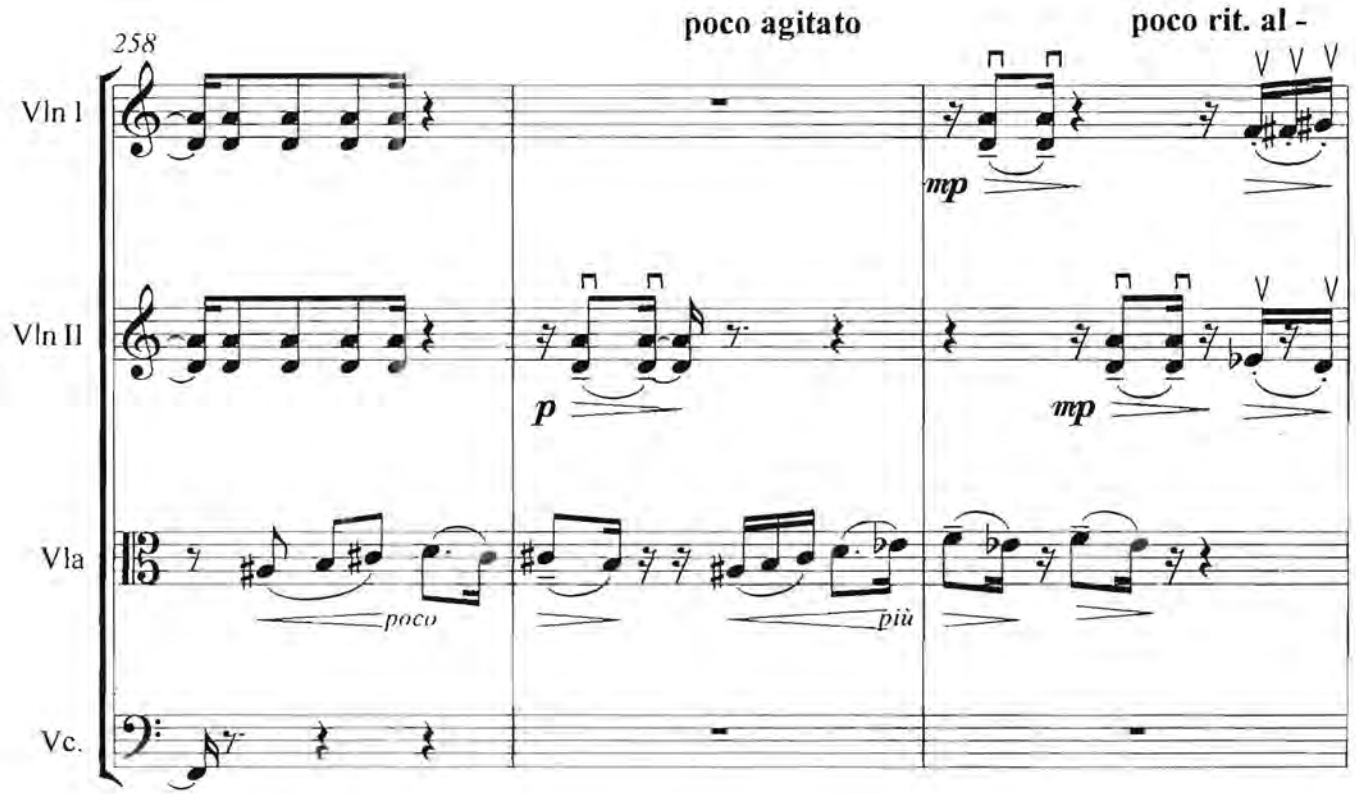

215
a tempo
Vln I
come prima
Vln II
come prima
[senza rall.]
col legno batt.
pizz.
Vla
pp
come prima
pp
Vc.
come prima
24
Più tranquillo ♩ = 60
220
rit.
Vln I
Vln II
con sord.
pp legato sempre
Vla
Vc.
224
con sord.
Vln I
pp poco sospirando e dolciss.
Vln II
Vla
pizz./ espr.
Vc.
pp con sord.

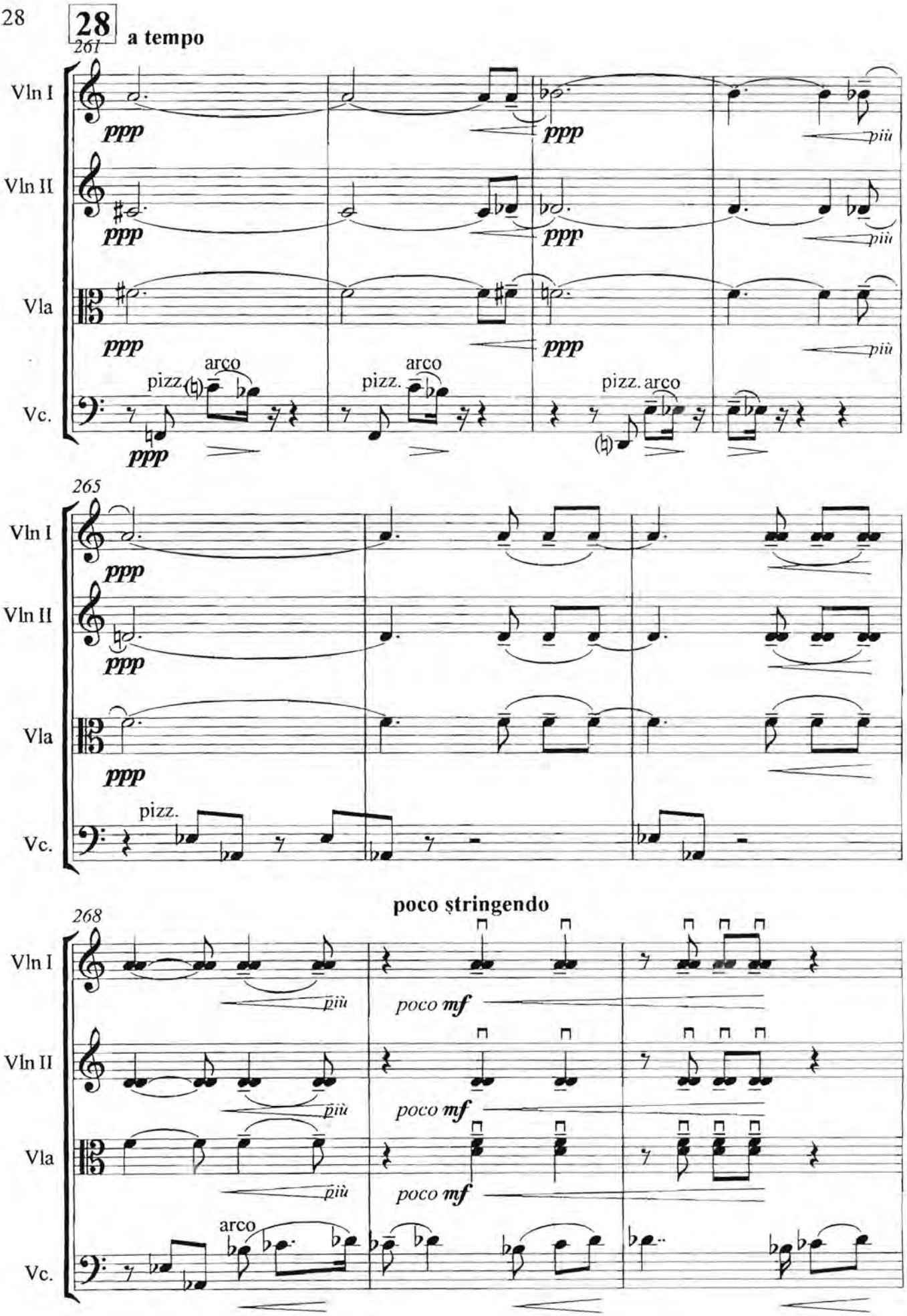

227
Vln I
poch.
Vln II
Vla
arco
lontano
Vc.
25
230
Vln I
Vln II
arco [senza sord.]
Vla
pp poco sospirando, flautando e dolciss.
Vc.
233
Vln I
poco
Vln II
Vla
poco
Vc.

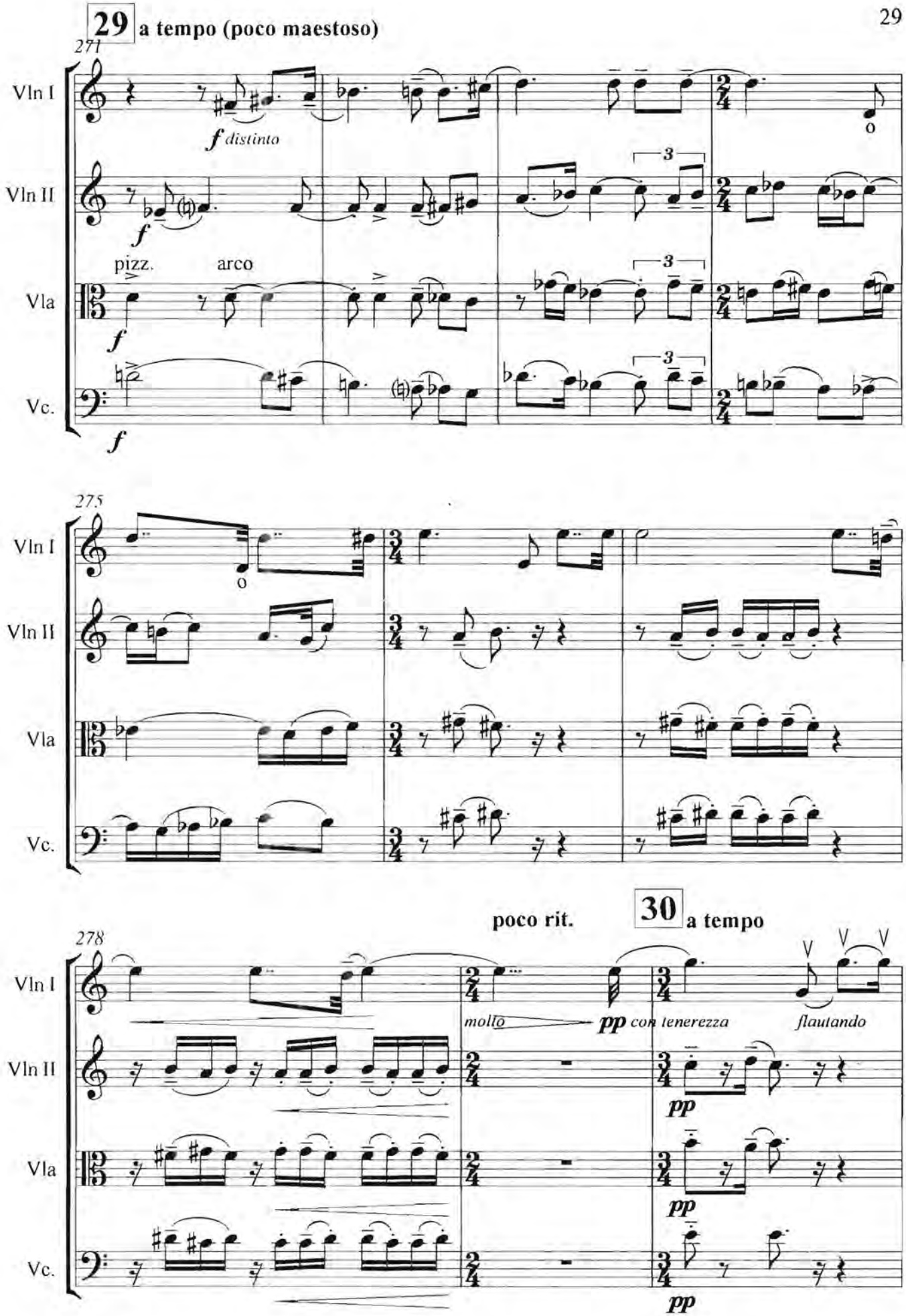

235
Vln I
cresc.poco a poco
Vln II
cresc.poco a poco
Vla
cresc.poco a poco
Vc.
espr.
pp cresc.poco a poco
238
Vln I
Vln II
Vla
Vc.
26
240
Vln I
mf dim.poco a poco
Vln II
mf dim.poco a poco
Vla
mf sost. dim.poco a poco
Vc.
mf dim.poco a poco


245
Vln I
ppp legato sempre
pp
Vln II
pp
[pp]
Vla
pp
Vc.
espr.
p
249
Vln I
Vln II
[senza cresc.]
Vla
con sord.
Vc.
27
252
Vln I
pp
pizz.
più f
Vln II
pizz.
più f
Vla
pizz.
pp ma distinto
più f
Vc.
più f
grazioso

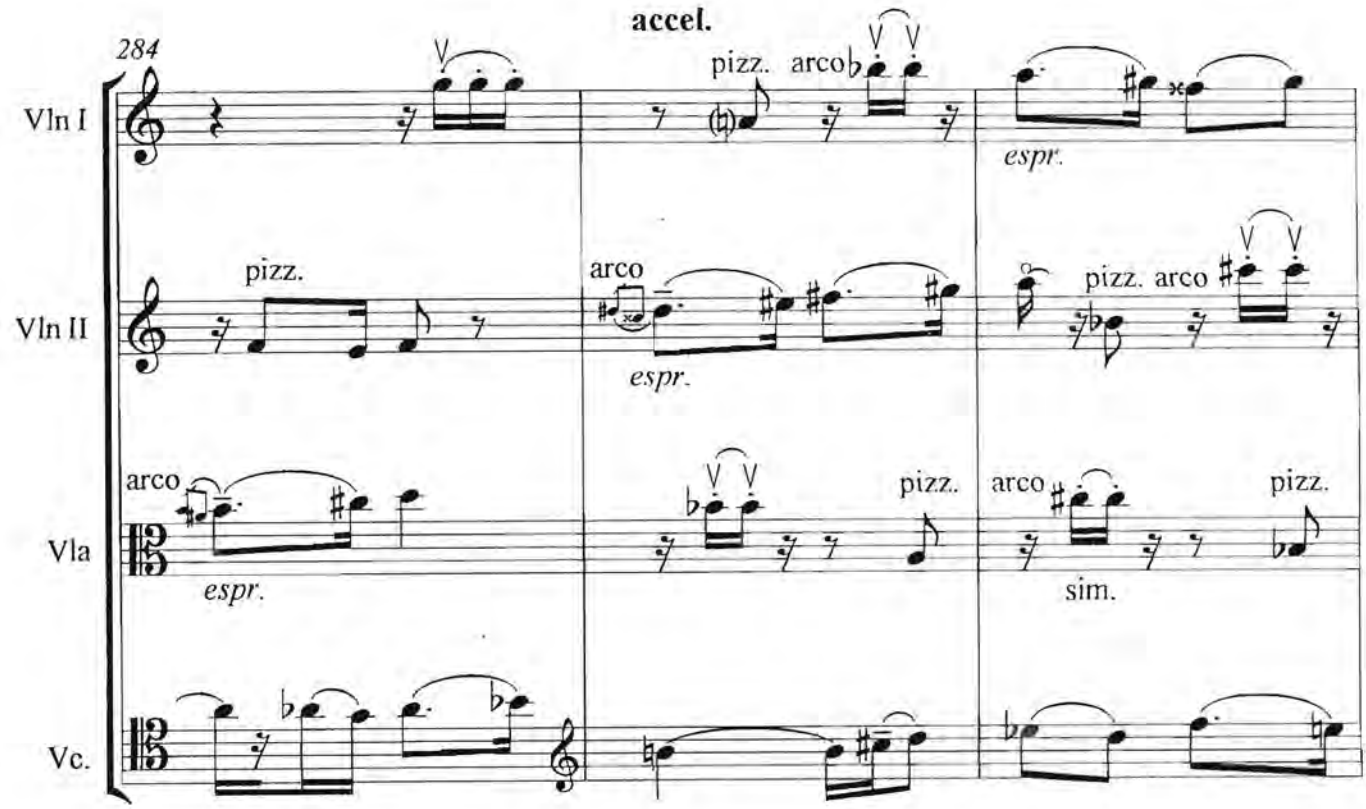

255
Vln I
arco
pp come prima
Vln II
arco
pp come prima
Vla
arco
poco f
poco più p
Vc.
p
pp

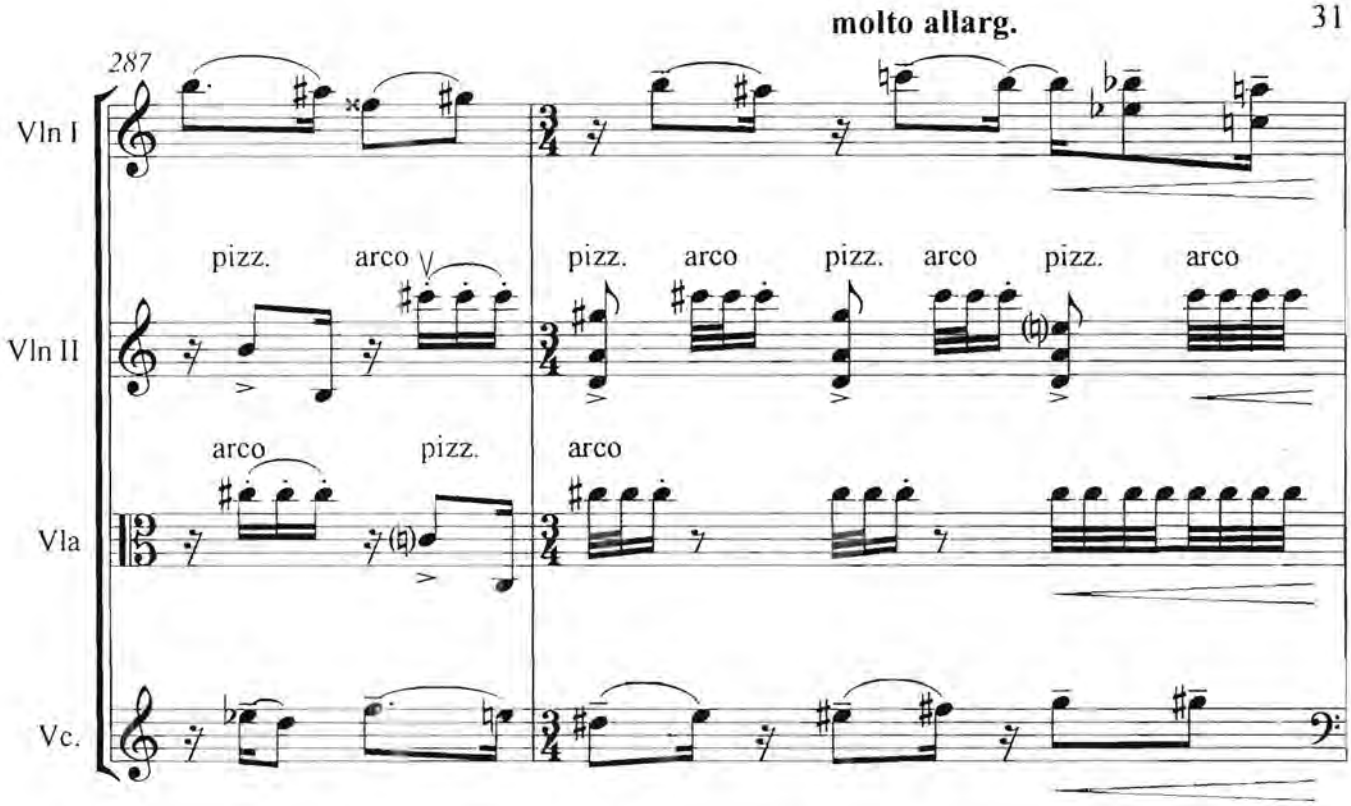

258
poco agitato
poco rit. al -
Vln I
mp
Vln II
p
mp
Vla
poco
più
Vc.

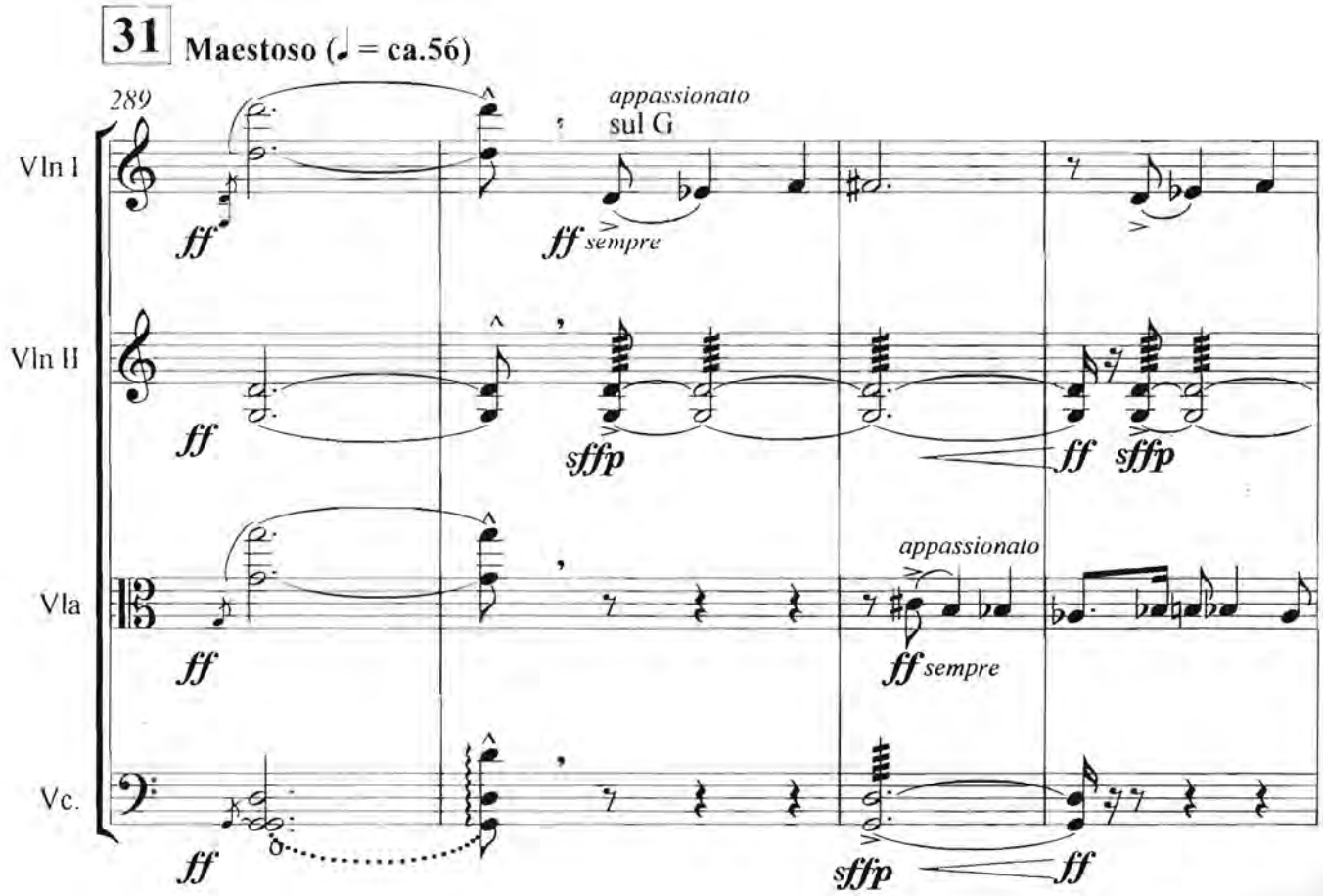

28
a tempo
261
Vln I
Vln II
Vla
Vc.
ppp
più
pizz.
arco
265
pizz.
268
poco stringendo
poco mf


29 a tempo (poco maestoso)
271
Vln I
f distinto
Vln II
f
pizz.
arco
Vla
f
Vc.
f
275
Vln I
Vln II
Vla
Vc.
poco rit.
30 a tempo
278
Vln I
molto
pp con tenerezza
flautando
Vln II
pp
Vla
pp
Vc.
pp

rit.
a tempo
281
Vln I
pizz.
arco
cresc.ed agit. poco a poco
Vln II
pizz. arco
cresc.ed agit. poco a poco
Vla
pizz. arco
cresc.ed agit. poco a poco
pizz.
Vc.
pizz.
espr.
arco
cresc.ed agit. poco a poco


accel.
284
Vln I
pizz.
arco
espr.
Vln II
pizz.
arco
espr.
pizz. arco
Vla
arco
espr.
pizz.
arco
sim.
pizz.
Vc.


molto allarg.
287
Vln I
Vln II
Vla
Vc.
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
arco
pizz.
arco


31 Maestoso (♩ = ca.56)
289
Vln I
Vln II
Vla
Vc.
ff
appassionato
sul G
ff sempre
sffp
ff
sffp
appassionato
ff sempre
sffp
ff

293

rall.

Vln I

pp

Vln II

pp

Vla

sffp

pp

ff molto

mp

Vc.

ff sempre

molto

mp

32 Grave

297

Vln I

lontano

ppp

poch.

ppp

sim.

Vln II

lontano

ppp

poch.

ppp

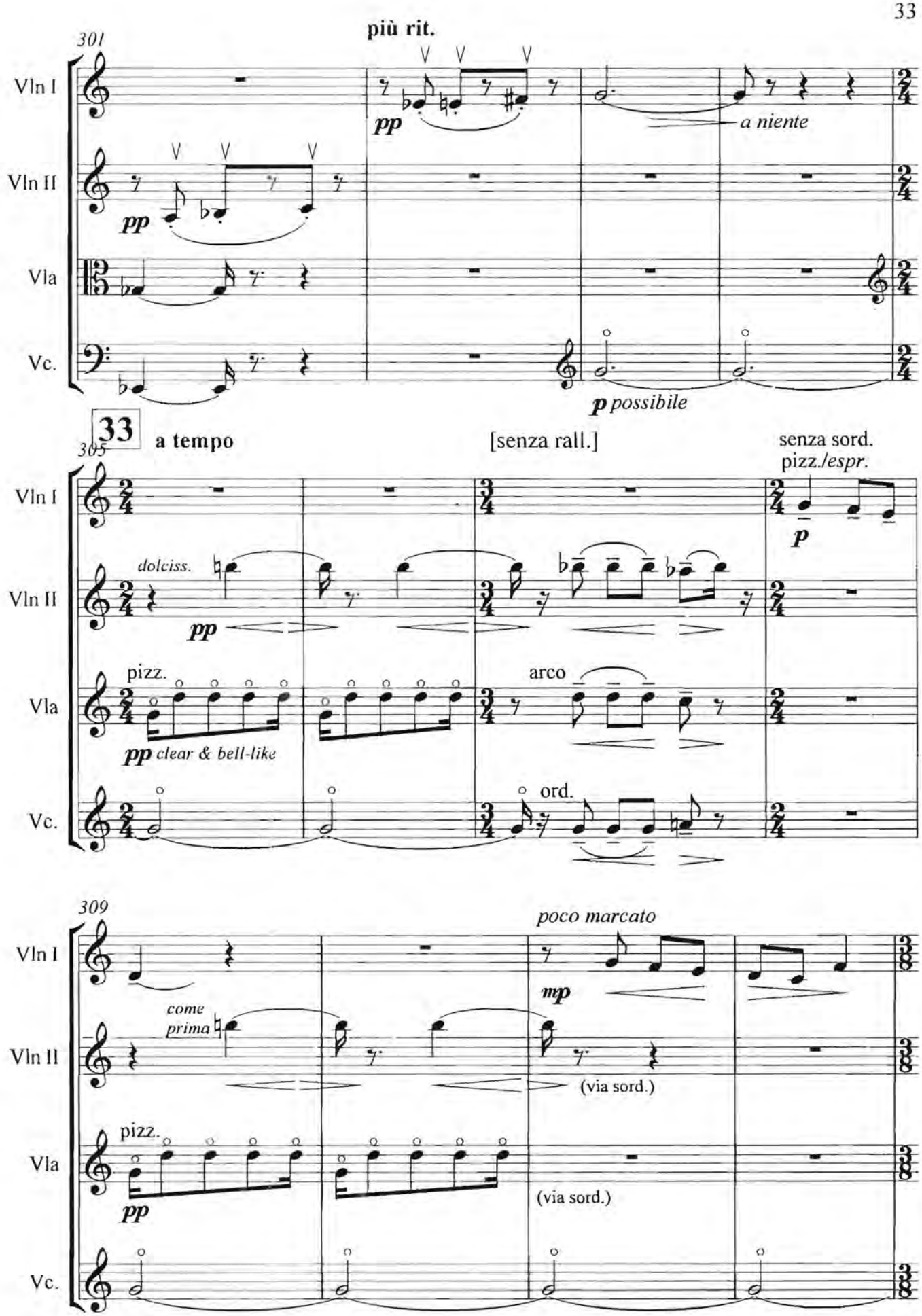
sim.

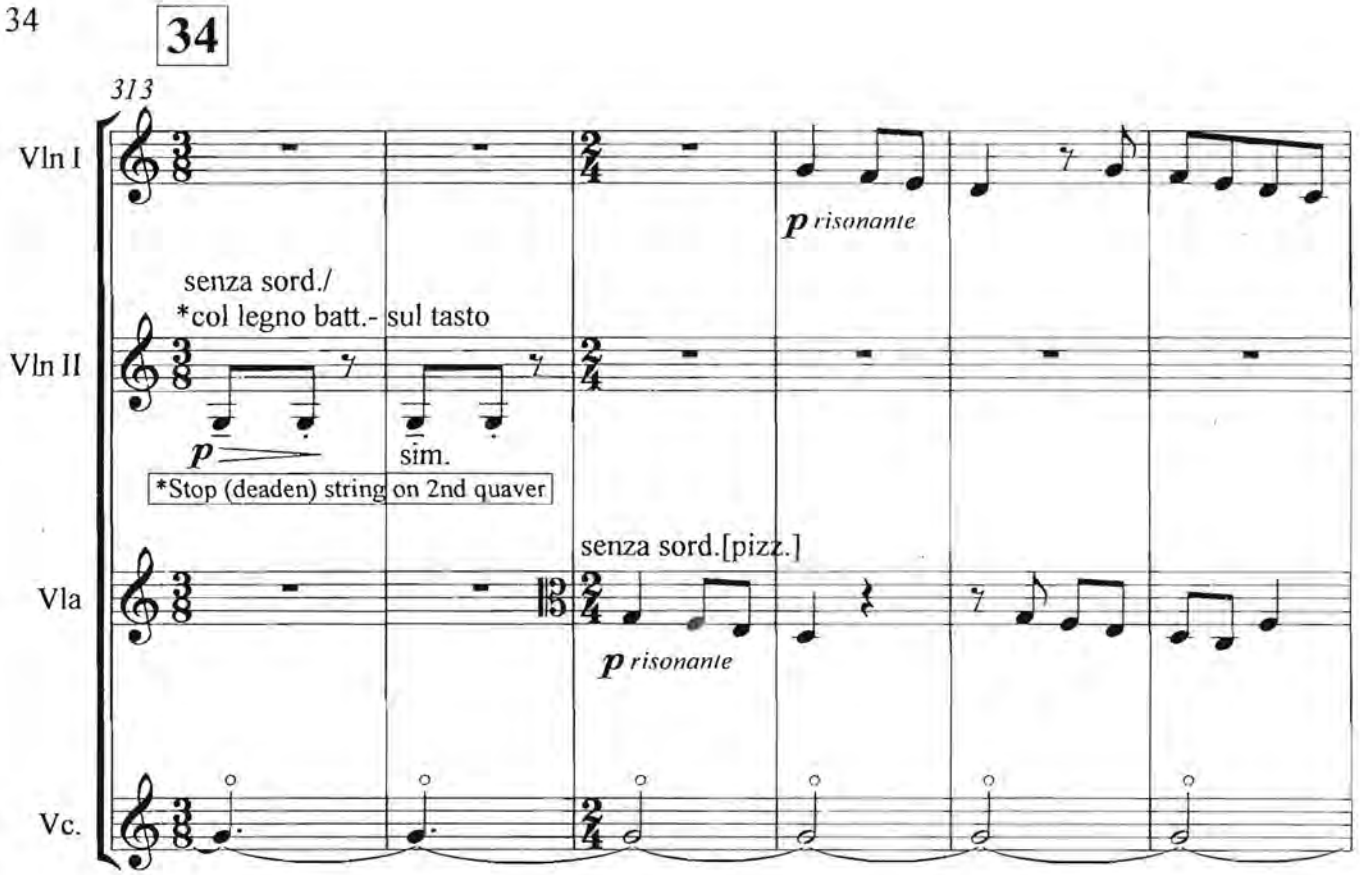
Vla

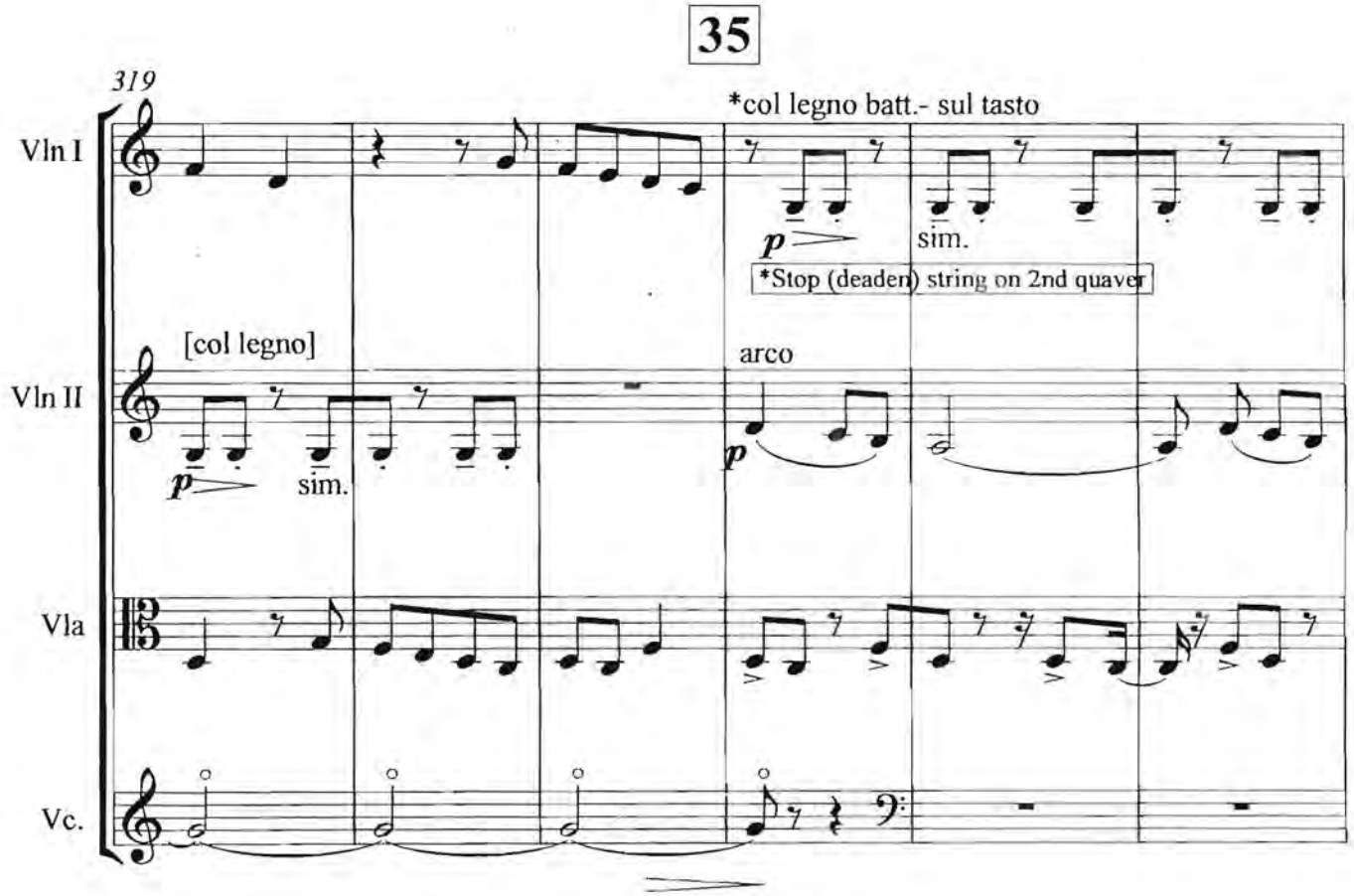
pp poco sospirando

Vc.

pp poco sospirando


301
più rit.
Vln I
pp
a niente
Vln II
pp
Vla
Vc.
p possibile
33
a tempo
[senza rall.]
senza sord.
pizz./espr.
305
Vln I
p
Vln II
dolciss.
pp
Vla
pizz.
pp clear & bell-like
arco
Vc.
ord.
309
poco marcato
Vln I
mp
come prima
Vln II
(via sord.)
Vla
pizz.
pp
(via sord.)
Vc.


34
313
Vln I
p risonante
senza sord./
*col legno batt.- sul tasto
Vln II
p
sim.
*Stop (deaden) string on 2nd quaver
senza sord.[pizz.]
Vla
p risonante
Vc.


35
319
Vln I
*col legno batt.- sul tasto
p
sim.
*Stop (deaden) string on 2nd quaver
[col legno]
Vln II
p
sim.
arco
p
Vla
Vc.

36

325

Vln I

pizz.

arco

mp

Vln II

mp

Vla

*col legno batt./
sul tasto

p sim.

*Stop string on 2nd

Vc.

senza sord
*col legno batt./sul tasto

p sim.

*Stop (deaden) string on 2nd quaver

arco

mp

330

Vln I

cresc.

più espr.

mf

Vln II

cresc.

pizz.

arco

mf

Vla

cresc.

pizz.

arco

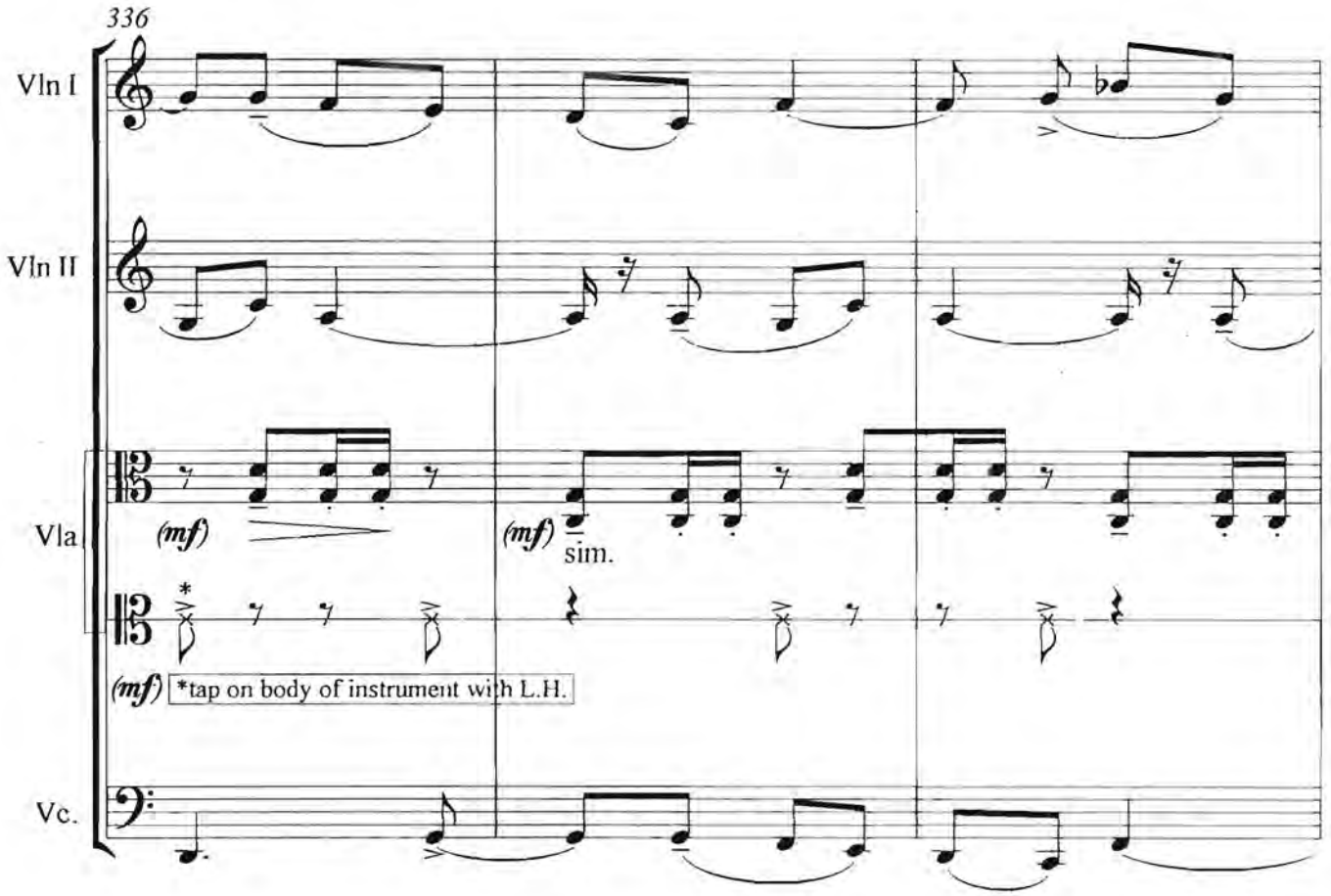
mf

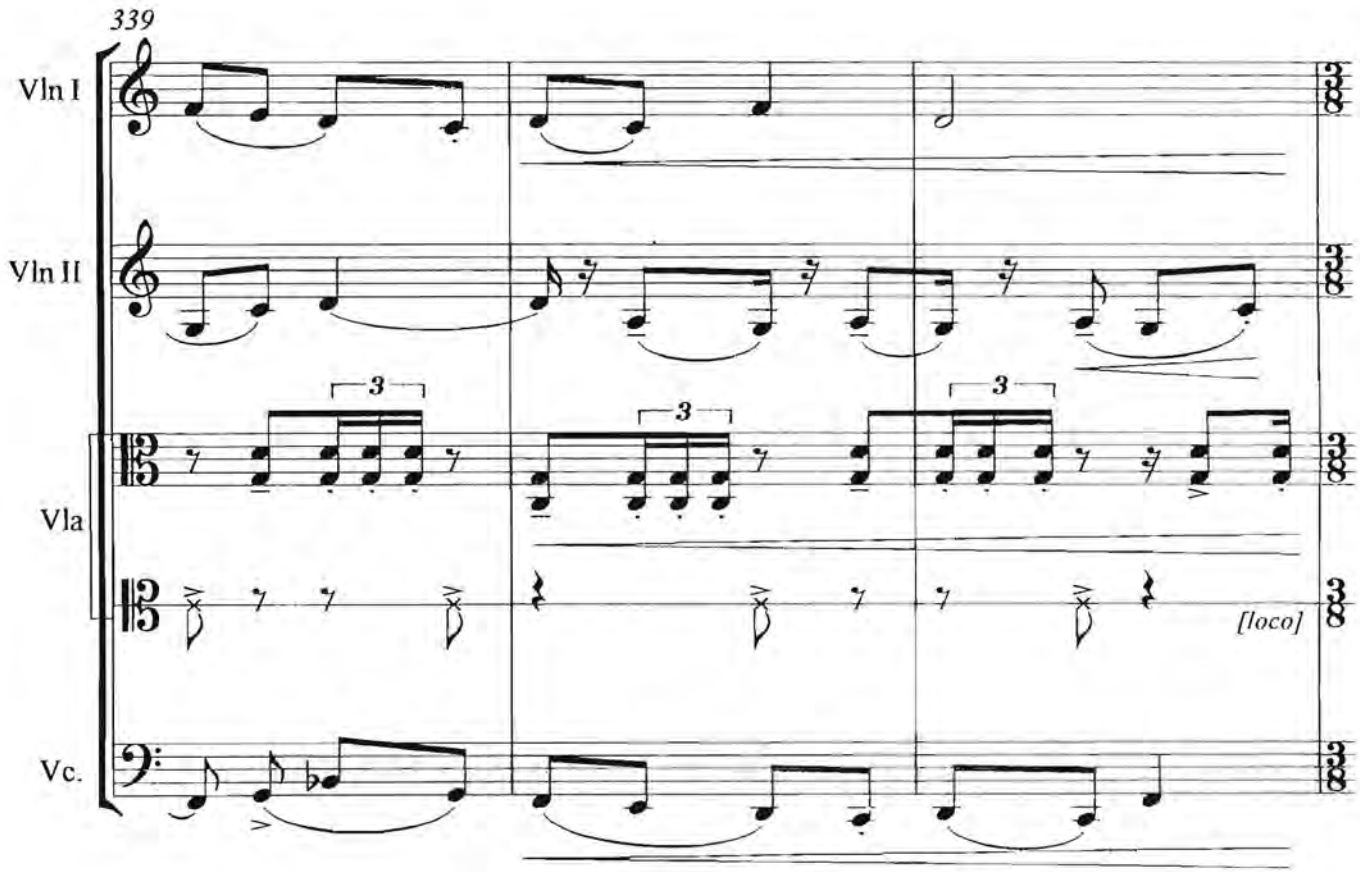
Vc.

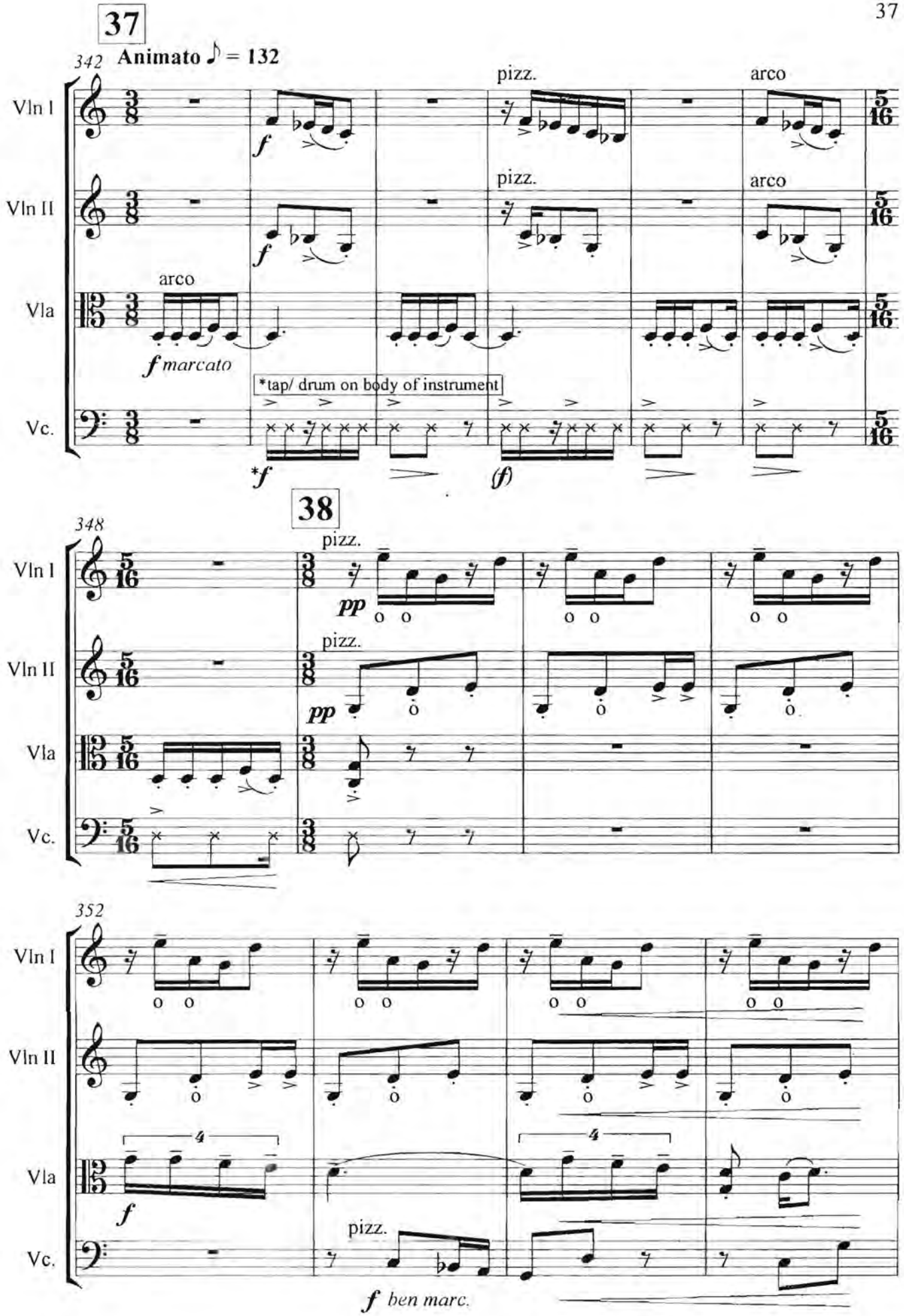
cresc.

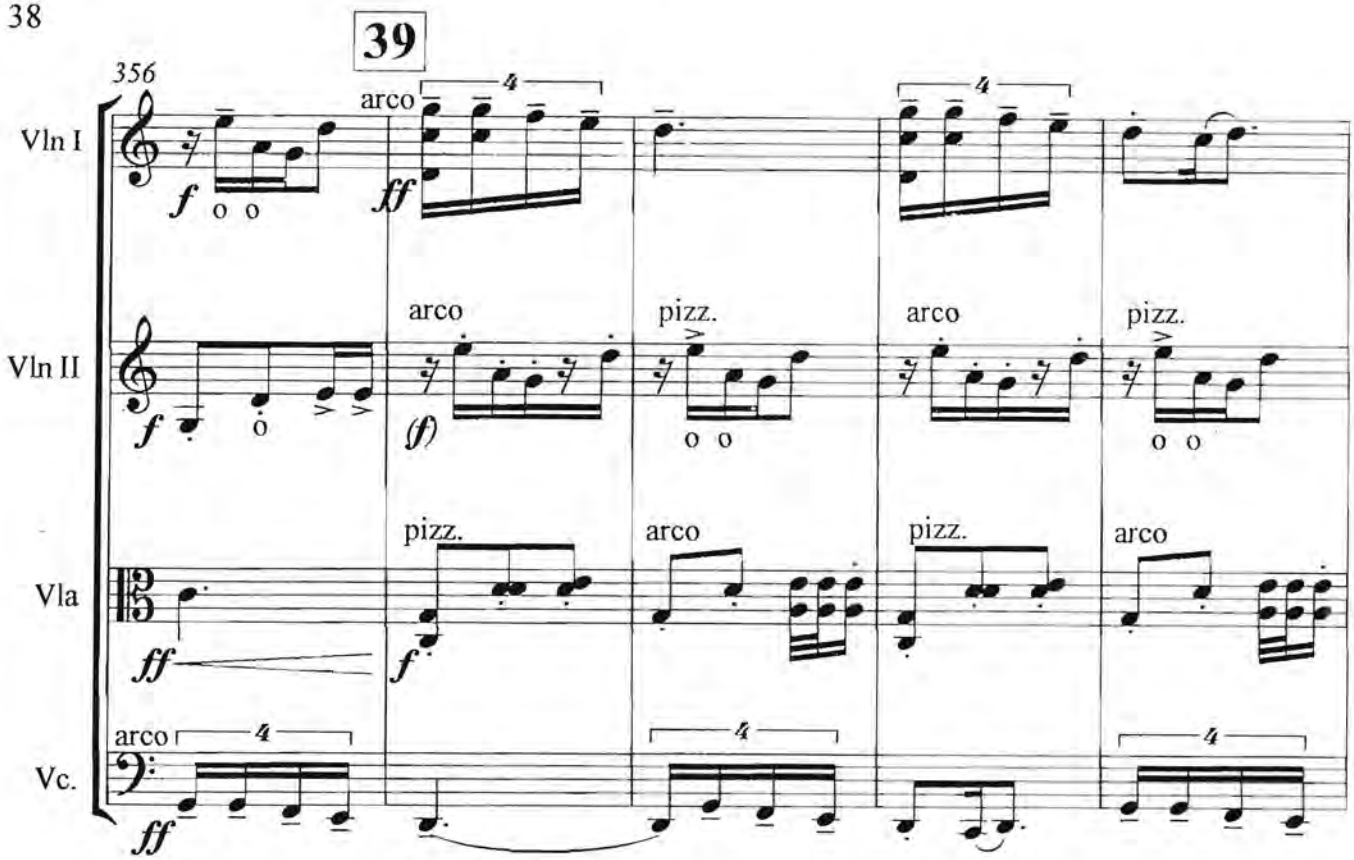
più espr.

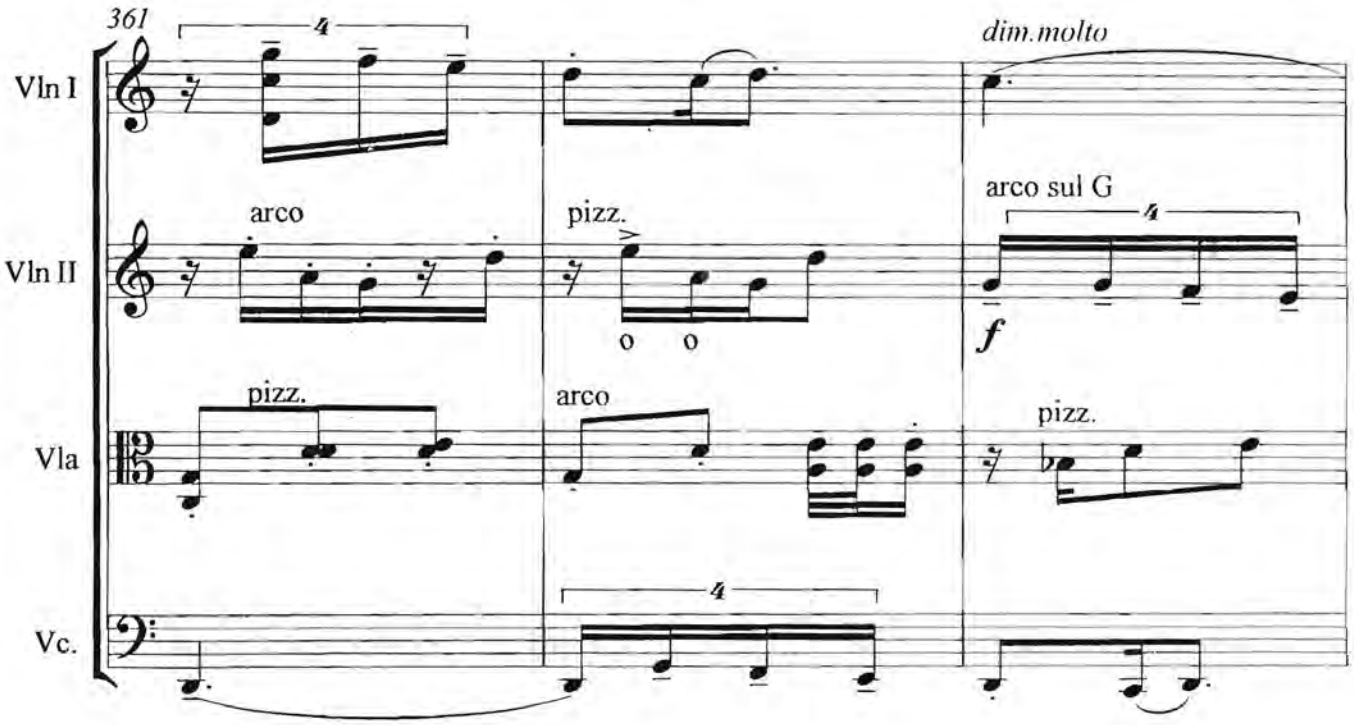
mf

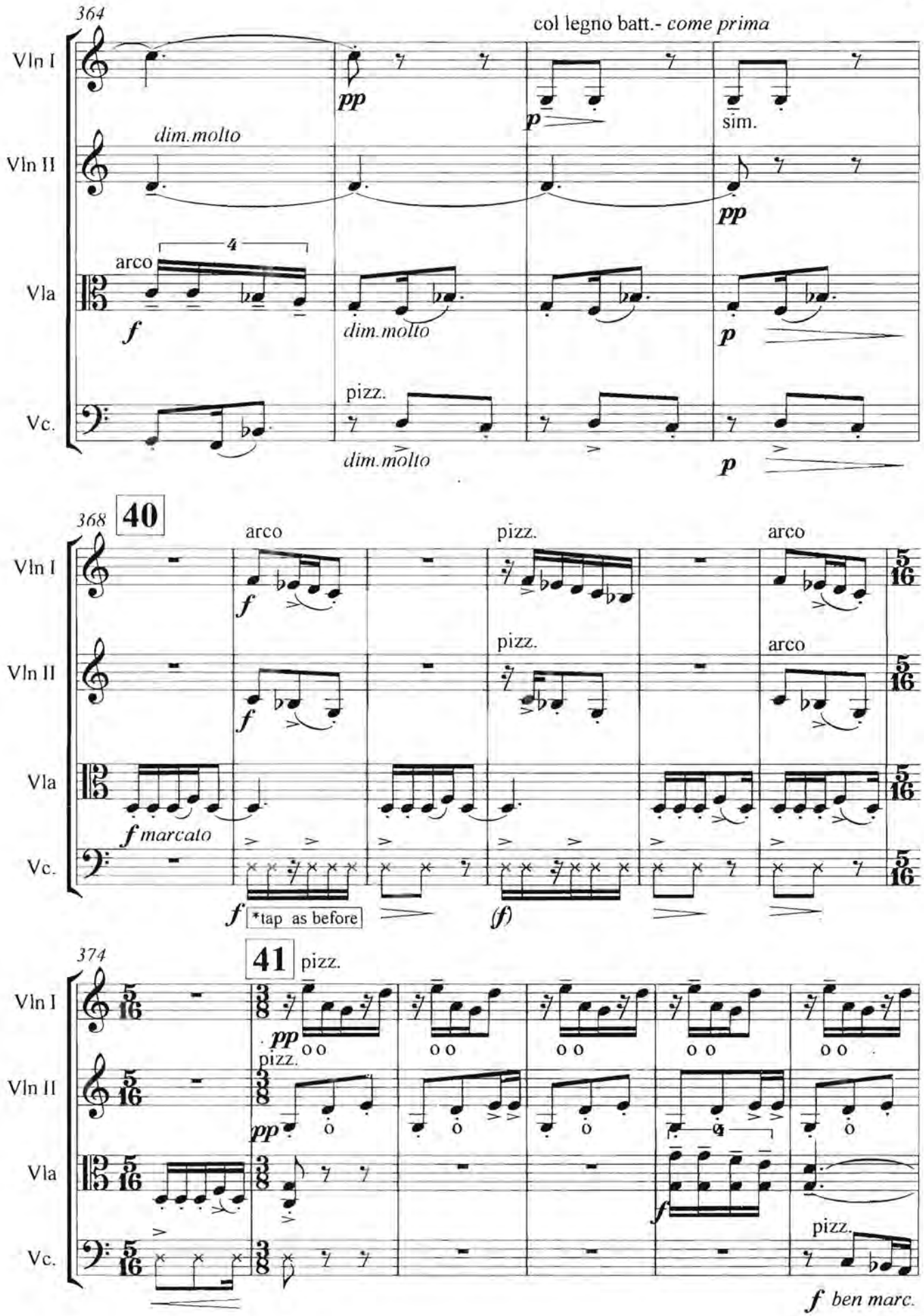

336
Vln I
Vln II
Vla
(mf)
(mf)
sim.
*
(mf)
*tap on body of instrument with L.H.
Vc.

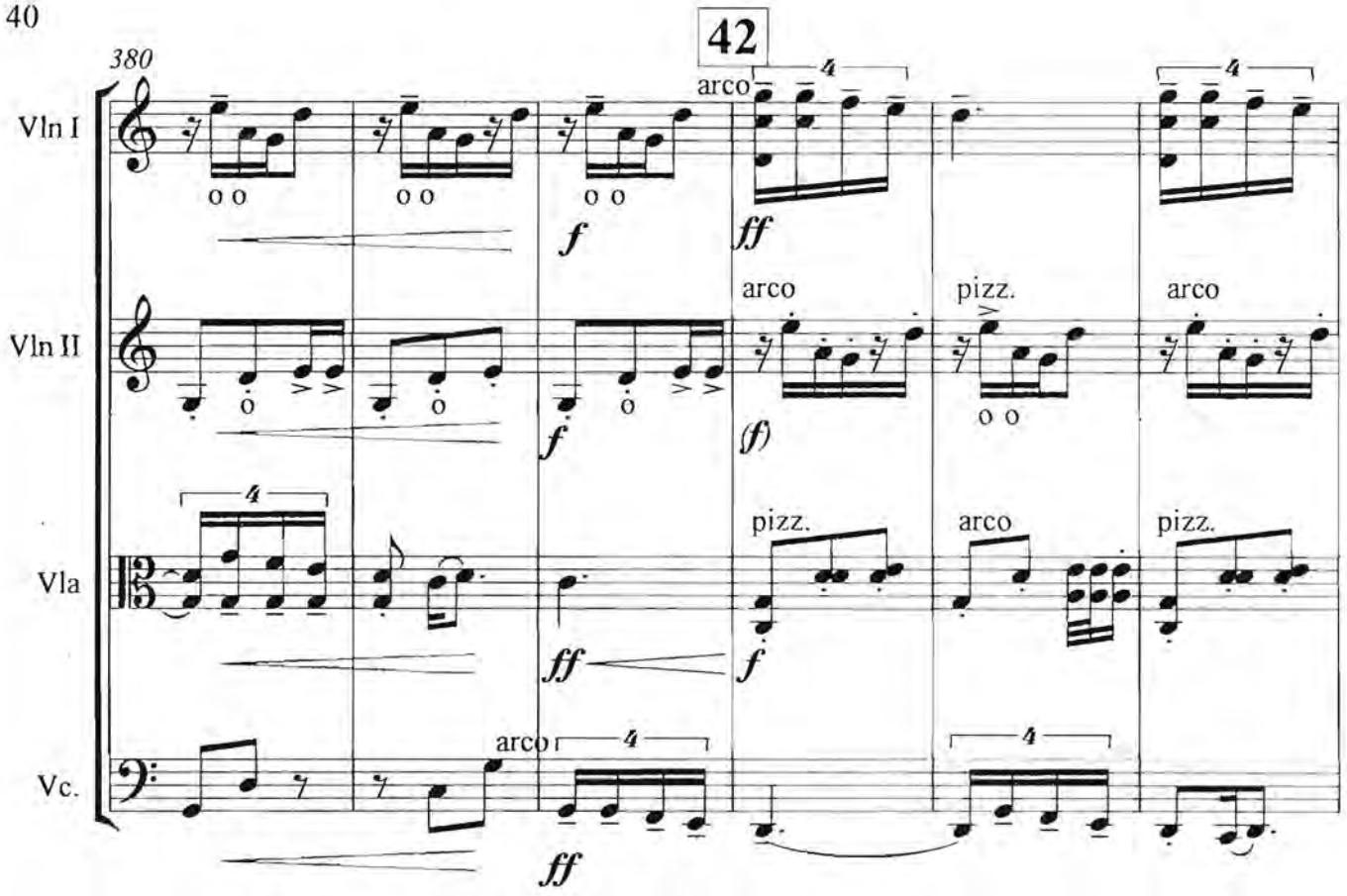

339
Vln I
Vln II
3
3
3
Vla
[loco]
Vc.

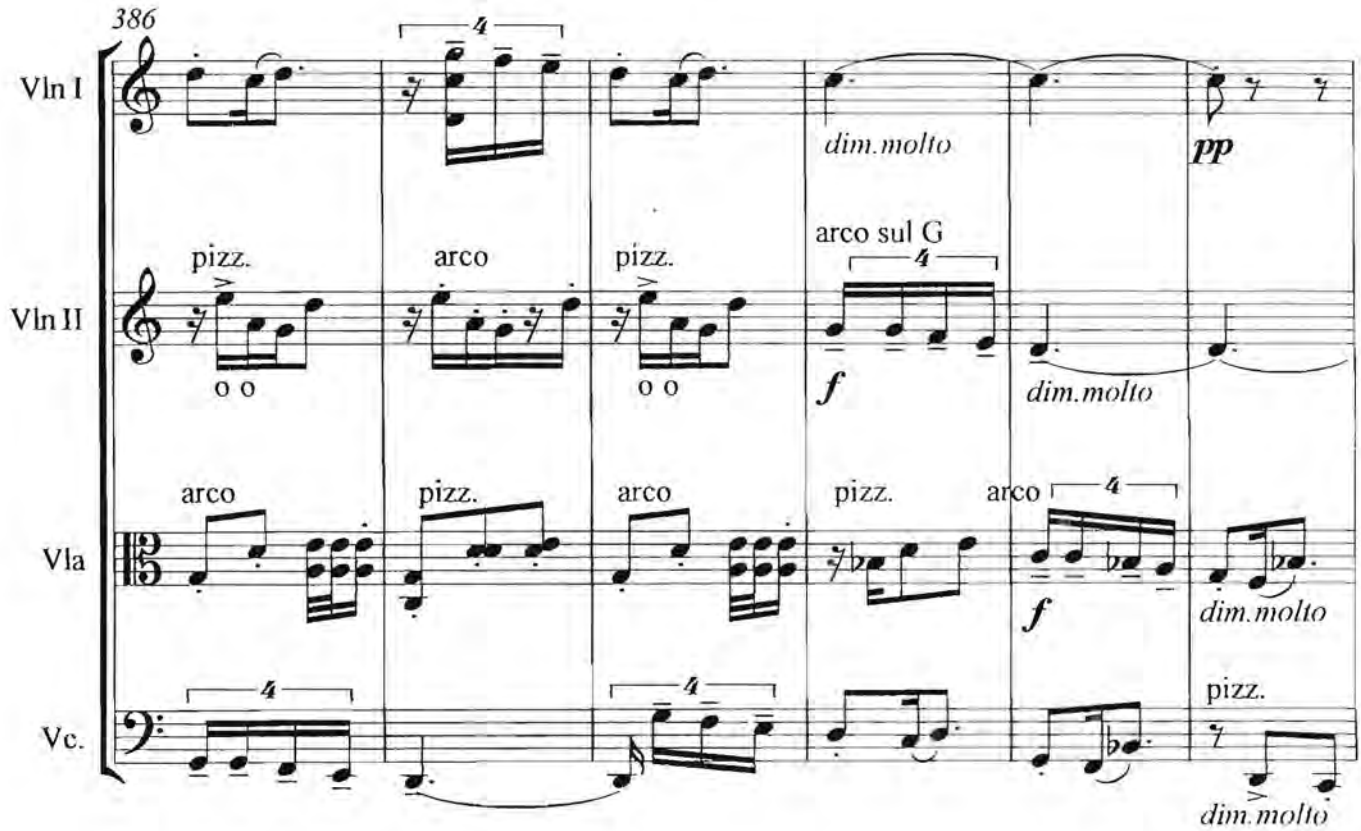

37
342
Animato ♪ = 132
Vln I
Vln II
Vla
Vc.
pizz.
arco
f
f marcato
*tap/ drum on body of instrument
*f
(f)
38
348
pp
352
4
f ben marc.


39
356
Vln I
Vln II
Vla
Vc.
arco
pizz.
f
ff
(f)


361
Vln I
Vln II
Vla
Vc.
arco
pizz.
dim.molto
arco sul G
f


364
col legno batt.- come prima
Vln I
pp
p
sim.
dim.molto
Vln II
pp
arco
4
Vla
f
dim.molto
p
pizz.
Vc.
dim.molto
p
368
40
arco
pizz.
arco
Vln I
f
5/16
pizz.
arco
Vln II
f
5/16
Vla
f marcato
5/16
Vc.
f
*tap as before
(f)
5/16
374
41
pizz.
Vln I
5/16
pp
pizz.
Vln II
5/16
pp
Vla
5/16
f
pizz.
Vc.
5/16
f ben marc.


42
380
Vln I
Vln II
Vla
Vc.
arco
pizz.
f
ff
(f)


386
Vln I
Vln II
Vla
Vc.
dim.molto
pp
arco sul G
pizz.
arco
f

43

392

Vln I

col legno batt.- *come prima*

p

sim.

arco

pp sempre

Vln II

pp

col legno batt - *come prima*

sim.

Vla

p

pp

Vc.

p

arco

ppp

398

Vln I

Vln II

arco

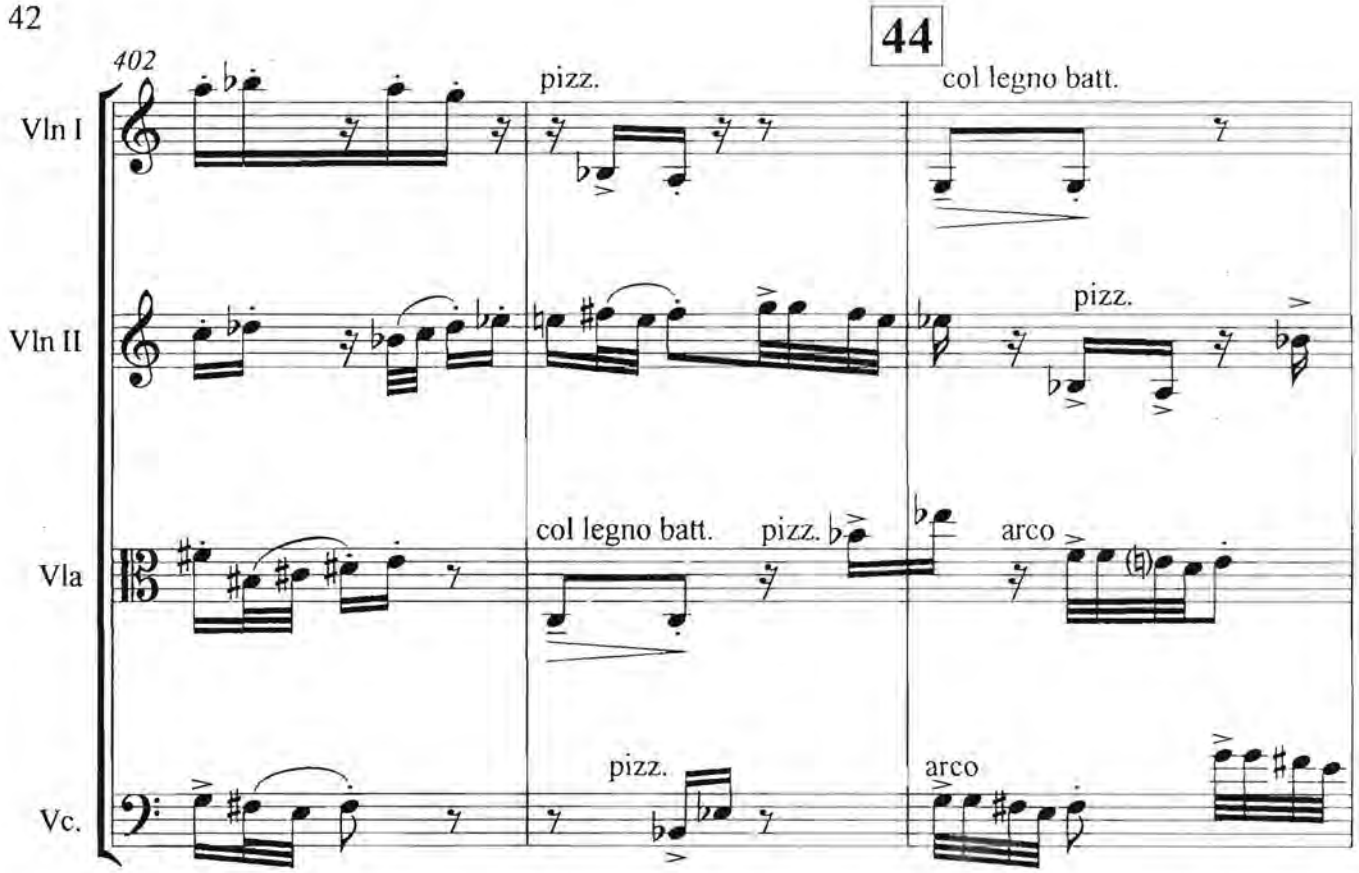
pp sempre

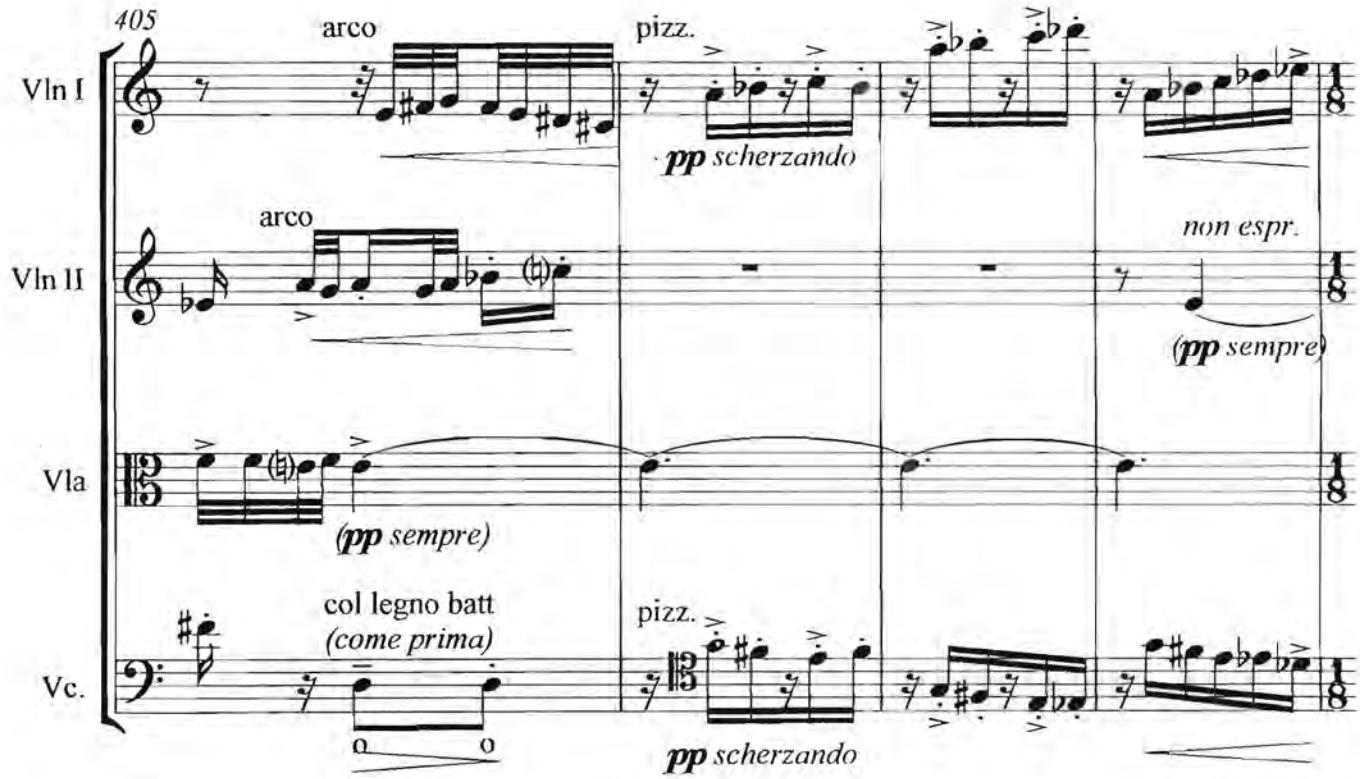
Vla

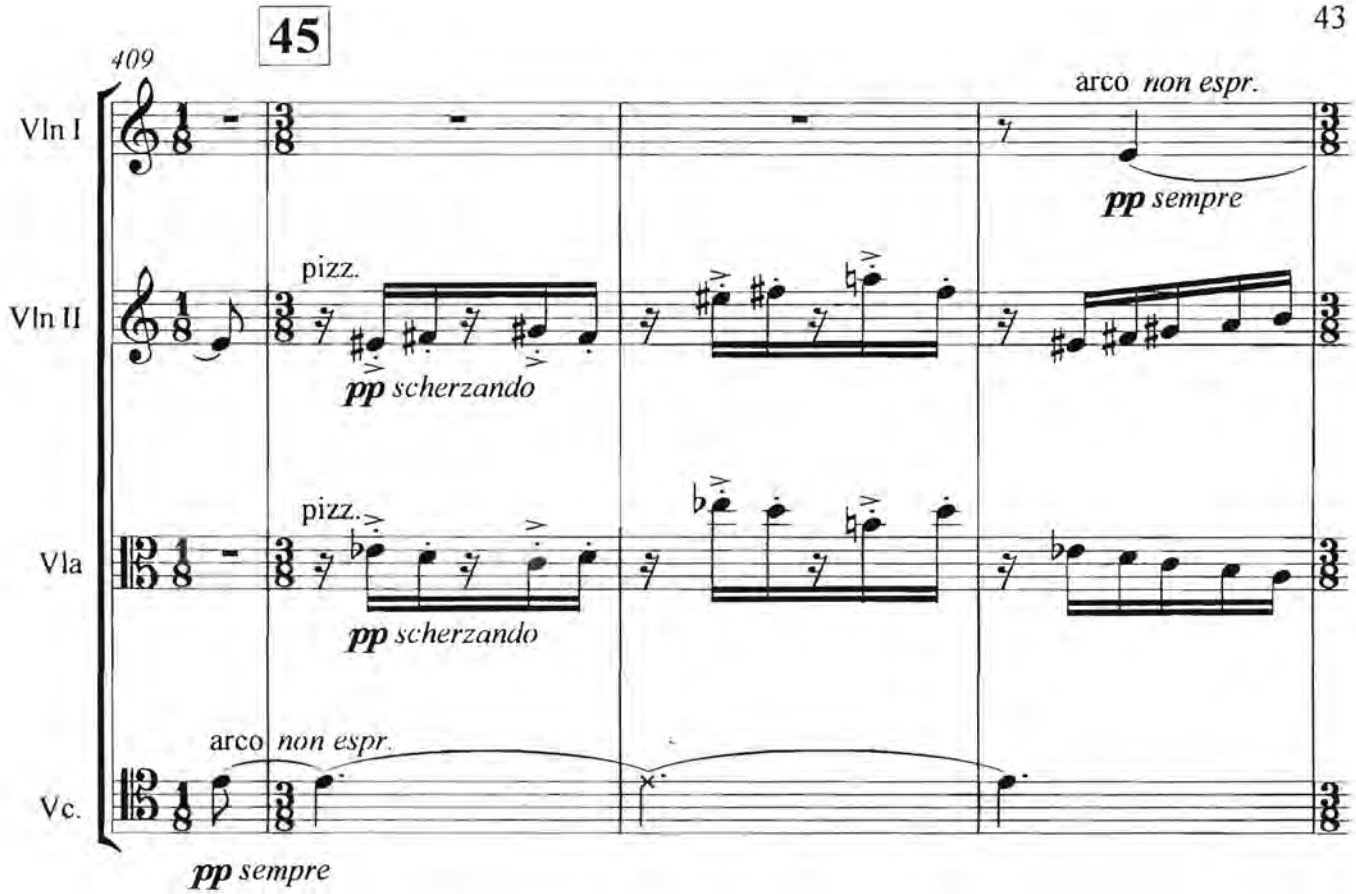
pp sempre

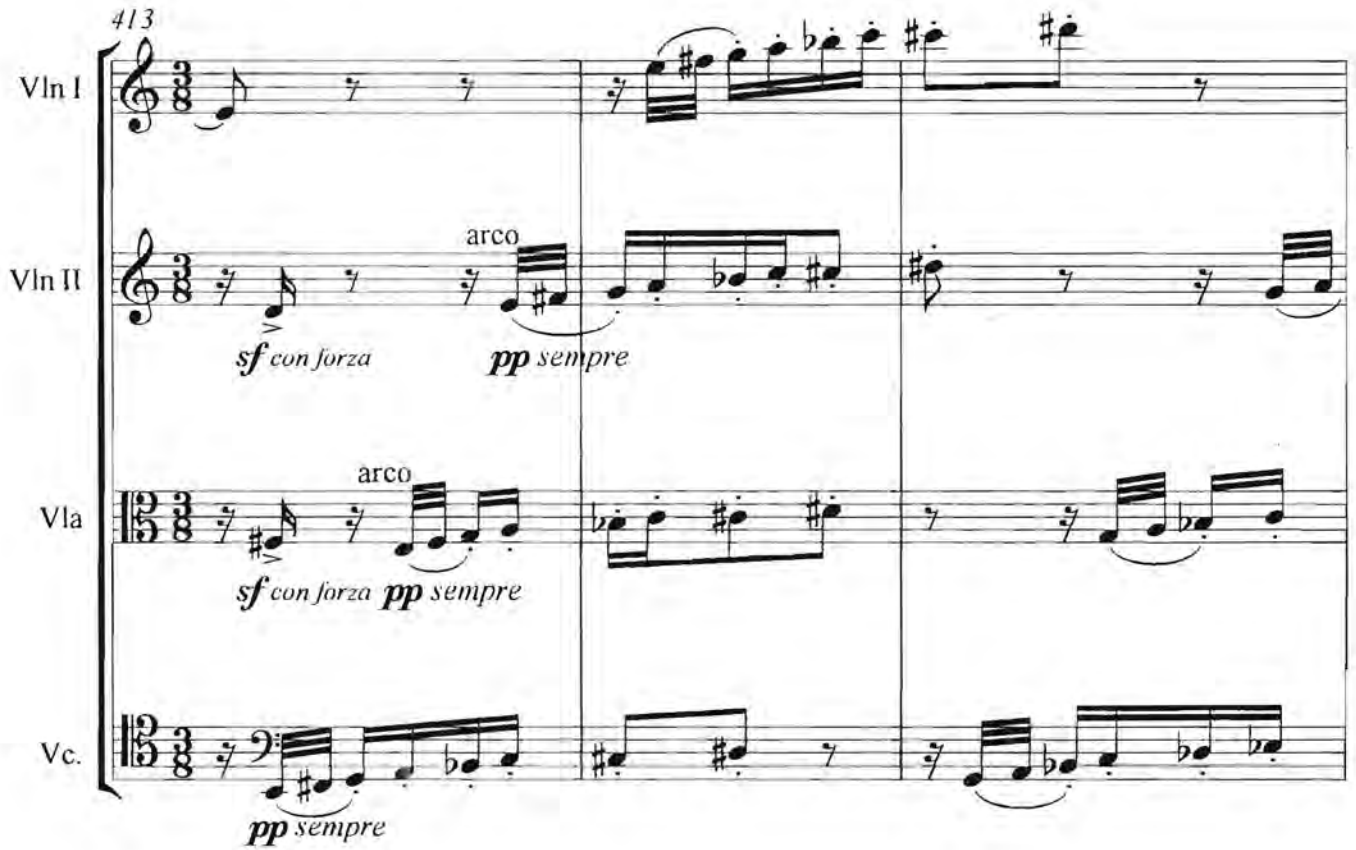
Vc.

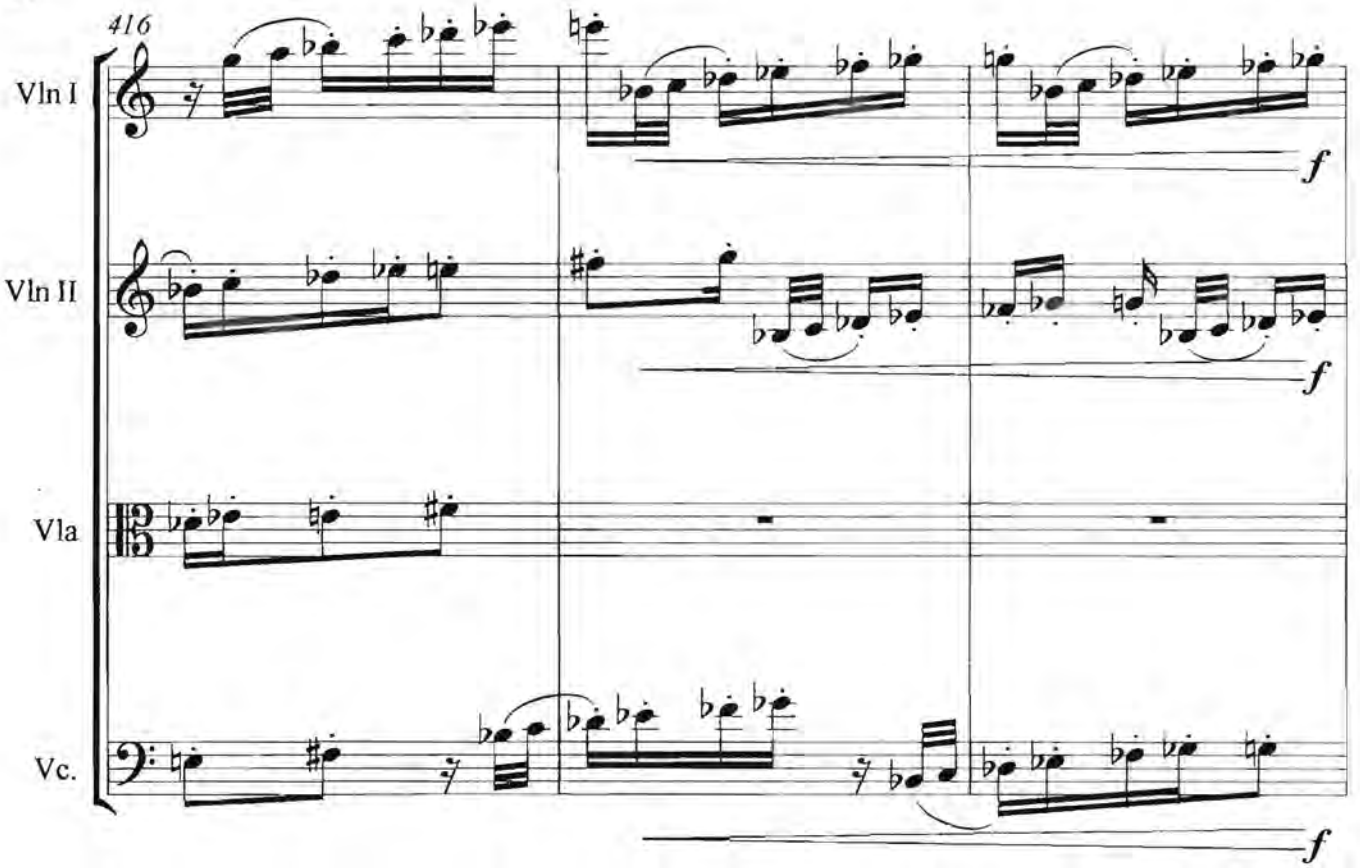
pp sempre

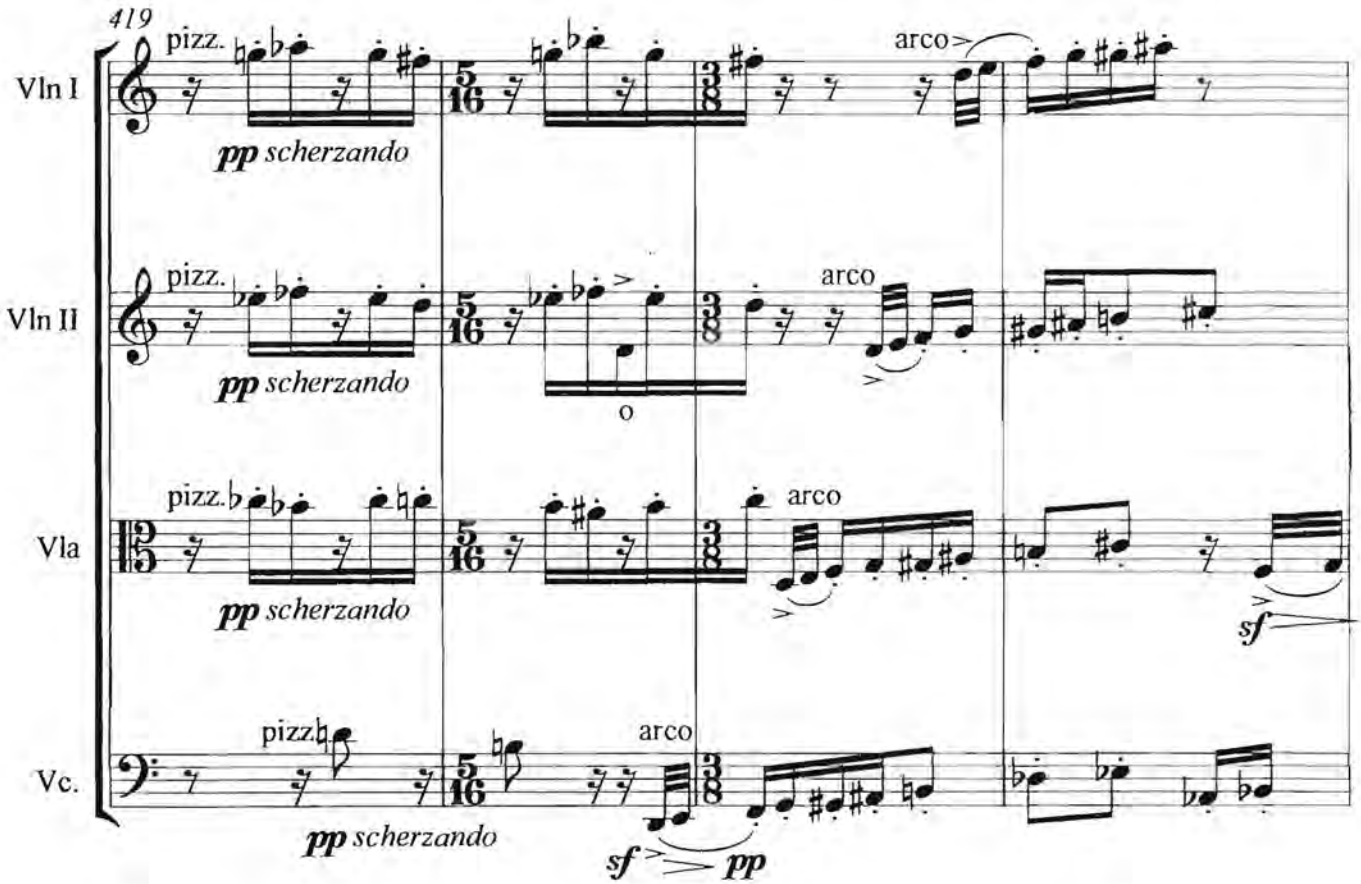

44
402
Vln I
pizz.
col legno batt.
Vln II
pizz.
Vla
col legno batt.
pizz.
arco
Vc.
pizz.
arco


405
Vln I
arco
pizz.
pp scherzando
Vln II
arco
non espr.
(pp sempre)
Vla
(pp sempre)
Vc.
col legno batt
(come prima)
pizz.
pp scherzando


45
409
Vln I
arco non espr.
pp sempre
Vln II
pizz.
pp scherzando
Vla
pizz.
pp scherzando
Vc.
arco non espr.
pp sempre


413
Vln I
Vln II
arco
sf con forza
pp sempre
Vla
arco
sf con forza pp sempre
Vc.
pp sempre


416
Vln I
Vln II
Vla
Vc.
f
f
f


419
Vln I
pizz.
pp scherzando
arco
Vln II
pizz.
pp scherzando
arco
o
Vla
pizz.
pp scherzando
arco
sf
Vc.
pizz.
pp scherzando
arco
sf
pp

46

423

Vln I

pizz.

arco

f *p*

Vln II

pizz.

arco

ff *p*

Vla

pizz.

pp

arco

ff *p*

pizz.

pppp

Vc.

pizz.

arco

ff *p*

427

Vln I

Vln II

pizz.

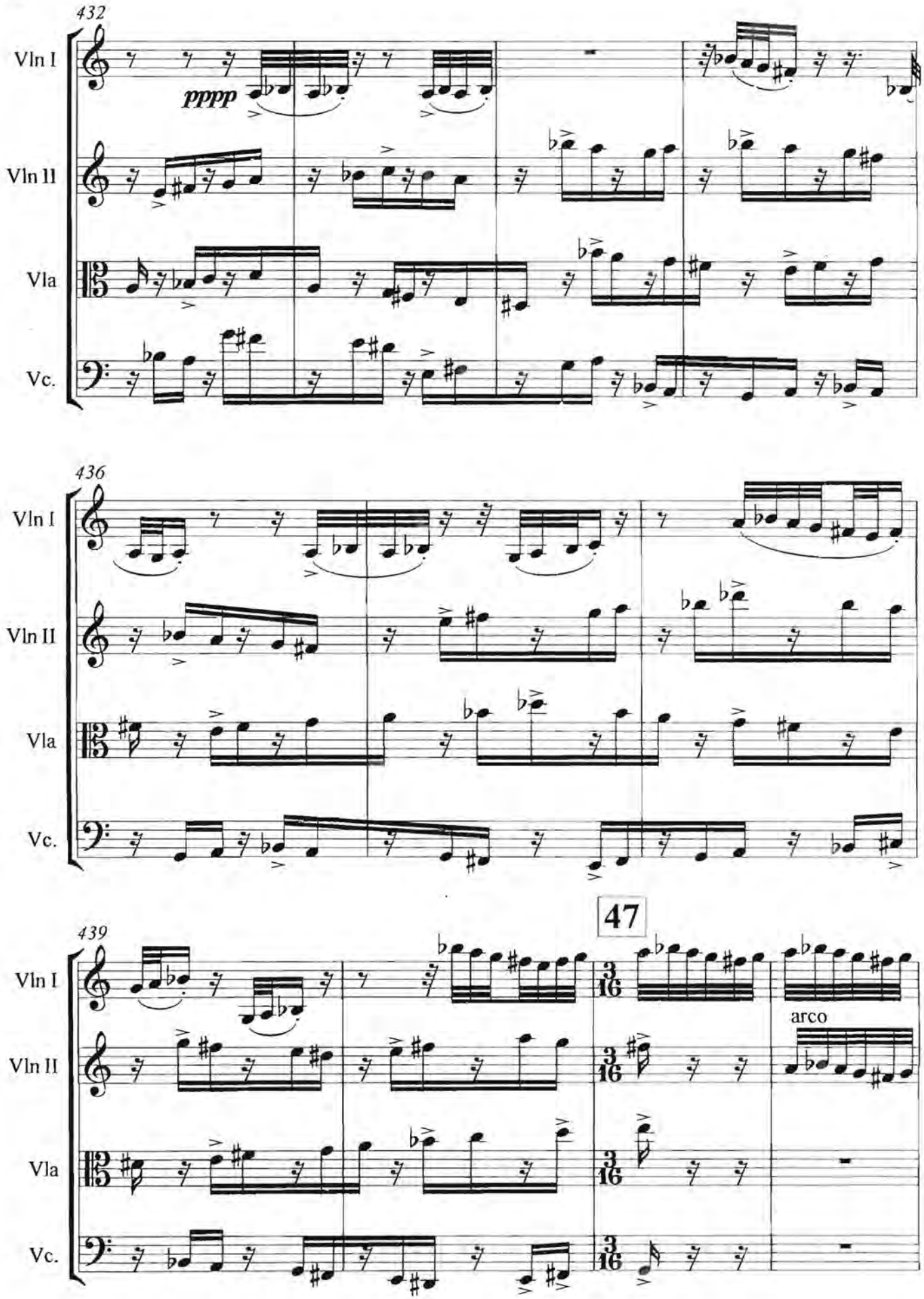
pppp

Vla

Vc.

pizz.

pppp


432
Vln I
pppp
Vln II
Vla
Vc.
436
Vln I
Vln II
Vla
Vc.
47
439
Vln I
Vln II
Vla
Vc.
arco

443

Vln I

Vln II

Vla

Vc.

cresc.molto

arco

cresc.molto

arco

cresc.molto

cresc.molto

48 Poco più mosso

449

Vln I

Vln II

Vla

Vc.

ff

ff

martellato

ff

martellato

ff

453

49

Vln I

Vln II

Vla

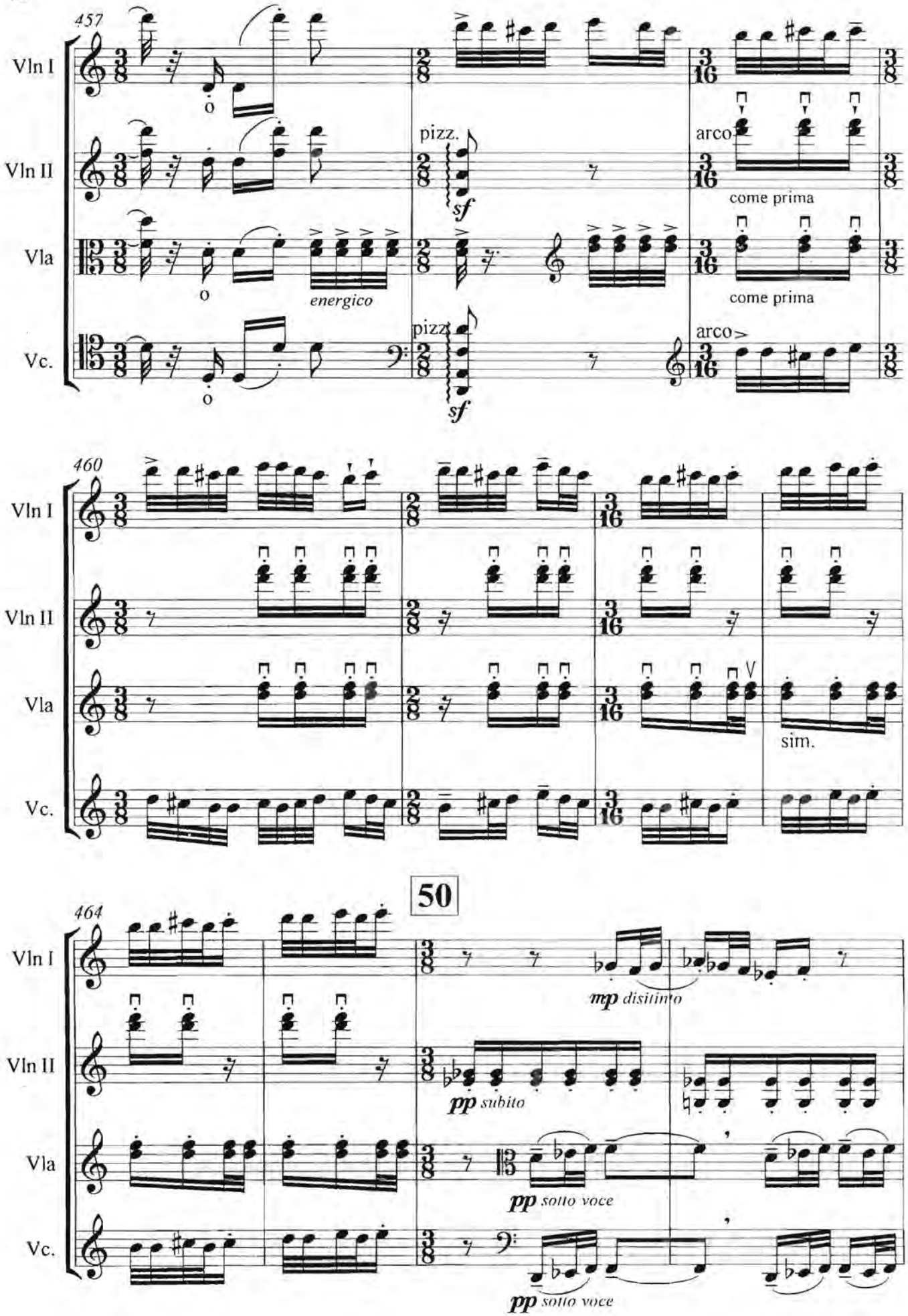
Vc.

più f

più f

più f

più f


457
Vln I
Vln II
Vla
Vc.
pizz.
arco
come prima
energico
sf
460
sim.
50
464
mp disitinto
pp subito
pp sotto voce

468

Vln I

Vln II

Vla

Vc.

pizz.

poco più *f*

[senza rall.]

471

arco

rinf.

(')

3

rinf.

più *p*

pp

dim.

sim.

dim.

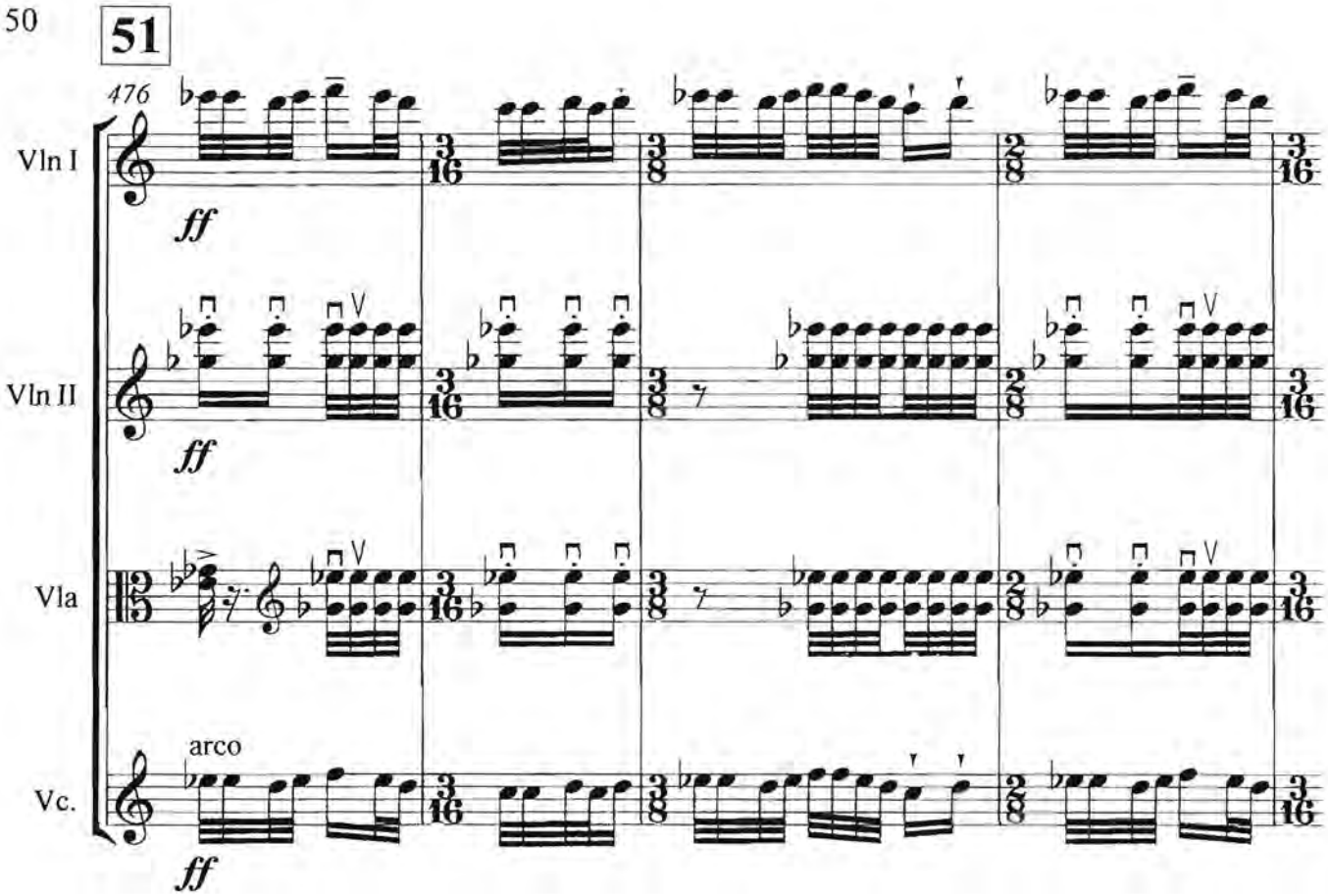
pizz.

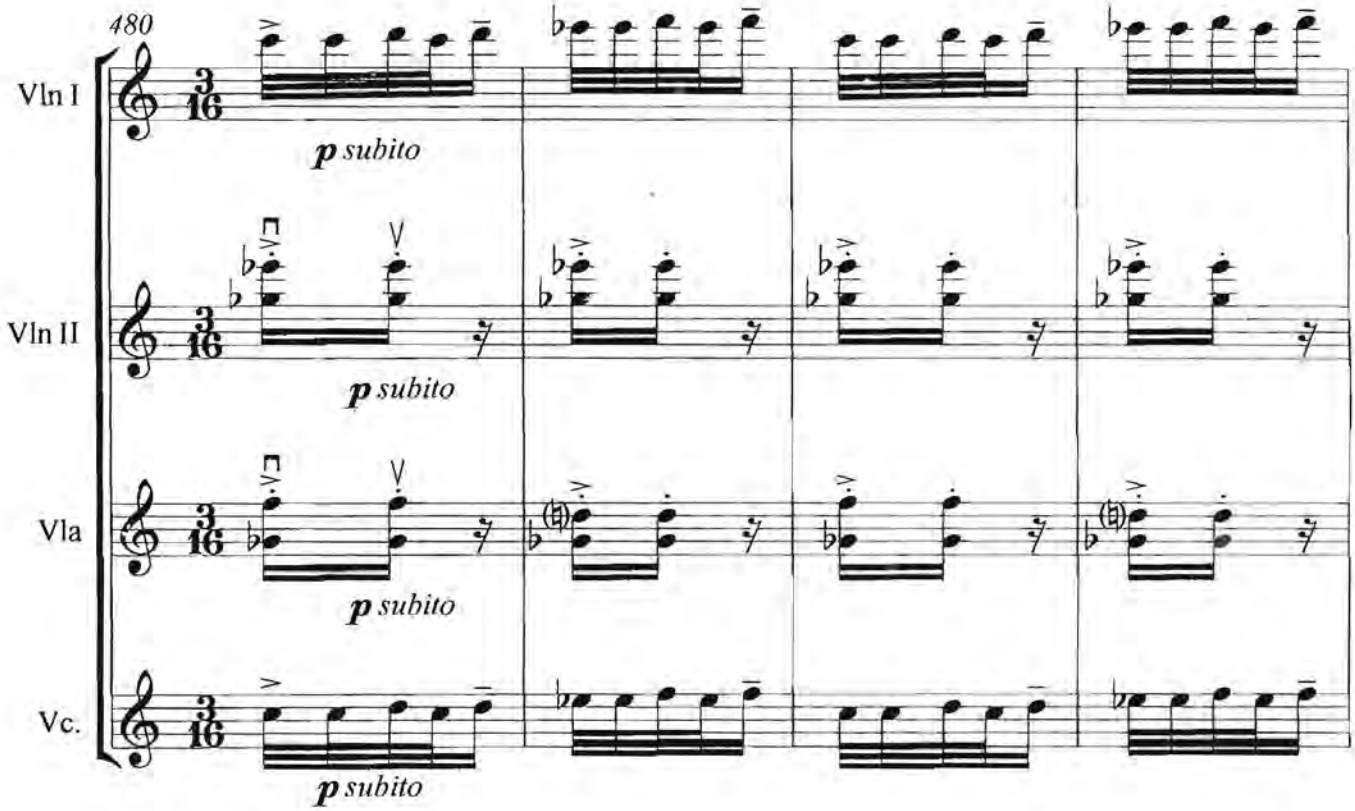
arco

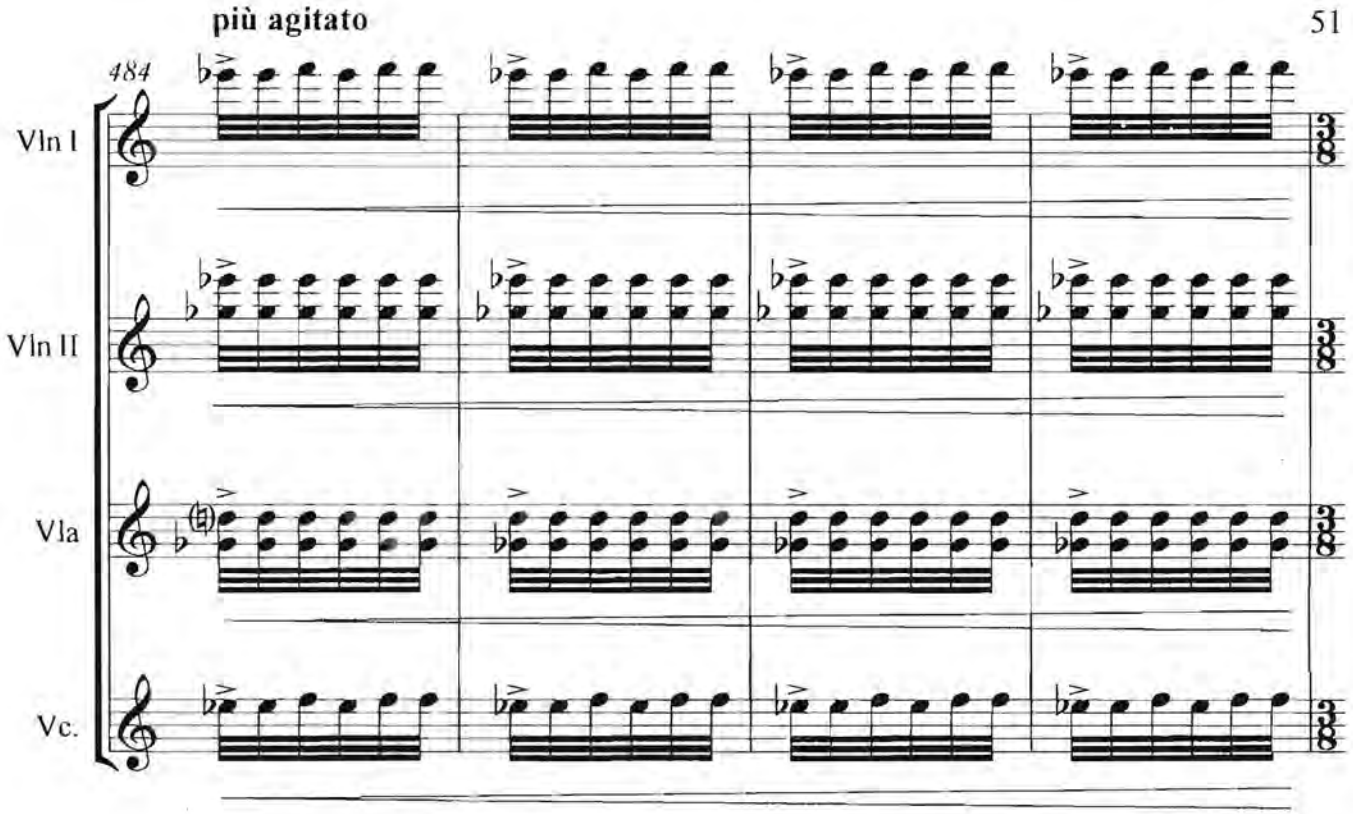
ff

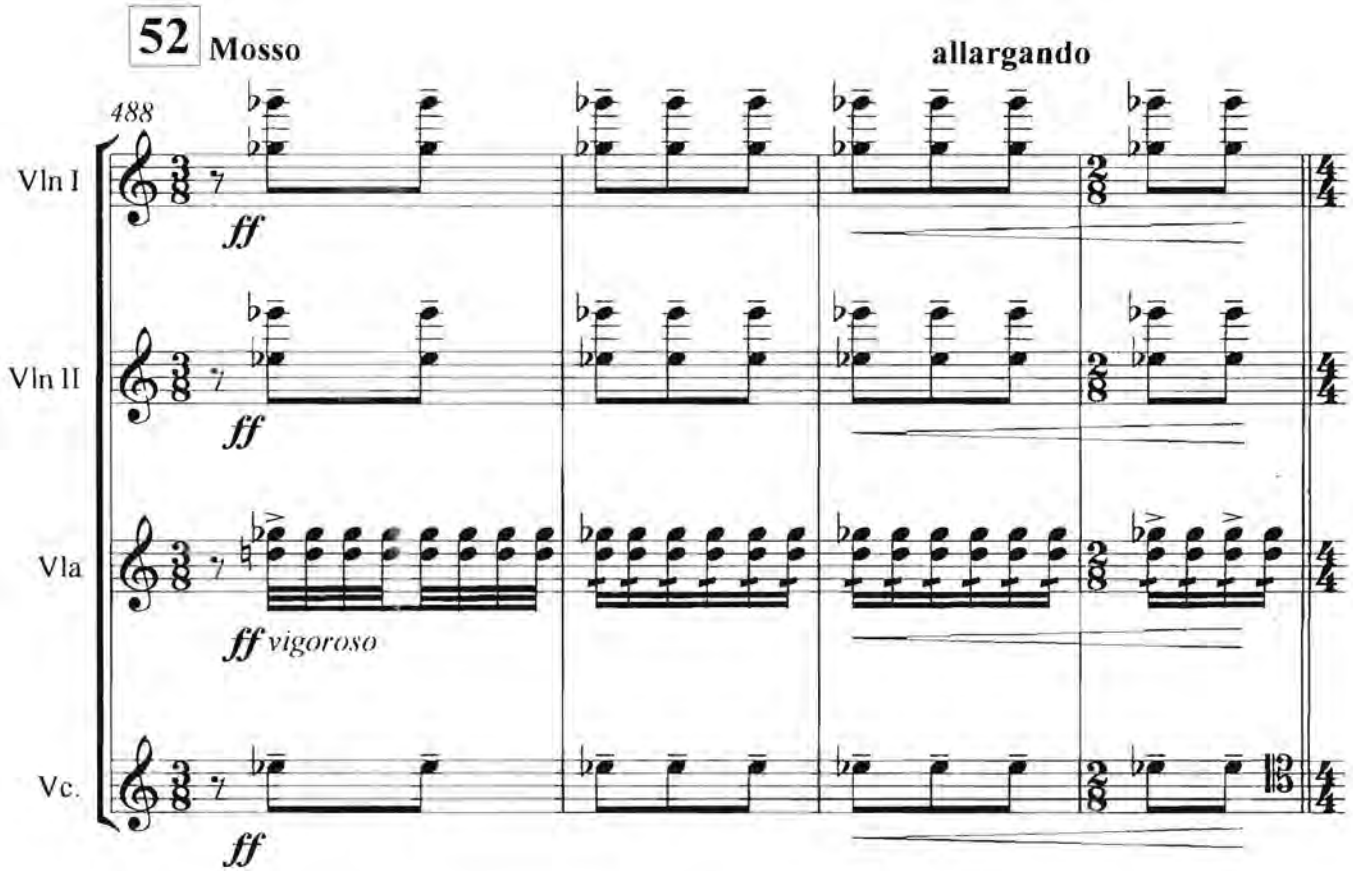
dim.

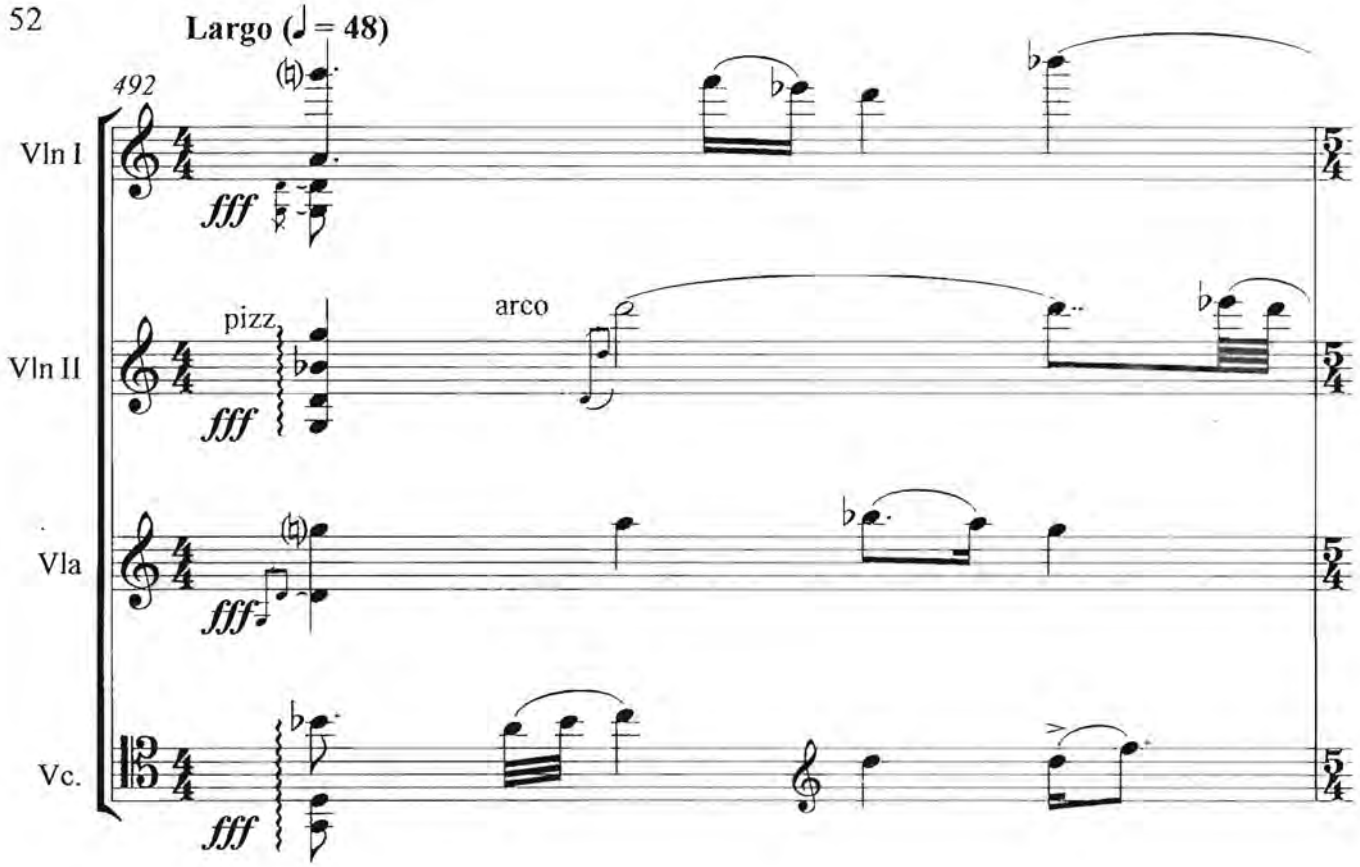
pizz.

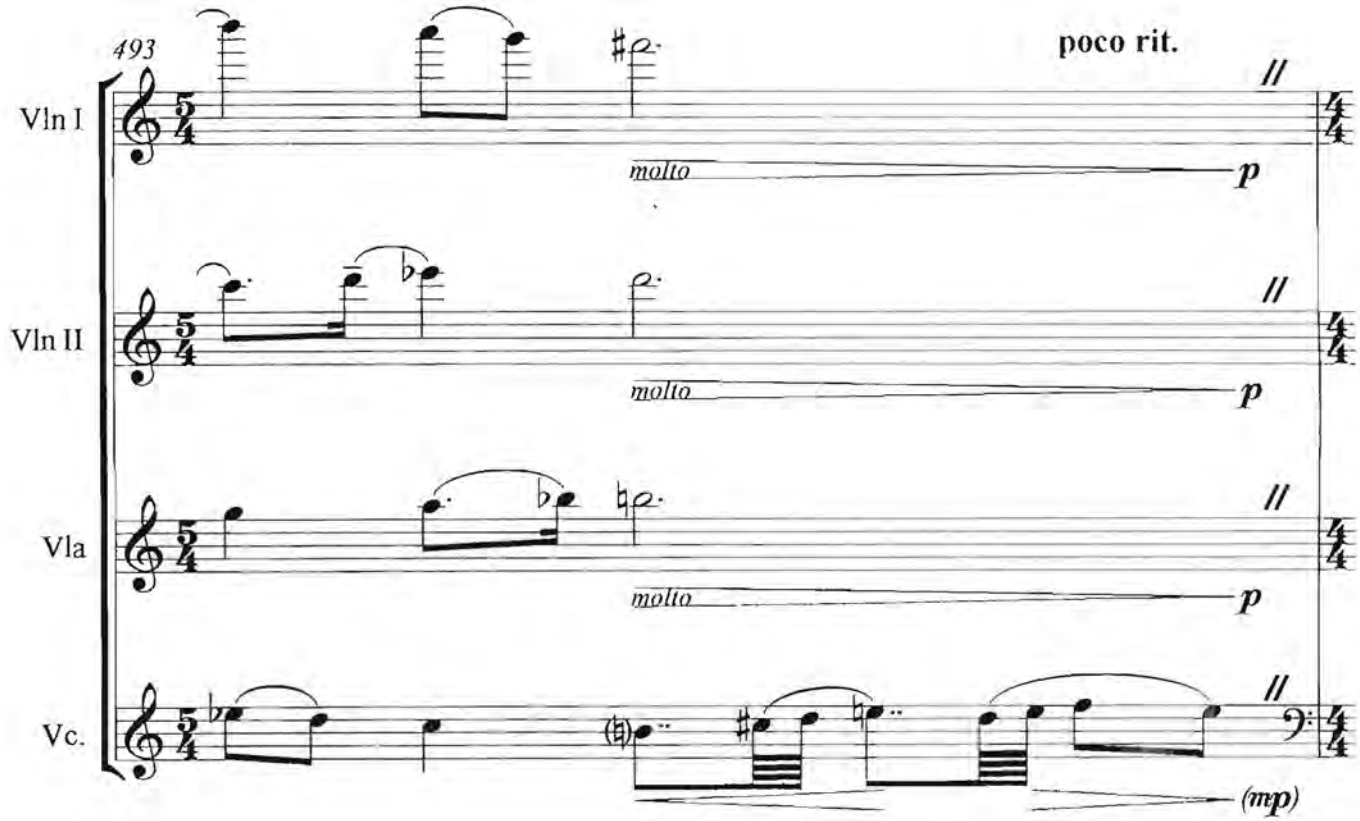

51
476
Vln I
ff
Vln II
ff
Vla
arco
Vc.
ff


480
Vln I
p subito
Vln II
p subito
Vla
p subito
Vc.
p subito


più agitato
484
Vln I
Vln II
Vla
Vc.


52
Mosso
allargando
488
Vln I
ff
Vln II
ff
Vla
ff vigoroso
Vc.
ff


Largo (♩ = 48)
492
Vln I
fff
Vln II
pizz.
arco
fff
Vla
fff
Vc.
fff


493
poco rit.
Vln I
molto
p
Vln II
molto
p
Vla
molto
p
Vc.
(mp)

494 a tempo

Vln I

p

poco cresc.

subito

Vln II

p

Vla

mp distinto

Vc.

p poco

53

496 cantabile

deliberato

Vln I

poco f

Vln II

mp poco cresc.

dim.

Vla

mp poco cresc.

dim.

Vc.

mp poco cresc.

dim.

poco rit.

498

Vln I

mp non troppo

Vln II

deliberato

Vla

più f

[senza dim.]

Vc.

non troppo

54 Meno mosso e desolato

500

Vln I

con sord.

ppp lontano

Vln II

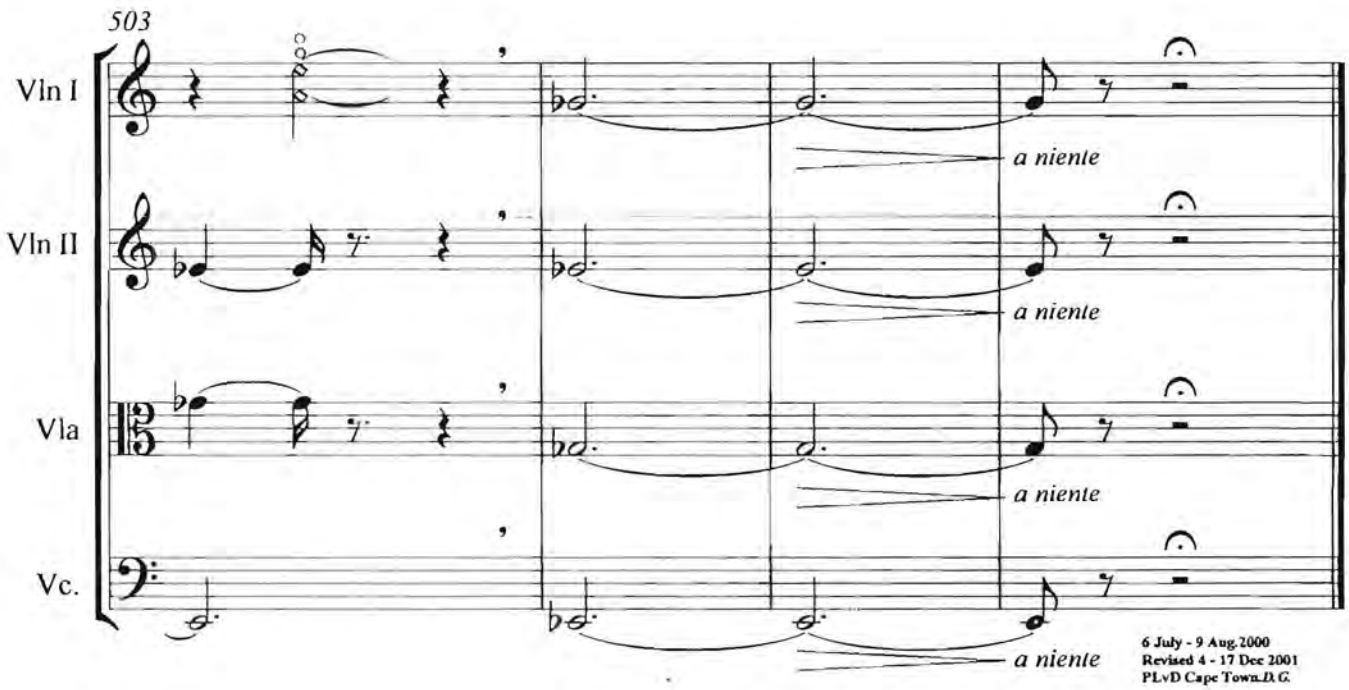
ppp come la prima volta

Vla

ppp come la prima volta

Vc.

ppp


503
Vln I
Vln II
Vla
Vc.
a niente
a niente
a niente
a niente
6 July - 9 Aug. 2000
Revised 4 - 17 Dec 2001
PLvD Cape Town D.G.

Composer's Note

The title, Four American Songs is in no way meant to imply a Whitman- or Coplandesque-type of place-bound cycle. Instead it reflects the origins of the two poets, Sara Teasdale and Meggan Moorhead, the American "feel" of many of Teasdale's poems, particularly - and to distinguish these songs from my more African-inspired works. These songs need not be sung with an American accent.

American poet and psychologist, **Meggan Moorhead**, lives in North Carolina. In mid-2000, during a brief meeting, she gave me a hand-written copy of the two poems, *There is where our breathing* and *Feast*. Originally from a group of three poems called *Requiem Exercise*, I connected readily with these poems. In a letter, Ms. Moorhead explains that "...my aim is to be evocative. The context *[in which these poems were conceived]* was singing the Pierre de la Rue Requiem in Boston (1991) under the direction of Sarah Cunningham ... I loved the sound and the process but my question to myself was - in what words would we - in this day and time - with what words would we sing a requiem... make sacred the transition - what words would we use? And that is where I started from during the week between rehearsal and performance..." The poems are used by kind permission of the author.

Sara Teasdale (1884-1933) was born in St. Louis, Missouri, where she attended a school that was founded by the grandfather of another great poet from St. Louis, T. S. Eliot. She later associated herself more with New York City. Teasdale - regarded as an important lyric poet, committed suicide in 1933. The poems, *There will come soft rains* and *There is no place* (orig. *Bells*) are used by kind permission of the University of Michigan.

PLvD, June 2001
Cape Town, S.Africa

08742856

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Horizons

Words and Music by PETER LOUIS VAN DIJK

Choral Arrangement by PETER LOUIS VAN DIJK

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the colour of song

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Horizons

In a cave, somewhere in the Western Cape region, is a well-documented San (Bushman) painting of a Dutch (or, perhaps English) ship, resplendent with flags and sails, rounding the Cape. The painting dates back to the early 1700s and serves as a poignant reminder of the incredible powers of observations of these now virtually extinct people.

Sadly, the very people the San saw as gods, certainly in terms of stature and relative opulence, were to become their executioners (with the help of other black tribes). Physically small, the San described their larger neighbours as animals without hooves and were often mistakenly regarded as cowardly due to their non-confrontational approach to conflict with friend and foe alike.

The eland (a large antelope) represented more than just food and took on an almost supernatural significance, while the rain was seen, supernaturally, to be either male or female (either rain-cow or bull) depending on its intensity.

"Horizons" was written at the request of the king'singers for their 1995 South African tour and commissioned for them by the Foundation for the Creative Arts (South Africa).

Commissioned for the king'singers by
the Foundation for the Creative Arts (South Africa)

Horizons

For SATTBB a cappella

Performance Time: Approx. 6:45

Choral Arrangement by
PETER LOUIS VAN DIJK

Words and Music by
PETER LOUIS VAN DIJK

Slowly and Rhythmically (♩ = 58)

Soprano — *Finger Snaps (both hands)* — *p*

Alto — *as if from a distance, but always distinct* — *p* — *port.* — Hnn — Hnn

Tenor I — *Finger Snaps (both hands)* — *p*

Tenor II — *Finger Snaps (both hands)* — *p*

Baritone

Bass — *p* — *port.* — tss

Piano — **Slowly and Rhythmically (♩ = 58)** — *p* — *(for rehearsal only)*

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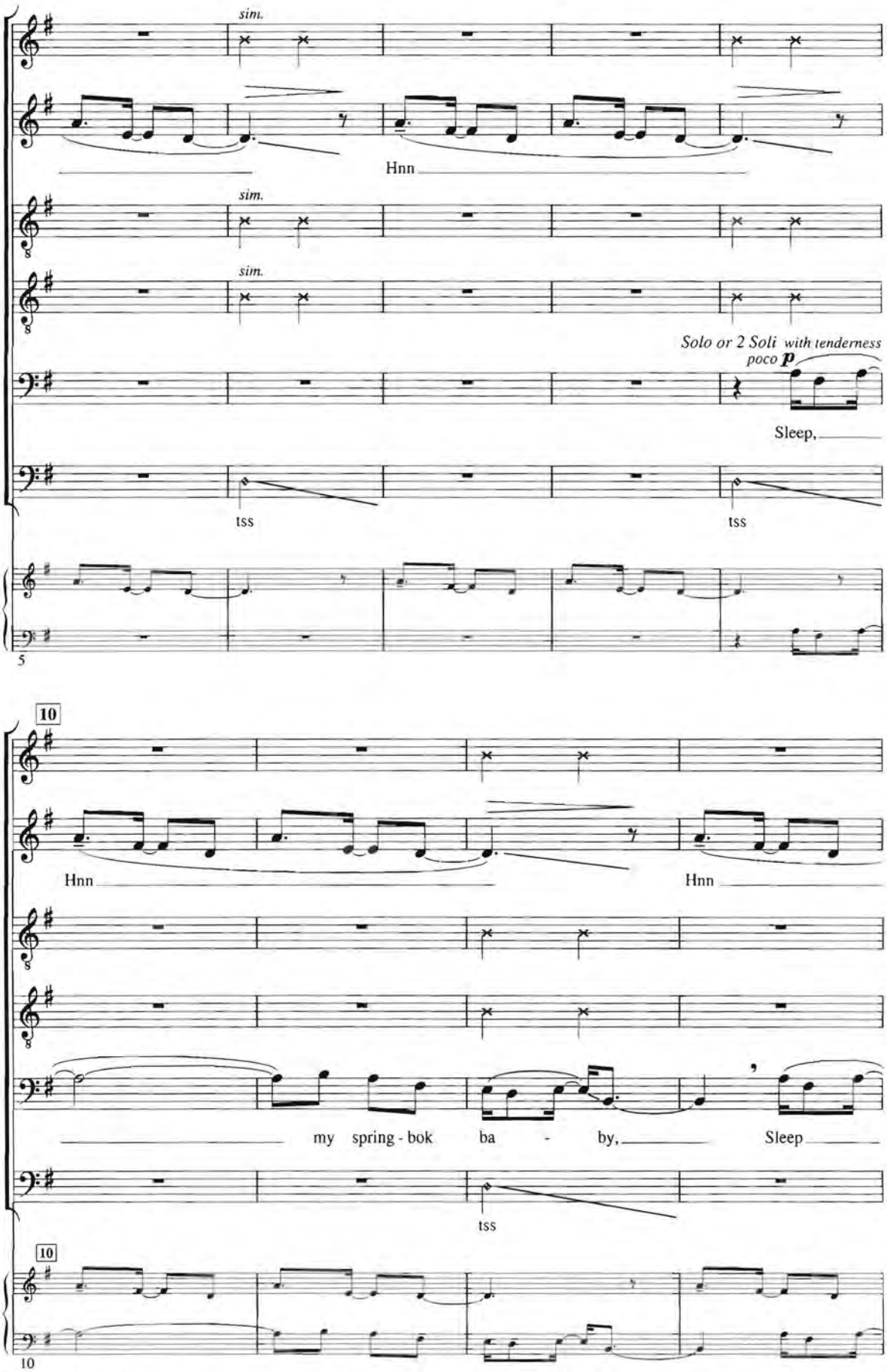

sim.
Hnn
sim.
sim.
Solo or 2 Soli with tenderness
poco p
Sleep,
tss
tss
5
10
Hnn
Hnn
my spring - bok ba - by, Sleep
tss
10
10

Hnn

port.

for me, my spring-bok child, When morn-

tss

14

Hnn

p

for you are

tutti

- ing comes I'll go out hunt - ing, for you are

tss

tss

18

22

(not too loud, but intense)

mf

hun-gry and thirst-y, thirst-y and hun-gry, hun-gry and thirst-y, thirst-y and hun-gry,

(not too loud, but intense)

mf

mp Clap

hun-gry and thirst-y, thirst-y and hun-gry, hun-gry and thirst-y, thirst-y and hun-gry,

22

mf

22

26

(spoken - with almost comic despair)

Solo *f* port.

Clap

mp cresc.

Hai!* Hai!

f Finger Snaps (both hands)

cresc.

f Finger Snaps (both hands)

cresc.

Solo or Tutti-ad lib. *f*

Small

mp Clap

cresc.

hun-gry and thirst-y, thirst-y and hun-gry, hun-gry and thirst-y, thirst-y and hun-gry,

cresc.

hun-gry and thirst-y, thirst-y and hun-gry, hun-gry and thirst-y, thirst-y and hun-gry,

(spoken - imploringly)

(tutti) *f*

f Finger Snaps (both hands)

cresc.

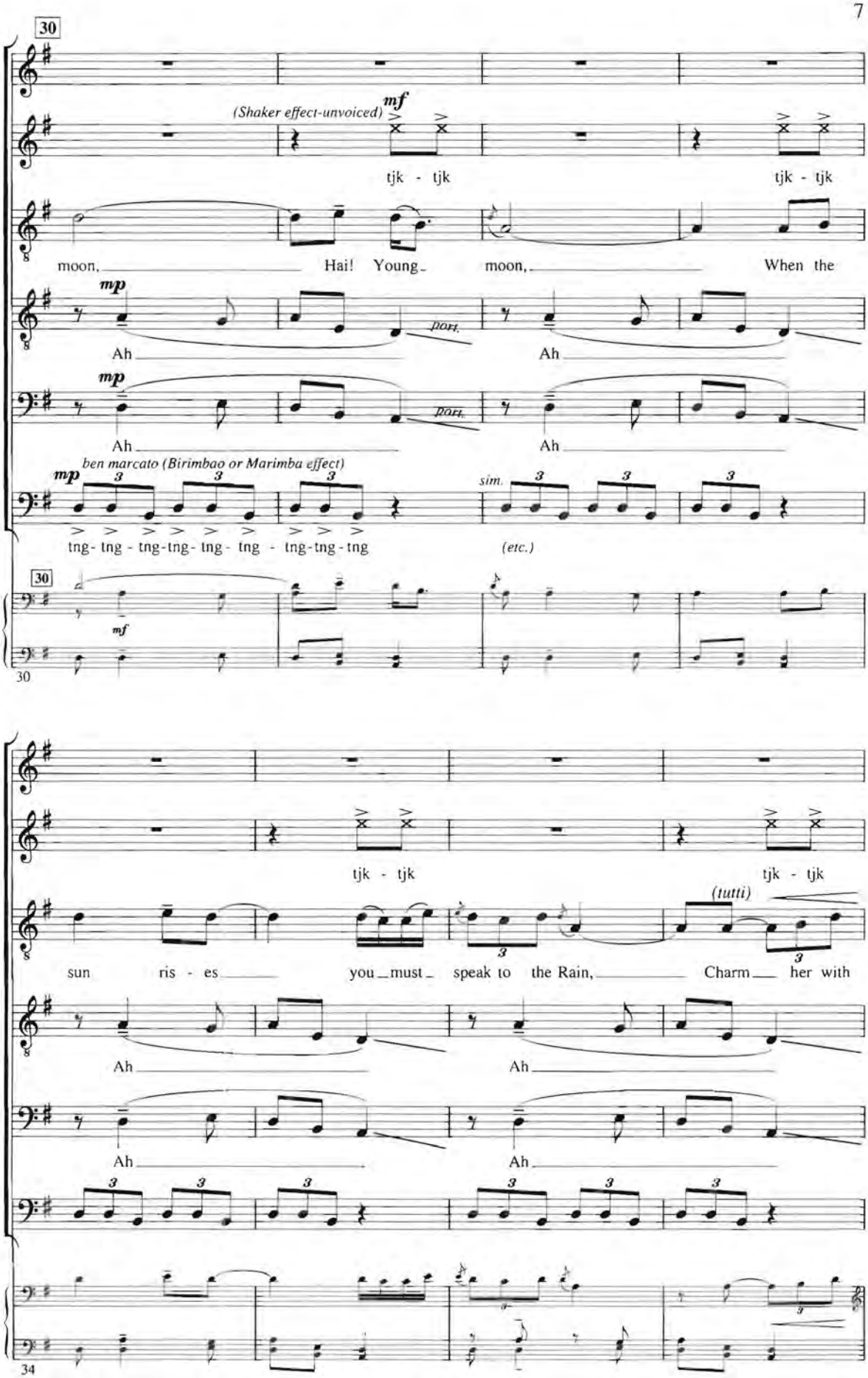
Hi - she!**

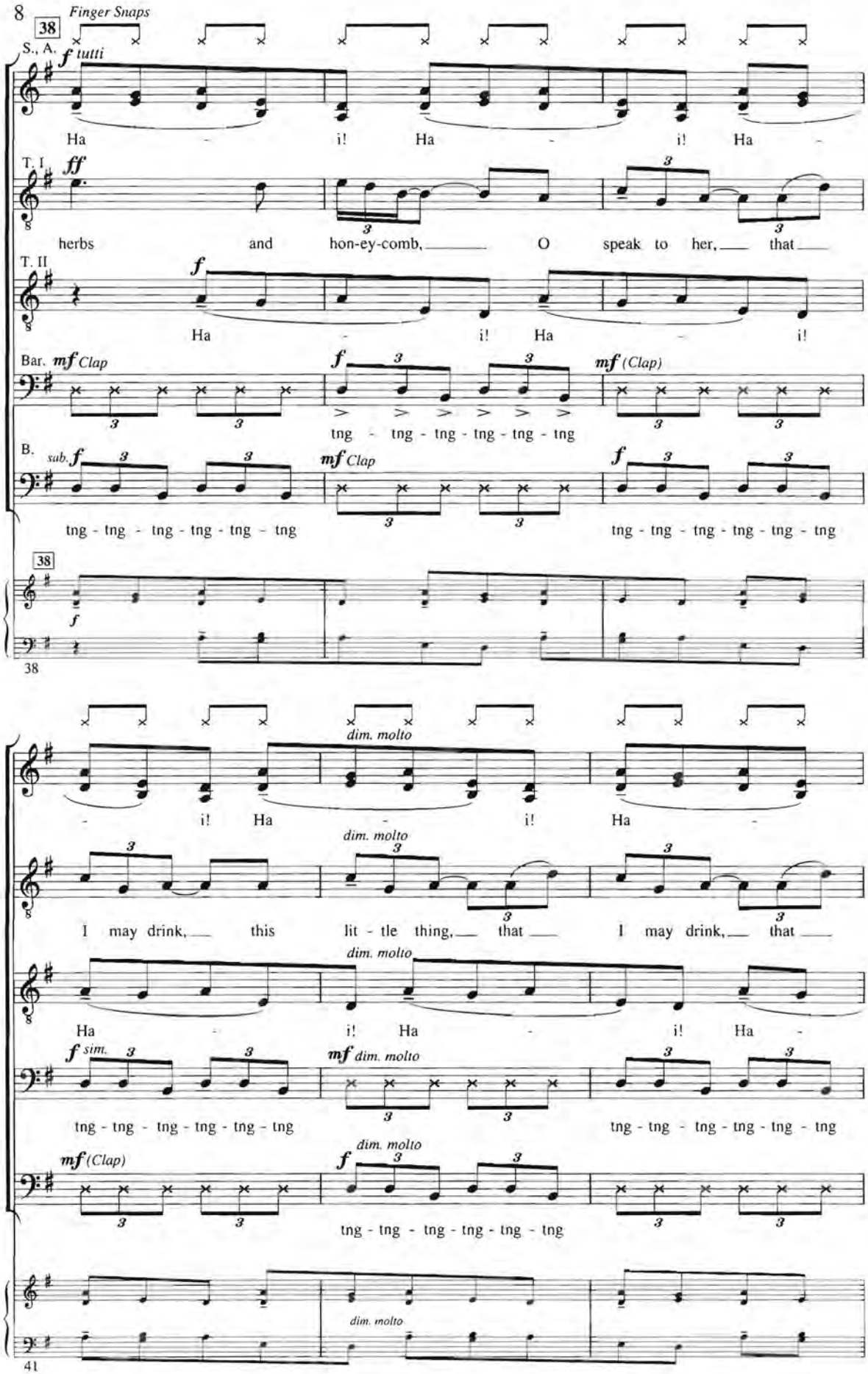
26

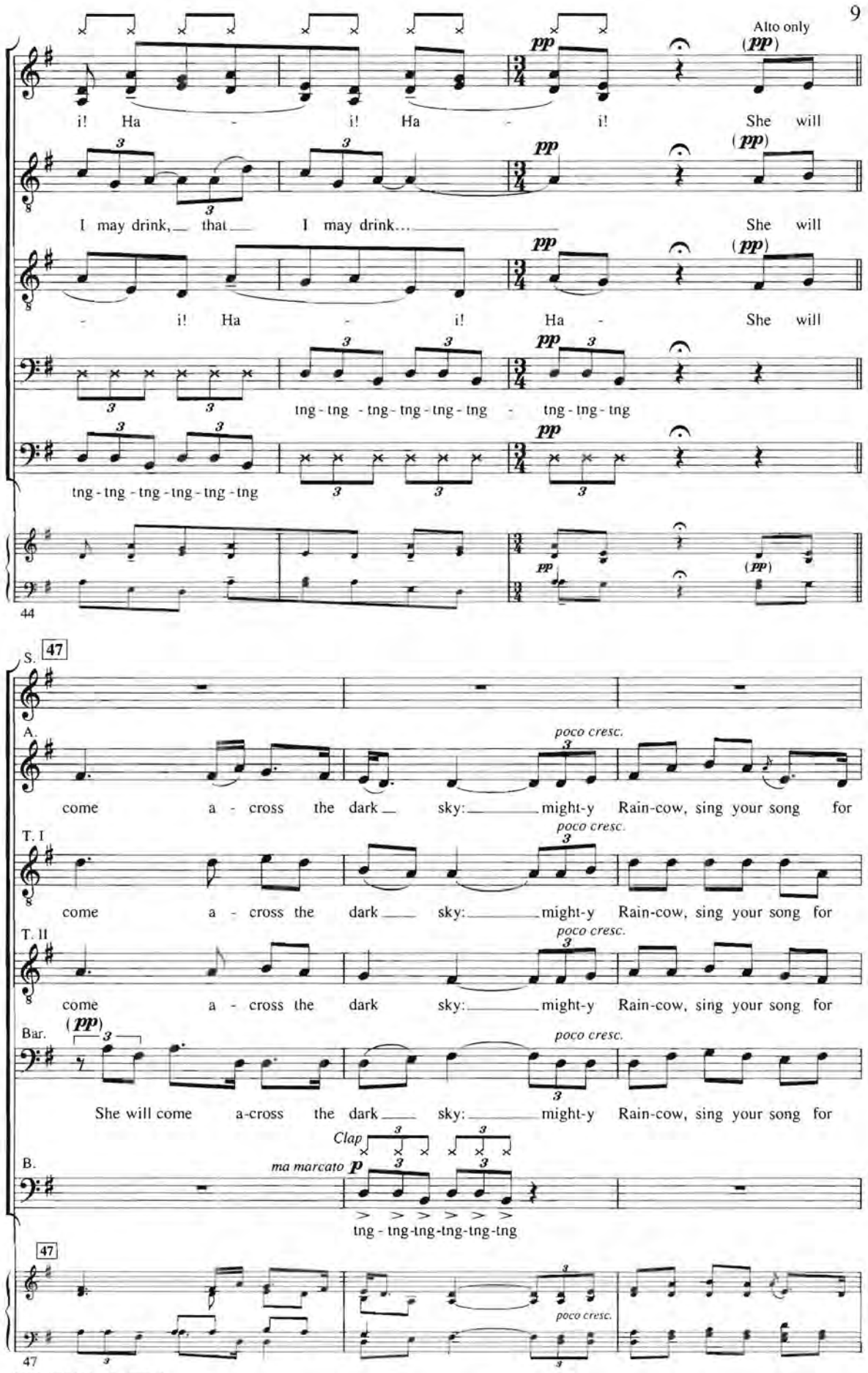
cresc.

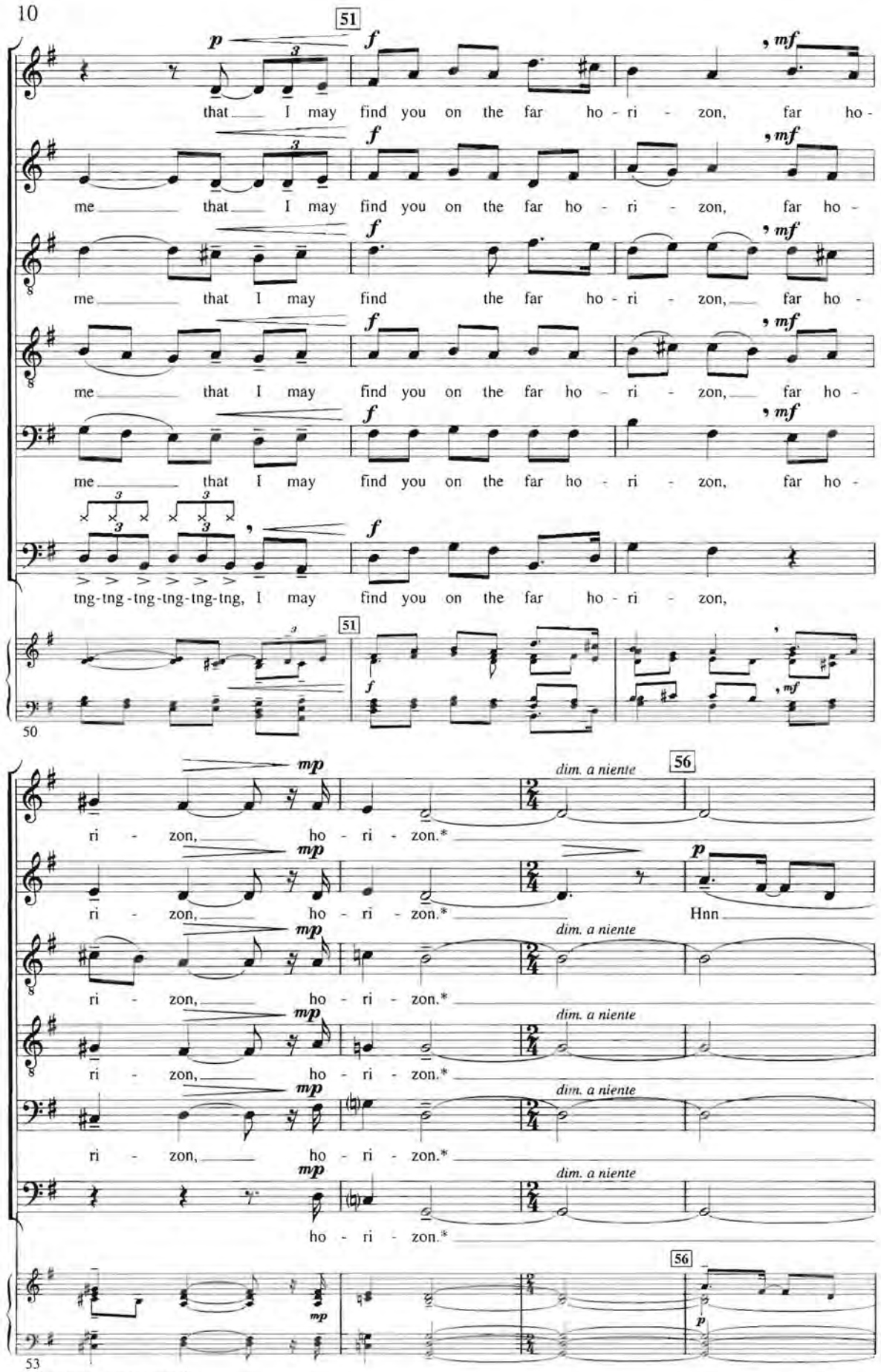
26

* Pronounced *Hah-ee* ** Pronounced *Hee-shé*

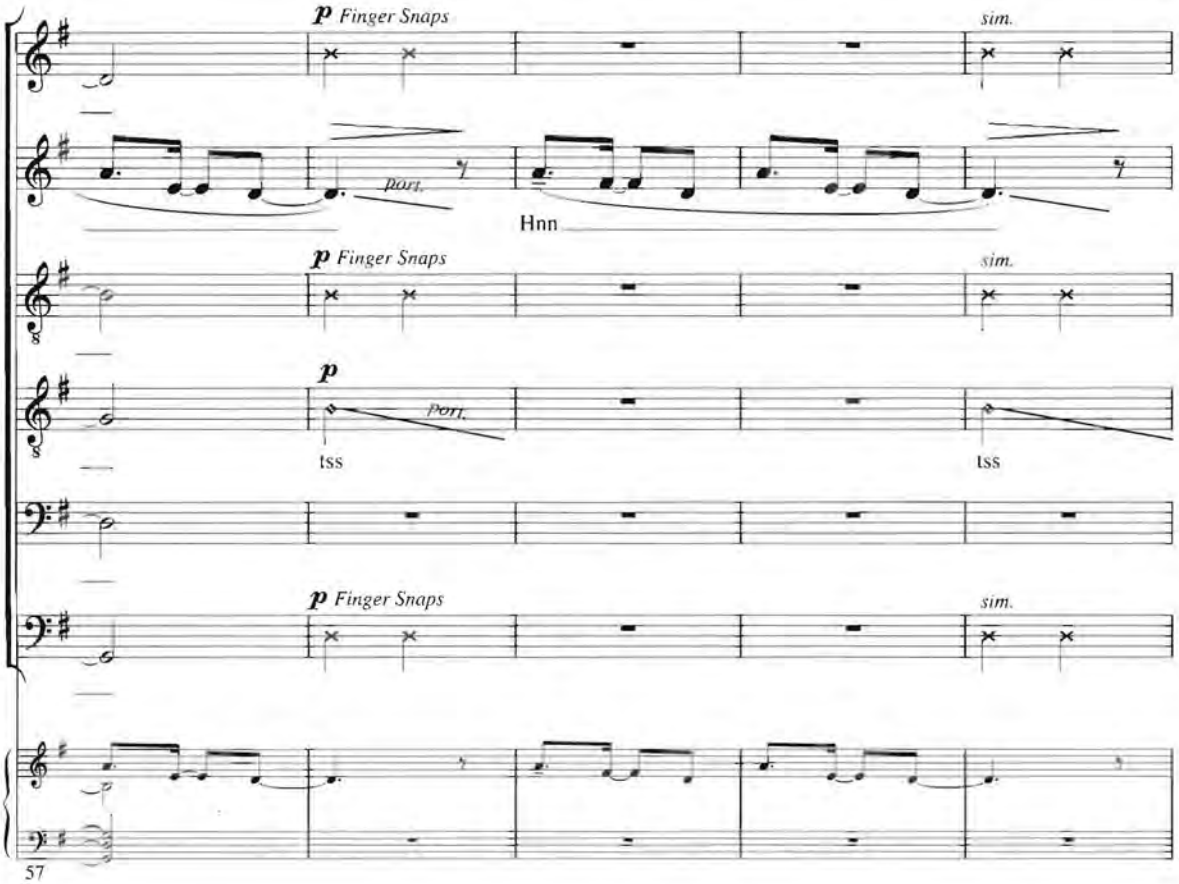

30
(Shaker effect-unvoiced)
mf
tjk - tjk
tjk - tjk
moon, Hai! Young moon, When the
mp
port.
Ah Ah
mp
port.
Ah Ah
ben marcato (Birimbao or Marimba effect)
mp
sim.
tng- tng - tng-tng- tng - tng - tng-tng - tng
(etc.)
30
mf
30
tjk - tjk
tjk - tjk
(tutti)
sun ris - es you must speak to the Rain, Charm her with
Ah Ah
Ah Ah
34

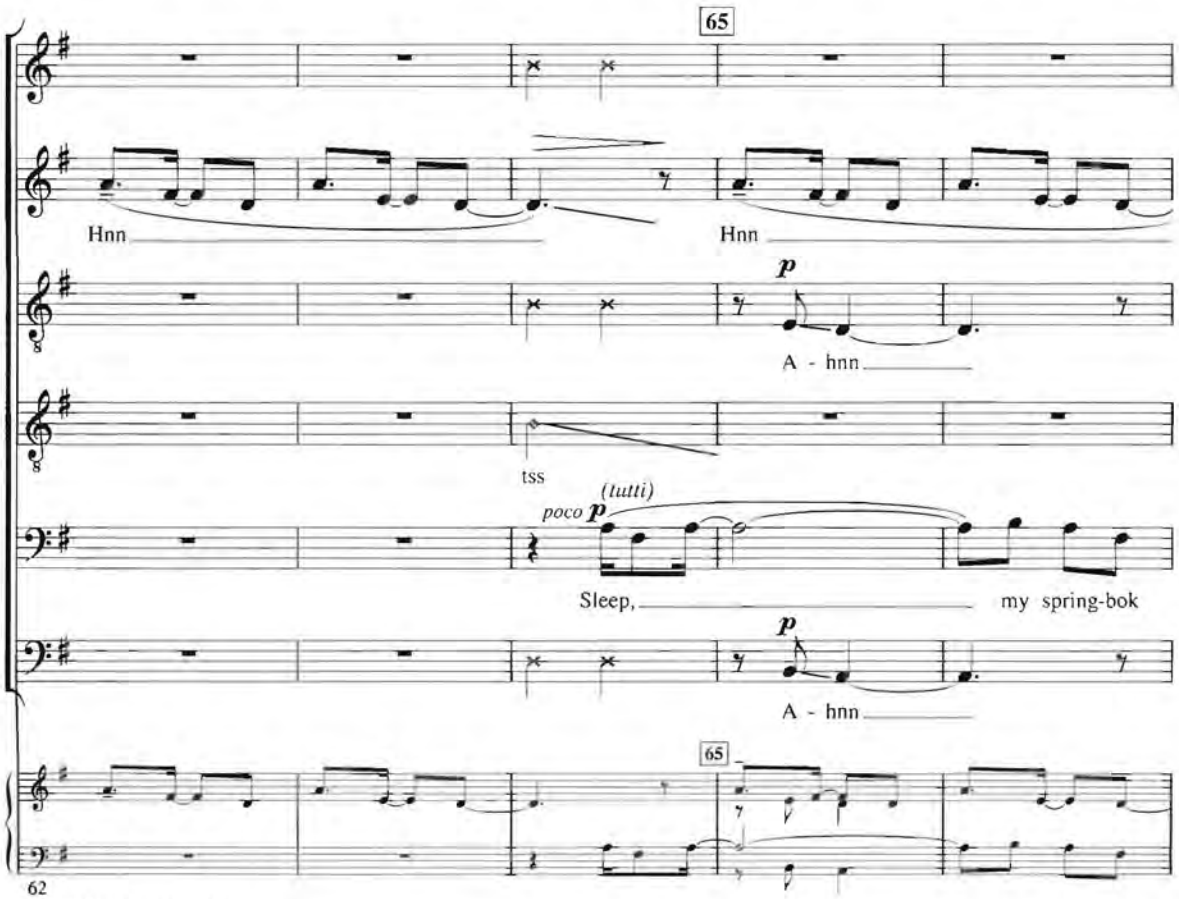

38
Finger Snaps
S., A.
f tutti
Ha - i! Ha - i! Ha -
T. I
ff
herbs and hon-ey-comb, O speak to her, that
T. II
f
Ha - i! Ha - i!
Bar.
mf Clap
f
mf (Clap)
tng - tng - tng - tng - tng - tng
B.
sub. f
mf Clap
f
tng - tng - tng - tng - tng - tng
tng - tng - tng - tng - tng - tng
38
f
38
dim. molto
- i! Ha - i! Ha -
dim. molto
I may drink, this lit - tle thing, that I may drink, that
dim. molto
Ha - i! Ha - i! Ha -
f sim.
mf dim. molto
tng - tng - tng - tng - tng - tng
tng - tng - tng - tng - tng - tng
mf (Clap)
f dim. molto
tng - tng - tng - tng - tng - tng
dim. molto
41


Alto only
i! Ha - i! Ha - i! She will
I may drink, that I may drink... She will
- i! Ha - i! Ha - She will
tng - tng - tng - tng - tng - tng - tng - tng - tng
tng - tng - tng - tng - tng - tng
44
S.
47
A.
poco cresc.
come a - cross the dark sky: might-y Rain-cow, sing your song for
T. I
T. II
Bar.
She will come a-cross the dark sky: might-y Rain-cow, sing your song for
Clap
B.
ma marcato
tng - tng-tng-tng-tng-tng
47



* Close immediately to "n"


p Finger Snaps
sim.
port.
Hnn
p Finger Snaps
sim.
p
port.
tss
tss
p Finger Snaps
sim.
57


65
Hnn
Hnn
p
A - hnn
tss
(tutti)
poco p
Sleep,
my spring-bok
p
A - hnn
65
62

Hnn Hnn

(Snaps)

A - hnn

tss tss

ba - by, Sleep for me, my spring-bok child,

port.

(Snaps)

A - hnn

67

Hnn

A - hnn

p

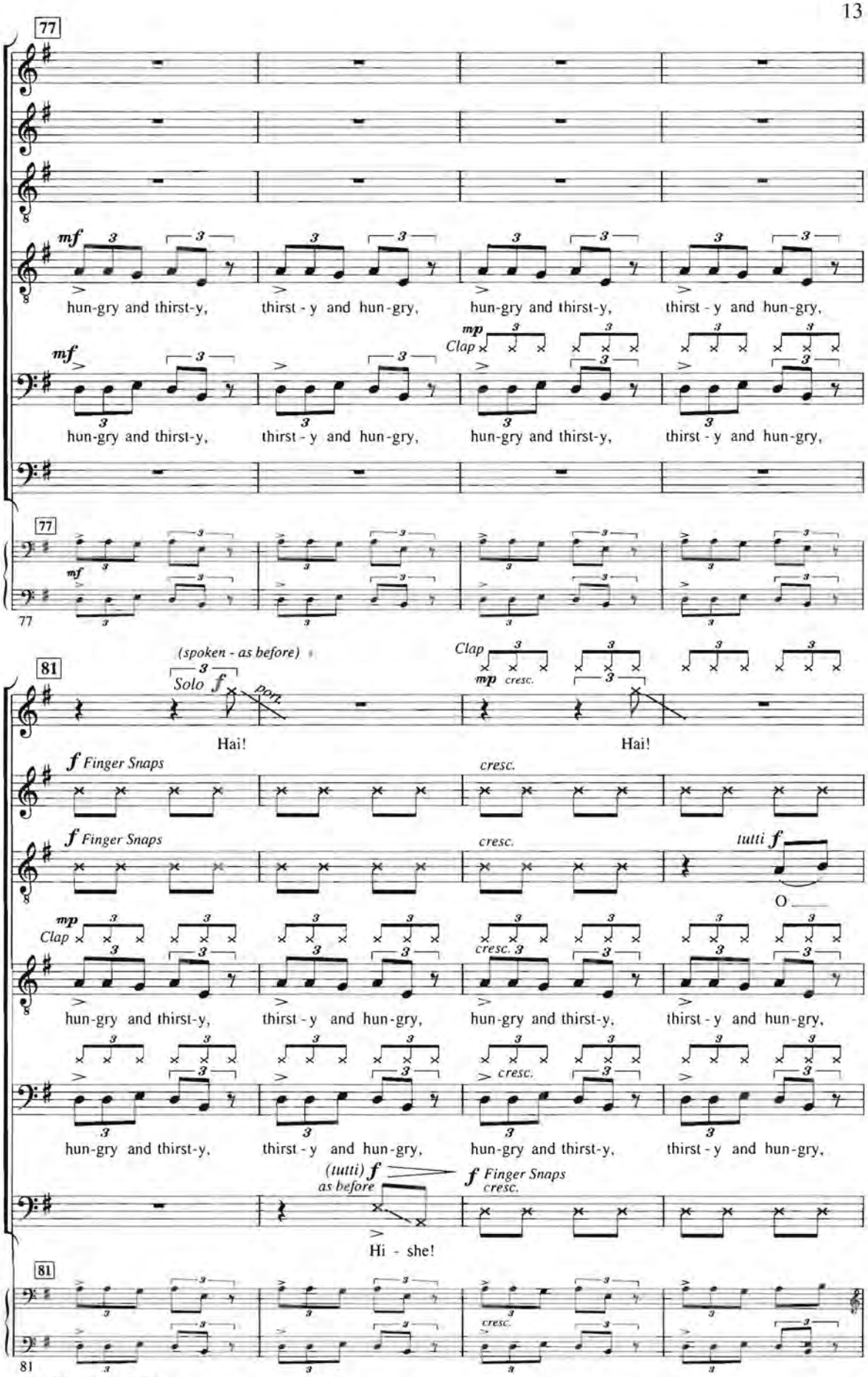
tss for you are

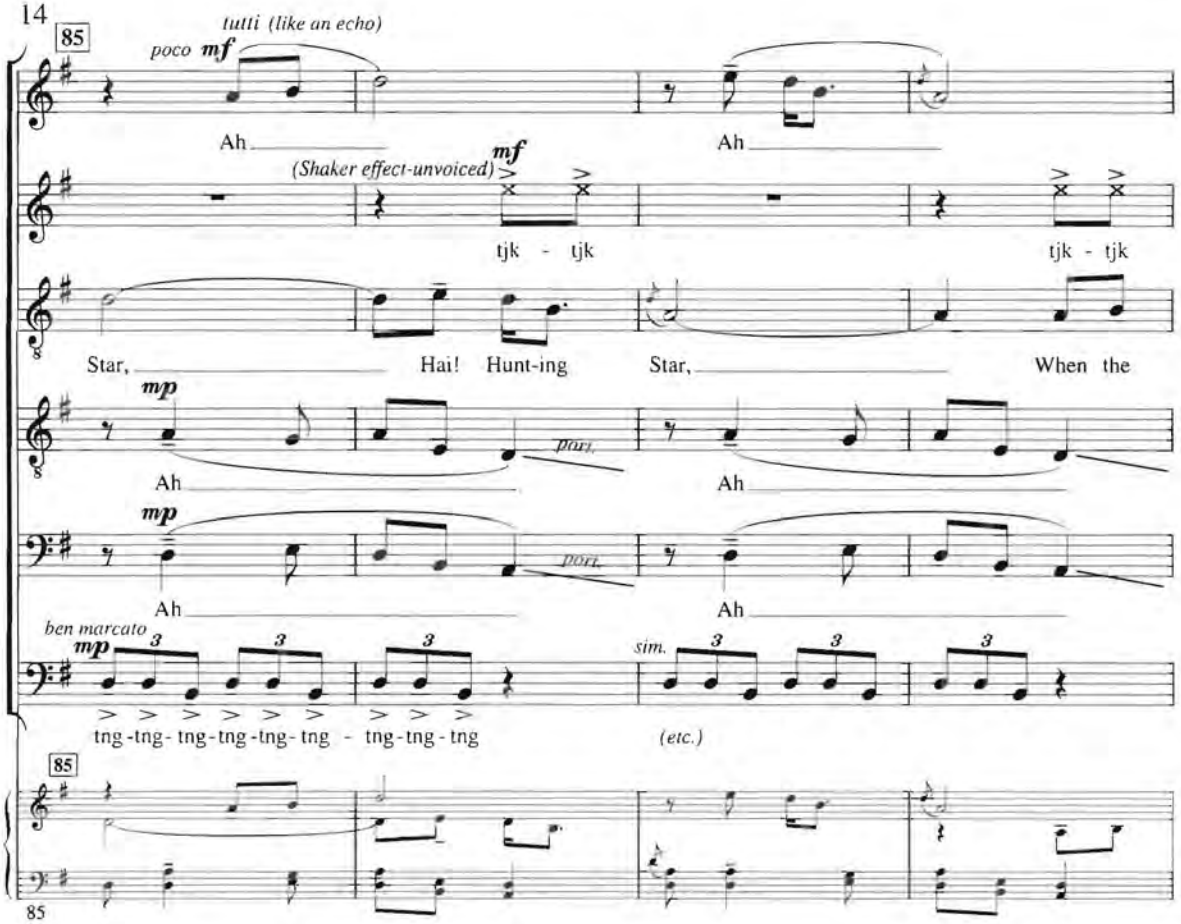
When morn - ing comes I'll go out hunt - ing, for you are

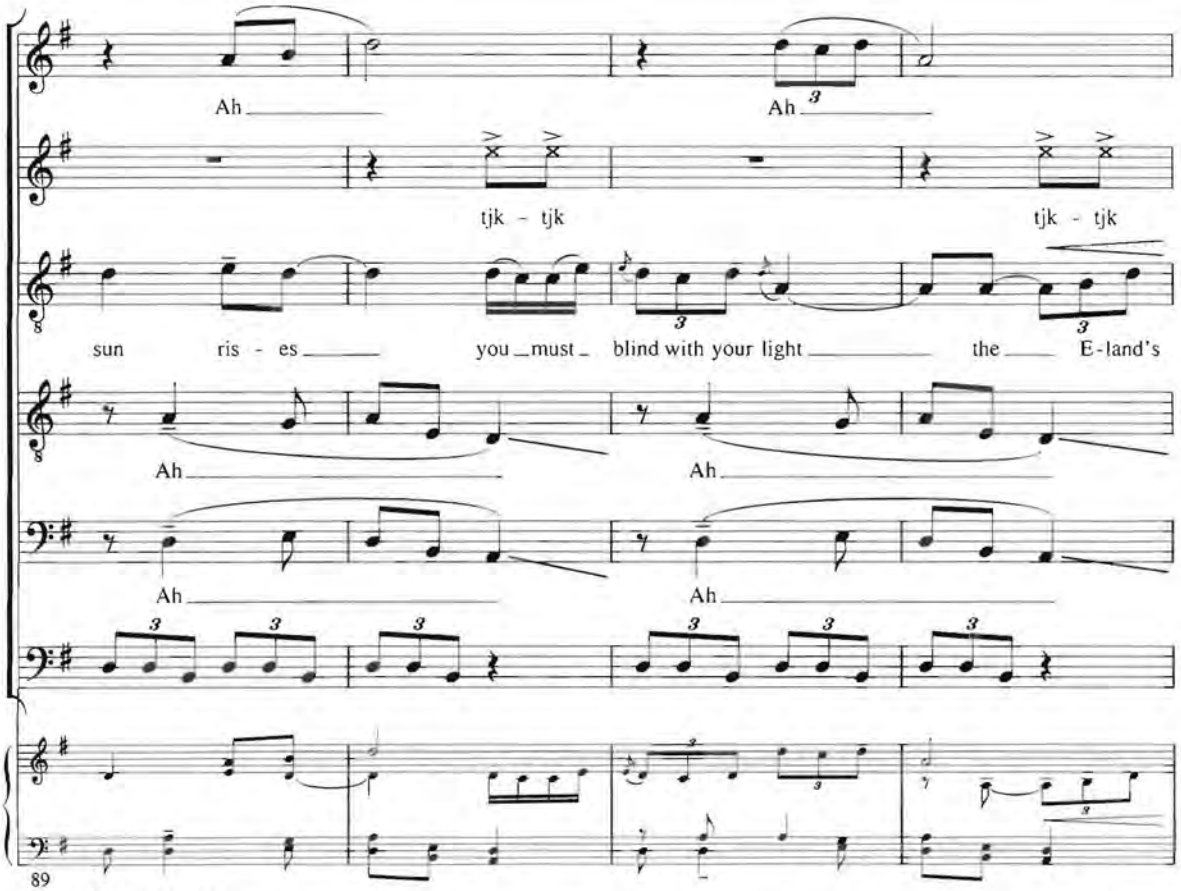
A - hnn tss

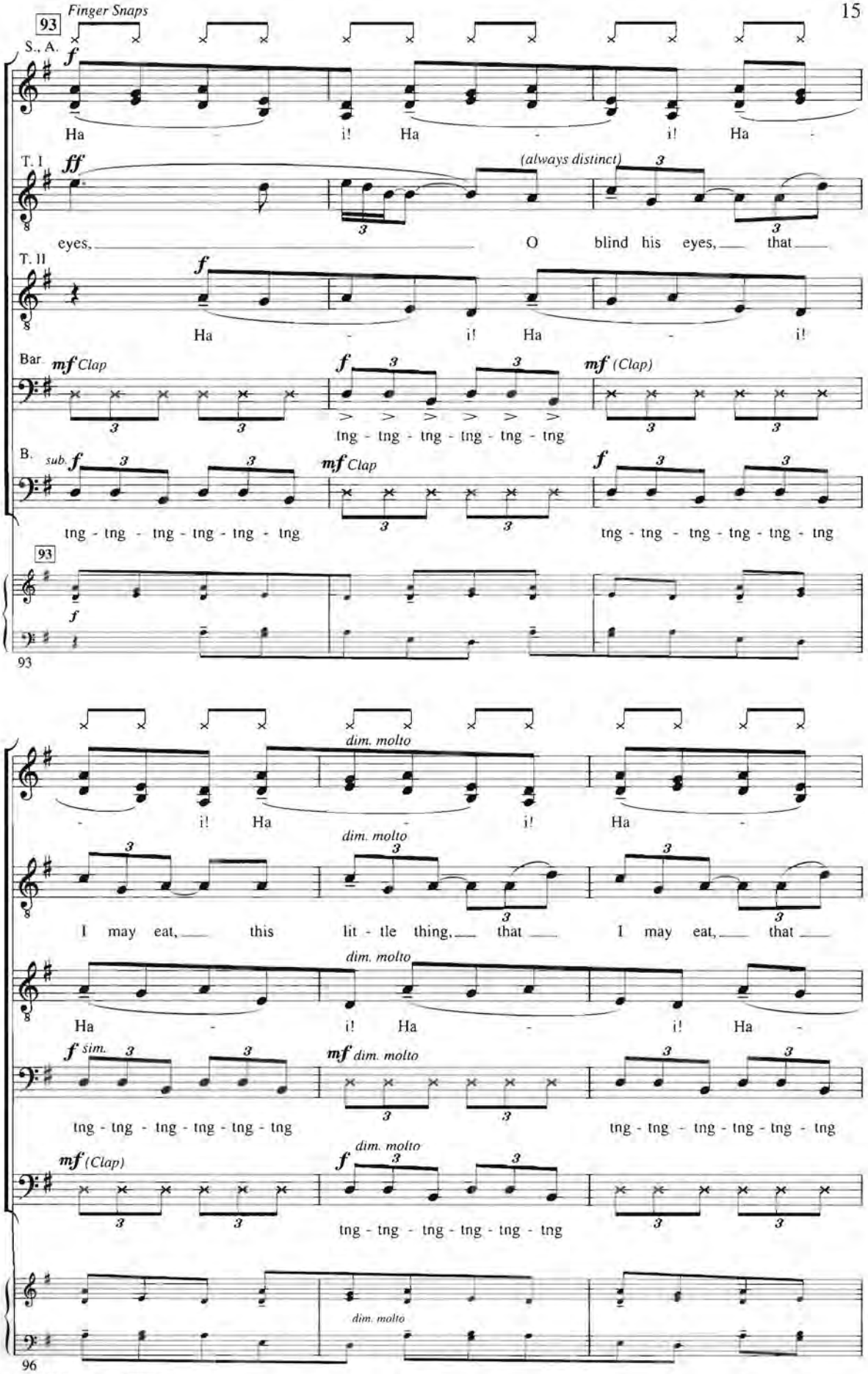
port.

72


77
mf
hun-gry and thirst-y, thirst - y and hun-gry, hun-gry and thirst-y, thirst - y and hun-gry,
mf
mp Clap
hun-gry and thirst-y, thirst - y and hun-gry, hun-gry and thirst-y, thirst - y and hun-gry,
77
mf
77
81
(spoken - as before)
Solo f
port.
Clap
mp cresc.
Hai!
Hai!
f Finger Snaps
cresc.
f Finger Snaps
cresc.
tutti f
O
mp Clap
cresc.
hun-gry and thirst-y, thirst - y and hun-gry, hun-gry and thirst-y, thirst - y and hun-gry,
cresc.
hun-gry and thirst-y, thirst - y and hun-gry, hun-gry and thirst-y, thirst - y and hun-gry,
(tutti) f
as before
f Finger Snaps
cresc.
Hi - she!
81
cresc.
81


85
tutti (like an echo)
poco mf
Ah
Ah
(Shaker effect-unvoiced)
mf
tjk - tjk
tjk - tjk
Star,
Hai! Hunt-ing
Star,
When the
mp
Ah
port.
Ah
mp
Ah
port.
Ah
ben marcato
mp
tng-tng-tng-tng-tng-tng - tng-tng-tng
sim.
(etc.)
85


Ah
Ah
tjk - tjk
tjk - tjk
sun ris - es
you must
blind with your light
the
E-land's
Ah
Ah
Ah
Ah
89


93
Finger Snaps
S., A.
f
Ha - i! Ha - i! Ha -
T. I
ff
(always distinct)
eyes, O blind his eyes, that
T. II
f
Ha - i! Ha - i!
Bar.
mf Clap
f
mf (Clap)
tng - tng - tng - tng - tng - tng
B.
sub. f
mf Clap
f
tng - tng - tng - tng - tng - tng
tng - tng - tng - tng - tng - tng
93
f
93
dim. molto
- i! Ha - i! Ha -
I may eat, this lit - tle thing, that I may eat, that
Ha - i! Ha - i! Ha -
f sim.
mf dim. molto
tng - tng - tng - tng - tng - tng
tng - tng - tng - tng - tng - tng
mf (Clap)
f dim. molto
tng - tng - tng - tng - tng - tng
dim. molto
96

Alto only

i! Ha - i! Ha - i! He will

I may eat, that I may eat... He will

- i! Ha - i! Ha - He will

tng - tng - tng - tng - tng - tng - tng - tng - tng

tng - tng - tng - tng - tng - tng

99

102

S.

A.

come a - cross the red sands: might-y E - land, dance your dance for

poco cresc.

T. I

come a - cross the red sands: might-y E - land, dance your dance for

poco cresc.

T. II

come a - cross the red sands: might-y E - land, dance your dance for

poco cresc.

Bar.

He will come a-cross the red sands: might-y E - land, dance your dance for

poco cresc.

B.

Clap

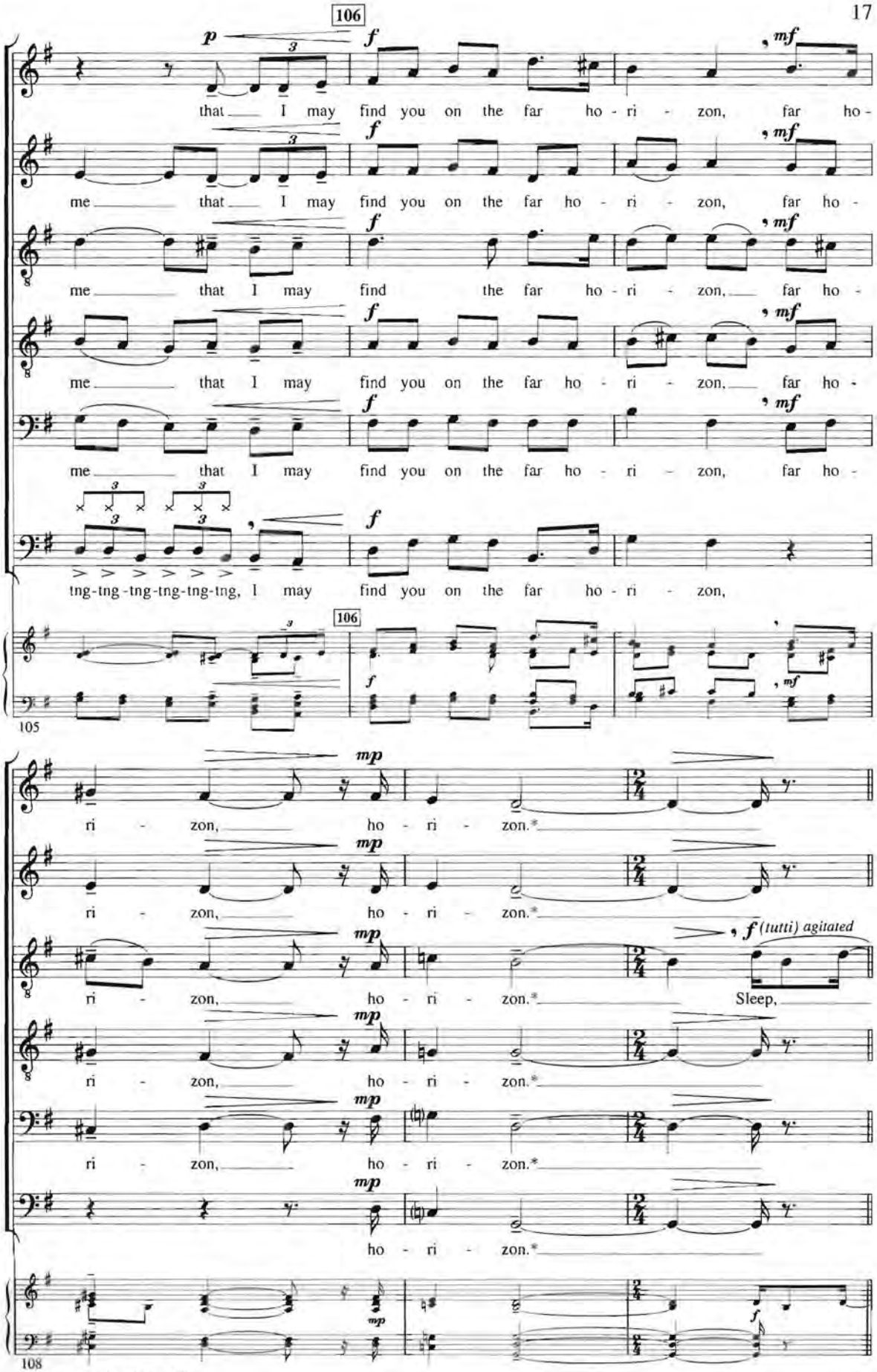
ma marcato

tng - tng - tng - tng - tng - tng

102

poco cresc.

102



* Close immediately to "n"

111

poco ***f*** *as if from a distance (muted trumpet effect)*

tê - tê - tê - tê - tê - tê - tê *etc.*

poco ***f*** *as if from a distance (distant side-drum effect)*

t - t - tf - tf - tf t - t - tf t - t - tf - tf -

port.

my spring-bok ba - by,

poco ***f*** *as if from a distance (menacing, muted trombone effect)*

pam - pam - pam pam - pam - pam - pam -

poco ***f*** *as if from a distance (menacing, muted trombone effect)*

pam - pam - pam pam - pam - pam - pam -

poco ***f*** *as if from a distance (menacing, muted trombone effect)*

pam - pam - pam pam - pam - pam - pam -

111

111

poco ***f***

tf - tf t - t - tf - tf - tf

Sleep for me, my spring-bok

poco ***f*** *sim.*

pam - pam pam - pam - pam

poco ***f*** *sim.*

pam - pam pam - pam - pam

poco ***f*** *sim.*

pam - pam pam - pam - pam

f *sim.*

114

tf - tf - tf t-t - tf - tf t-t-tf - tf -

child, When morn - ing comes

pam - pam - pam - pam - pam - pam pam - pam -

pam - pam - pam - pam - pam - pam pam - pam -

pam - pam - pam - pam - pam - pam pam - pam -

117

tf t-t-tf - tf - tf

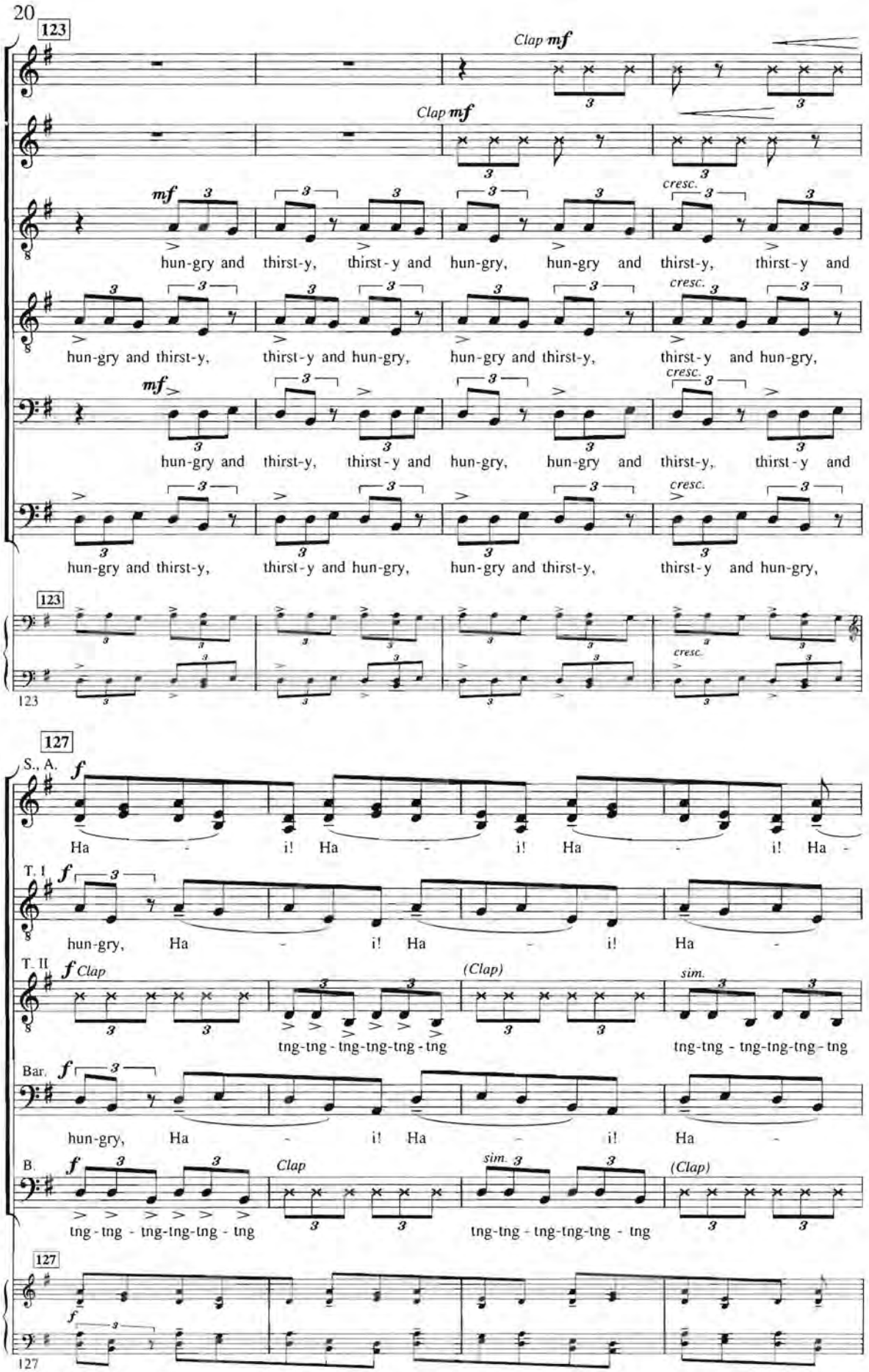
they'll come a - hunt - ing,

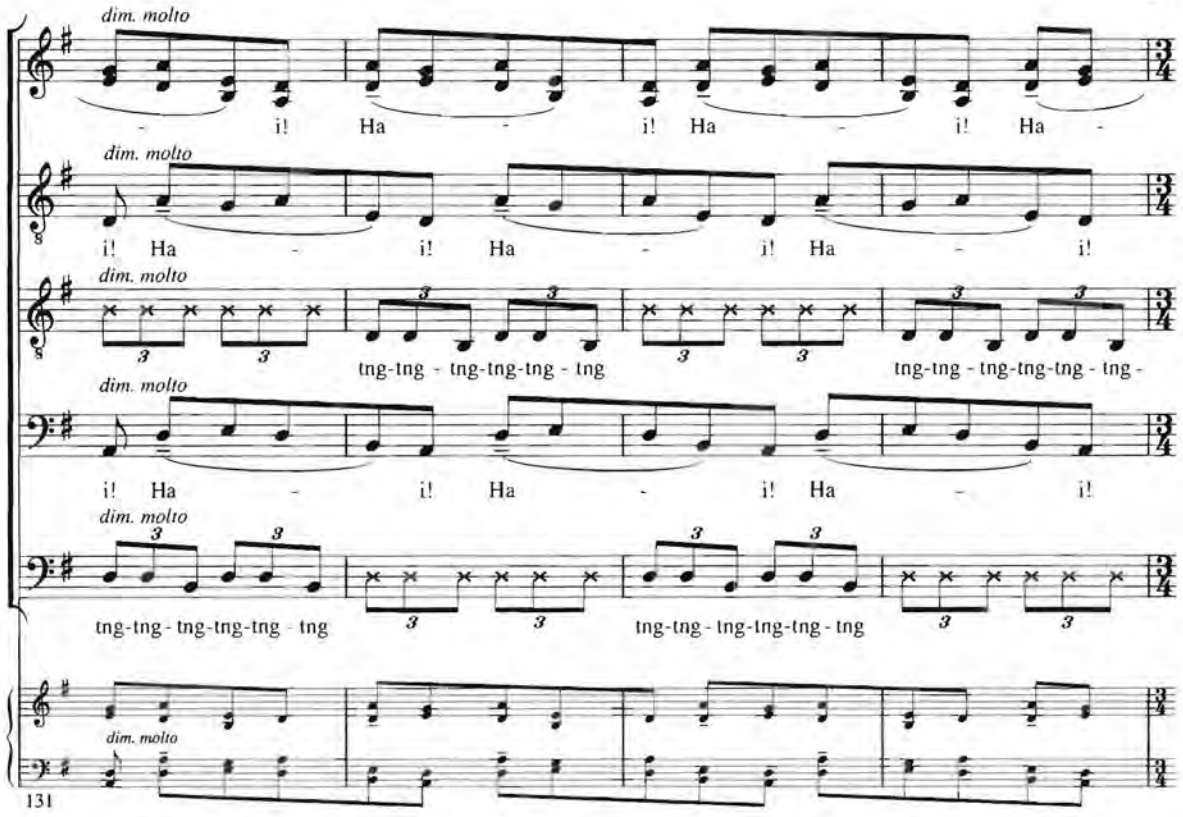
pam pam - pam - pam, for they are

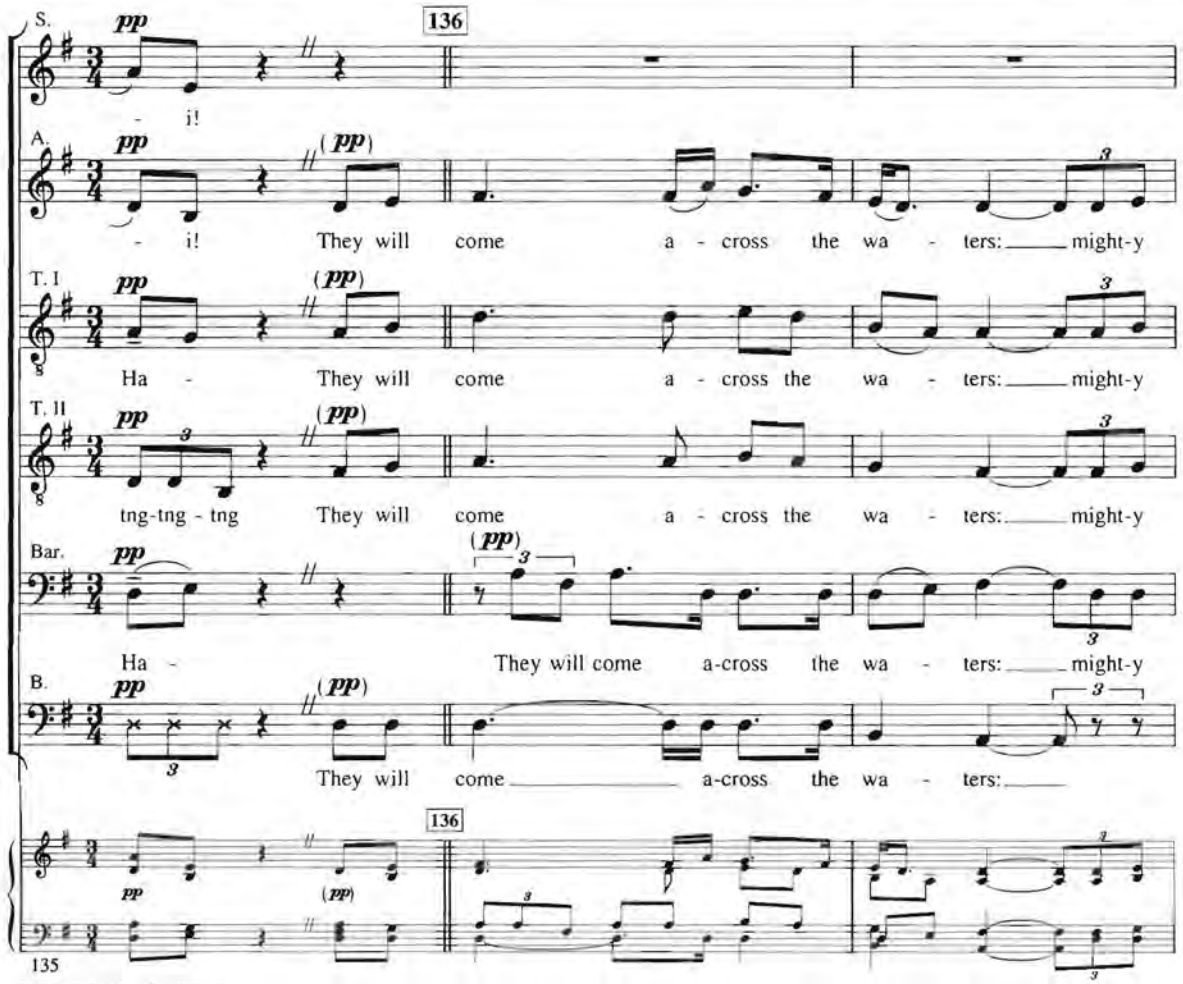
pam pam - pam - pam,

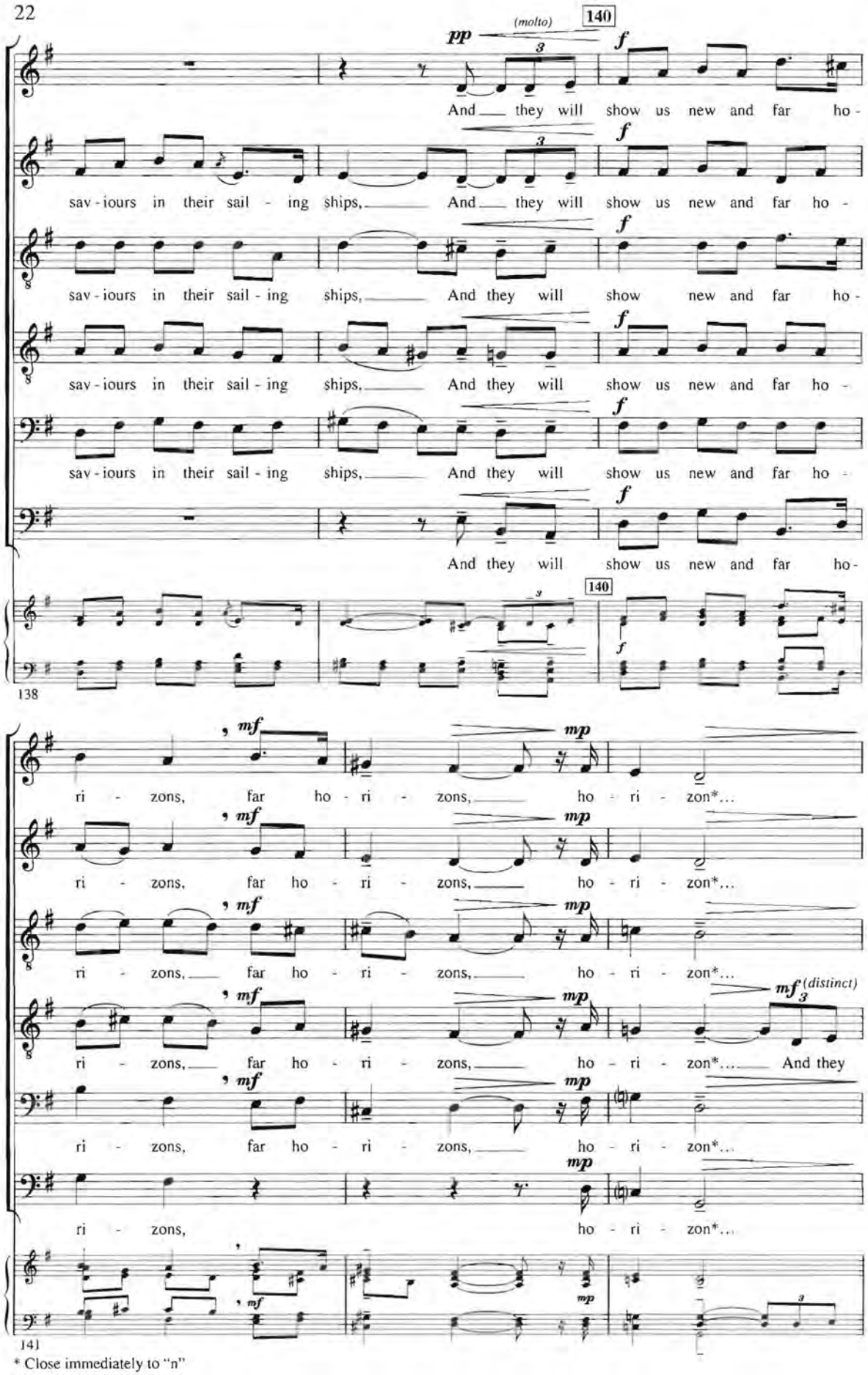
pam pam - pam - pam, for they are

120


123
Clap mf
Clap mf
mf
cresc.
hun-gry and thirst-y, thirst-y and hun-gry, hun-gry and thirst-y, thirst-y and
hun-gry and thirst-y, thirst-y and hun-gry, hun-gry and thirst-y, thirst-y and hun-gry,
mf
cresc.
hun-gry and thirst-y, thirst-y and hun-gry, hun-gry and thirst-y, thirst-y and
hun-gry and thirst-y, thirst-y and hun-gry, hun-gry and thirst-y, thirst-y and hun-gry,
123
cresc.
123
127
S., A.
f
Ha - i! Ha - i! Ha - i! Ha -
T. I
f
hun-gry, Ha - i! Ha - i! Ha -
T. II
f Clap
(Clap)
sim.
tng-tng - tng-tng-tng - tng
tng-tng - tng-tng-tng - tng
Bar.
f
hun-gry, Ha - i! Ha - i! Ha -
B.
f
Clap
sim.
(Clap)
tng - tng - tng-tng-tng - tng
tng-tng - tng-tng-tng - tng
127
f
127


dim. molto
- i! Ha - i! Ha - i! Ha -
i! Ha - i! Ha - i! Ha - i!
tng-tng - tng-tng-tng - tng
tng-tng - tng-tng-tng - tng -
i! Ha - i! Ha - i! Ha - i!
tng-tng - tng-tng-tng - tng
tng-tng - tng-tng-tng - tng
131


S.
pp
136
- i!
A.
- i! They will come a - cross the wa - ters: might-y
T. I
Ha - They will come a - cross the wa - ters: might-y
T. II
tng-tng - tng They will come a - cross the wa - ters: might-y
Bar.
Ha - They will come a-cross the wa - ters: might-y
B.
They will come a-cross the wa - ters:
135



* Close immediately to "n"

144

p poco — poco cresc.

Mm — Ah

p poco — *p* poco cresc.

Mm — Mm — Ah

p poco — *p* poco cresc.

Mm — Mm — Ah

came, came a-cross the wa - ters: gods in gal - leons, bear - ing bows of

p poco cresc.

Mm — Ah

p — poco cresc.

Mm — Mm — Ah

144

144

148

S. — sub. *f* — *ff* — rall. — lunga *mp*

Then they killed us on the far ho - ri - zon, ho -

A. — sub. *f* — *ff* — rall. — lunga *mp*

Then they killed us on the far ho - ri - zon, ho -

T. I — sub. *f* — *ff* — rall. — lunga *mp*

Then they killed us on the far ho - ri - zon, ho -

T. II — sub. *f* — *ff* — rall. — lunga *mp*

steel, Then they killed us on the far ho - ri - zon, ho -

far ho - ri - zon,

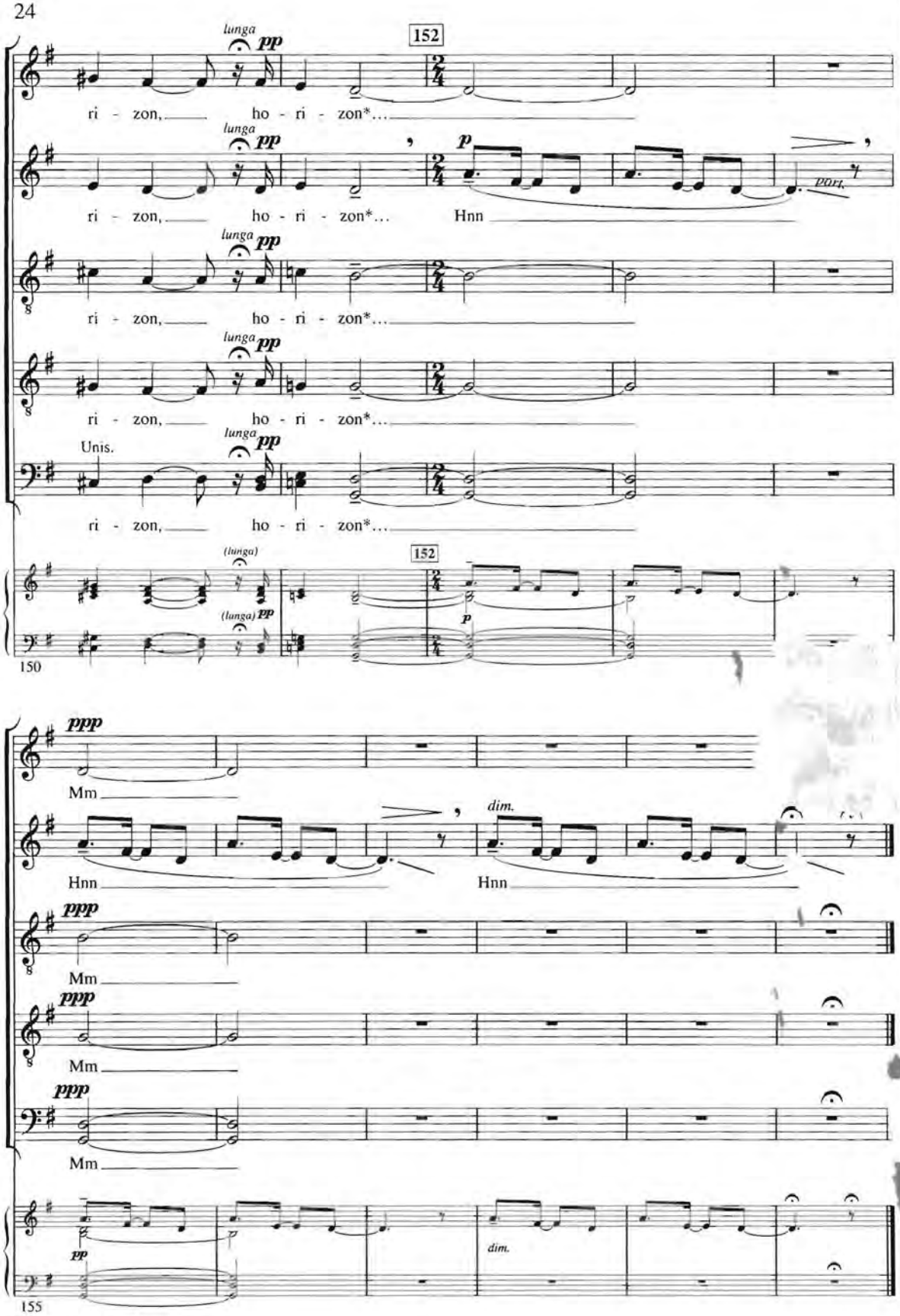
Bar., B. — sub. *f* — *ff* — rall. — lunga *mp*

Then they killed us on the far ho - ri - zon, ho -

148

sub. *f* — *ff* — rall. — (lunga) — (lunga) *mp*

147



* Close immediately to "n"

HORIZONS – SATTBB

0 73999 42856 8

FOUR AMERICAN SONGS

There is where our breathing (Meggan Moorhead)
There will come soft rains (Sara Teasdale)
There is no place (Sara Teasdale)
Feast (Meggan Moorhead)

Voice and piano

PETER LOUIS VAN DIJK

Copyright 2001

Composer's Note

The title, Four American Songs is in no way meant to imply a Whitman- or Coplandesque-type of place-bound cycle. Instead it reflects the origins of the two poets, Sara Teasdale and Meggan Moorhead, the American "feel" of many of Teasdale's poems, particularly - and to distinguish these songs from my more African-inspired works. These songs need not be sung with an American accent.

American poet and psychologist, Meggan Moorhead, lives in North Carolina. In mid-2000, during a brief meeting, she gave me a hand-written copy of the two poems, *There is where our breathing* and *Feast*. Originally from a group of three poems called *Requiem Exercise*, I connected readily with these poems. In a letter, Ms. Moorhead explains that "...my aim is to be evocative. The context *[in which these poems were conceived]* was singing the Pierre de la Rue Requiem in Boston (1991) under the direction of Sarah Cunningham ...
I loved the sound and the process but my question to myself was - in what words would we - in this day and time - with what words would we sing a requiem... make sacred the transition - what words would we use? And that is where I started from during the week between rehearsal and performance..." The poems are used by kind permission of the author.

Sara Teasdale (1884-1933) was born in St. Louis, Missouri, where she attended a school that was founded by the grandfather of another great poet from St. Louis, T. S. Eliot. She later associated herself more with New York City. Teasdale - regarded as an important lyric poet, committed suicide in 1933. The poems, *There will come soft rains* and *There is no place* (orig. *Bells*) are used by kind permission of the University of Michigan.

PLvD, June 2001
Cape Town, S.Africa

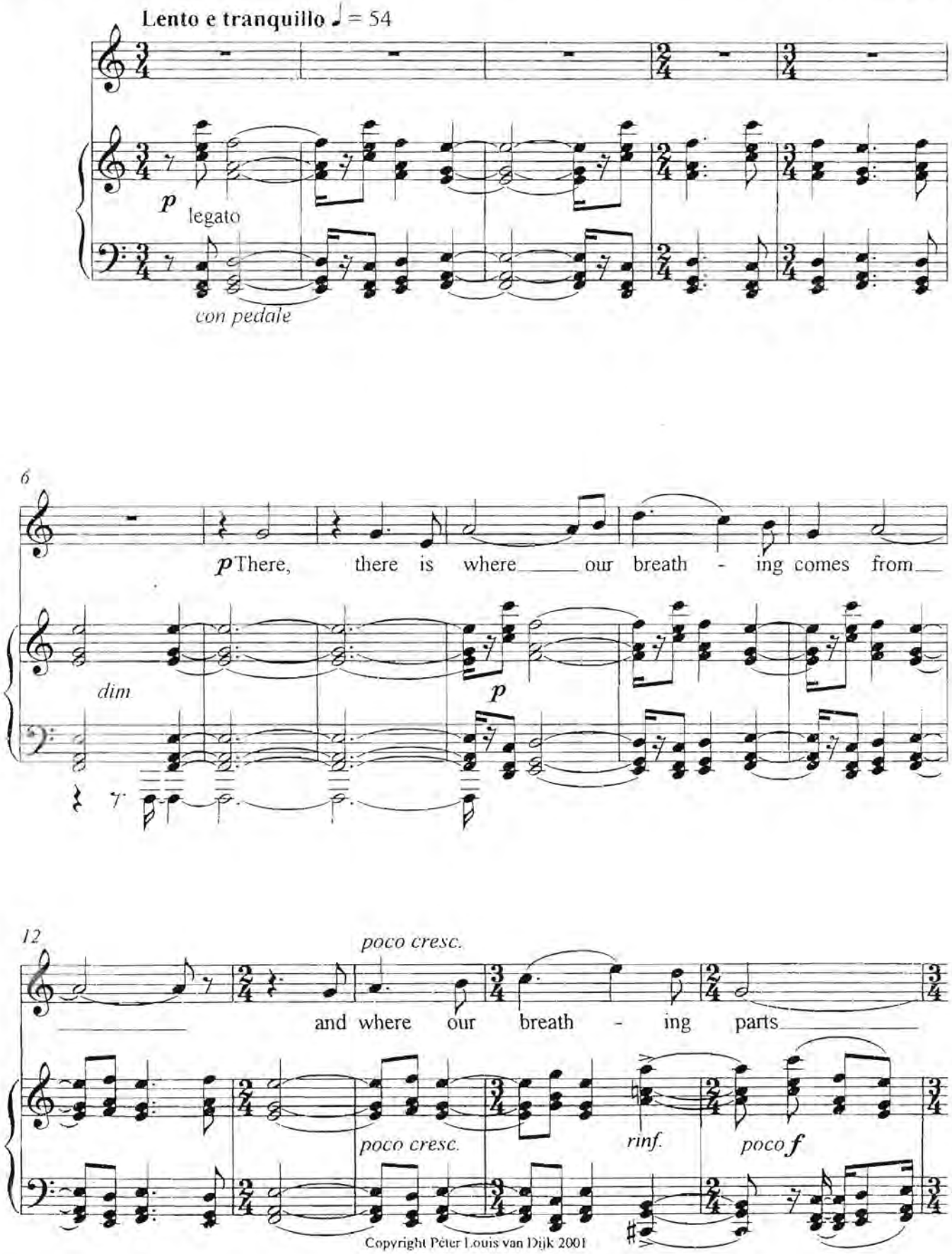
Postscript: These songs were composed for my first wife, Susi van Dijk's final Masters recital at the University of Cape Town; sadly she died before she was able to perform them and they were premiered by Hannah van Niekerk (soprano) and Albie van Schalkwyk (piano) at the University of the Free State, Bloemfontein in 2003.

for Susi - with love

There is where our breathing

Meggan Moorhead

Péter Louis van Dijk



Copyright Péter Louis van Dijk 2001

17

dim.

p sempre

The ta-ble is set with ill and

dim.

pp

sempre espress.

21

poco rit.

a tempo

subito

f

well, with ill and well, The

pp

colla voce

a tempo

f

23

poco agitato

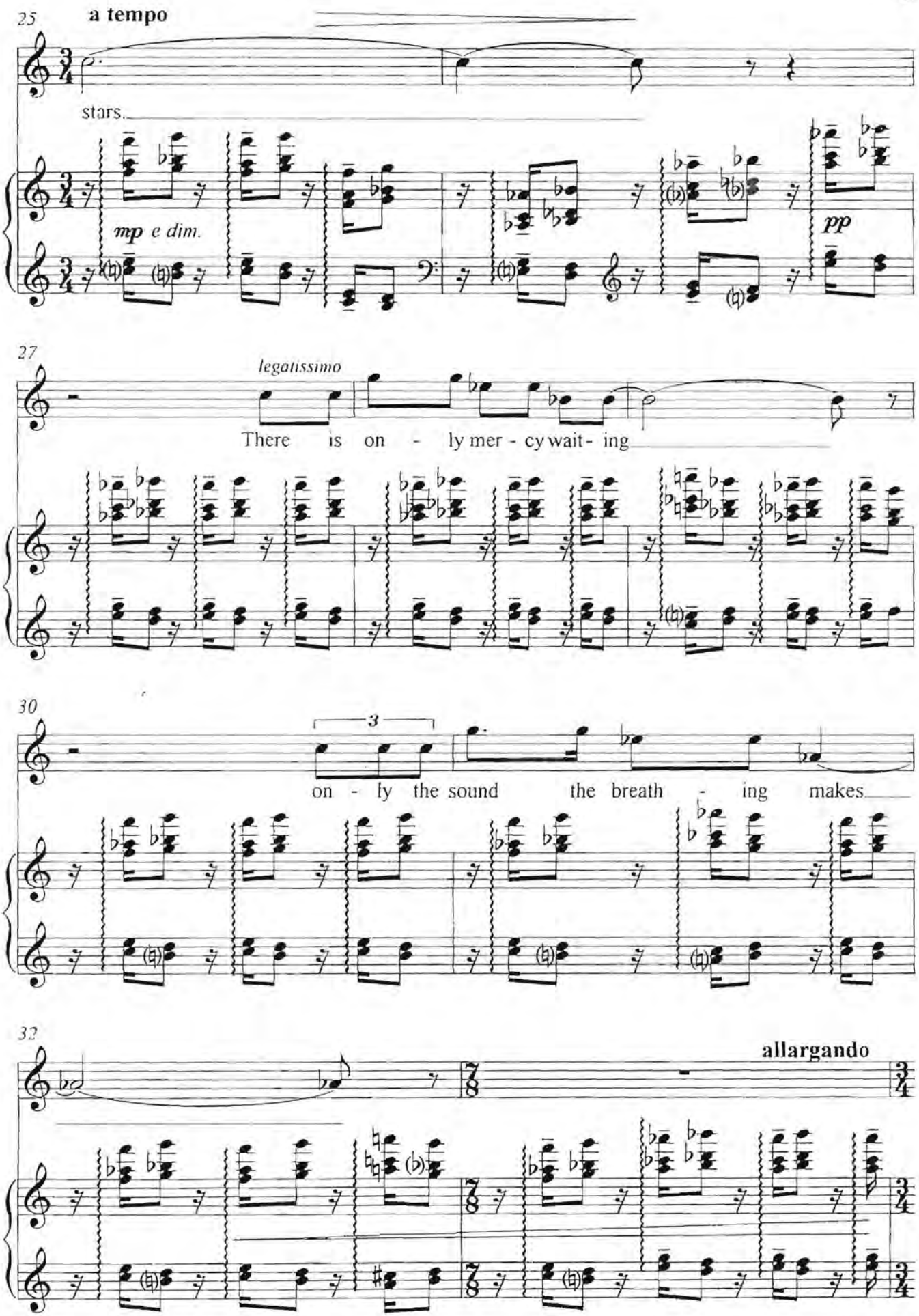
poco rall e molto dim.

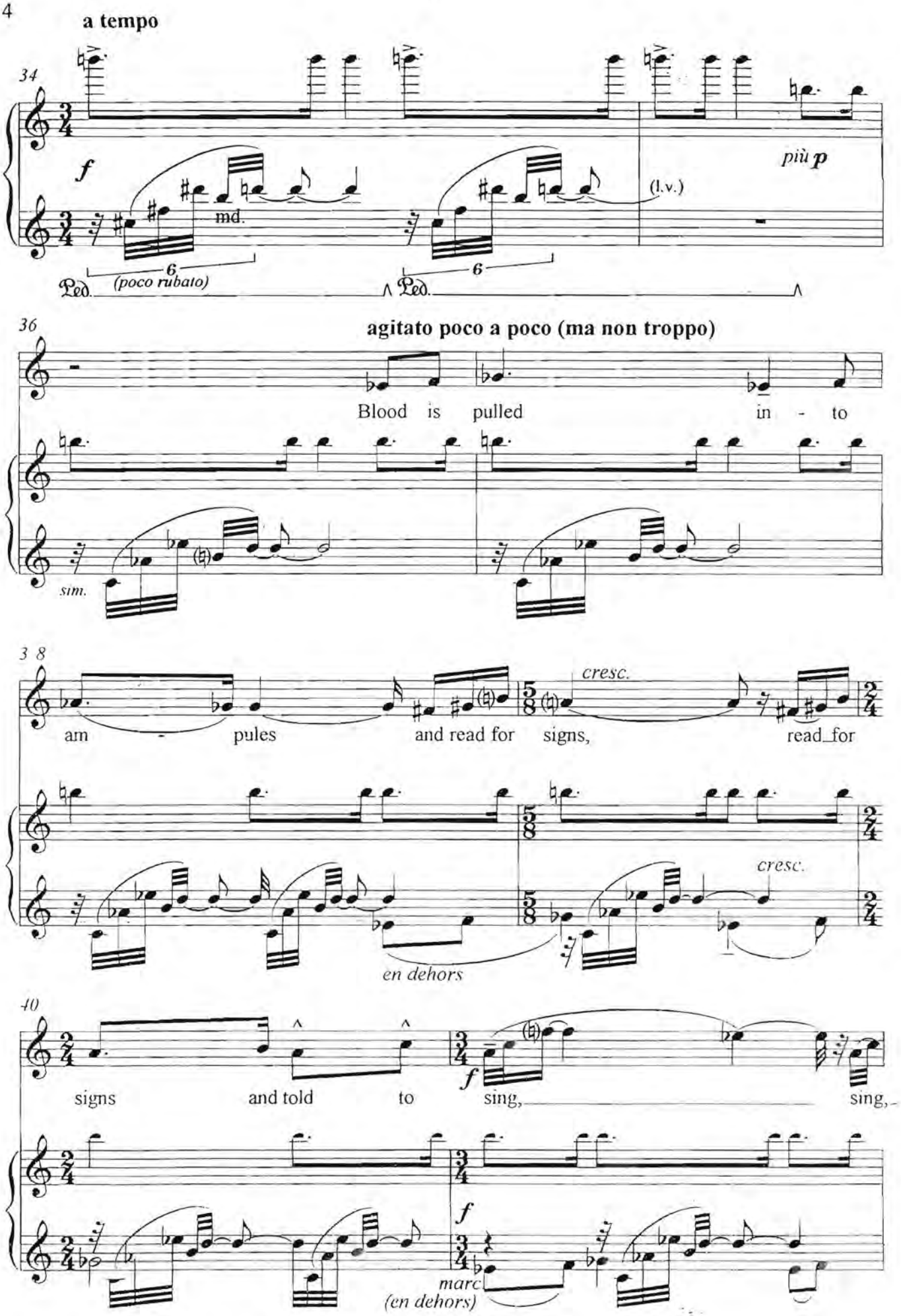
ta - - - ble is set un-der flou-re-scent

mf

f dim. molto

colla voce


25
a tempo
stars.
mp e dim.
pp
27
legatissimo
There is on - ly mer - cy wait - ing
30
3
on - ly the sound the breath - ing makes
32
allargando


a tempo
34
f
più p
md.
(l.v.)
(poco rubato)
Ped.
36
agitato poco a poco (ma non troppo)
Blood is pulled in - to
sim.
38
am - pules and read for signs, read for
cresc.
en dehors
40
signs and told to sing, sing,
f
marc
(en dehors)

42

sing, sing, told to

dim.molto

sempre marc.

45

sing.

p

rall.

Tempo Primo

48

pp

espressivo

una corda (tre corde)

51

poco sotto voce

Rub - ber soles

53

accel.

that tread li - no - le - um

accel.

leggiero

55

a tempo

misterioso

(subito) p (There is where our

a tempo

ff

p

una corda

m.d.

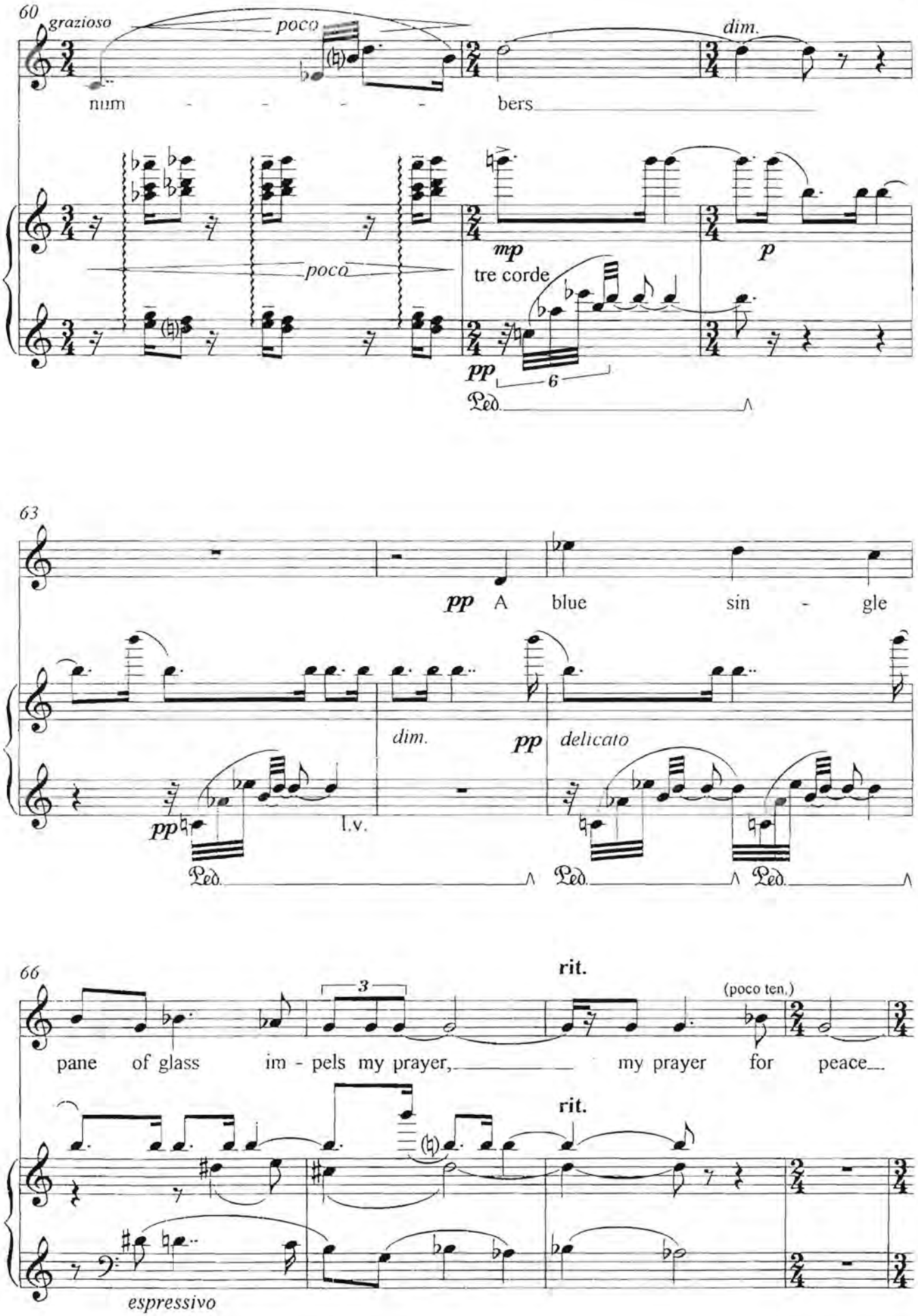
pp

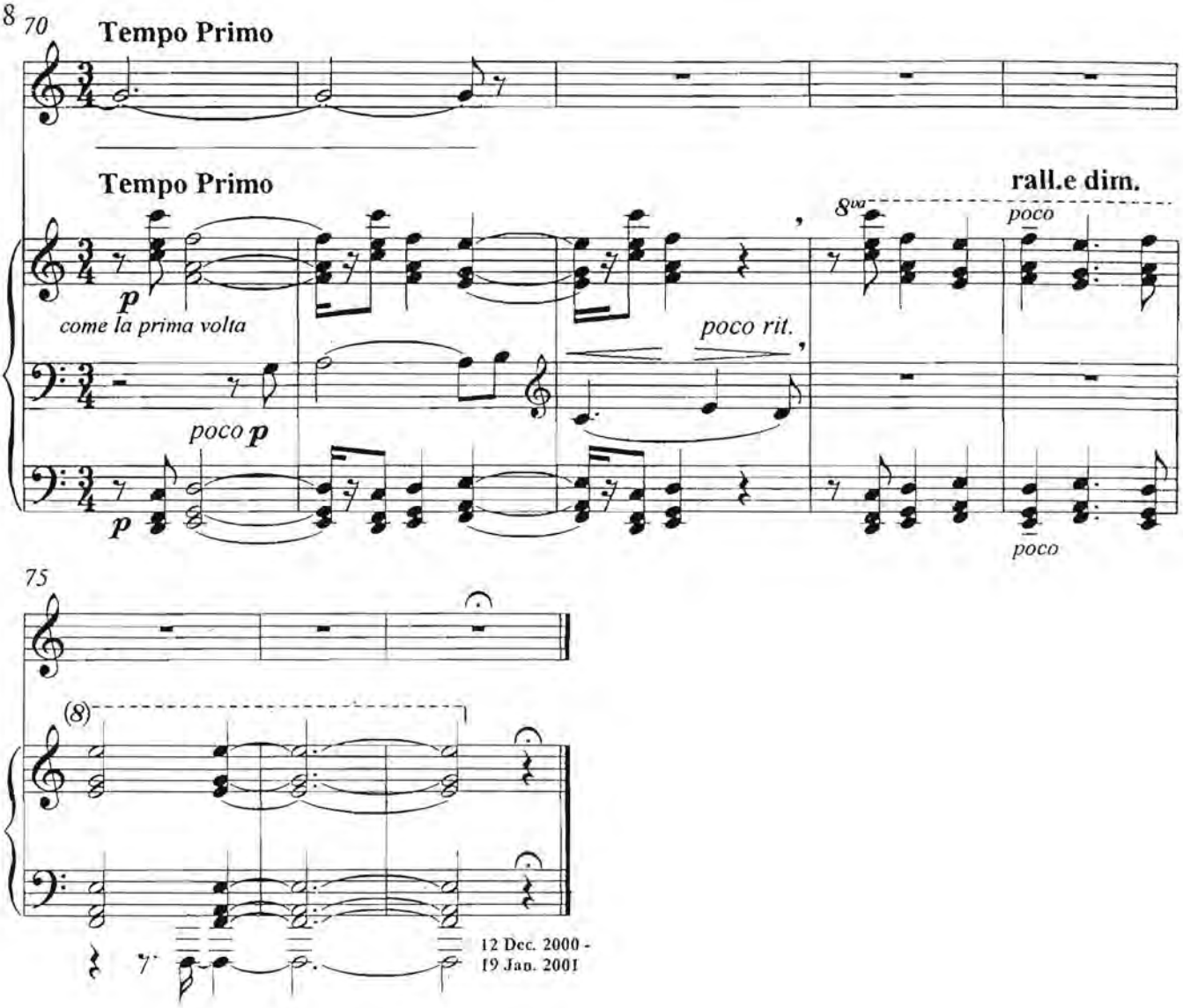
Ped.

57

breath - ing comes from...) E-lec - tric cry - stal

pp

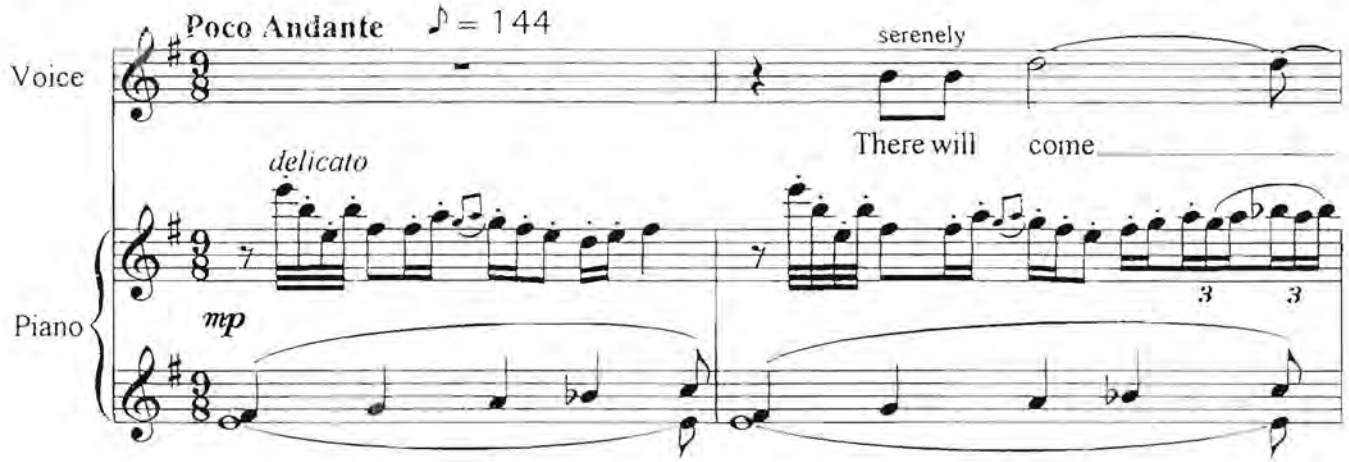

60
grazioso
poco
dim.
num - - - - bers
poco
mp
tre corde
p
pp
6
Ped.
63
pp A blue sin - gle
dim.
pp
delicato
pp
l.v.
Ped.
Ped.
Ped.
66
rit.
3
(poco ten.)
pane of glass im - pels my prayer, my prayer for peace
rit.
espressivo

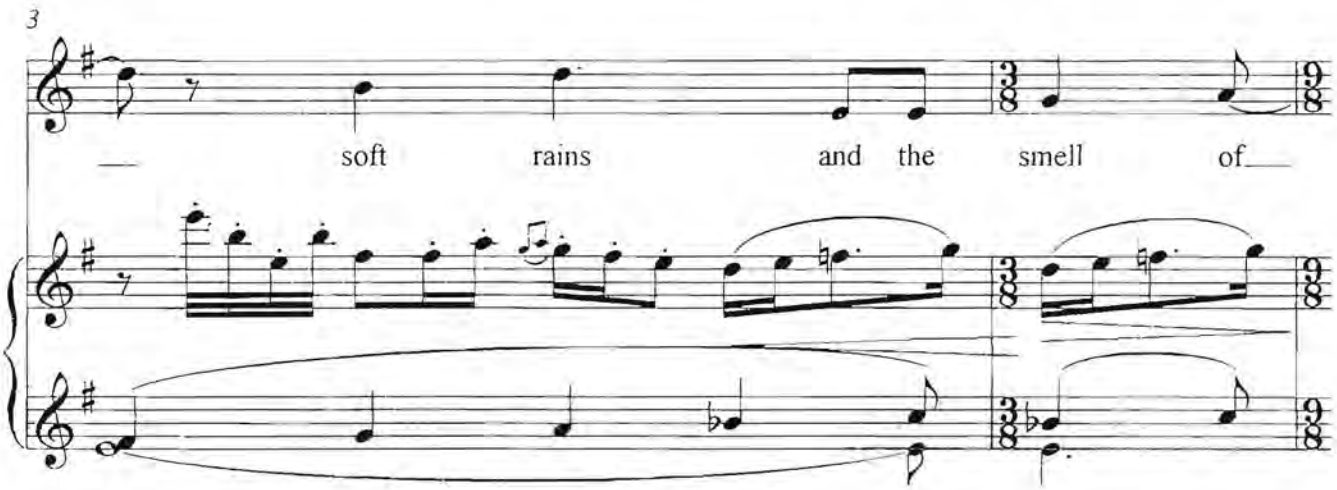

70
Tempo Primo
Tempo Primo
rall.e dim.
8va
poco
p
come la prima volta
poco rit.
poco p
p
poco
75
(8)
12 Dec. 2000 -
19 Jan. 2001

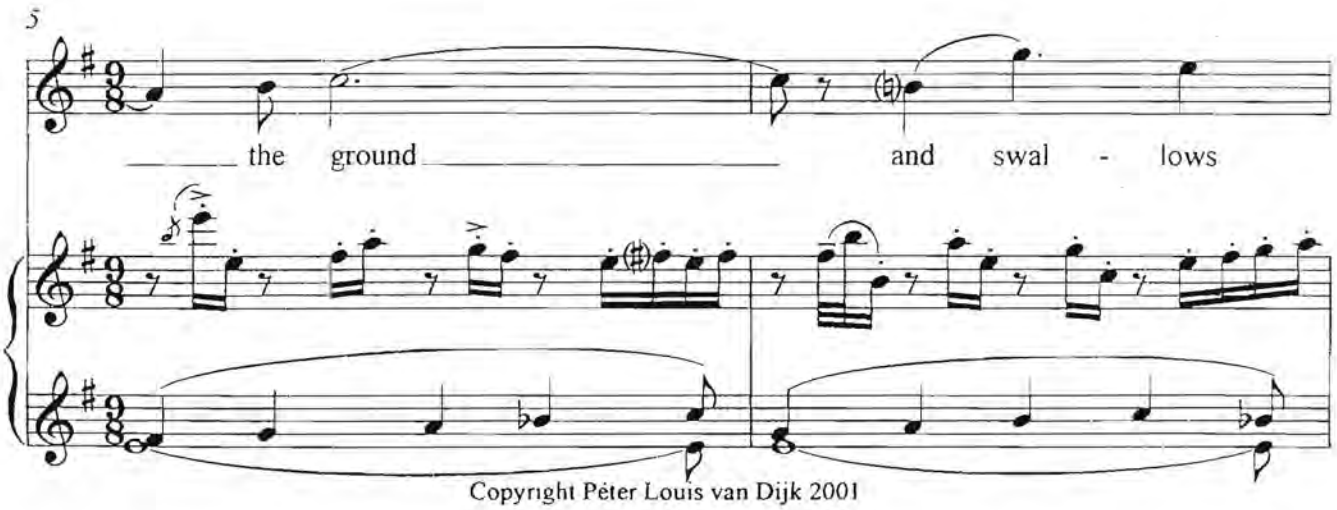
for Susi - with love

There will come soft rains

Sarah Teasdale **Péter Louis van Dijk**







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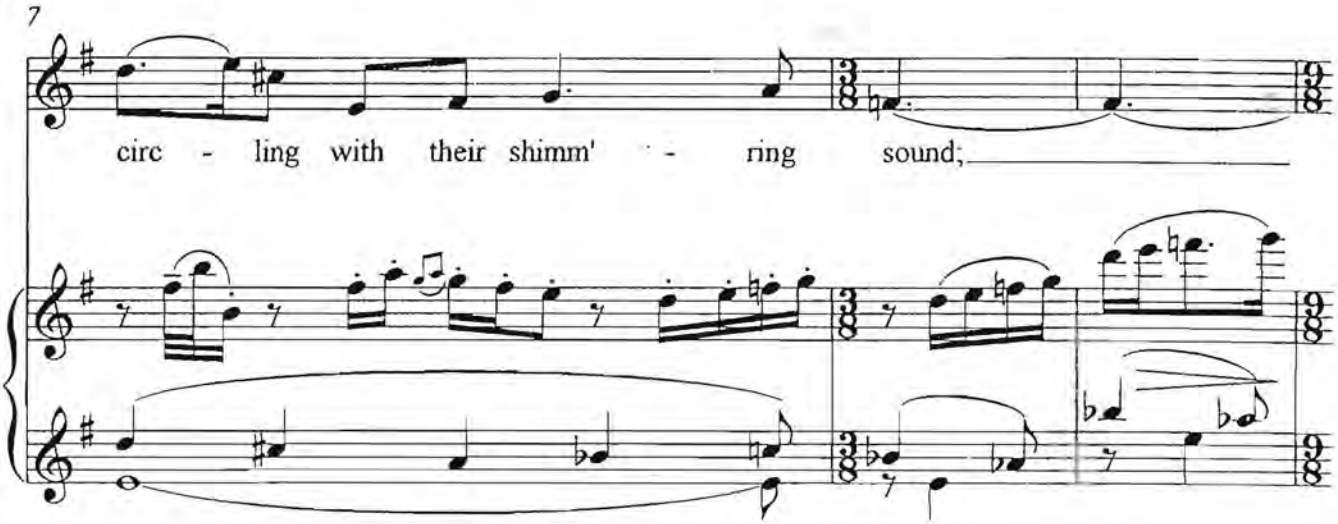
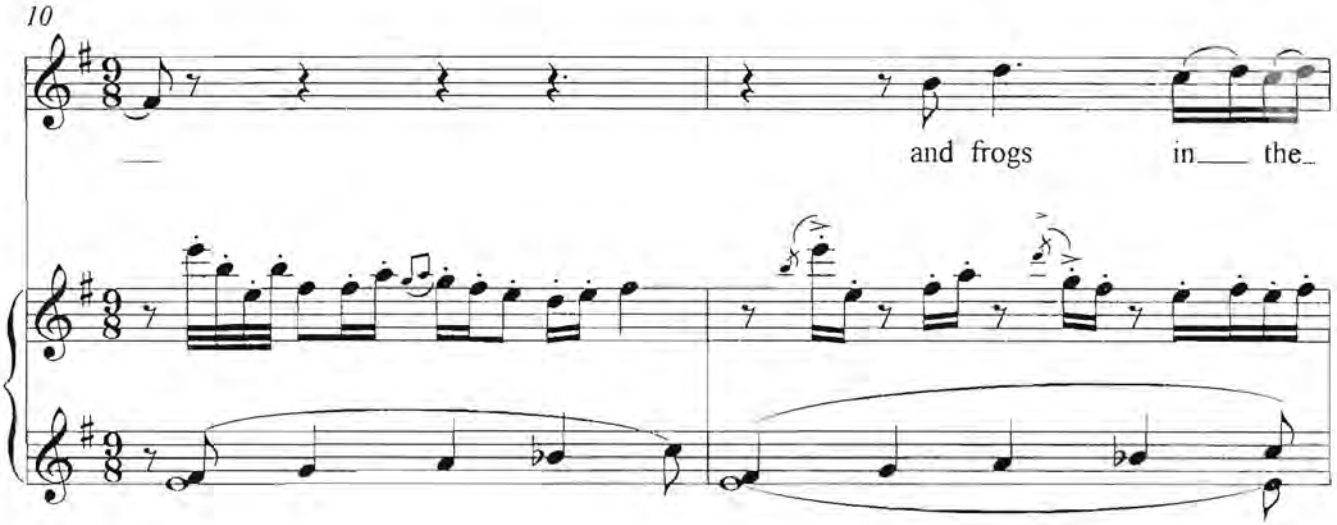
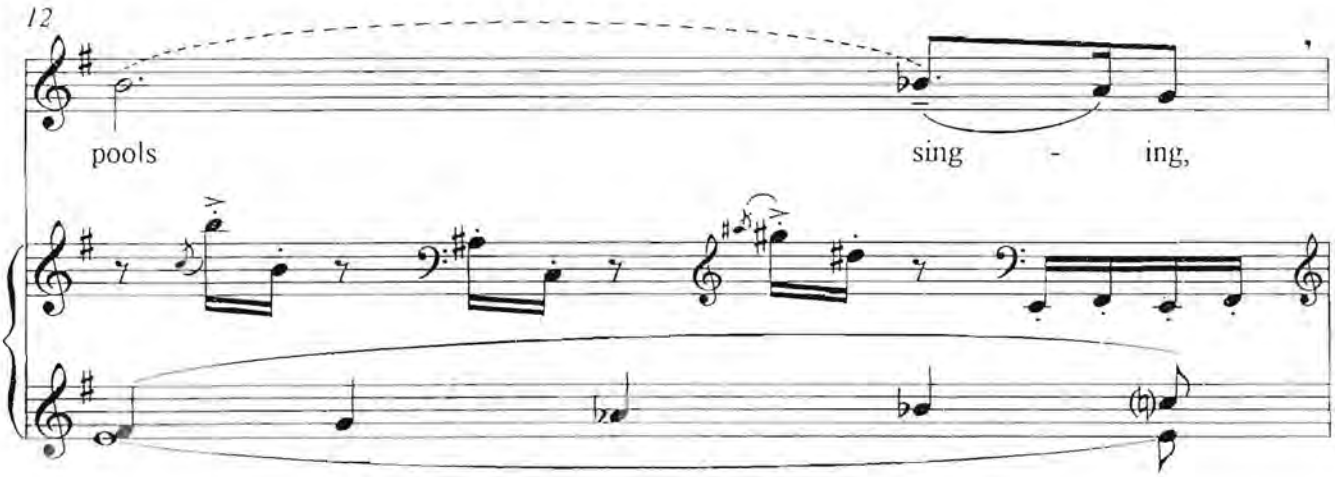

7
circ - ling with their shimm' - ring sound;


10
and frogs in the


12
pools
sing - ing,

13

allargando

sing - ing at night, and *più f* wild plum - trees in

allargando

più f

15

a tempo

tre - mu - lous white; *mf* Ro - bins will

a tempo

p

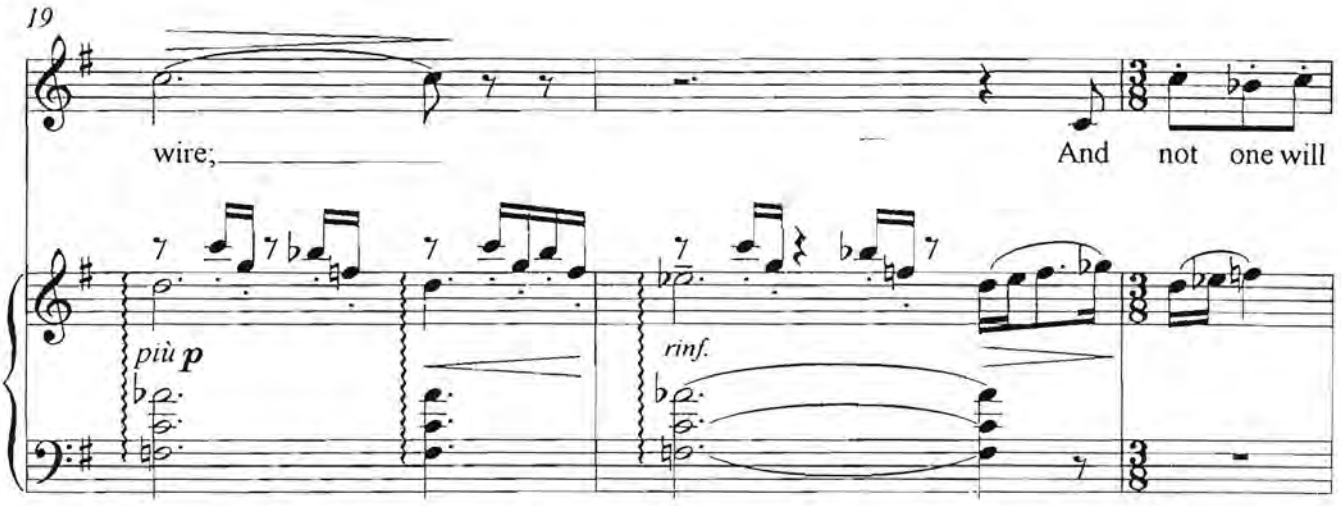
17

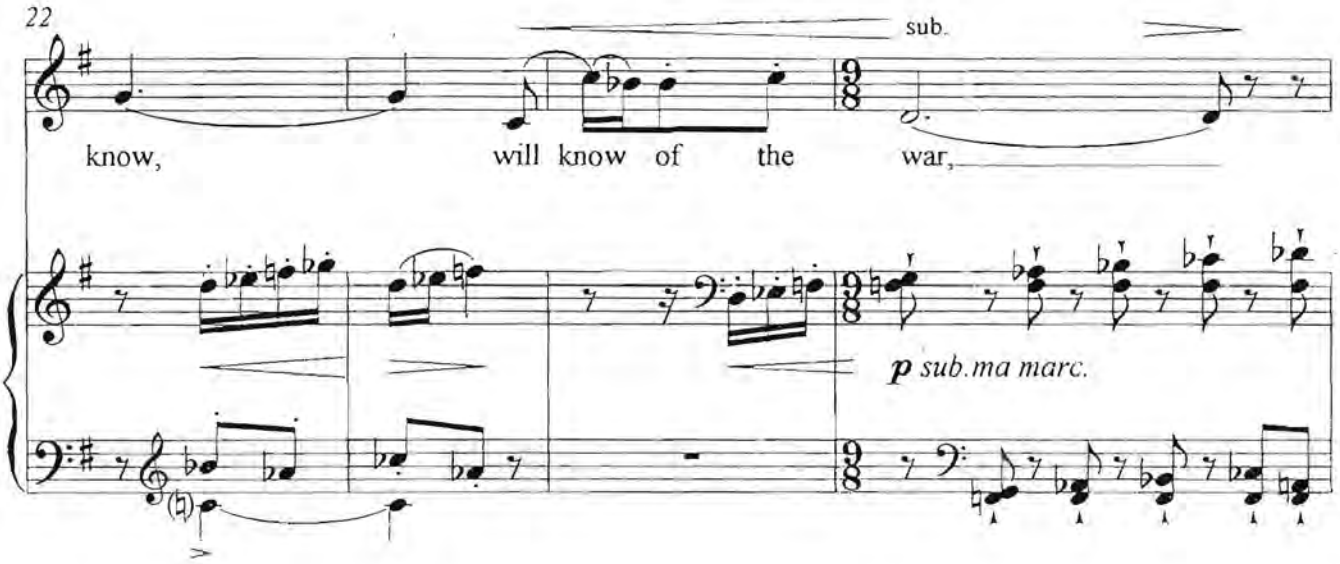
(✓)

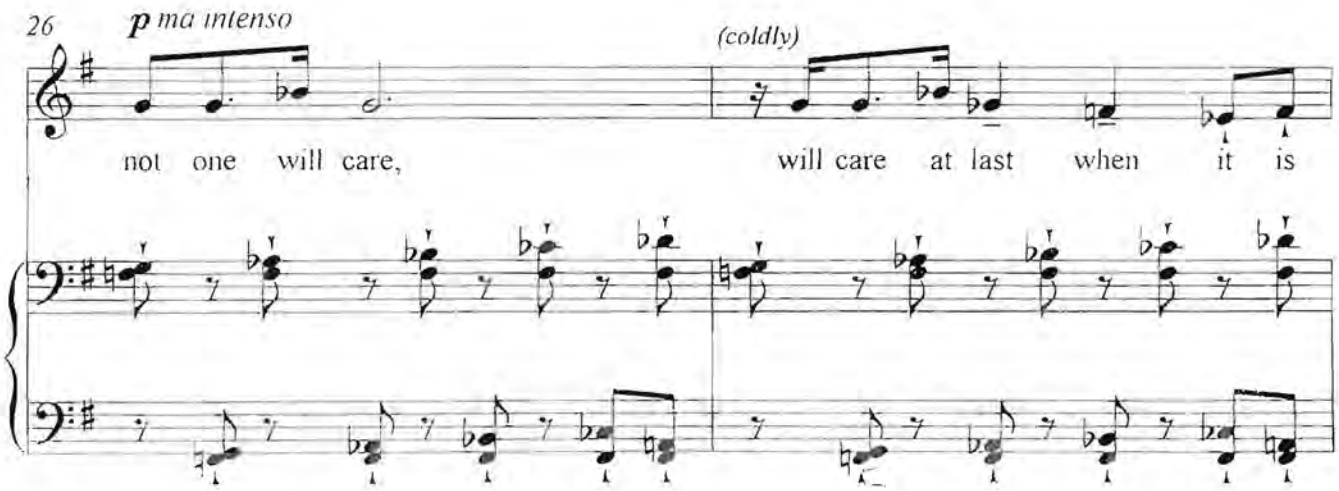
wear their fea - th'ry fire whist - ling their whims on a low fence -

mf

f deliberato


19
wire;
And not one will
più p
rinf.


22
sub.
know,
will know of the war,
p sub.ma marc.


26
p ma intenso
(coldly)
not one will care,
will care at last when it is

28

agitato poco a poco

done.

più f Not one would mind,

agitato poco a poco

mf *mp*

30

nei - ther bird nor tree if man - kind pe - rished,

f

mf *mp* *f* *meno f*

32

ben marc.

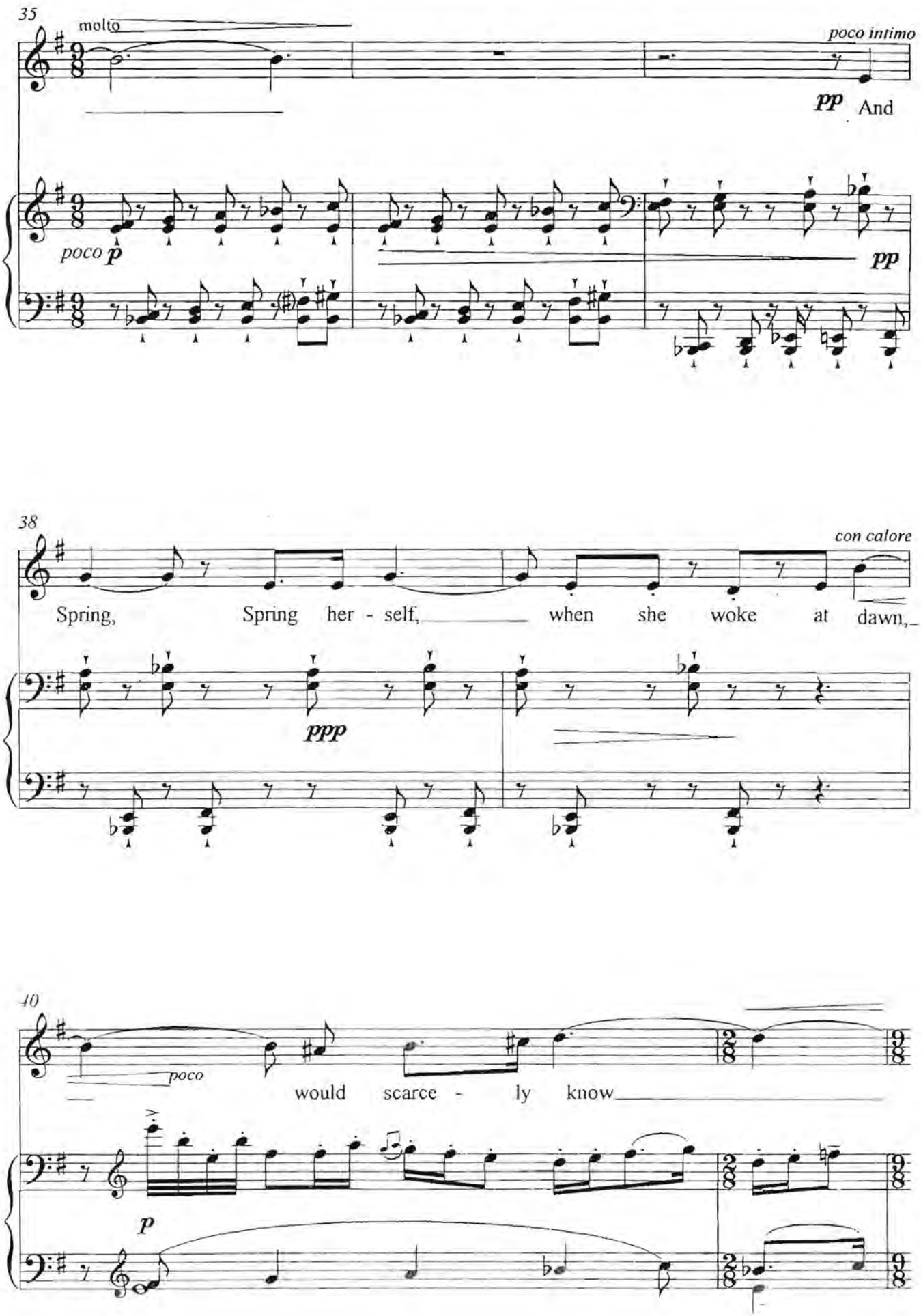
if man - kind pe - rished, pe - rished ut - ter - ly;

(ten.ad lib)

Tempo 1

Tempo 1

f *ff* col canto


35
molto
poco intimo
pp
And
poco p
pp
38
con calore
Spring, Spring her - self, when she woke at dawn,
ppp
40
poco
would scarce - ly know
p

42

(non troppo)

dim.e rall.

that we were

dim.e rall.

43

a tempo

gone.

a tempo

brutale

pp

fff

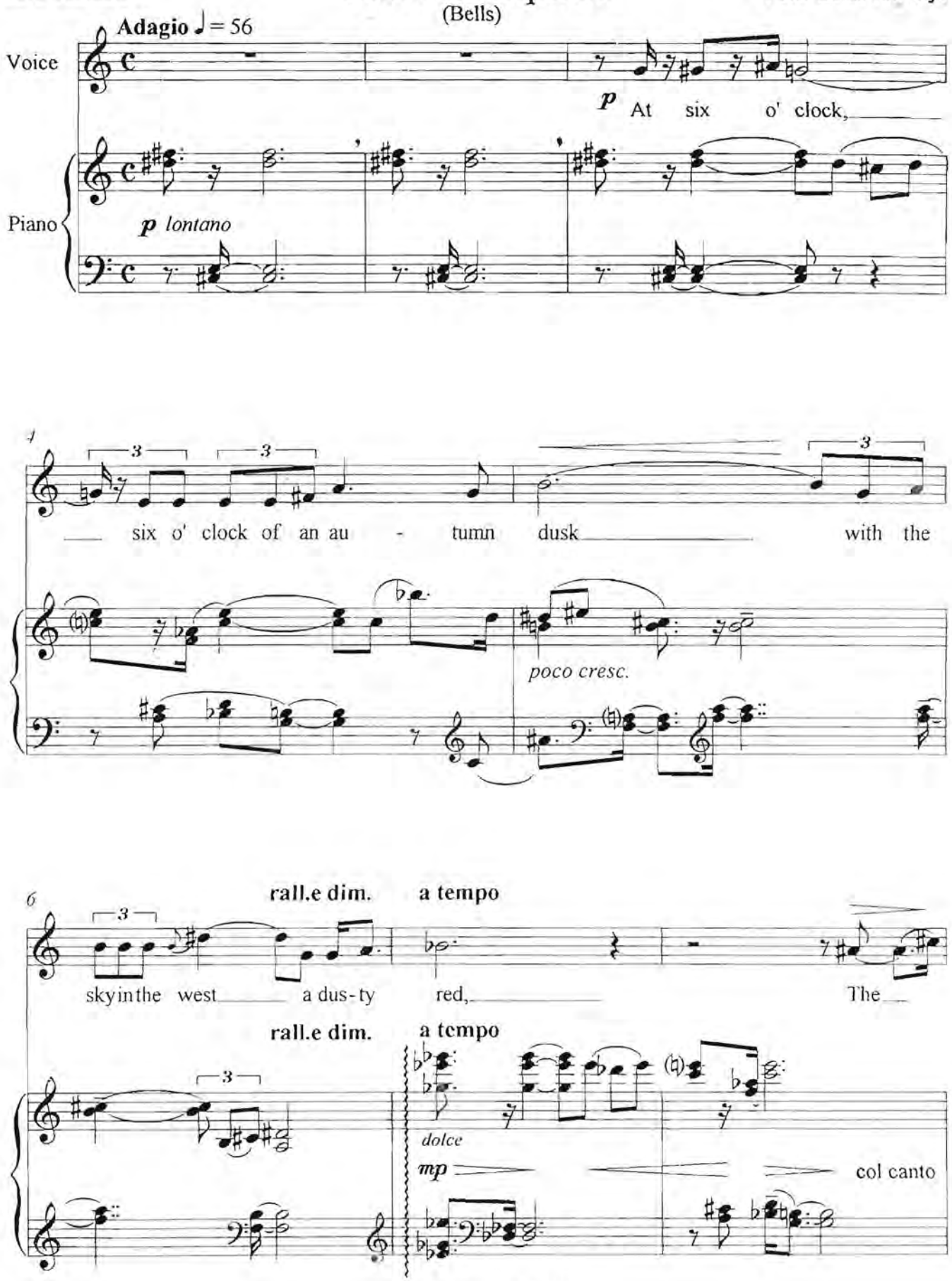
06-10 Feb.2001

for Susi - with love

There is no place

(Bells)

Sara Teasdale **Péter Louis van Dijk**



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agitato e string.poco a poco

9

bells of the mis - sion down in the val - ley Cry

agitato e string.poco a poco

mf

11

out, cry out that the day is

allargando

f

allargando

poco pesante

(col ped)

13

Tempo 1

(coldly)

dead.

Tempo 1

cantabile

mp

dim.

pp

16

The first star pricks as sharp as

18

rit.

Poco più mosso ♩ = 63

intenso

steel, pricks as sharp as steel

rit.

Poco più mosso ♩ = 63

pp

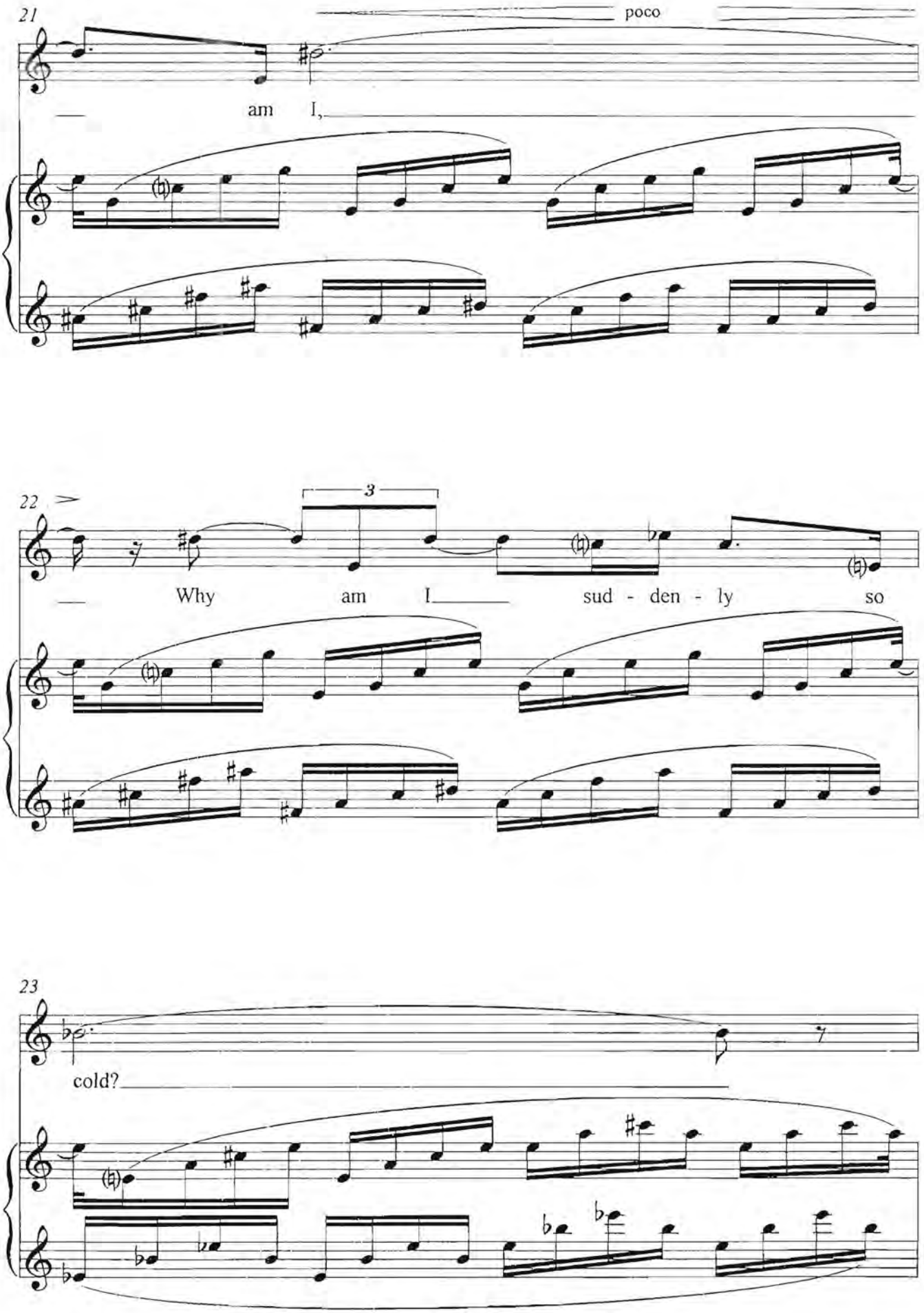
Ped. Ped.

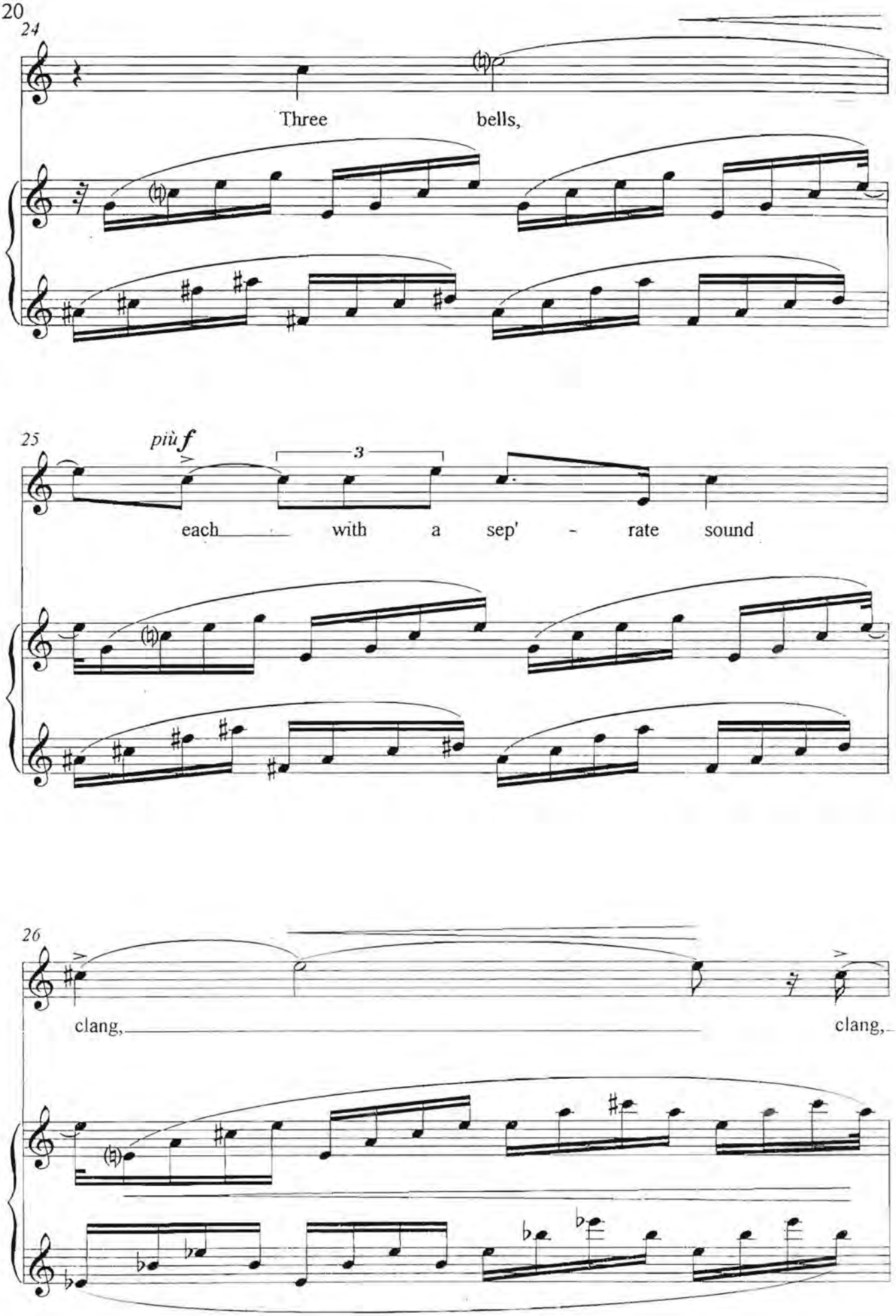
20

(quasi sotto voce)

(p) Why

sim.


21
poco
am I,
22
3
Why am I sud - den - ly so
23
cold?


24
Three bells,
25
più f
3
each with a sep' - rate sound
26
clang, clang,

27

f

clang,

più p

f

28

clang in the val - ley, wea - ri - ly

p

30

p **rall.** **Tempo 1** ♩ = 56

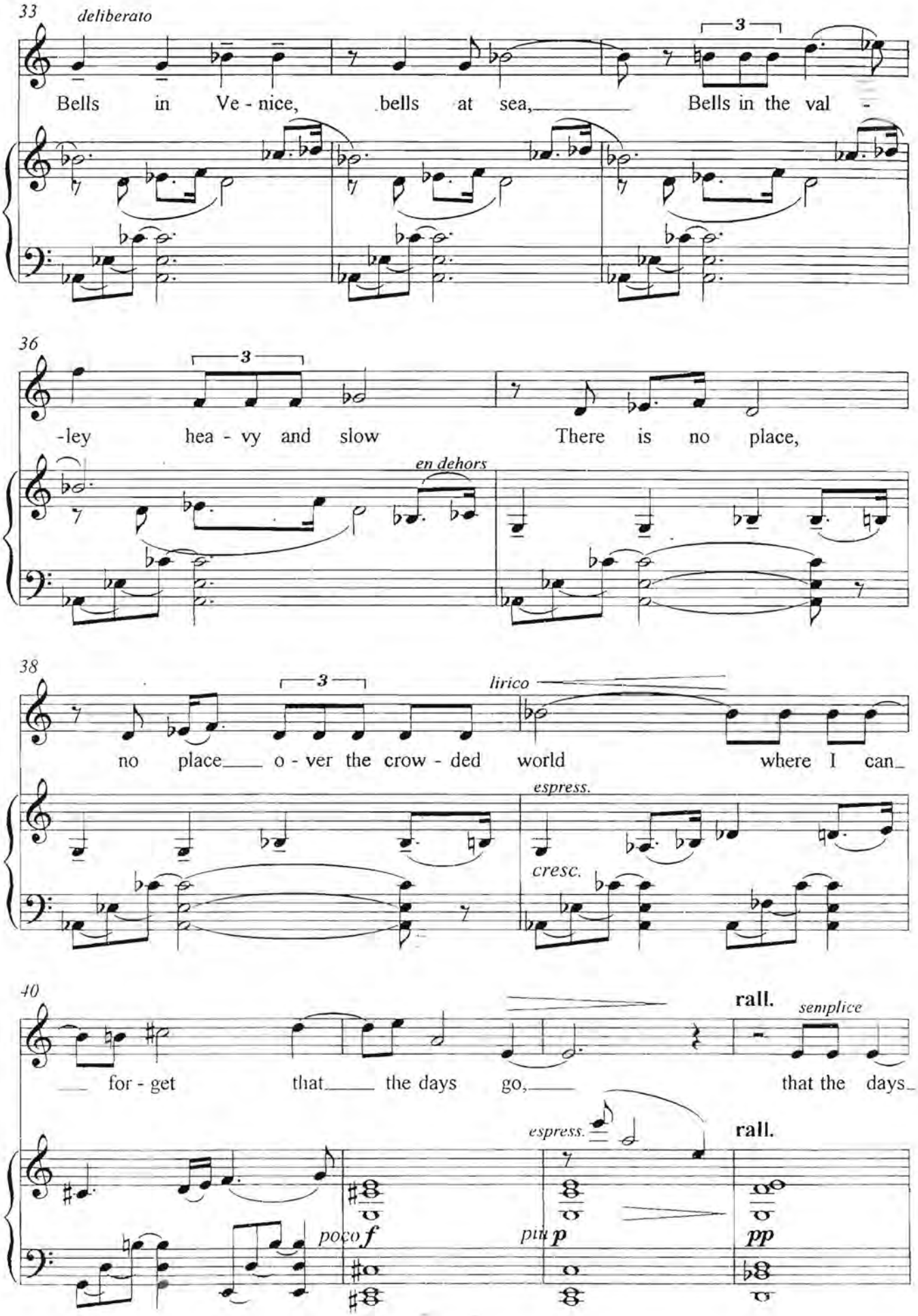
tolled, wea - ri - ly tolled.

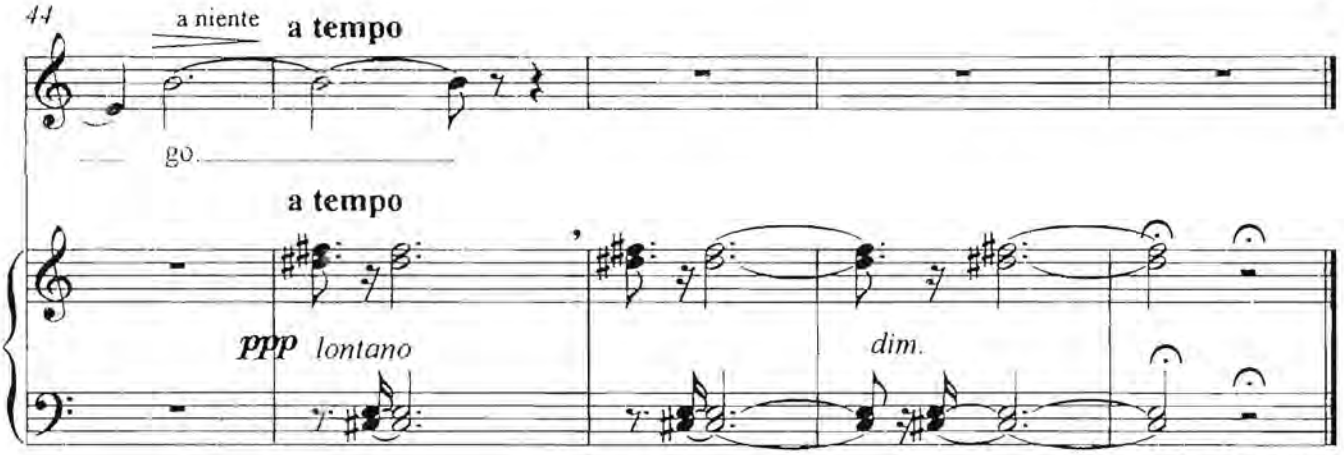
rall. **Tempo 1** ♩ = 56

con dolore

p

pp


33
deliberato
Bells in Ve - nice, bells at sea, Bells in the val -
36
-ley hea - vy and slow There is no place,
en dehors
38
no place o - ver the crow - ded world where I can
lirico
espress.
cresc.
40
for - get that the days go, that the days
rall.
semplice
espress.
rall.
poco f
più p
pp



11-15 Feb.2001

for Susi - with love

Feast

Meggan Moorhead

Péter Louis van Dijk

Energico ♩ = 72

Voice

ff There is the feast

Piano

ff

Ped.

3

senza dim.

of sound

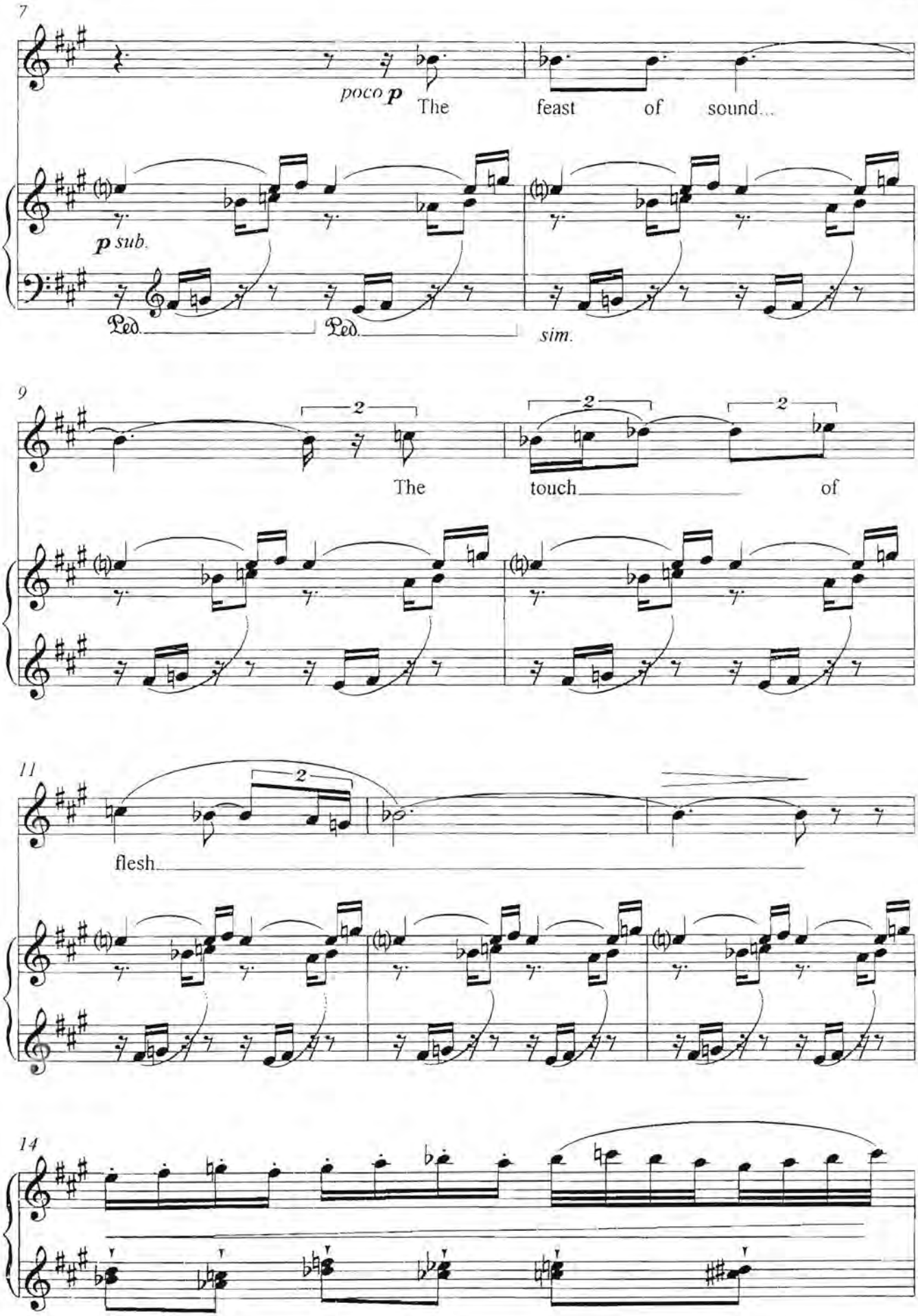
marc.

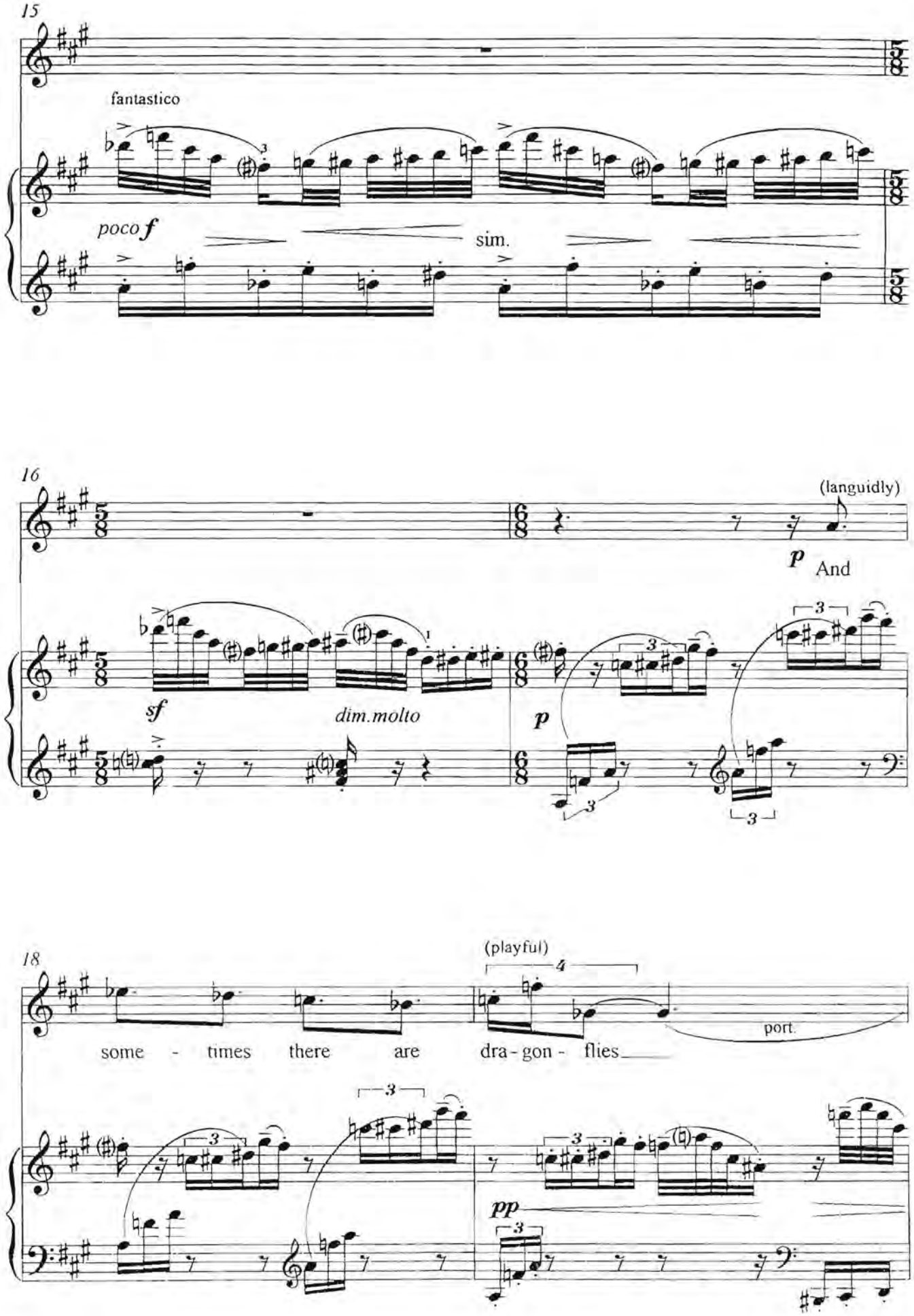
sfz

con pedale

5

Péter Louis van Dijk 2001


7
poco p
The feast of sound...
p sub.
Ped.
Ped.
sim.
9
The touch of
11
flesh
14


15
fantastico
poco f
sim.
16
(languidly)
p
And
sf
dim.molto
p
18
(playful)
some - times there are dra - gon - flies
port.
pp

20

(s) in the gar - den.

p

22

poco mf

mp

24

There is red and blue

cresc.

dim.

p

26

scherzando

p

blue and green and green and red and

8va

p

p scherzando

28

blue There is

30

feel - ing as light as a

32

cur tain on a

34

breeze

poch.meno mosso

più p

As

più f

poch.meno mosso

sfz mp

Ped.

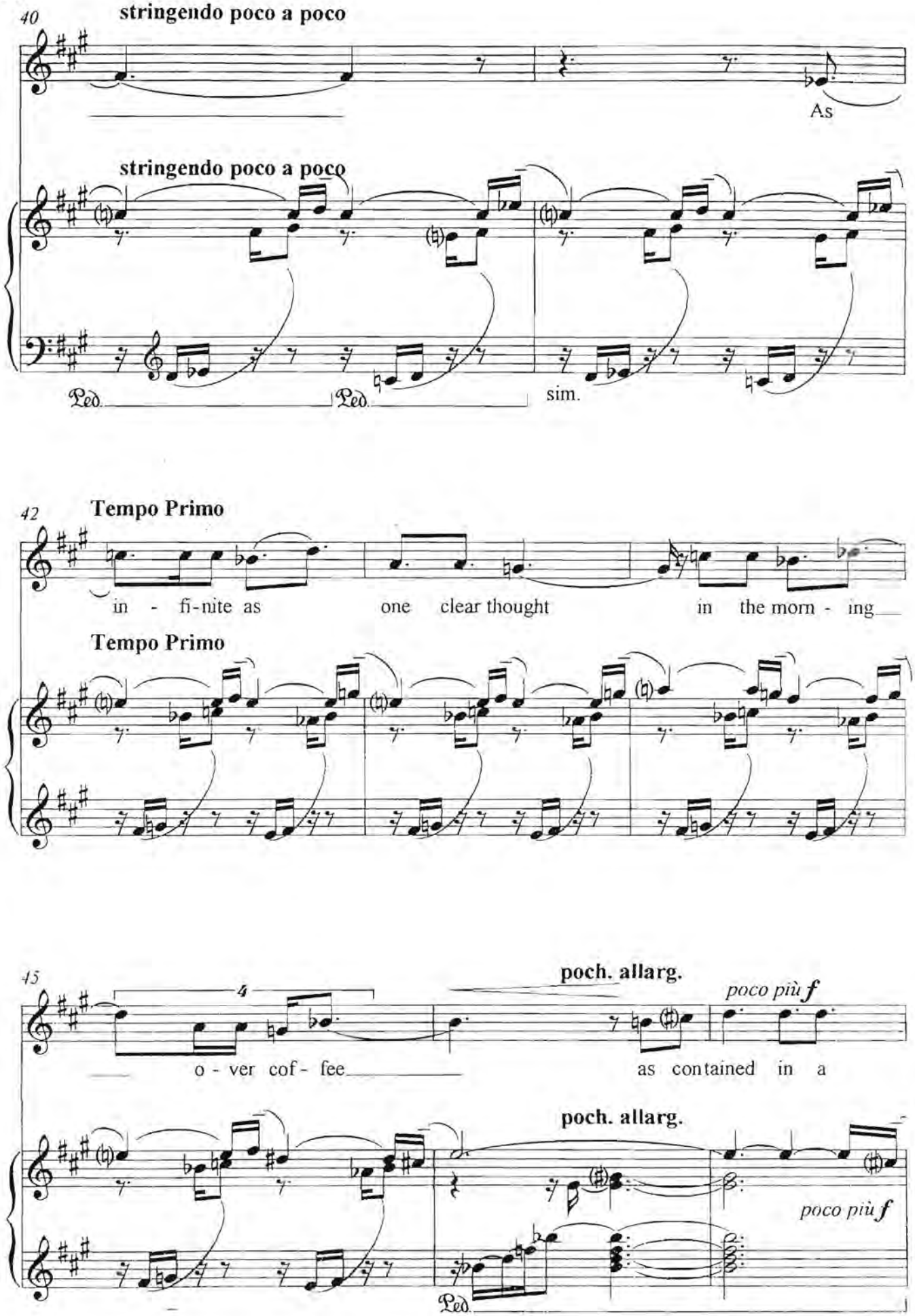
37

hea- vy as the end of an af - ter - noon sleep

colla voce

p

Ped.


40
stringendo poco a poco
As
stringendo poco a poco
Ped.
Ped.
sim.
42
Tempo Primo
in - fi-nite as one clear thought in the morn - ing
Tempo Primo
45
poch. allarg.
poco più f
o - ver cof - fee
as contained in a
poch. allarg.
poco più f
Ped.

48

dim.

paint - ing of a house in a frame in a

dim.

colla voce

Ped. Ped.

51

[tempo]

più p

rit.

bath - - room in a

[tempo]

rit.

più p

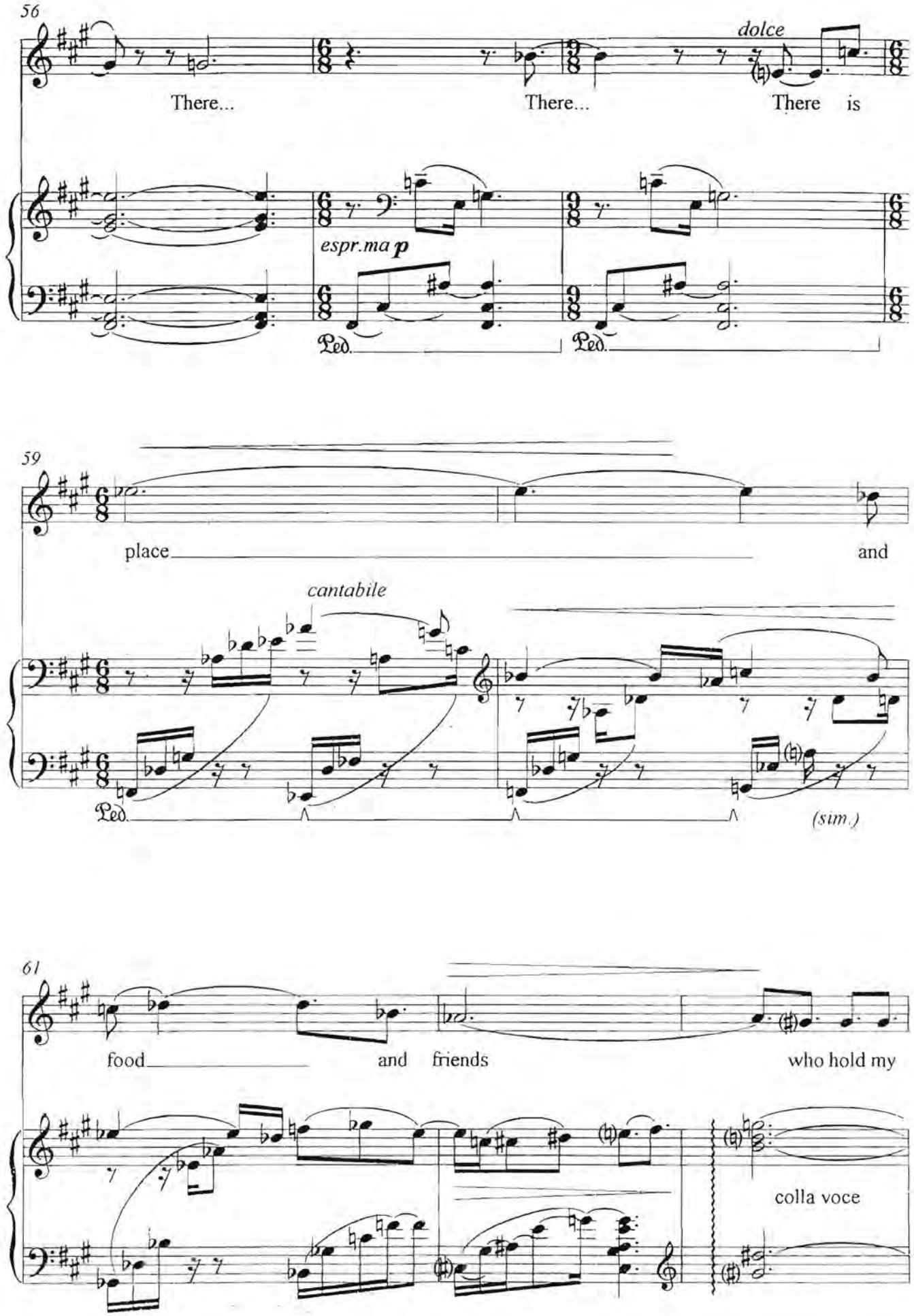
53

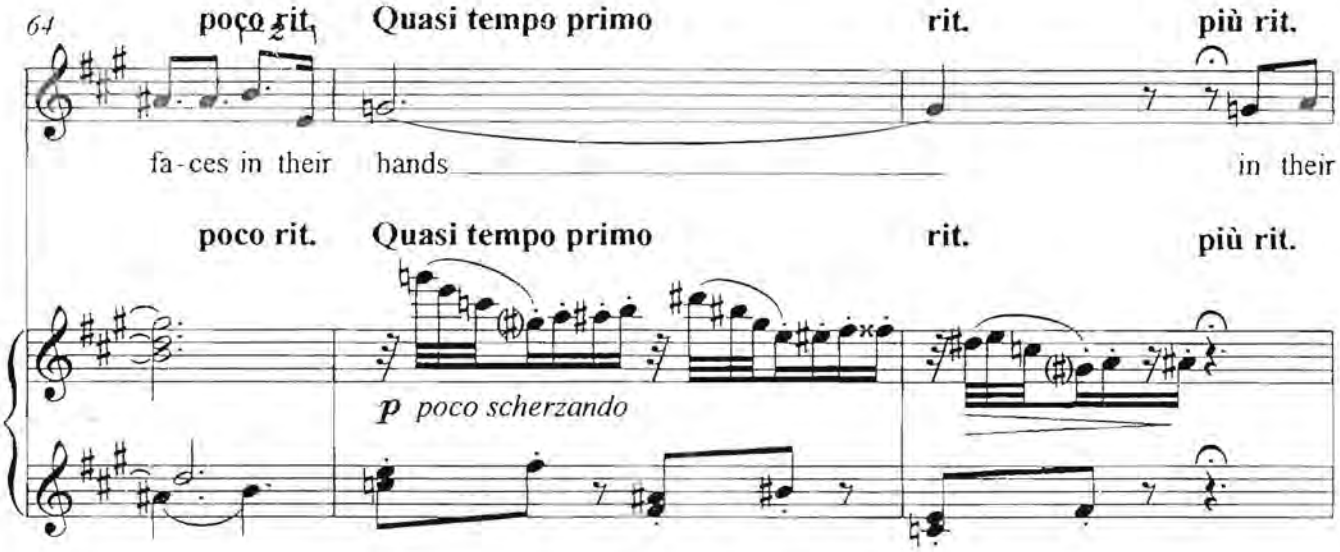
più rit. Lento e tranquillo

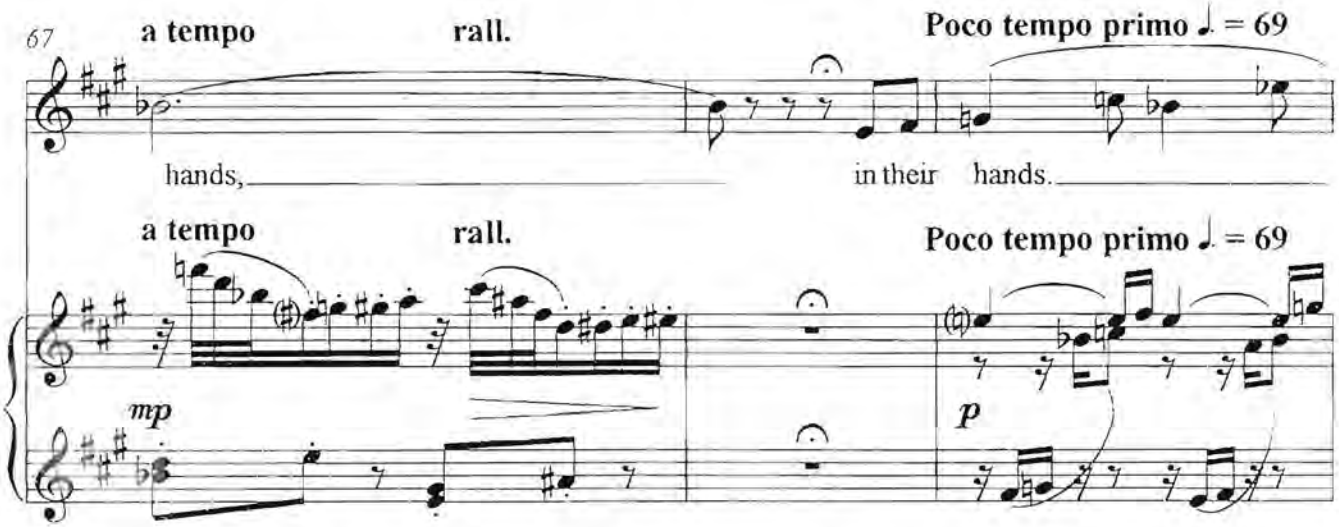
square, in a square of the ci- ty

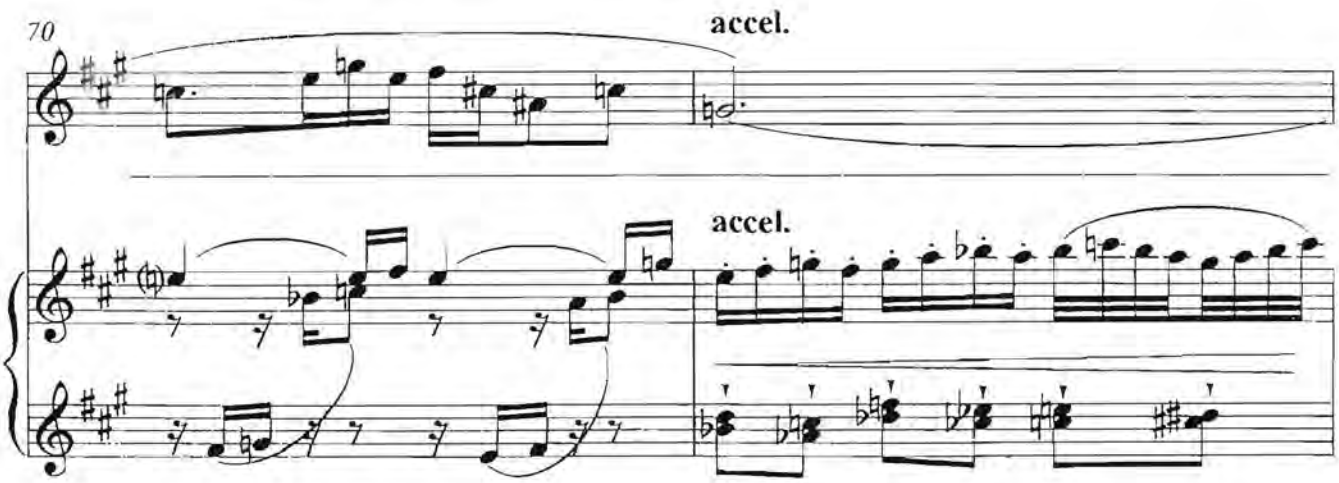
più rit. Lento e tranquillo

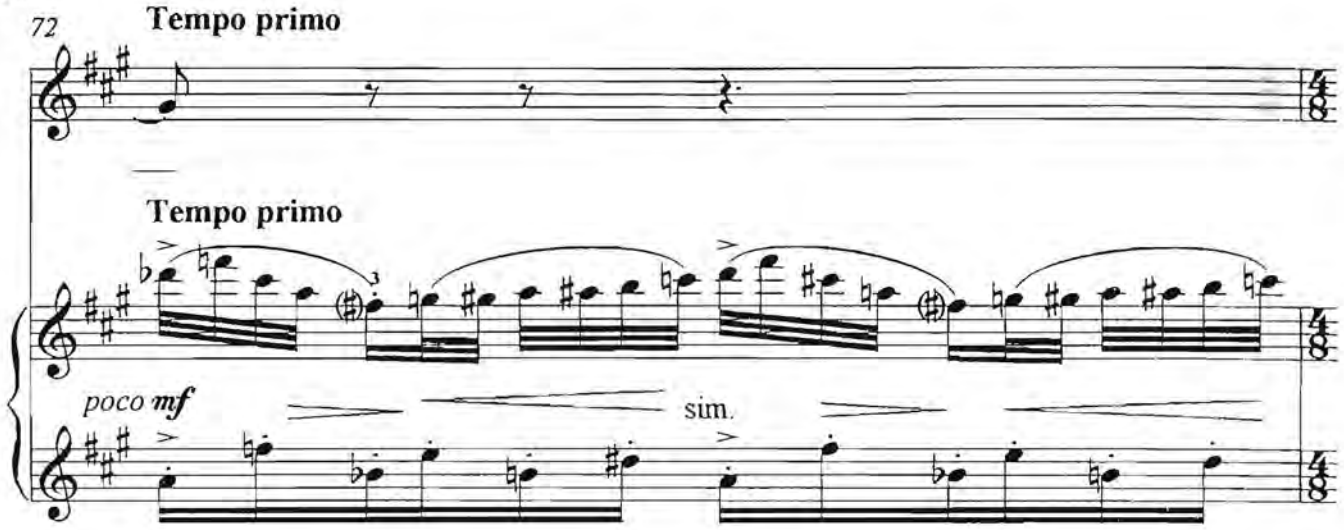
p legato

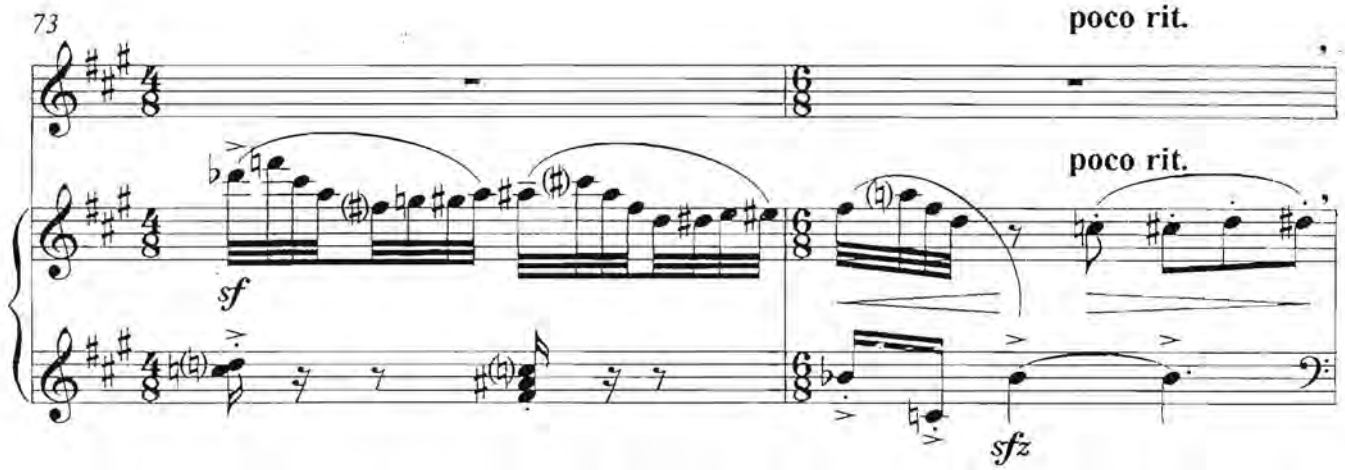

56
dolce
There...
There...
There is
espr.ma p
Ped.
Ped.
59
place
and
cantabile
Ped.
(sim.)
61
food
and friends
who hold my
colla voce

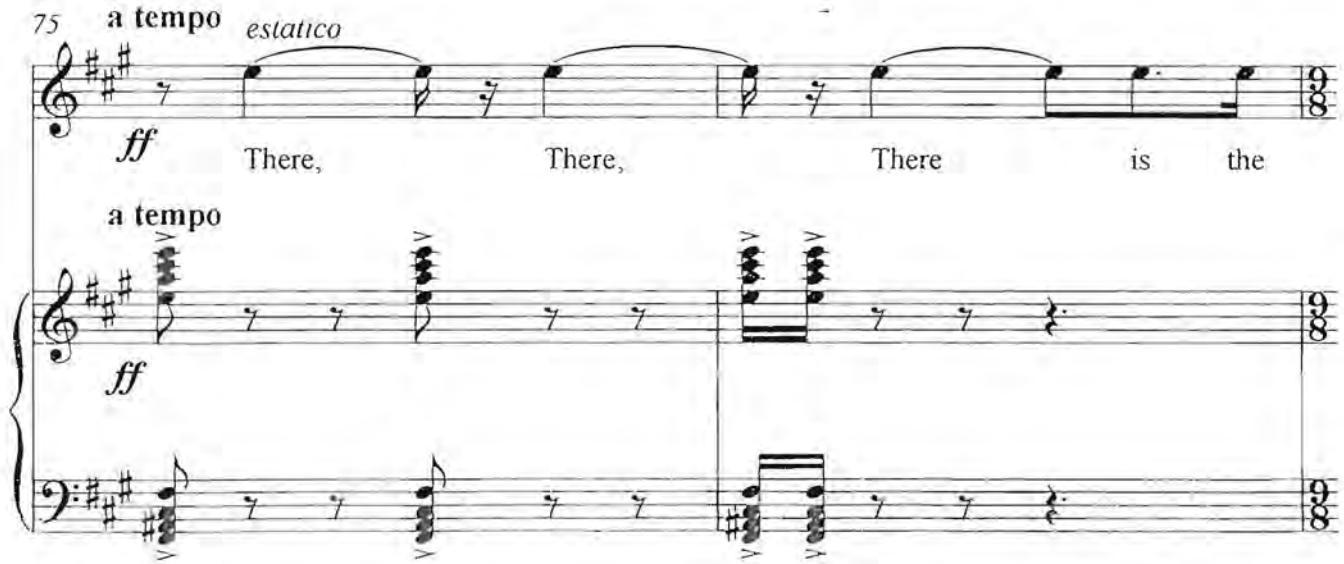

64
poco rit.
Quasi tempo primo
rit.
più rit.
fa-ces in their hands
in their
poco rit.
Quasi tempo primo
rit.
più rit.
p poco scherzando

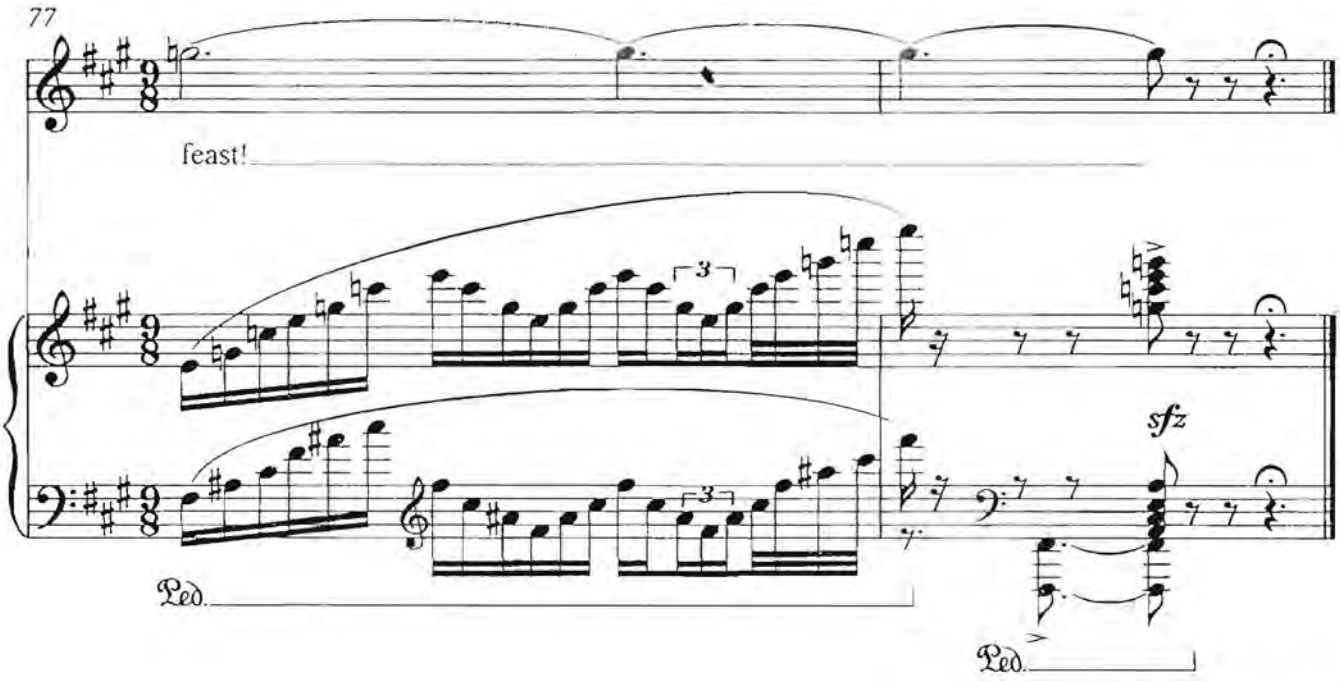

67
a tempo
rall.
Poco tempo primo ♩. = 69
hands,
in their hands.
a tempo
rall.
Poco tempo primo ♩. = 69
mp
p


70
accel.
accel.


72
Tempo primo
Tempo primo
poco mf
sim.


73
poco rit.
poco rit.
sf
sfz


75
a tempo
estatico
ff
There, There, There is the
a tempo
ff



22 Jan - 03 Feb 2001

TPA 782.9 DIJK
836437

THE SELFISH GIANT

THE SELFISH GIANT

THE SELFISH GIANT

CANTATA FOR BARITONE, BOY SOPRANO, NARRATOR,

TREBLE VOICES AND ORCHESTRA

AFTER THE SHORT-STORY BY OSCAR WILDE

TEXT AND MUSIC:

PÉTER LOUIS VAN DIJK

THE SELFISH GIANT

THE SELFISH GIANT

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CANTATA FOR BARITONE, BOY SOPRANO, NARRATOR,

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AFTER THE SHORT-STORY BY OSCAR WILDE

TEXT AND MUSIC:

PÉTER LOUIS VAN DIJK

GENERAL:

The musical quotation in the Introduction and at figure 25 is a variant of the traditional English children's song, "Boys and Girls come out to play".

The textual quotation three measures after 33 (Arietta), "Greater love hath no man than this..." is from JOHN 15:13 (AV- slightly adapted).

The above Arietta was the first musical material to be written and was 'born' on 28 October 1983; the only other material composed prior to 21 February 1986, was the opening five bars of the Finale written whilst on tour in George (E.Cape) on 24 July 1985.

This cantata was commissioned by the Cape Performing Arts Board for the Youth Music Festival of 1 and 2 August 1986, and is dedicated to the memory of friend and poet, Roy Joseph Cotton (1953 - 1985).

ORCHESTRA

2 flutes (2° doubling piccolo)
2 oboes (2° doubling cor anglais)
2 clarinets [B-flat] (2° doubling bass clarinet)
2 bassoons (2° doubling contra-bassoon)

4 horns [F]
2 trumpets [B-flat]
3 trombones (1° & 2° tenor / 3° bass)
tuba

timpani (doubling tamtam/tubular bells/triangle)
percussion (2 players):
suspended cymbal, clashed cymbals (1 pr.), tamtam, tambourine, side drum, bass drum, triangle, xylophone, glockenspiel, tubular bells.

piano / celesta (one player)
harp

violins 1°
violins 2°
violas
violoncelli
double-basses

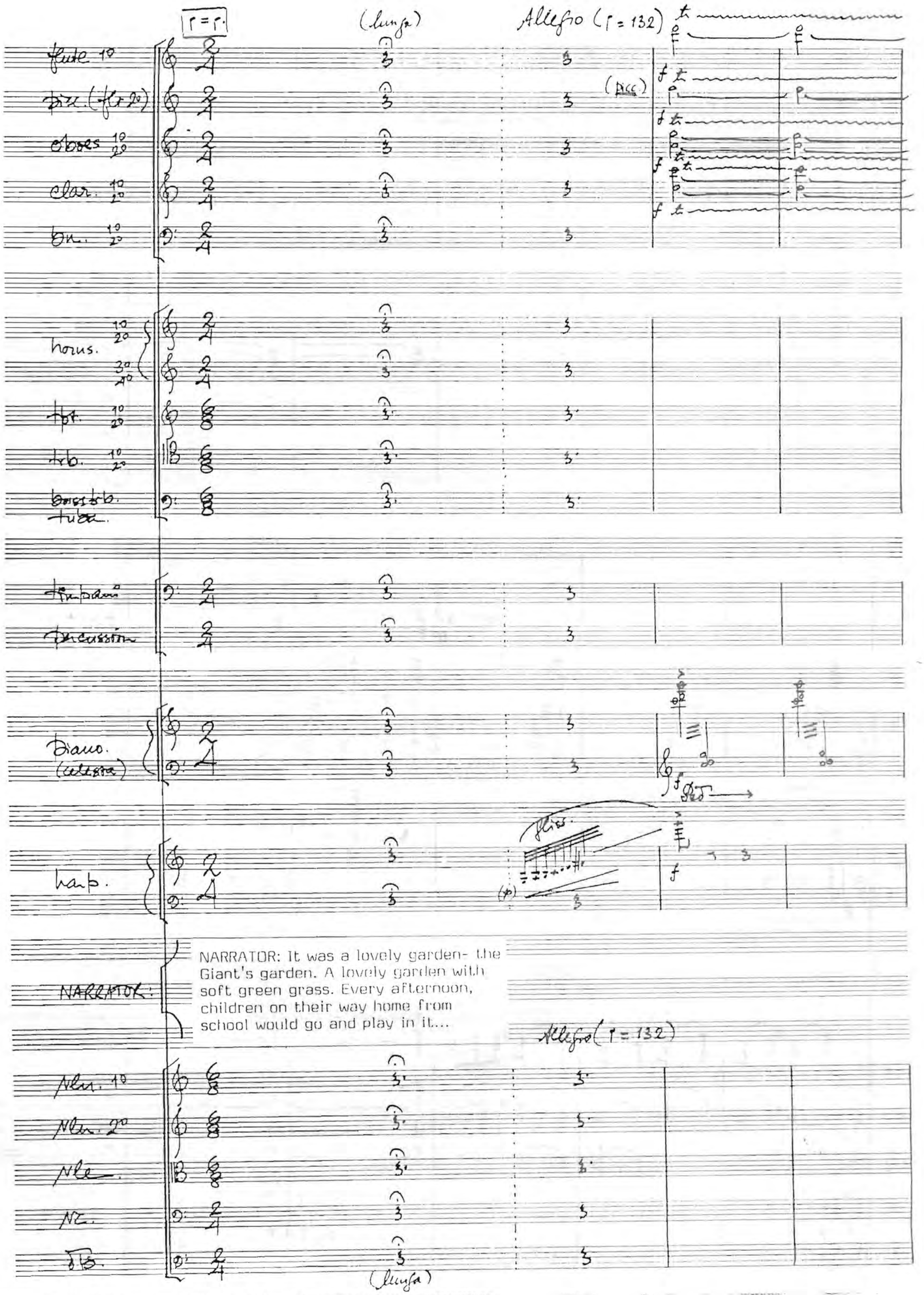
and baritone solo, boy soprano, narrator and treble voices (childrens choir).

NB. All instruments notated at concert pitch - except those that make the customary octave transpositions.

****

What will i do there
when i reach that branch
beyond the sky ?
What will i say when i hear
that infernal cry ? [excerpt]

Roy Joseph Cotton.
08-06-1984.


♩ = ♩.
(lunga)
Allegro (♩ = 132)
flute 1°
fl. (+fl. 2°)
oboes 1° 2°
clar. 1° 2°
bn. 1° 2°
(picc)
horns. 1° 2°
3° 4°
tpt. 1° 2°
trb. 1° 2°
bass trb. tuba
timpani
percussion
piano. (celesta)
harp.
(glis.)
NARRATOR:
NARRATOR: It was a lovely garden- the Giant's garden. A lovely garden with soft green grass. Every afternoon, children on their way home from school would go and play in it...
Allegro (♩ = 132)
vln. 1°
vln. 2°
vla.
vc.
cb.
(lunga)

fl+1°
picc.
ob 1 2
cl. 1 2
bn 1 2
hns 1.2
hns 3.4
tpt. 1 2
trb 1 2
btrb
tuba
timp.
perc.
Sus. cym.
secco
pno.
(Ped.)
hp.
(NARR)
vln 1.
vln 2.
vla.
vc.
db.
pizz.
div/(pizz.)

1

a2

(secco)

triangle

(sus. cym.)

(choke)

(sus. cym)

(come prima)

gliss.

sff

1

(V)

arco

arco/div.

2

flt. 1°

picc.

ob. 1 2

cl. 1 2

bn. 1 2

Senza rall.

1° / solo

mp

(f)

leggierro!

Senza rall.

1.2 hns.

3.4

tpt. 1 2

trb. 1 2

b.trb. tuba

timp.

tri.

sus. cym.

(f)

(tri.)

mf

(l.v.)

f

[preciso]

Senza rall.

prc.

mf

leggiero!

hp.

flass.

f

2

(NARR.)

NARRATOR: Birds crowded the trees like rowdy tenants...

(cl.)

Nln 1.

(cl.)

Nln 2.

(cl.)

Nle.

(cl.)

Nc.

Db.

[♩. = ♩]

Subito Adagio (♩=60)

(ten. ad lib.)

1° 1°/solo

Subito Adagio

[NARR:]...yet sang so sweetly that the children stopped their games in order to listen to them. Peace reigned- contentment its companion. Joy, warm as a kitten and light as dandelion, filled the Giant's garden from corner to corner causing the children to say:

Subito Adagio

Unis.

div.

(ten. ad lib.)

Moderato assai (♩= c. 63-66)

Rit...

ob. 1°
ob. 2°
cl. 1°
bn. 1°
hn. 1°

Rit...

Stack.
(l.v.)
Simile

pno
(l.v.)
Simile

Rit.....

Quasi Recitativo

Hap-py — Hap-py — Hap — py —

choir.
(div.)
How hap-py we are here !

Hap-py — Hap-py —

3 Allegro (♩= 112-120)

fl. 1°
picc.
cl. 1. 2.
bn. 1. 2.

hp.
[EDE♭FGA♭B♭]
(E♭ – E♮)
(E – E♭)
(E♭ – E♮)
(E♭)
(E♮)
(E♭)
(E♮)
(E♭)
(Sempre poco marcato)
(Sempre poco marcato)

CHOIR
(Unis.)
mf Soft grass, green grass, Flow-ers-in-be- tween grass

3 Allegro (♩= 112-120)

(= subito più p)
*[NB. Woodwinds to be as unobtrusive as possible.]

4

flt. 1°

picc.

cl. 1. 2.

bn. 1. 2.

con sord. / solo

mf

con sord. / solo

mf

trpt. 1°

trpt. 2°

trb 1° 2°

con sord.

mf

trb. 3° tuba

3° / con sord.

mf

hp.

[G-G♭ / D-D♭]

[G♭-G♮ / D♭-D♮]

(unis.)

sf

(l.v.)

(div.)

choir

Bright lit-tle stars that dance and run, Wig-g(e)-ley fing-ers in the sun

Vln 2

Vle.

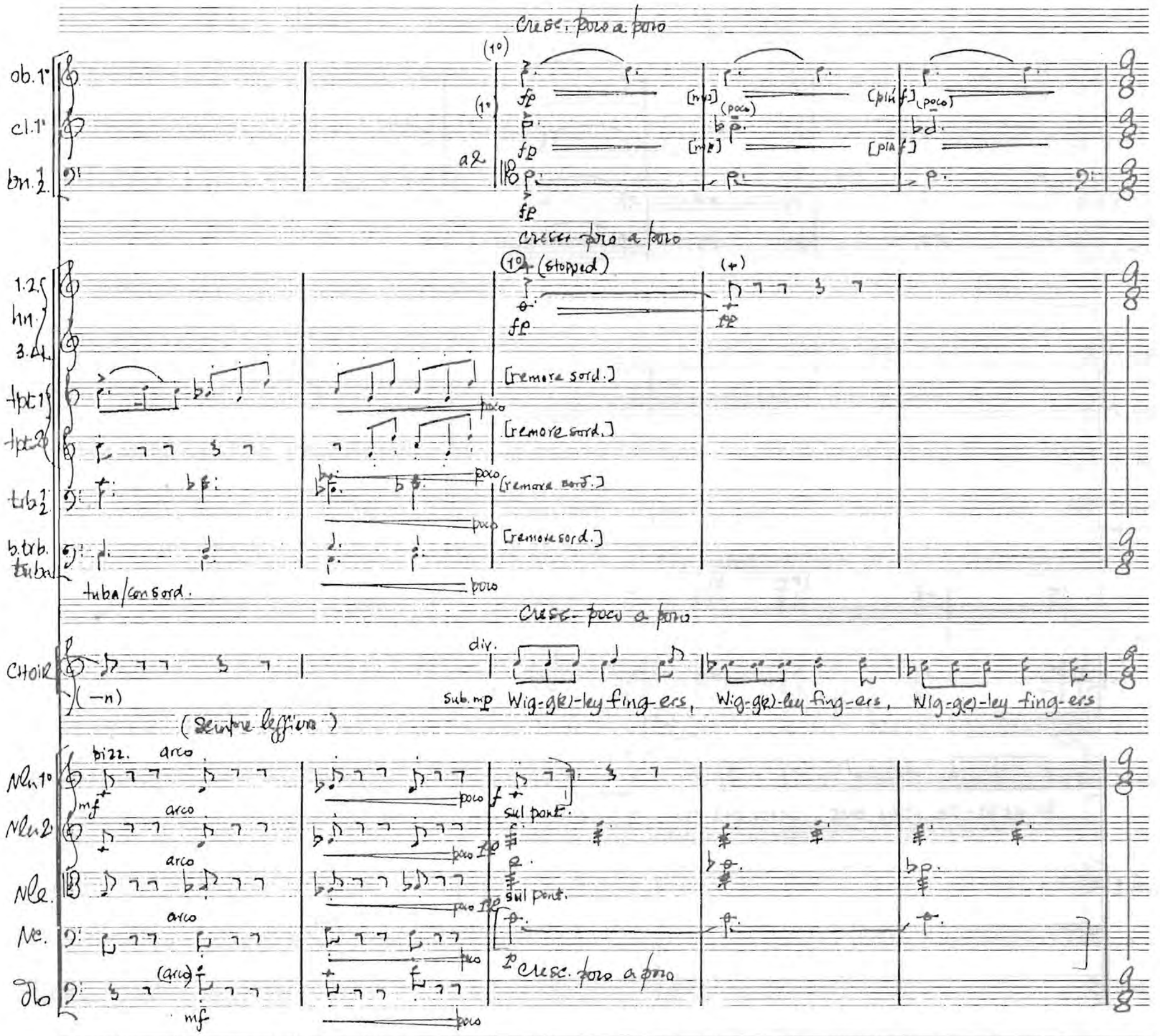
Vc.

mf

mf

mf

4


Cresc. poco a poco
ob. 1°
cl. 1°
hn. 1 2
(1°)
(1°)
a2
fp
[non]
(poco)
[più f]
(poco)
[più f]
Cresc. poco a poco
1.2. hn.
3.4.
(stopped)
(+)
fp
[remove sord.]
tpt 1
tpt 2
poco
trb 1 2
b.trb. tuba
tuba/con sord.
Cresc. poco a poco
CHOIR
div.
sub. mp
Wig-g(e)-ley fing-ers, Wig-g(e)-ley fing-ers, Wig-g(e)-ley fing-ers
(Scintore leggiera)
Vln. 1°
Vln. 2°
Vle.
Vc.
Db
bizz.
arco
mf
sul pont.
Cresc. poco a poco

(simile)

[ord.] (Corni = leggiero possibile)

(simile)

(simile)

f senza sord.

f senza sord.

senza sord.

senza sord.

[senza sord.]

'Cross my heart — Cross my heart — and

(unis.)

(div.)

(f) Catch the wind, touch the sky: 'Cross my heart — Cross my heart and

div./pizz.

pizz.

(secco)

f (secco)

(simile)

unis.

(poco f)

5

marcato !

fl. 1°

picc.

ob. 1. 2.

cl. 1. 2.

bn. 1. 2.

1. 2. hn. 3. 4.

tpt. 1. 2.

trb. 1. 2.

b.trb. tuba

timp.

perc. I

perc. II

B.D.

S.D.

senza corde

pno.

(solo)

molto legato

[Gr. Cl.] e sempre delicato

(unis.)

CHOIR

hope to die!

5

Vln. 1.

Vln. 2.

Vle.

Vc.

Db.

[take sord.]

[take sord.]

[take sord.]

Cl. 1. 2.

mp (simile) poco

Pno.

poco

Choir.

[mf] Plum trees, peach trees, Ripe-fruit-out-of-reach trees, Sing as the hand of

Vln 1°

con sord. poco

Vln 2°

con sord. poco

Vle.

con sord. poco

6

fl. 1°

(solo)

picc.

[mp] (solo)

ob. 1. 2.

[mp] a2

cl. 1. 2.

mp a2

bn. 1. 2.

mp a2

hn. 1°

mp

Pno.

6

Choir

(unis.)

Spring un-furls De-li-cate blos-soms of pink and pearl —

Vln 1.

Vln 2

Vle.

flt.1o

Cresc. poco a poco

(poco)

(P)

(poco)

poco

fagot.

ob. 1. 2.

1°

poco

cl. 1. 2.

cresc. poco a poco

bn. 1. 2.

(2)

1.2. hns.

3.4.

tpt. 1. 2.

trb. 1. 2.

b.trb.

tuba

timp.

glock.

(l.v.)

Cresc. poco a poco

hp.

(poco)

(poco)

Cresc. poco a poco

choir

(unis)

De-li-cate blos-soms, De-li-cate blos-soms, De-li-cate blos-soms, Drink the dew — hap-pycat :

sib.

Vln 1.

cresc poco a poco

Vln 2.

pizz.

(Cresc. poco a poco)

arco

poco

Vle.

poco

Vc.

cresc poco a poco

div./pizz.

pizz.

(secco)

Db.

(secco)

7 Marcato!

poco f

a2

poco f

ff

a2

(poco f)

poco f

solo

molto

poco f

B.D.

sfp

ff

S.D.

senza corde ff

(take S.D.)

7

'Last one out — Last one out's — a dir-ty rat!' —

(div.)

'Last one out — Last one out's a dir-ty rat!' —

(pt)

(remove sord.)

(remove sord.)

(remove sord.)

senza sord.

senza sord.

senza sord.

unis.

arco

poco f

arco

poco f

7

Cl. 1. 2. — a2 — (1.) (3.) — (simile)

Fl. 1 — p

hp. — (quasi solo) — (2.) (3.) (4.) (5.) — [ma sempre distinto]

CHOIR — E-den takes her mir — ror, holds it to her

Vln 1. — sul tasto — pp

Vln 2 — p — sul tasto — pp

Vle. — pizz. — p — sul tasto — arco — pp

Vc. — p — sul tasto — pp

fl/picc. — [picc. = 8va high] — p (sempre)

ob. 1. — 1° — p (sempre)

cl. 1. 2. — 1° — p — 2° — 1° — cl. 1° — (p) — cl. 2

hrns. 1. 2. — mp — ppp [hrns. out] — (p)

Slack. — (p)

15

pno — p

hp. — (l.v.)

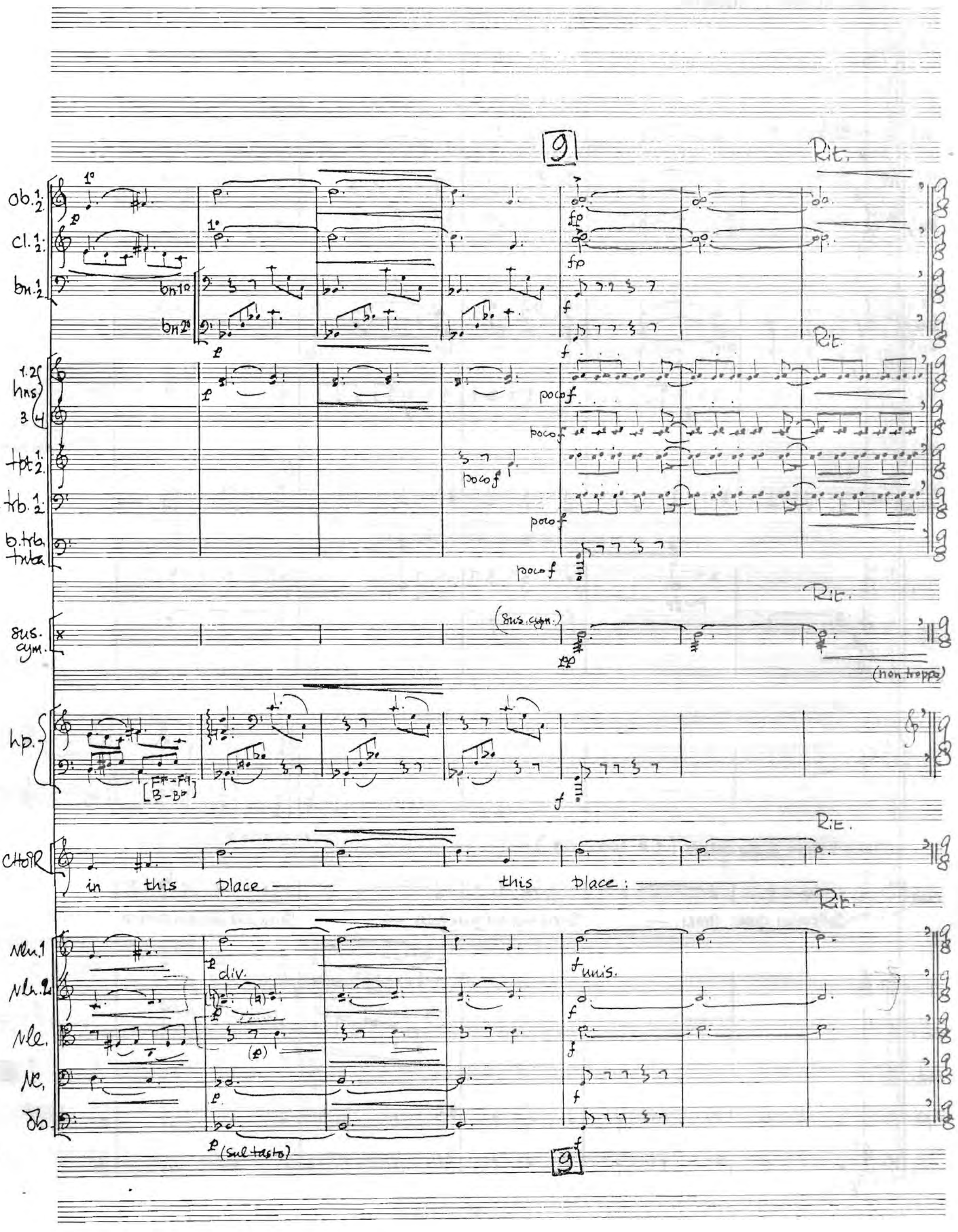
CHOIR — face, — Sees re — flec-tions of her beau — ty — (v)

Vln 1 — sempre

Vln 2

Vle.

Vc.


9
Rit.
ob. 1. 2.
cl. 1. 2.
bn. 1. 2.
bn 1°
bn 2°
hns 1. 2. 3 4
tpt 1. 2.
trb. 1. 2.
b. trb.
tuba
poco f
sus. cym.
(sus. cym.)
(non troppo)
hp.
[F#=F♮ B-B♭]
CHOIR
in this place
this place:
vln. 1
vln. 2
vle.
vc.
db.
div.
unis.
(sul tasto)
9

Meno mosso e maestoso (♩ = 100–108)

flt. 1.
picc.
ob. 1. 2.
cl. 1. 2.
bn. 1. 2.
hns 1.2. 3.4.
trpt. 1. 2.
trb. 1. 2.
b. trb. tuba
timp.
sus. cym.
glock.
hp.

a2 — tuba — poco fp — simile — (ben marcato) — [Eb–Eb]

Meno mosso e maestoso (♩ = 100–108)

choir

Soft grass, green grass, — Even king-and-queen grass, — Pa-ra-dise Gar-den's come to play.

div.

vln 1°
vln 2°
vle
vc.
cb.

10

accel. poco a poco

poco f (subito)

poco f (subito)

a2

poco fp

poco

[B♭–B♮]

accel. poco a poco

Pa-ra-dise Gar-den's here to stay;

Wig-g(e)-ley fing-ers, Wig-g(e)-ley fing-ers, Wig-g(e)-ley fing-ers,

10

unis.

poco f — tempo primo (Allegro)

fl. 1 — poco f

picc.

ob. 1 2

cl. 1 2 — (poco) — (simile)

bn. 1 2

1.2. hns. 3.4 — 1° poco f — (poco) — (simile)

tpt. 1 2 — poco f

trb. 1 2

b. trb — tuba — 3°

timp

glock — poco f

trio — poco f — (poco) — (le fato)

tempo primo (Allegro)

choir — (unis.) — De-li-cate blos-soms, De-li-cate blos-soms, De-li-cate blos-soms, Catch the wind, — touch the sky:

Vln 1.

Vln 2

Vla

Vc. — div./pizz.

Db. — pizz.

Colla parte
(tenuto/ad lib.)

poco f

poco f

(poco pesante)

ff

ff

a2

ff (Bn. 2° - take C-Bn.)

poco f

(poco f)

ff

ff

a2

ff

a2

ff

a2

ff

p

poco f

(Pno.)

ff

'Cross my heart — Cross my heart — and hope to die!' —

(div.)

ten. (ad lib.)

(ff)

'Cross my heart — Cross my heart and hope to die!' —

(poco f)

(poco f)

(poco f)

arco

unis.

poco f

arco

p

poco f

ff

ff

ff

ff

ff

Animato (♩= 126-132)

timp.

B.D.

a tempo

poco sfz

poco sfz

NARRATOR: One day the Giant returned to his castle.

a tempo

Vln1

Vln2

11

bn.

c-bn.

tuba

timp.

B.D.

Vc.

db.

mp

(lunga)

NARRATOR: He had been to visit a distant friend, and after only seven years had said all that he had to say- for his conversation was limited! When he arrived he saw the children playing in his garden. An inexplicable anger welled up inside him:

a tempo

1.2. hns.

3.4.

tpts.1.2.

trb.1.2.

b.trb. tuba

tub. bells

GIANT: [shouting] What are you doing here?

NARRATOR: ...he cried, and the frightened children ran away.

a tempo

Vln1

Vln2

Vle.

Vc. & db.

cresc.

cresc.

cresc.

mp

12

flt.1.
picc.
ob.1/2
cl.1/2
bn.1.
c-bn.
1.2. hns
3.4
tpt.1/2
trb.1/2
b.trb
tuba
timp.
tub. bells
S.D.
G.
vln.1.
vln.2.
vla.
vc.
db.

[tub. bells]

S.D. / col corde (ord.)

breve (Selfishissimo)

ff What's mine is mine! What's mine is mine and mine a— lone!

12

flt.

picc.

(giocoso)

1° mp

cl b♭ 1/2

mp solo p

cl 1/2

mp

bn

mp

cbn

mp

a2

p

mf

1.2 hns

3.4

1°

4°

mp

1° con sf

tpt 1/2

trb 1/2

b.trb.

tuba

tuba.

mp

timp.

tub. bells.

S.D.

mp

meno f

Simile

Gr.

(v)

That which I have has been ta-ken from o — thers.

From naughty children and difficult mo — thers — Just a

Vln 1

pizz.

mp pizz.

arco

mf (ma non troppo)

Vln 2

mp

mf

arco

(mf)

Vla.

(pizz)

p

pizz

mf

arco

(mf)

Vc.

pizz.

arco

mf (ma non troppo)

Db.

13

a2

a2

1°/solo

(con sordina)

1°/solo

poco fp

poco fp

few things I can call my own!

meno f Ta-king's not steal — ing.

pizz. mf

pizz. mf

pizz

arco

(mp)

arco

arco

pizz.

13

flt.
pic.
ob. 1 2
cl. 1 2
bn.
c-bn.
solo
1°/ solo
p
p

1.2. hns.
3.4.
tpt 1 3
trb. 1 2
b.trb.
tuba.
p
pp
sf
sf
sf
sf
p
pow f
p

harp

GIANT.
A giant must live in style;
That which I pos — sess —
I've simp-ly

Vln1.
Vln2.
Vle.
Vc.
Db.
sul tasto
sul tasto
div. (arco)
pizz.
arco/ div.
div/ pizz
pp
pp
pp
p
(p)
(pizz.)
p

Poco meno mosso 14

a2 mf

a2 mf

mf

mp

mp

mp

8

8

a2 sfp

10 sfp

sfp

10 mf

poco fp

poco fp

2°

f

f

f

f

f

[take B.D.]

(S.D.)

Poco meno mosso

'bor-rowed' for a lit-tle while!

This gar-den's mine,

The

pizz.

pizz.

pizz.

mf

mf

mf

(arco)

(mp)

arco

arco

arco

arco

sfp

sfp

sfp

sfp

sfp

f

f

14

(coda voce)

a tempo (primo) Rit.

fl.

picc.

ob. 1.2

cl. 1.2

bn.

c-bn.

Rit

1.2. hns

3.4

tpt. 1.2

trb. 1.2

b. trb.

tuba

(cH)

(f) a2

Rit.

timp.

(con licenza)

a tempo (primo) Rit.

GIANT

trees are mine, E-ven birds and bees are mine! What's mine is mine — (ff) All

[f (sempre)]

Vln 1.

Vln 2.

Vle.

Vc.

Db.

a tempo (primo) Rit.

Più mosso (presto)

Ad libitum

cresc.

(take flt 2°)

(2° take C.A.)

cresc.

(ff)

(secco)

sff

tub. bells.

cresc.

f (cresc. a f possibile)

B.D.

sff (secco)

[take S.D.]

coperti

S.D. Rim-shot

R-s

(B.D.)

f S.D. stick

Più mosso (presto)

(#+)

mine! —

NARRATOR: Immediately he set about building a high wall round the garden and put up a notice-board bearing the words: TRESPASSERS... WILL BE PROSECUTED!

cresc.

cresc.

cresc.

f

cresc

f

fff

Più mosso (presto)

Moderato assai (♩= 58)

flt. 1° 2°

ob. 1°

c.a.

cl. 1. 2.

bx. 1°

c-bx.

hns. 1. 2.

tpb. 1. 2.

perc.

pno.

hp.

[solo]

[l.v.]

CHOIR

[unis.]

How hap-py we were there...

Vln 1°

Vln 2°

Vle.

Vc.

Db

pp

p

(poco)

(pp)

(pp)

(pp

15

(1°)

1°

(-re.)

No-where to play, no-where to go;

(div.)

the- roads are ve-ry du-sty and

sul G

sul G

15

poco rit.

più f

flt. 1/2

ob. 1

c.a.

più f

cl. 1/2

bn.

(solo)

(b)

c-bn.

[mp]

hn. 1/2

tpt. 1/2

(solo)

1° / consord.

mp

mp

perc.

tamtam

p

(l.v.)

arp.

pp

hp.

non arp.

p

(mp)

Choir

full of stones...

full of stones,

hard, hard stones

mmm

poco rit.

Vln. 1

Vln. 2

Vle

pizz.

(arco)

Vc.

(non div.)

pizz.

(arco)

Db

(8)

16

a tempo

(breve)

p

p

mp

[Bb-Bh]

p

(sop.div.)No – where to play, No – where, no – where;

No – where, no – where –, no – where;

a tempo

(breve)

p

p

arco

p

arco

p

p

p

16

flt. 1 2
ob. 1°
c.a.
cl. 1 2
bn. 1°
c-bn

f (ma non troppo)
f (ma non troppo)
f (ma non troppo)
f (ma non troppo)
f (ma non troppo)

hrn 1 2
tpt. 1 2

f (ma non troppo)

perc.

glockenspiel

f (ma non troppo)

timp.

hp.

mp
f
f

[F♯-F♮]

No- where to go, no — where, no — where,

CHOIR

No — where, no — where - where, For the gar — den's just a me-mo-ry.

Nbn 1°
Nbn 2°
Nbc.
Nc.
Nb.

17

lunga

Simile

(poco)

(poco)

[C-BN take Bn. 2°]

con sord.

lunga

hp.

(p) No — where, No — where...

NARRATOR: Spring came and held out her hand of blessing over the waiting land. As if by magic, little blossoms and little birds appeared everywhere- everywhere but the garden of the Selfish Giant, for there it remained winter. "I cannot understand why the Spring is so late in coming," said the Giant. "Surely she will soon be here..." But the Spring never came, nor the Summer- nor even the Autumn. The only ones who enjoyed it were the Snow and the Frost:

17

Allegro (♩= 112 - 120)

flt 1.2.

ob. 1.

c.a.

cl. 1.2.

bn 1.

mp (ma distinto)

mp

(sempre poco marcato)

1.2. hns

3.4.

mp

tpts. 1.2.

consord.

trb. 1.2.

(guardiole)

b. trb.

tuba

timp.

perc. 1.

perc. 2.

tambourine

mp

pno.

hp.

CHOIR.

[mf] Spring has for-got-ten this gar-den: we will

non div.

Vln 1.

(take sord.)

Vln 2.

(non div.)

[take sord.]

Vla.

(div.)

[take sord.]

Vc.

(pizz.)

(non div.)

[take sord.]

mp (pizz.)

Cb.

pizz.

18

mp

poco f

mp

poco f

poco f

poco f

poco f

poco f

Simile

poco f

tuba

mp (poco marcato)

poco f

Simile

poco f

f

live here, we will live here, we will live here all the year round

18

con sord.

unis. / con sord.

con sord.

arco

(pizz.)

mp

mf

mf

mf

poco f

fl 1.2
ob.
c.a.
cl. 1.2
bn 1.2

secco

(f)

mp

secco

1.2 hns.
3.4 hns.

(f)

mp

tpt 1.2

come prima

mp

trb 1.2
b.trb
tuba

(pesof)

timp

f

(tamb.)

mp

perc.

harp.

choir

(-d)

con sord.

non div. / come prima

senza sord.

senza sord.

non div. / come prima

cl 1°
cl 2°
cl b

mf

mp

div.

mp

vn.

senza sord.

vla

f arco

mp

19

10

mp

mp

mp

(h)

sempre leggiero

1.

mp

3.

mp sempre leggiero

a2

(mp)

mp

mp

tuba

mp

ff

Ass. cym.

Scrape (with tri. beater)

f (ma distinto)

poco più f

poco più ancora

(ff)

mp

[A♮ B♭ C♮ D♮ E♮ F♮ G♮]

[G → G♭]

[D → D♭]

Co-ver the trees with a white cloak, and a blan-ket, sil-ver blan-ket sil-ver blan-ket o-ver the

19

Secco

(breve)

fl. 1. 2.

ob.

cl.

cl. 1. 2.

bn. 1. 2.

poco f

Secco

1. 2. hns.

3. hn.

tpt. 1. 2.

Simile

(poco f)

trb. 1. 2.

b. trb.

tuba

[take tri.]

timp.

tamb.

Simile

perc.

hp.

près de la table

non arp.

(Db→Dh)

CHOIR

ground

(-d)

Secco

Vln. I

Vln. II

Vle.

Vc.

Db.

con sord.

unis./ con sord.

l'istesso tempo (♩. = ♩.)

a2 fl.

(simile) [fl. 2° – take picc.]

1°

(1°)

poco sfp

[take TAMT.]

tri.

sus. cym.

[take glock.]

xylo.

sub. p

senza sord.

(senza sord.)

près de la table

(simile)

(l.v.)

(unis)

(unis.)

North Wind wrapped in furs, Wear-ing i-cy spurs; hail has come to stay. Dressed in som-bre grey:

senza sord.

mf / pizz.

senza sord.

mf / pizz. (sul D)

(sub.)

div.

20

flt 1. + picc.
flt 1° / picc.
poco f
poco pesante
ob.
mf poco pesante
ca.
mf
cl. 1. 2.
mf poco pesante
bn. 1. 2.

1.2. hns
a2 (6x20.)
mf
3. 4.
senza sord.
tpts 1. 2.
mf
trb. 1. 2.
b. trb.
tuba
a2

timp.
tamtam
mf (ma non troppo) (l.v.)
[take tub. bells]
glock.
solo
poco f
l.v.
(solo)
(l.v.)
[take sus. cym.]
xylo.
solo
poco f
(solo)
perc.
mf
sf
mf
sf
(Perc →)
hp.
(ORD.)
sf
sf

20

CHOIR
Breaks the tiles with ease, Dan-ces through the trees; End-less Snow and Frost: Pa-ra-dise is lost...
(sempre)

vln. 1.
arco
mp
(mp)
vln. 2.
senza fond.
pizz.
poco f
(poco f)
vle.
mf
vc.
mf
db.
senza fond.

(picc. + flt.)

[take sord.]

[3° - take sord.]

sus. cym (with S.D stick/ or glock. beater - ad lib.)

tub. bells

(xylo)

(poco)

Do

Come prima

non div.

div.

pizz.

pizz./unis.

21

Senza rall.

flt.1° pp

picc. pp (take flt. 2°)

cl.1° pp

bn.1° (1°) pp

trb.1.2. con sord. pp

b.trb. pp con sord.

trib. bells pp (ma distinto) (l.v.)

xylo pp

pvcl pp

(poco) pp

hp

Senza rall.

choir (oo-)

NARR: One morning the Giant was lying awake in bed when he heard some lovely music.

21

vln1 pp

vln2 pp

vc. pizz.

db. unis. pizz. pp

flt.1° solo / con licenza mf [-9-] f (poco ten.) meno f [9] f ten. (NARRATOR = attacca possibile)

NARR. tutti lunga

NARR: It was only a little bird singing outside his window, but it was so long since he had heard any singing in his garden that it seemed to him to be the most beautiful music in all the world. "I believe the Spring has come at last," said the Giant- and he jumped out of bed and looked out.

lunga

Moderato (♩= 72)

Glock. — senza misura — app

sus. cym. — ppp — mf

pno — ppp — (sempre)

hp. — [C# D♮ E♭ F# G♮ A♭ B♭] — app

NARRATOR: *NARR: A most wonderful sight met his eyes: through a little hole in the wall the children had crept in, and were sitting in the branches of the trees. In every tree that he could see there was a little child. The trees were so delighted to have the children back again that they waved their arms gently to and fro, and covered themselves with blossoms. The birds were flying about and the flowers were looking up through the green grass and laughing.

*[NARRATOR commence immediately – a possible pause at the colon.]

Subito Adagio molto (♩= 56) e sempre sostenuto

(fermata – ad lib.)

fl. 1, 2 — app

cl. 1, 2 — app — [cl. 2° – take B.cl.]

bn. 1 — (10) app

legatissimo!

tpt. 1, 2 — mf — app

trb. 1, 2 — mf senza sord. — app

b. trb. — mf senza sord. — pp

[l'istesso] (a niente)

glock. pno hp. — [Pno. take Celesta]

NARRATOR: **NARR: Only in the farthest corner it was still winter. A little boy- so small that he could not reach up to the branches of the snow-covered tree- was wandering all round it, crying bitterly. And the Giant's heart melted as he looked out...

**[NARRATOR commence by the end of the first bar.]

Vln. 1 — con sord. — pp

Vln. 2 — con sord. — div.

Vle. — con sord. / div. — pp

vc. — con sord. / arco — pp

Cb. — con sord. / arco — pp

22 a tempo (Adagio molto e sempre sostenuto)

GIANT — pp How self — ish I have been! Now I know — why the

(non troppo)

Vla. — Vc. — Db.

unis. (poco)

solo — poco rall. — a tempo

C.A. — Cl.1° — B.Cl. — Bn 1/2

a tempo — poco rall.

G. — Spring would not come here. — High are the walls of a har-dened heart —

a tempo — poco rall.

Vln1° — Vln2° — Vla. — Vc. — Db.

div. — div. — unis.

fl. 1
ob. 1
c.a.
cl. 1
b.cl.
bn. 1
hrns 1.2. 3.4.
tpt. 1 2
trb 1 2
b.trb.
tuba
timp.
perc.
B.D.
[take tamtam]
hp.
[C# D# E F# G# A# B♮]
[E → E#]
[A# → A♭]
G.
How blind the eyes in which the light of com-pas-sion has gone out
Vln 1.
Vln 2.
vle.
vc.
db.

pih cresc.
(pih) cresc.
cresc.
unis.
div.

23

flt.1
ob.1
c.a.
cl.1
b.cl.
bn.1 2
(sempre)
Solo
mp
1.2. ins
3.4.
hpt.1
(sempre)
a2
[mp sempre]
poco
trb.1 2
b.trb. tuba
trmp
B.D.
cel.
hp.
l.v.
G.
What po-ver-ty there is in giv-ing and tak-ing with-out the bles- -sing of love.
23
Vln.1
Vln.2
Vla.
Vc.
Db.
solo
tutti
div.
(unis.)
(sempre)

a2 — molto Rit. — a tempo — lunga

molto Rit. — a tempo

1° — 1. (solo) — 2. — 3. — 4. (solo) — lunga

molto Rit. — a tempo

(mp) — mf — sfp — lunga — tamtam — sf — (hand-damper)

lunga

molto Rit. — a tempo — THE TURNING POINT — (non troppo lunga)

(-ve) — I will put the poor boy on the top of the tree

div. — ord/unis. — ord. — div. — ppp

flt. 1 2
cl. 1
cl. 1
b.cl. 1
hrn. 1
perc.
cel.
G.
Vln. 1
Vln. 2
Vle.
Vc.
Db.

[flt. 2° → picc.]

(to perc.)

3

I will knock down the wall and the gar-den shall be - a playground for e-ver and e —— ver.

unis.
unis.
div.
(non div.)
unis.

24 a tempo (l'istesso) — breve — a tempo

Cl. — Solo (quasi da lontano) — breve — pp

hn. 1° — pp

perc. — Sus. cym. — ppp (sempre) — (breve) — subito

NARRATOR:

NARR: The Giant crept downstairs and went quietly into the garden, but the terrified children ran away, and the garden became winter again. Only the little boy did not run, for his eyes were too full of tears to see the Giant coming. The Giant stole up behind him, took him gently in his hand, and put him up into the tree.

[attacca]

a tempo

Vln 1° — ppp

Vln 2° — ppp

Vle — ppp

Vc. — ppp

Cb. — (ppp)

24

Allegro (♩ = 132) / Tempo di Introduzione

picc. — picc./solo — pp

Glock. — poco f — ppp (sempre)

ens. cym. — poco f

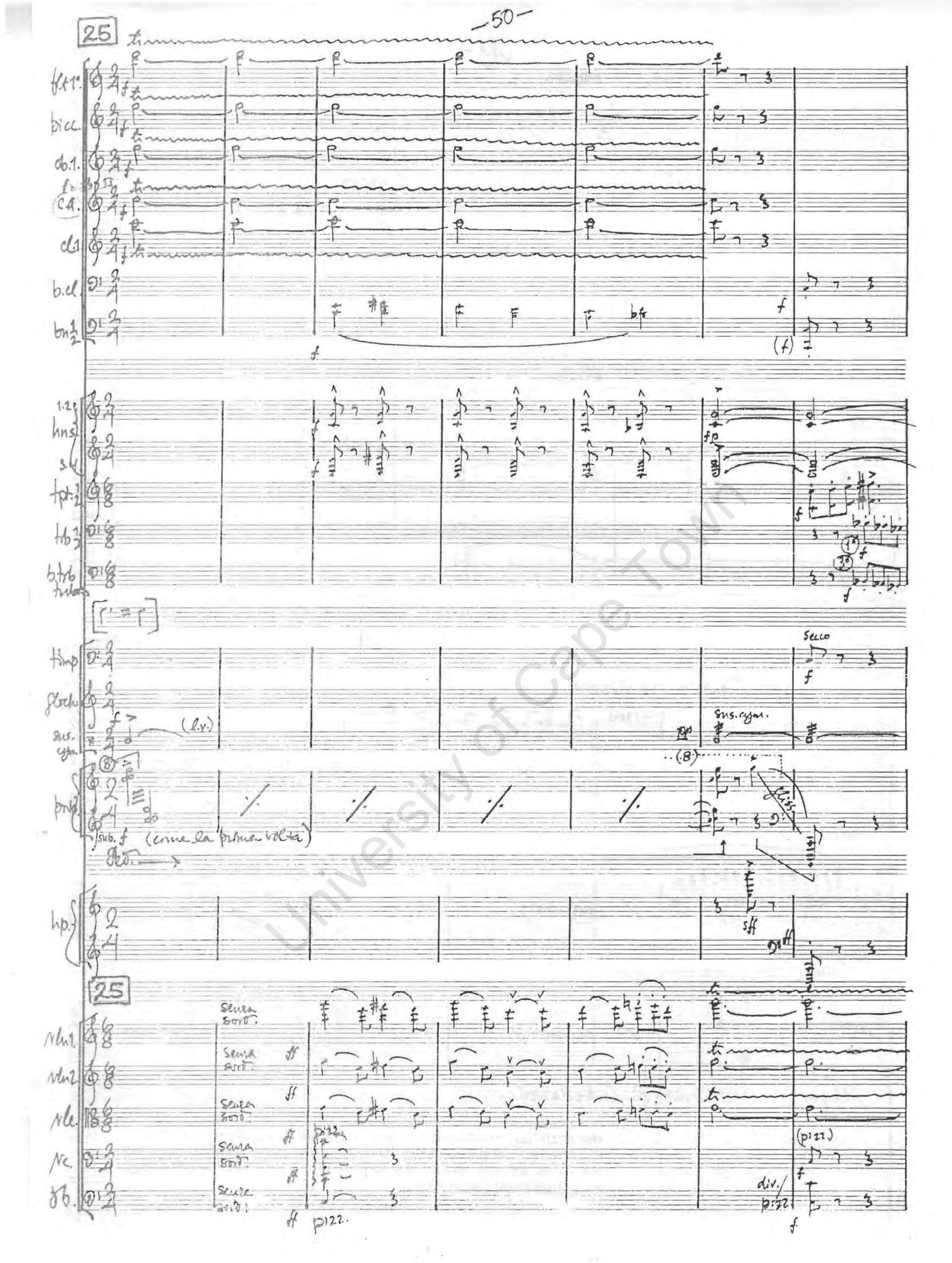
pianoforte — (poco f) — (ppp (sempre))

hp. — poco f — ppp (sempre)

Allegro (♩ = 132) / Tempo di Introduzione

NARRATOR:

NARR: The tree broke at once into blossom, birds came and sang on it, and the little boy stretched out both his arms, flung them round the Giant's neck, and kissed him. And when the other children saw that the Giant was not wicked any longer, they came running back, and with them came the Spring...



University of Cape Town

26

f

f

f

f

f

f

f

a2

ff

ff

(take SIRD.)

(secco)

f

(glock.)

f

f

(celesta)

f

ff

26

arco

ff unis/arco

Senza rall. Subito Adagio (♩=60)

flt.1

picc.

ob.1

c.a.

cl.1

b.cl.

bn.1/2

[take flt. 2°]

solo

mf

solo

mf

solo

pp

solo

Senza rall. Subito Adagio

hns.1/2

tpt.1/2

trmp.

(preciso e leggiero)

trb.

mf

(f)

Senza rall. Subito Adagio

GIANT

NARRATOR

* NARR: That evening when they came to bid the Giant good-bye, he asked them about the little boy:

pizz.

vln.1

mf

pizz.

vln.2

mf

vle.

mf pizz.

vc.

db.

arco

ppp

arco

ppp

pizz.

ppp pizz.

arco

p

p

* [This entry need not commence immediately, but may be paced to lead straight into BARITONE solo - although, dynamically, best before [27].]

27

a2

a2 Solo

con sord.

[Solo]

poco f

[GIANTI]

mp

But where is your lit-tle com-pan-ion? The boy I put in-to the

div.

div.

poco f

poco f

27

Più mosso (♩=72-80)

poco rit. (brac) a2 (poco) poco rit.

fl 1.2. cl.1 b.cl. tpt 1.2.

(simile) (poco)

Più mosso (♩=72-80)

hp

[CDEF♯G♯AB♭] (simile) (G♯-G♮) (B♭-B♮) (C-C♯) (poco) (distinto)

[CHOIR]

CHOIR

We don't know, we don't know, he's been here just to-day.

G.

tree?

Più mosso (♩=72-80) poco rit.

vle. vc. db

solo (simile) (poco) attacca!

28 Adagio (Tempo 1°) / sempre colla voce

hn 1.2. tpt 1.2. trb 1.2. b.trb tuba B.D.

a2 poco f poco f poco f poco f poco f poco f

G.

[GIANT] [mp] Do you think he will be here to-mor-row? The boy I put in-to the

28

vle. vc.

div. div. poco f poco f

Più mosso (come prima)

(poco)

poco rit.

fl. 1 2

cl. 1.

b. cl.

bn. 1 2

tpt. 1 2

Più mosso (come prima)

hp.

[G# B♭ C♮]

(come prima)

(poco)

(G# - G♮) (B♭ - B♮) (C - C#)

[CHOIR]

CHOIR

G.

We don't know, We don't know, we ne — ver saw him play.

tree?

Più mosso (come prima)

Vla.

Vc.

Db.

solo

[div.]

più f

più f

sub. pp

(poco)

Poco meno mosso (♩ = 66)

b. cl.

bn. 1 2

mf

poco

p

[poco tp]

[GIANT] con tenerezza

G.

Oh how I would like to see him...

Poco meno mosso (♩ = 66)

Vln 1.

Vln 2.

Vla

Vc.

Db.

(non troppo)

(non troppo)

(uns.)

29

Subito agitato e poco accel.

ob.1° — legato

c.a. — legato

cl.1 — legato

b.cl. — legato

br.1.2. — legato

Subito agitato e poco accel.

1.2. hns — mp legato

3.4. hns

trt.1.2. — 2° mp legato

trb.1.2.

b.trb.

tbn.

timp.

perc. — sus. cym.

hp. — [A#→A♮]

Subito agitato e poco accel.

Cr. — see — him — the one who em — braced me and kissed me... em-braced me and

(v) (v)

Vln.1° — mp

Vln.2° — mp

Vle. — mp — unis.

Vc. — mp — (non div.) — poco più f — a niente

Cb. — mp

29

30

allargando (broad) poco rall. meno mosso (tempo 1°)

2° sf (non troppo)

4° sf (non troppo)

solo

[take triangle]

allargando (broad) poco rall. meno mosso (tempo 1°)

Kissed me ; Would you ask him to come to my gar – den ? The

[tutti risonante]

pizz.

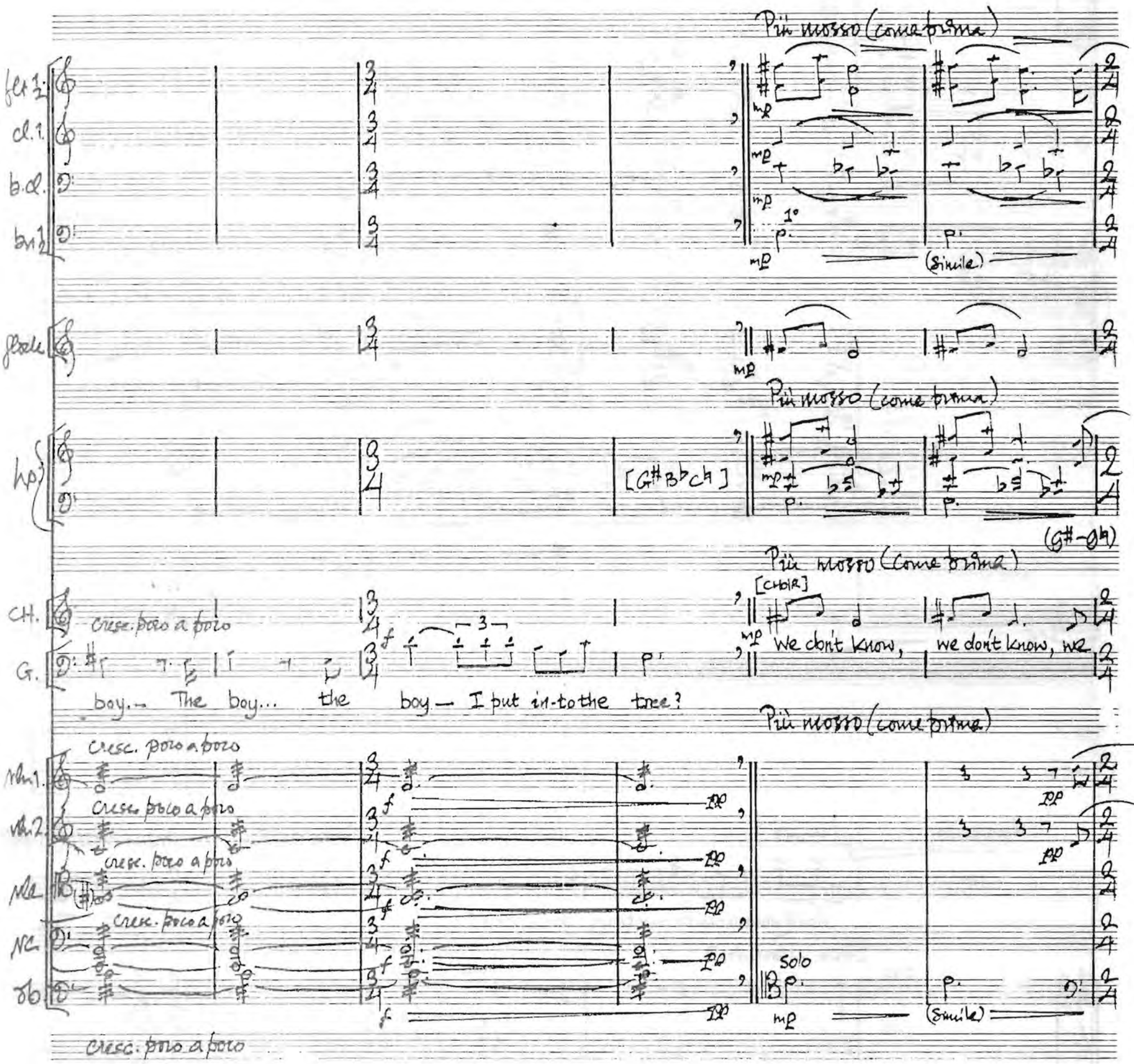
arco

div.

non div.

poco stop

30


Più mosso (come prima)
fl.1 1/2
cl.1
b.cl.
bn 1/2
mp
1°
(Simile)
flute
Più mosso (come prima)
hp
[G# B♭ C♮]
(G#-B♮)
Più mosso (come prima)
CH.
[CHOIR]
cresc. poco a poco
We don't know, we don't know, we
G.
boy.— The boy... the boy— I put in-to the tree?
Più mosso (come prima)
vln.1
vln.2
vla
vc
db
cresc. poco a poco
Solo
(Simile)

rall.

lunga

(take C1, 2°)

mp (2)

rall.

pp

rall.

rall.

think he's gone a- -way.

NARR: How quickly the years passed by. The Giant grew old and feeble and was no longer able to join the children in their games. Instead, he sat in his huge armchair and watched them play. "I have many beautiful flowers," he said, admiring his garden, "but the children are the most beautiful flowers of all." One winter morning, as he was dressing, he looked out of his window.

rall.

non div.

div.

gli altri tacet:

pp

unis.

Pizz. pp (unis. ad lib.)

lunga

rall.

Allegro (♩= 120)

fl 1 2
ob 1
c.a.
cl 1 2
bn 1 2
1.2. hns.
3.4.
tpt 1 2
tbn 1 2
b.tbn tuba
timp
perc 1
perc 2
hp.
NARR.
Nlin 1.
Nlin 2.
Vl.
Vc.
Db.

lunga — a tempo — a tempo

a2

sus. cym. / S.D. stick

sf [take B.D.]

triangle

gliss.

NARR: Suddenly he rubbed his eyes and looked and looked, for in the farthest corner of the garden was a tree quite covered with lovely white blossoms, and underneath it stood the little boy he had loved.

NARR: In a burst of great joy the Giant ran downstairs, out into the garden and across the grass... (arpa — attacca)

ppp sempre

pizz. mp

unis.

div. arco

div. arco

Rit. meno mosso

Allegro agitato (♩= c.132)

31

(a2) f

Rit. meno mosso

(stopped) p

molto

sfp

a2 / con sord.

ff

molto

sfp

molto

Rit.

(A) meno mosso

tamtam

B.D.

f

sf [take xylo.]

xylo

ff

Rit. meno mosso

f

f

pres de la table

NARR: ...but when he came quite close to the child, his face grew red with anger, and he said:

Allegro agitato (♩= c.132)

*[NARRATOR – ideally the last three words should over-lap with the next bar.]

bizz. sf

bizz. sf

unis.

unis.

f

f

31

Subito Largo (♩= c.72) — Allegro agitato — Largo ancora

fl. 1.2 — ob. 1 — c.a. — cl. 1.2 — bn. 1.2

(sub.) mf — 1° — mf — f — ff — (subito) mf

attacca

1.2 hns — 3.4 hns — tpt. 1.2 — tbb. 1.2 — b. trb. — trbn. — trmb. — (perc.) — xylo.

ff — (ff)

pno. — hp.

[take celesta]

(gest.)

f (come prima)

Subito Largo (♩= c. 72) — Allegro agitato — Largo ancora

[GIANT]

f — p — pin f — poco f

Who hath dared to wound thee? — Who hath dared - who - hath dared

[decresc. ad lib.]

(NARRATOR) GIANT

Subito Largo (♩= c.72) — Allegro agitato — Largo ancora

(pizz.) sf — (pizz.) sf

vln 1 — vln 2 — vle — vc — db.

f

attacca

32

breve

l'istesso tempo

[a tempo]

flt. 1°

cl. 1°

bn. 1, 2

(1°)

poco f

poco f

G.

(breve)

to do – this thing?

NARRATOR

NARR: ...For on the palms of the child's hands were the prints of two nails...

NARR: ...and the prints of two nails were on the little feet..

Vln. 1.

2 soli/(div.) con sord.

poco f

Vln. 2

2 soli/(div.) con sord.

poco f

con sord./solo

poco f

mf

mf

Vle.

Vc.

2 soli/(div.)(||B) con sord.

poco f

mf

32

a tempo

[ten. ad lib.]

senza decresc.

G.

mp Who hath dared to wound thee? Tell me, that I may take my sword and slay — him!

tutti/div./consord.

(colla voce)

Vln. 1.

tutti/div./consord.

Vln. 2

tutti/consord.

Vle.

Vc.

tutti/div./consord.

Poco rubato ma semplice

(breve)

33

(poco ten.)

(poco ten.)

Boy

Nay. These are the wounds of love — These are the wounds of Love — of

33

(solo)

celesta

harp.

[G#/A#]

[G# octave]

Vln. 1

Vln. 2

(i.e. Vln. 1(a) and Vln 2(b) = tenuto/trem.)

Vle

Vc.

33

* [NARRATOR – possibly to start reading 2nd cue straight after first fermata.]

ARIETTA

(♩=c.58) Sempre Lento ma pin preciso

Boy

Love. Great-er love hath no- man than this that-he- lay-down his

hp.

vlno. princ.

vln 1

vln 2

vla.

(solo) dolce/ senza sord.

fpp/div.

ppp/div.

poco rit. a tempo

poco allargando (non troppo)

c.a.

cl. 1 2

bn 1 2

trb. 1 2

btba tuba

NARR.

NARR: And a strange awe fell on the Giant, and he knelt before the little child:

poco rit. a tempo

Boy.

life— for his friends— for his friends.

hp

colla voce

poco rit. a tempo

poco allargando

solo vln 1

vln 1 (tutti)

vln 2

vla.

unis.

senza sord.

vc.

db.

34

Moderato (p. 92-100)

Colla voce!

flt. 1 2

cl. 1 2

1.2 hns.

3

con sord.

con sord.

cel.

NARR

NARR: And the child smiled on the Giant, and said to him;

Boy

(con reverenza)

G.

You let me

Who art — thou?

colla voce!

vle.

1st desk

vc.

1st desk

34

poco rall.

flt. 1 2

cl. 1 2

poco rall.

cel.

[take pno.]

poco rall.

Boy.

play once in your gar-den, to-day you shall come with me to my gar-den which is Pa-ra-dise.

vle. (desk I)

Solo vla. 1

Solo vla. 2°

Solo vla. 3°

vc (desk I)

Solo vc. 1

Solo vc. 2.

Solo vc. 3

p possibile

p non vib.

p possibile

p possibile

p non vib.

p possibile

p non vib.

p possibile

p non vib.

p possibile

35

NARRATOR:

NARR: When the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms. And as they stood there, the sweetest music filled the air and drove the sadness from their hearts.

Poco meno mosso (♩ = c. 88)

Poco rall.

Vln1. Vln2. Vle. Vc. Db.

unis.

div.

35

1° / solo [con fiducia]

fl.

[– 9 –] (f)

poco ten.

a tempo 36

celesta (solo) (l.v.)

NARRATOR:

NARR: It was only a little bird singing in the tree above them, but it seemed to them to be the most beautiful music in all the world...

a tempo

Vln1 Vln2 Vle. Vc. Db.

solo

36

[attacca]

FINALE

poco Allegro ma sempre maestoso (♩ = c. 104)

37

flt. 1. 2.
ob. 1. 2.
cl. 1. 2.
bn. 1. 2.
hn. 1. 2.

a2 f
2°
1°
poco f
poco fp
(f)
senza sord.
poco fp

37

Sopr.
alt.

f Al — le — lu - ia, Al — le - lu - ia, Al — le — lu - ia, Al — le — lu — Al — le — lu - ia,

38

flt. 1. 2.
ob. 1. 2.
cl. 1. 2.
bn. 1. 2.
hn. 1. 2.

a2
f
mp

Sopr.
alt.

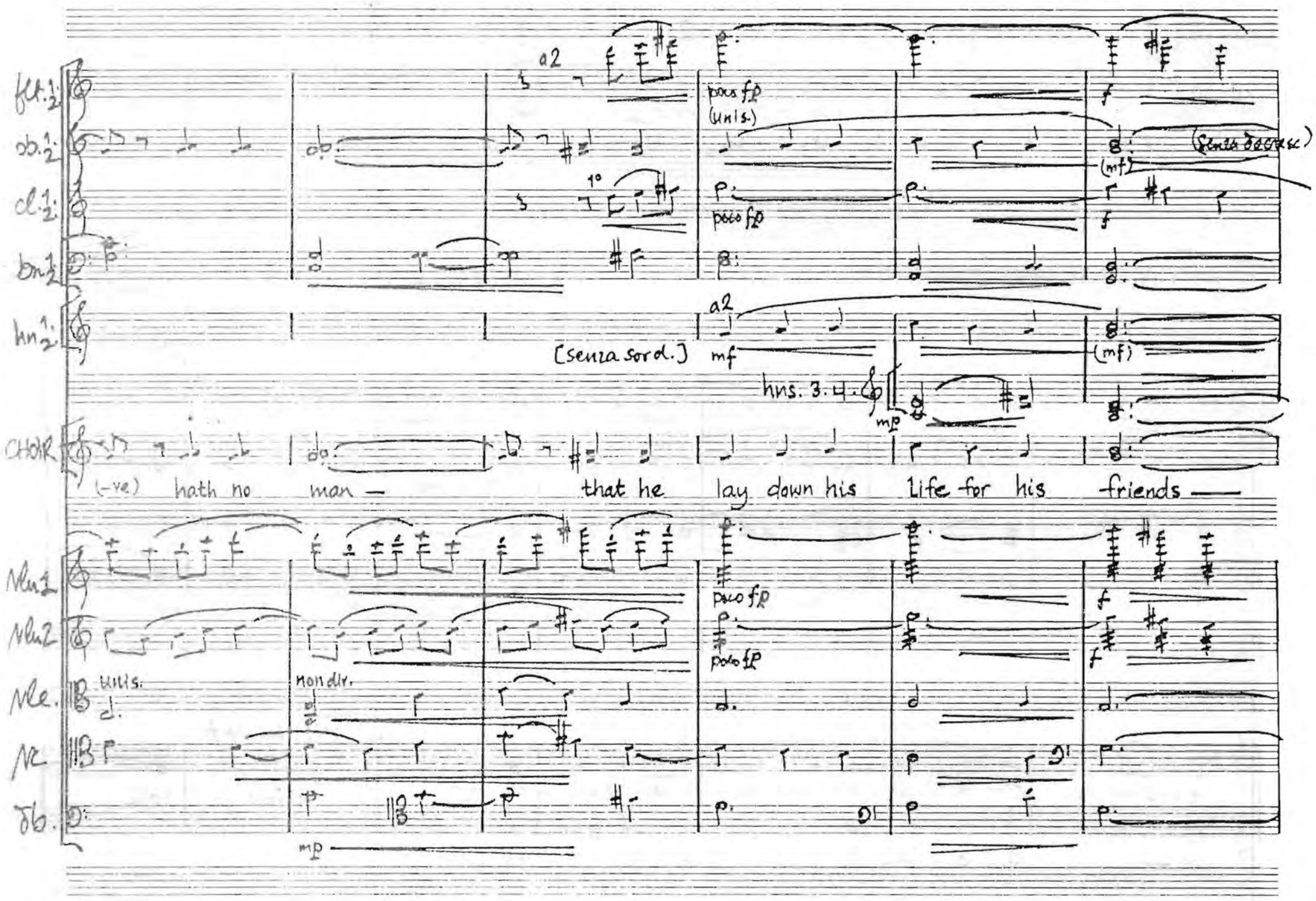
le - lu — ia, Al - le - lu - ia, Al - le - lu - ia — Al - le - lu — ia. —
-ia. — Al - le — lu — ia. — Al — le - lu — ia. —

unis. sempre f
Great-er love

Vln. 1.
Vln. 2.
Vle.
Vc.
Cb.

tutti / dolce
tutti / dolce
tutti / dolce
tutti / dolce
div.
mp

38


fl. 1 2
ob. 1 2
cl. 1 2
bn. 1 2
hn. 1 2
a2
poco fp
(unis.)
(mf)
f
[senza sord.]
mf
hns. 3. 4.
mp
CHOIR
(-ve) hath no man — that he lay down his life for his friends —
Vln 1
Vln 2
Vle.
Vc
Db.
unis.
non div.
mp

39

flt 1 2

ob 1 2

cl. 1 2

bn 1 2

[BN. 2° → take C-BN.]

1. 2. hns

3. 4.

tpt. 1 2

trb 1 2

b.trb

tuba

timp.

poco f

CHOIR

ff Great-er love — hath no man that he lay down his

vln 1

vln 2

vla.

vc.

db

39

molto allarg. Largo (ma non troppo)

a2

C-BN.

molto allarg. Largo (ma non troppo)

a2

molto allarg. Largo (ma non troppo)

tub. bells

[take tamt.]

clashed cymbals

[take glock.]

8va

loco

[take celesta]

(Ped)

molto allarg. Largo (ma non troppo)

CHOIR

life for his friends . . . for his friends . . . for his friends

div.

unis.

40 a tempo (Largo)

pppp sempre

poco pesante più Rall. a tempo (Largo)

tamtam ff

sf

a tempo (Largo)

più Rall a tempo (Largo)

(-nds.)

p Al — le — lu — ia, —

40 a tempo (Largo)

[take sord.]

[take sord.]

[take sord.]

div./ con sord.

div./ con sord.

pp

pp

sfppp

sfppp

Rall. a tempo (Largo)

Cl. 1 2

Glock.

celesta

Rall a tempo (Largo)

bisbigliando

hp. [C-C#]

pp sempre

Rall. a tempo (Largo)

CHOIR

Al-le-lu-ia, Al-le-lu-ia

8va

con sord./div.

Vln. 1

Vln. 2

unis.

div.

(simile)

sul pont.

Vle.

sul pont.

Vc.

[take sord.]

div.

Db.

Rall.

l.v.

Rall

l.v.

Rall.

(arpegg. to be anticipated slightly.)

l.v.

Rall.

Rall.

[ord.]

[ord.]

con sord.

div.

a niente

Commenced: 21 February '86
Completed: Wednesday
16 July 1986
(5.20 a.m)
Cape Town.

D.G.

* Commissioned by the Foundation for the Creative Arts * Jub. *

· ABOUT NOTHING ·

· FOR ORCHESTRA ·

FULL SCORE

· PÉTER LOUIS VAN DIJK ·

© 1997

· dur. ca. 11 min. ·

* Commissioned by the Foundation for the Creative Arts * Jhb. *

· ABOUT NOTHING ·

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FULL SCORE

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· dur. ca. 11 min. ·

* Orchestra *

2 Flutes
2 oboes
2 clarinets (1° in B♭, 2° in E♭)
2 bassoons

4 horns
3 tpts. (B♭)
3 trombones (3°-bass)
tuba

timpani (4)

percussion: (3 players)

triangle, bass drum (B.D.), suspended cymbal,
vibraphone (ord. & with bass bow)
tamtam (ord. & with 2 coins)
bean-pod (or maracas, or sim. shaker)
tubular bell (𝄞 𝅗𝅥)
marimba

piano (no celeste)

vlns 1°
vlns 2°
vla.
v'cellos
double basses.

© 1997

· ABOUT NOTHING ·

· for orchestra ·

· PÉTER LOUIS VAN DIJK ·

Lento e preciso (♩ = 60)

5

ob. 1. 2.

p legato (sempre)

* cl. 1° (B♭)

legato (sempre)

p

* cl. 2° (E♭)

p legato (sempre)

bn. 1. 2.

p legato (sempre)

[GP]

pno.

p legato (sempre)

Ped. (etc.)

* (scored at concert pitch.)

10

ob. 1. 2.

cl. 1°

cl. 2°

bn. 1. 2.

pno.

poch.

15 20

ob. 1 2

cl. 1°

cl. 2°

bn. 1 2

[GP]

15 20

pno.

[GP]

consord.

vle.

p senza vib. ma espr. / quasi sospirando

25

ob. 1 2

p come prima

cl. 1°

cl. 2°

8va

p come prima

bn. 1 2

p come prima

25

pno.

p come prima

triangle

perc.

l.v.

mp (solo)

tri.

sim. [distinto]

(vln. 2) con sord.

vln. 2°

p senza vib. ma espr. / quasi sospirando

vle.

25

30

ob. 1. 2.

cl. 1°

cl. 2°

bn. 1. 2.

hn. 1

tri. (perc.)

pno.

mp poco

mp poco

mp poco

1° mp quasi sospirando

mp poco

tri. (l.v.)

poco sf

mp poco

30

vln. 2°

vle.

NC.

mp poco

mp poco

con sord.

mp senza vib. ma espr. / quasi sospirando

poco

30

35

legato

flt. 1. 2.

ob. 1. 2.

clar. 1°

clar. 2°

bn. 1. 2.

hn. 1.

solo

1.2./a2

perc.

Glock.

tri.

pno.

35

vln. 2°

vle.

vc.

35

40

quasi f

quasi f

quasi f

loco

quasi f

mp

sim.

sim.

mp

sim.

mp

sim.

quasi f

quasi f

1°/solo

p

poco

quasi f

(to vibr.)

(tri.)

poco sf (distinto)

quasi f

poco sf

40

(via sord.)

quasi f

(via sord.)

quasi f

1°/solo

(via sord./tutti)

poco sf/espr

p|zz.

quasi f

* (flag.)

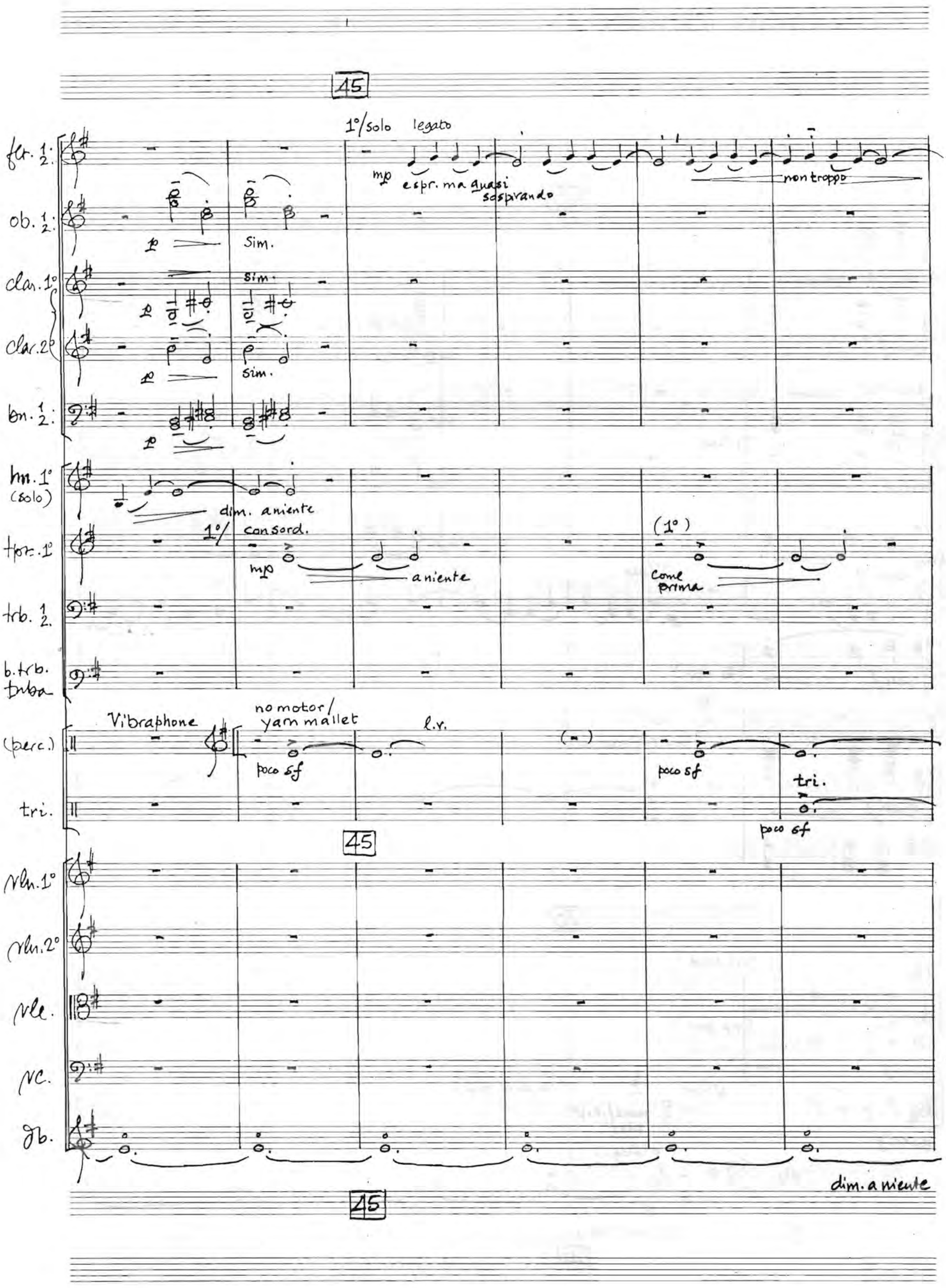
db.

sul A

p

* (actual pitch)

40


45
1°/solo legato
flt. 1 2.
mp espr. ma quasi sospirando
non troppo
ob. 1 2.
p
Sim.
clar. 1°
sim.
p
clar. 2°
p
sim.
bn. 1 2.
p
hn. 1° (solo)
dim. aniente
1°/ consord.
tpt. 1°
mp
aniente
(1°)
Come prima
trb. 1 2.
b.trb. tuba
Vibraphone
no motor/ yarn mallet
l.v.
(perc.)
poco sf
(=)
poco sf
tri.
tri.
poco sf
45
vln. 1°
vln. 2°
vle.
vc.
cb.
dim. a niente
45

50

1.2. / a2

mp legato/quasi sospirando

poco

a2

mp

(1°)

mp

poco

mp

legato/distinto

[senza cresc.]

p

legato/distinto

p

50

[senza sord.]

mp

56

55

fl. 1 2.
cresc.
poco f
1°/solo
poco f espr.
f (distinto)
ob. 1 2.
cl. 1°
cresc.
poco f
cl. 2°
poco f
bn. 1 2.

hn 1.2.
tpt. 1.
1°
sf
a niente
trb. 1 2.
cresc.
poco f
b trb.
tuba
cresc.
poco f
timp.
perc.
poco f
vibr.
sf

Vln. 1°
più f
espr. (ord.)
mf
Vln 2°
senza sord.
mf
espr. (ord.)
vle.
vc.
unis. / senza sord. / pizz
poco f
pizz.
db.

55
poco f

60

poco f secco

[2°]

mp espr.

mf

hn. 3°

mp

60

f

senza sord.

f

(non div.)

f

espr. (ord.)

fp fp f

div.

mf arco

espr. (ord.)

60

65 [broad]

sim.

sim.

(distinto)

div.

unis./ non div.

sim.

pizz.

65 [broad]

70 [a tempo]

come prima

come prima

loro

come prima

come prima

(ff)

(ff)

1° (con sord.)

f

(ff)

[a tempo]

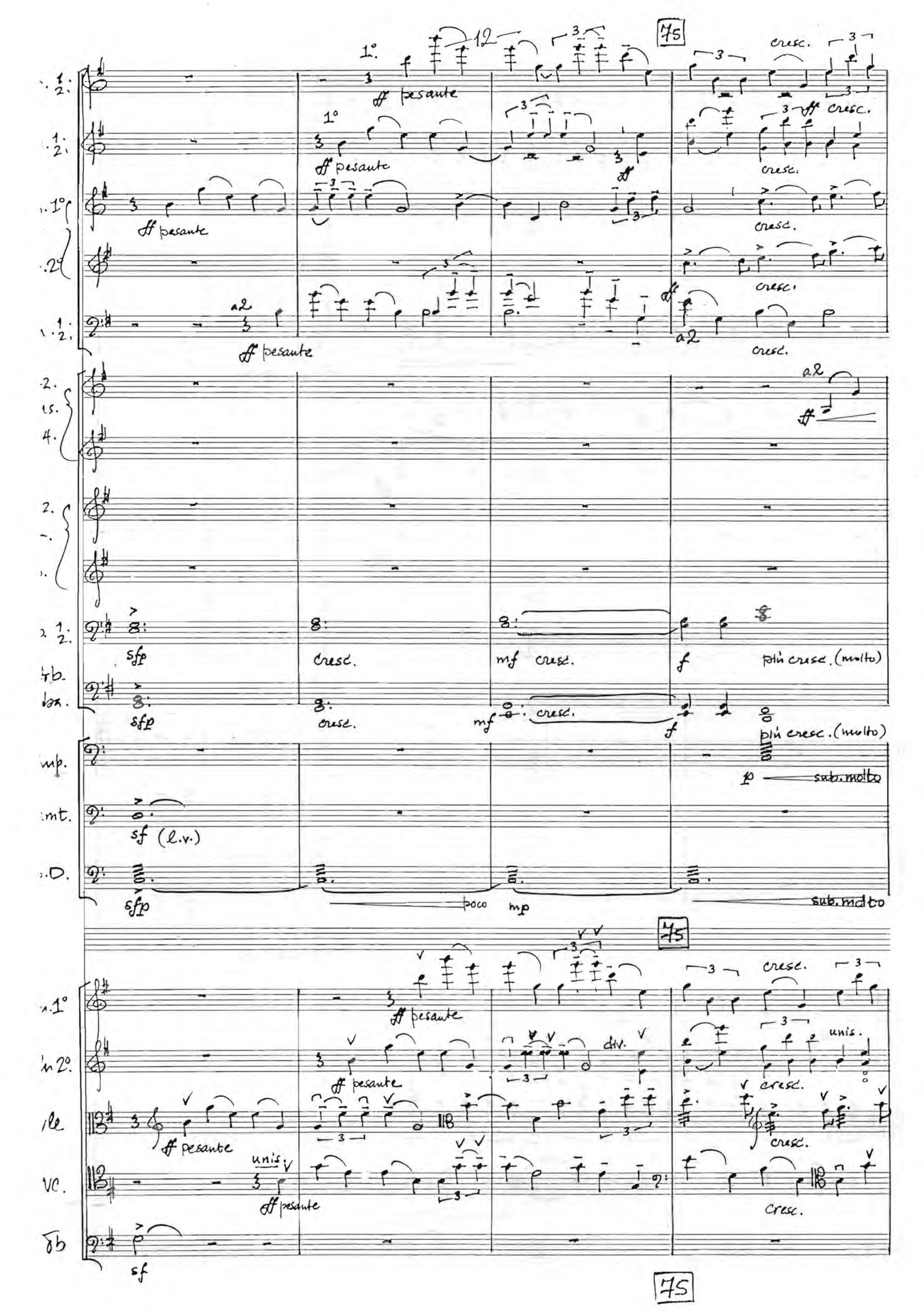
tamtam
(with 2 coins)

(solo)

f

come prima

70 [a tempo]


75
1°
ff pesante
cresc.
ff
a2
sfp
mf
f
più cresc. (molto)
sub. molto
sf (l.v.)
poco
mp
div.
unis.

80

a2

a2 distinto [en clarinetes]

con sord.

[senza sord.]

[3.]

con sord.

tutta forza

tutta forza

gliss.

gliss.

poco port.

poco port.

pesante

pesante

Sus. cym. (med. soft beaters)

(secco)

80

Sim.

div. (trem.)

arco

pesante

80

85

ord.

sus. cym.

1p (sempre)

85

vigoroso

vigoroso

85

poss.

poss.

1°. solo

1° come la prima volta

[1°]

poss.

poss.

mp

ff

poss.

90

[solo] pp lontano

tri. pp (l.v.)

(solo) (l.v.) to bean-pod (shaker)

bean-pod (or maraca) solo p molto f

90 lontano

p poss. (lontano) ord. Sim. Sul pont. (sim.) ord. (take sord.)

p poss. / sul pont. Sim.

p poss. (ord.) Sim. (take sord.)

(div.) p poss. / sul pont. Sim.

div. p poss. (ord.) (div.) Sim.

div. (trem.) p sul pont. p poss. Sim. (take sord.)

p poss. (ord.) Sim. (take sord.)

90 p poss. / sul pont. Sim.

poco Rit. 95 a tempo

poco ten.

a tempo

poco Rit. E-G coperti pp

poco Rit. pp to Tam-tam l.v. to vibr. (with bow)

poco Rit. (with bass bow) poco ten. mp (l.v.)

poco Rit. p a tempo poco ten. ppp

poco Rit. a tempo unis. / con sord. poco ten.

pp plaintivo (risonance) poco

p espr. (col' ripiens) Sim. poco ten. mp poco (harm. actual pitch)

div. plaintivo poco

p espr. Sim. (Sim.) poco ten. ppp

poco Rit. 95 a tempo

* (marimba overlap: quasi blurred pedalling effect)

** Vibr. must "shine through".

[a tempo] 100

1° clar.
2° clar.
bn. 1°
timp.
vibr.
mar.
NC.
Solo db.
db. (gli altri)

poco ten. — legato — solo — (quasi pizzicato) — [Vibr.] — solo mp — poco — poco ten. — pp — (col'ripieno) — (unis.)

*) solo db. play along with section (notes in brackets) ad lib. (if small section)

**) clarinets: slurred ♭ in one breath each time.

[a tempo] 100

105

1° clar.
2° clar.
bn. 1°
timp.
vibr.
mar.
vle.
NC.
Solo db.
db

a niente — legato — solo — (via sord.) — [to bean-pod] — div. — con sord. — arco — gli altri — [pizz] — (unis.) pizz.

105

110 2+3 115

flrs. 1. 2.

1° clar.

2° clar.

bn. 1. 2.

1. 2. hns.

3. 4. hns.

timp.

(perc.)

(perc.)

mar.

1°/solo

mp

mp

mp

3° con sord.

p

beanpod solo

p < mf > pp

p (ma distinto)

pp

[to tamtam]

110 2+3 115

pno.

110 2+3 115

vln 1°

(a) vln 2°

cair. (b)

vle.

solo vc.

ob. (unis)

pp

pp

1° solo

mp

1°. solo (actual pitch)

mp

arco

110 2+3 115

2°/solo

1°/solo

2°/solo

a2

con sord.

mp

sempre sospirando

3°

(con sord.) mp sempre sospirando

ord. (senza sord.)

sempre p

B.D.

(ord.)

tamtam

l.v.

[to marimba]

(sordd.)

con sord.

mp pizz.

con sord.

mp pizz.

1. solo

mp

sempre sospirando

tutti/div.

div. a3

(loco)

mp

div. a3.

sempre sospirando

tutti/div.

unis.

[arco]

120

1°/solo

2°/solo

(2°) mp stacc. (sempre)

(1°) mp

stacc.

Rinf.

mp (distinto)

(3°) mp poco

pp

Rinf.

solo

mf (non troppo f)

Rinf.

(p)

(div. a 2.

(div. à 3.

(v)

mp (distinto)

(div. à 2.

(div. à 3.

mp poco

mp (distinto)

Rinf.

125

1°. solo

a2

sub. (poco f)

sim.

poco

mp

senza cresc.

3°.

sim.

poco

sub. (poco f)

sim.

poco

sub. (f)

125

sub. (poco f)

senza cresc.

mp

sim.

poco

125

130

pp (sub.)

1°. solo

mp espr.

pp (sub.)

pp

130

Solo.

p (quasi lontano)

130

con sord.

sul tasto

pp div.

arco/sul tasto

pp (sub.)

pp

pp (sub.)

unis.

pp

pp

130

135

(colla parte)

f

poco ten.

(ad lib.)

pp

molto

sus. cym.

B.D.

(ord.)

(colla parte)

135

(colla parte)

140

tutta forza

tutta forza

tutta forza

8va

tutta forza

a 2

sfp

pesante

legato

legato

pesante

140

pesante

(B.D.)

140

8va

unis. / senza sord.

unis. / senza sord.

unis. / senza sord.

senza sord.

pesante

[senza sord.]

pesante

140

145

Sim.

Sim.

Sim.

8va Sim.

Sim.

(4)

145

a2

a2

(4)

145

(4)

(sus. cym.)

E→F
C→B

145

div.

(f)

div.

(f)

div.

(f)

(4)

(4)

145

marcato! 8va

a2

ff

a2

ff marcato

[a2] [Broad]

con gioia

ff

con gioia

ff

con gioia

ff

con gioia

ff

con gioia

ff

con gioia

ff

con gioia

ff

con gioia

ff

b.trb. ff

[Broad]

marcato

8va

ff *(this bracket simply indicates the phrase/cycle)

(etc)

(l.v.)

tub. bells.

(to glock.)

Glock.

ff

unis.

ff marcato

unis.

ff marcato

unis.

ff marcato

150

8va

poco allarg.

ff marcato

ff marcato

a2

ff marcato

150

poco allarg.

N.S.

ff con gioia

150

poco allarg.

8va

(L)

(L)

150

poco allarg.

[to vibraphone]

[to B.D./tamtam]

poco allarg.

N.S.

poco allarg.

150

Maestoso

155

a2

[en dehors]

155

Solo

sffp

poco

sim

sim

[ff]

Maestoso

155

8va

vigoroso

vigoroso

div.

vigoroso

vigoroso

Maestoso

155

Tempo 1° 160

1° solo

p espr. (poco)

(sim.) più

Tempo 1° 160

Tempo 1° 160

[to triangle]

[to tub. bells]

Tempo 1° 160

8va

loco

a niente

[take sord.]

[take sord.]

Tempo 1° 160

165 170

Vibraphone (with bow)

slow motor on

arco

solo p

(div.) con sord.

pp div. à 3.

div. à 2

pp con sord.

solo/arco

pp pizz.

p [actual pitch]

unis.

solo

pp pizz.

p< p< arco

(l.v.)

165 170

175

pp legato

legato

pp legato

legato

pp legato

1º solo

pp lontano

175

solo

pp

solo

pp

solo (arco)

p p (l.v.)

175

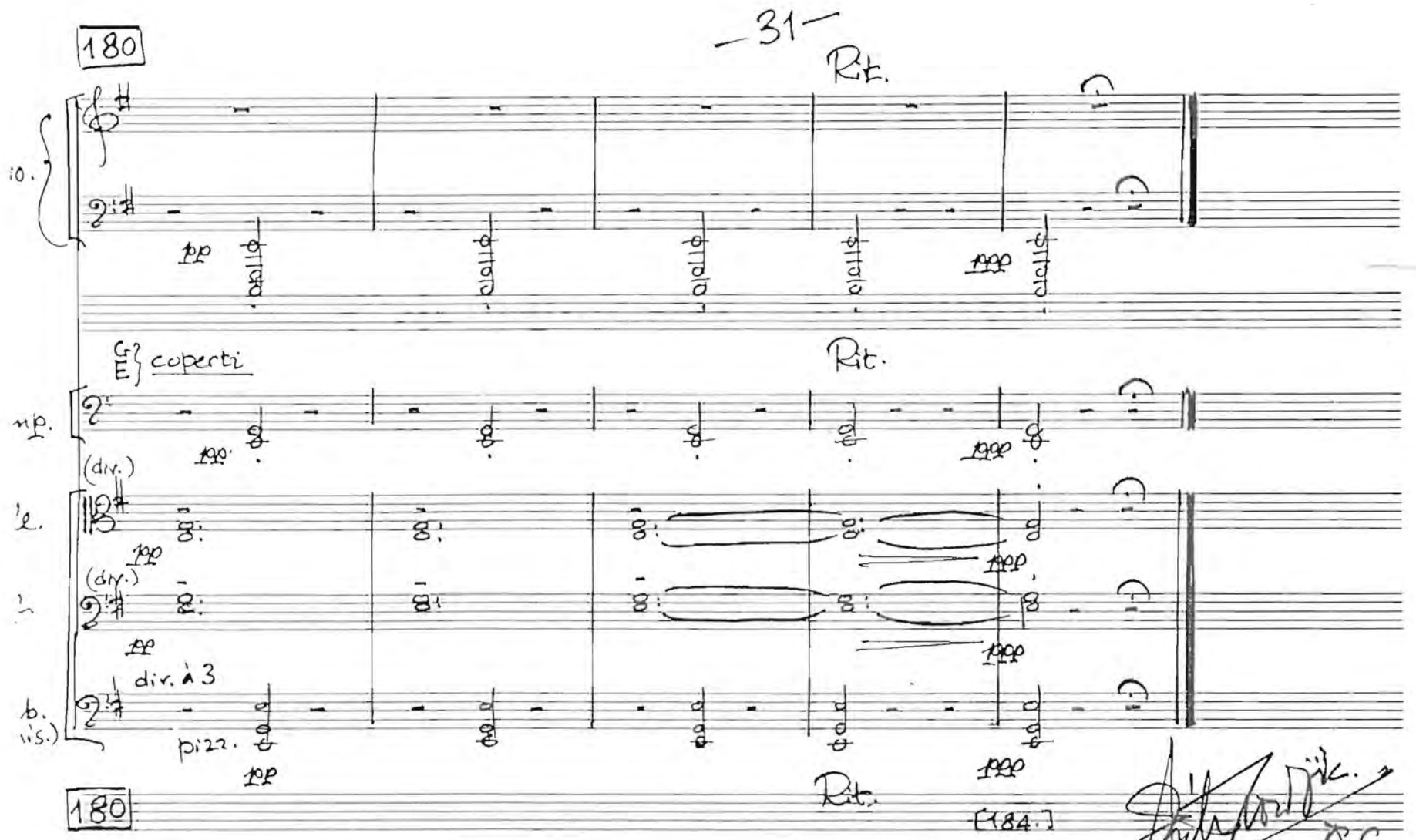
pp legato

(Sim.)

solo

p p

175



D.f.
11 Dec. 1996 -
12 March 1997.
Johannesburg,
Capetown

— Commissioned by DIOCESAN COLLEGE —
(BISHOPS.)

— SÂN GLORIA —

for CHOIR, ORGAN and CHAMBER ORCHESTRA

FULL SCORE

PÉTER LOUIS VAN DIJK

© SAMRO 1980

PERFORMANCE DURATION:

c. 16 minutes

PETER LOUIS VAN DIJK
THE MUSIC FACTORY

— Commissioned by DIOCESAN COLLEGE —
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THE MUSIC FACTORY

ORCHESTRA:

1 Flute
1 Clarinet (in B-flat)
1 Trumpet (in B-flat)
1 Trombone (Tenor)

2 Percussionists :

perc. 1° / 2 bean-pods (or maracas - or any similar, appropriate 'shaker')
Tenor Drum [T.D.] - shared with perc. 2°
Bass Drum - medium [B.D.] or large, resonant African drum
Xylophone [xylo.]
Güiro (or any similar, effective 'scraper')
Tambourine [Tamb.] - standard, with jingles.
perc. 2° / Bass Drum [B.D.] - shared with perc. 1° (see above)
Tenor Drum [T.D.] - also shared with perc. 1°
BRG - Body-rhythm group: clapping / finger-clicking (sometimes 'divisi')
Organ

Harp

Choir : Sopranos (or Trebles), Altos, Tenors & Basses

Violins 1°
Violins 2°
Violas [vle]
Violoncellos [Vc]
Double Basses [Db]

****

GENERAL NOTE : In this 'SÃN GLORIA' I have attempted to blend original 'Bushmen' (or 'Sãn') themes - which I initially transcribed from various modern -day sources as my fascination with these gentle, virtually extinct - and ancient African people grew - with an abridged version of the ancient (and virtually extinct) Latin poem, 'Gloria in excelsis Deo...' This is a work which seeks to represent two totally unrelated cultures - both ancient, symbolic and relevant in their own right, thereby highlighting exactly those elements in the Southern African society which, at times, excite us - and sometimes mutually exasperate...

Aan m'n ouders / For my parents

PIETER & GRÉ

February 1990

SĀN GLORIA

(Abridged & adapted by the composer)

1. GLORIA IN EXCELSIS DEO	Glory to God in the highest
2. ET IN TERRA PAX	And peace on earth
HOMINIBUS, BONAE VOLUNTATIS	and goodwill to all men
3. LAUDAMUS TE	We praise You
BENEDICIMUS TE	We bless You
ADORAMUS TE	We adore You
GLORIFICAMUS TE	We glorify You
4. DOMINE DEUS, AGNUS DEI	Lord God, Lamb of God
FILIUS PATRIS,	Son of the Father,
QUI TOLLIS PECCATA MUNDI	Who bears the sins of the world
DOMINE DEUS, REX CAELISTIS	Lord God, King of the Heavens
SUSCIPE DEPRECATIONEM NOSTRAM	hear our prayer
5. QUONIAM TU SOLUS SANCTUS	For You alone are holy
TU SOLUS DOMINUS	You alone are Lord
TU SOLUS ALTISSIMUS	You alone are the highest,
JESU CHRISTE, AMEN.	Jesus Christ, Amen.

1.

— GLORIA IN EXCELSIS —

Energico! (♩. = 56)

perc. I.

2 Bean-pods [simult.]

simile (sempre)

5

finger-clicks

body-rhythm group (BRG)

mf (both hands / simult.)

simile (sempre)

Sopranos (trebles)

Altos

Tenores

Basses

tsss —

(unvoiced)

krrr —

tsss —

simile (sempre)

10

15

(perc. I) bean pods

finger-clicks (BRG)

S.

A.

T.

B.

tsss —

tsss —

tsss —

tsss —

krrr —

krrr —

krrr —

krrr —

[unvoiced / whispered]

[unvoiced]

f Glo - Glo - Glo —

[GIA!]

i - a - i - a —

i - a - i - a —

poco f

[ee-yah-ee-yah]

simile (sempre)

20

bean-pods

finger-cymbals

S. tsss —

A. krrr —

T. Glo — Glo — Glo —

B. i-a — i — a — i — a —

25

fl.

clar. (Bb)

subito

bean-pods

finger-cymbals

(to T.D.)

S. tsss —

A. krrr —

T. Glo - Glo - Glo -

B. i-a-i-a-

plif

Hn 1°

Hn 2.

*Vle. (non div.) col legno batt.

poco f

*Vc. col legno batt.

poco f

Db. pizz.

poco f

* [o = open (i.e. let ring)
+ = closed (i.e. deaden the strings)]
(or muffle)

80 — 85

ben marcato

fl.
cl.
tpt. (B♭)
trb.
perc. I — T.D.
perc. II
BRG. — clap.
org.
hp. — pizc. d. l. tabla / con forza
S. — Glo – Glo – Glo – Glo — ri-a
A. — Glo – Glo – Glo – Glo — ri-a
T. — + CONGREG.* — Glo – Glo – Glo –
B. — Glo – Glo – Glo –
Vln 1. — div.
Vln 2. — [col legno batt.] — (non div.) [ord.]
Vle. — div. [ord.]
Vc. — arco/ [ord.]
Db. — arco/col legno battuto

*[CONGREGATIONAL RESPONSE DOUBLED BY T if a voice indicated]

40

fl.
cla.
tpt.
trb.
perc. I (T.D.)
perc. II (B.D.) sf (secco) sf
BRCh. (clap.)
org.
hp.
S. Glo - Glo - Glo - Glo — ri - a
A. Glo - Glo - Glo - Glo — ri - a
T. Glo — ri - a
B. Glo — ri - a
+ CONGREGATION
Glo - Glo - Glo - Glo — ri - a
Glo — Glo - Glo - Glo — ri - a
Glo — ri - a
Glo — ri - a
Vln 1. unis.
Vln 2. div. unis.
Vla. div. unis.
Vc. unis.
Db.

45

50

poco meno f

poco meno f

legato

(solo)

sf (l.v.) [F → F♯]

+ CONG.

Glo — ri — a

Glo — ri — a

+ CONG.

Glo — ri — a

Glo — ri — a

Glo — ri — a

Glo — ri — a

pizz.

(sonore)

[arco]

55 Subito semplice

fl.
cla.
tpt.
trb.
(perc. I) T.D.
(perc. II) B.D.
BRG. (clap)
org.
hp.
S.
A.
T.
B.
Vln 1.
Vln 2.
Vle.
Vc.
Db.

glis.
[ord.]
[F#] (#) [F#→ F♮]
subito semplice
Glo — ri — a —
+ CONG.
ri — a
ri — a — [ha] —
div.
unis.
pizz.
arco
(non div.)
(poco)
[arco]

60

mf

mf

distinto/quasi solo

(più)

mp

mf

mp ri-a ri-a

mf ri-a ri-a

mf ri-a ri-a

mf ri-a ri-a

mf ri-a ri-a

f ri-a ri-a

mf ri-a ri-a

f ri-a ri-a

mf ri-a ri-a

arco

f

mf

pizz.

mf

arco

f

mf

mf

mf

mf

f

TO CODA

65

fl.
cla.
tpt.
trb.
perc. I
perc. II
BRS.
org.
hp.
S.
A.
T.
B.
vln 1.
vln 2.
vle.
vc.
db.

espressivo

pien il.l.tabla

poco sf (lv)

(endehors)

mezzo f Glo — ri — a in ex —

mezzo f Glo — ri — a, Glo — ri —

mezzo f Glo — ri-a, ri-a

mezzo f Glo — ri — a in ex —

espressivo

(ord.)

mezzo f

arco/ col legno batt.

(non div.)

arco/ col legno batt.

(o)

(ord.)

mezzo f

col legno batt.

TO CODA

70

cresc. molto

non troppo f (dolce)

non troppo f (dolce)

poco f

poco f

cresc. molto

perc. II / T.D.

mf

cresc. molto

poco f

cresc. molto

cresc. molto

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

-a. Glo-ri-a ri-a ri-a Glo — ri-a ri. -a ri-a Glo-ri. a Glo-ri-a. De —

in — ex — cel — sis, ri-a ri-a in — ex — cel — sis — De —

-cel — sis De — o, Glo-ri-a. — Glo-ri-a. Glo-ri-a. Glo-ri-a, Glo-ri-a, De —

cresc. molto

div.

div.

(cord.)

(non troppo f)

cresc. molto

75 80

flt.
clar.
tpt.
trb.
perc. I
perc. II (T.D.)
Bass
org.
hp.
S.
A.
T.
B.
vln. 1
vln. 2
vla.
vc.
cb.

solo
solo
(solo)
unis.
unis.
col legno batt.
col legno batt.
col legno batt.
(o)
prés d.l. table
f possibile

D.S. al CODA

CODA

a tempo

[85]

ten.

a tempo

B.D. (con forza)

sff

T.D.

(clap)

a tempo

ten.

(A)

ten.

a tempo

(come prima)

a tempo

tenuto

(unis.)

Glo — ri — (i)-a —

(ten.)

Glo — ri — (i)-a —

(ten.)

Glo — ri — (i)-a —

(ten.)

Glo — ri — (i)-a —

(ten.)

Glo — ri — (i)-a —

(ten.)

fido (shout)

fido

fido

fido

+ CONG. (ad lib.)

GLO-RI-A!

GLO-RI-A!

GLO-RI-A!

GLO-RI-A!

(tutti :)

div.

ten. (ff) unis.

div.

ten. (ff) unis.

div.

ten.

col leg. batt.

div.

ten.

col leg. batt.

ten.

col leg. batt.

ord.

ord.

div.

ord.

(tutti :)

2./ — ET IN TERRA PAX —

Sostenuto e tranquillo (♩. c. 72)

5

fl.

cla. (B♭)

solo

pp

(poco)

(solo)

fp

Bean-pods (1 only)

perc. I

pp (ma distinto)

10

fl.

cla.

bean-pods

[to XYLO.]

poco Rit.

Più mosso (♩ = c. 126)

15

fl.

cla.

pp

[pp]

poco Rit.

Più mosso (♩ = c. 126)

org.

pp

(poco)

hp.

[C♯ D♮ E F♯ G♯ A B]

pp

(poco)

20

fl.

orf.

hp.

coro

altos

(sempre intenso)

mp Et in ter ra in

25

fl.

f

tpt. (Bb)

con sord.

fp f fp

(ore non trappa)

orf.

f (sub.)

non trappa

hp.

non trappa

S.

non trappa

f Et in ter ra

A.

ter-ra in ter-ra in ter ra, in ter-

f

Vle.

bizz.

f

Vc.

bizz.

f

30

flt.

clar.

(poco)

tpt.

[remove sord.]

trb.

f (ma non troppo)

perc. I.

perc. II.

T.D.

poco f

BRG.

[add]

org.

hp.

S.

A.

T.

B.

[div.]

et in ter — ra et in ter

et in ter-ra — et in ter-ra

[-ra]

ra, et in ter-ra — et in ter-ra — et in ter-ra — et in ter-ra — et in ter-ra

et in ter-ra — et in ter-ra — et in ter-ra — et in ter-ra — et in ter-ra

(distinto)

(plus BASSES / ad lib.)

div. (con forza)

Vln 1.

Vln 2.

div. (con forza)

arco

(f)

Vle.

Vc.

Db.

35

simile

simile

senza sord.

sfz

sfz

[to B.D.]

Chiappanigi: Cello A
cello B.

f

sf

ra, et in ter— ra, et in ter— ra et in ter-ra.

unis.

et in ter-ra et in ter-ra et in ter-ra, ter — ra pax

(simile)

ter-ra et in ter-ra et in ter-ra et in ter ra

et in ter-ra et in ter-ra et in ter-ra, ter — ra pax

ter ra, ter — ra

unis.

unis.

arco

arco

sf

10

fct.
cla.
tpt.
tba
simile
simile
perc.I
perc.II
Bd
org.
hp.
S.
A.
T.
B.
ter — ra —
pax —
ter — ra —
pax —
ter — ra —
pax —
ter — ra —
pax —
ter — ra —
pax —
ter — ra —
pax —
ter — ra —
pax —
ter — ra —
pax —
Vln I.
Vln II.
Vle.
Vc.
Cb.

45

(take sord.)

Solo

poco f

(Solo)

xylo

(secco)

B.D.

(A)
(B)

(poco)

bris.d.estalole

(poco)

bax-

ter-ra-

bax-

ter-ra-

legg.

div.

div.

legg.

pizz. (distinto)

ad lib.

pizz. (distinto)

(poco)

50

poco Rit. — a tempo (l'istesso)

fl.

clar.

(poco) f

pp

sotto voce

poco sf

tpt.

con sord.

[rumore sord.]

trb.

poco sf

ppp

poco Rit. — a tempo (l'istesso)

xylo.

più p

orf.

ppp

poco Rit. — a tempo (l'istesso)

hp

(see note below)

[E MAJ. → A♭ MAJOR + G♭]

[solo]

pp

T.

B.

poco Rit. — a tempo (l'istesso)

Vle.

Vc.

Db.

solo (bizz.)

pp (distinto e risonante)

pp (bizz.)

NB. * (the rational change of keys for the harp could be avoided by playing the whole of the next A♭ section enharmonically i.e [E MAJOR + [D#] aut A#]

thus:

[+A#]

hp.

cresc. poco a poco 55

Cresc. poco a poco

cresc. poco a poco

B

Cresc. poco a poco

T

mf

ho-mi-mi-bus, bo-nae vo-lun — ta — tis

ho-mi-mi-

Cresc. poco a poco

arco / unis.

poco mf

unis / arco

(V)

60

flt.

clar.

tpt.

trb.

perc. I

perc. II

BRS.

org.

hp.

cresc. poco a poco

S.

cresc. poco a poco

A.

[mf] ho-mi-ni-bus. bo-nae vo-lun- ta- -tis ho-mi-ni-bus, bo-nae vo-lun-

T.

-bus ho-mi-ni-bus- ho-mi-ni- bo-nae vo-lun-

B.

ho-mi-ni-bus. bo-nae vo-lun- ta- -tis ho-mi-ni-bus, bo-nae vo-lun-

Vln 1.

[poco f]

Vln 2.

(mf)

Vle.

Vc.

cresc.

Db.

cresc.

65

con forza

con forza

senza sord.

[f] cresc.

xylo.

B.D.

(A) (B) clapping

[full]

[f]

con forza

[D♭ → D♮]

-ta -tis

-ta -tis

-ta -tis

-ta -tis

vigoroso

vigoroso

70

fl.
cl.
tpt.
trb.
xylo.
B.D.
BRS.
org.
hp.
subito tranquillo!
S.
A.
T.
B.
Vln. 1.
Vln 2.
Vle.
Vc.
db.

Ha — i! Ha — i! Ha — i! Ha — i! Ha — i!
Ho — mi — mi — bus. bo — nae — vo — lun — ta —
Ha — i! Ha — i! Ha — i! Ha — i! Ha —

45 cresc. poco a poco

p ma distinto

non troppo f / cresc.

cresc. poco a poco

(distinto)

legato

cresc. poco a poco

bin f

Ha- -i! Ho- mi- ni- bus bo-

-i! Ha- -i! (p) Ho-mi-ni-bus, bo-nae vo-lun- ta- -tis.

bin f

-tis, -lun- ta- -tis, Ho- mi- ni- bus bo-

-i! Ha- i! (p) Ho-mi-ni-bus, bo-nae vo-lun- ta- -tis,

cresc. poco a poco

p ma distinto

pizz.

Sonore

pizz.

Sonore

(v)

p ma distinto

p cresc. poco a poco

80

fl.

cla.

tpt.

non troppo f / cresc.

trb

non troppo f / cresc.

xylo

B.D.

poco f

BRS

org.

hp.

poco f / cresc.

secco (quasi pizz.)

l.v.

S.

A.

T.

B.

—nae vo — lun — ta — Ha — ti!

Ho-mi-ni-bus, bo-nae vo-lun — Ho-mi-ni-bus, bo-nae vo-lun — ta — tis, Ha —

vln 1.

vln 2.

vle.

vc.

db.

div. / arco

decresc.

85

cresc.

poco f

poco f

cresc.

molto

molto

poco f

poco f

cresc.

f

B.D.

cresc.

(tutti)

Ha — i! Ha — i! Ha — i! Ha — i! Ha —

i! Ha — i! Ha — i! Ha — i! Ha — i! Ha —

Ha — i! Ha — i! Ha — i! Ha — i! Ha —

i! Ha — i! Ha — i! Ha — i! Ha —

cresc.

poco f

arco

poco f

div.

(trem.)

(b)

mf

(trem.)

cresc.

(trem.)

mf

cresc.

(trem.)

mf

cresc.

90 95

fl. clar. tpt. trb. xyl. B.D. Perc. Org. hp. S. A. T. B. Vln. 1 Vln. 2 Vla. Vc. Db.

(mp) poco f (mp) poco f (mp) (mp) poco f (mp)

[take Bean-Pods.]

(tutti) (mp)

Ha — i! Ha — i! Ha — i! Ha — i! Ha — i! Ha — i! Ha — i! Ha — i!

unis. unis. (mp)

100

fl.

cla.

tpt.

trb.

org.

(solo)

hp.

vle.

solo / bizz.

vc.

(come prima)

db.

bizz.

(solo)

105

Senza Rall!

[110.]

cla.

Solo

a niente

tpt.

trb.

perc. I

Bongos

Senza Rall.!

[QUASI ATTACCA ...]

arco/mis.

vc.

arco

db.

3./ — LAUDAMUS TE —

ben ritmico e con fiore! (Fac. 100)

TENOR [1 solo OR 2 soli]

f Lau-da — mus, Lau — da — mus te, Be-ne-di — ci — mus

unis. (all) 5

T. (solo) te — (f) Lau — da — mus, Lau-da — (a) — mus te —

B. f Lau — da — mus, Lau-da — (a) — mus te —

T. Be — ne — di — ci — mus — te — (port.)

B. Be — ne — di — ci — mus — te — (port.)

[quasi attacca]

poco più mosso (♩. = c. 120)

10

fl.

cl.

tpt.

trb.

cresc. poco a poco

perc. I

perc. II

Perc.

clapping: crescendo A — crescendo B —

mf

sempre preciso!

10

cresc. poco a poco

[quasi solo]

mp

orf.

cresc. poco a poco

prés d.l. tolla / poco sf

(mp)

hp.

(simile)

S.

A.

T.

B.

10

cresc. poco a poco.

Vln 1.

Vln 2.

(arco)

pizz. / non div.*

(simile) arco

pizz.

mp

poco sf

Vle.

(arco)

(simile) arco

pizz.

mp

pizz. / poco sf

Vc.

mp

pizz.

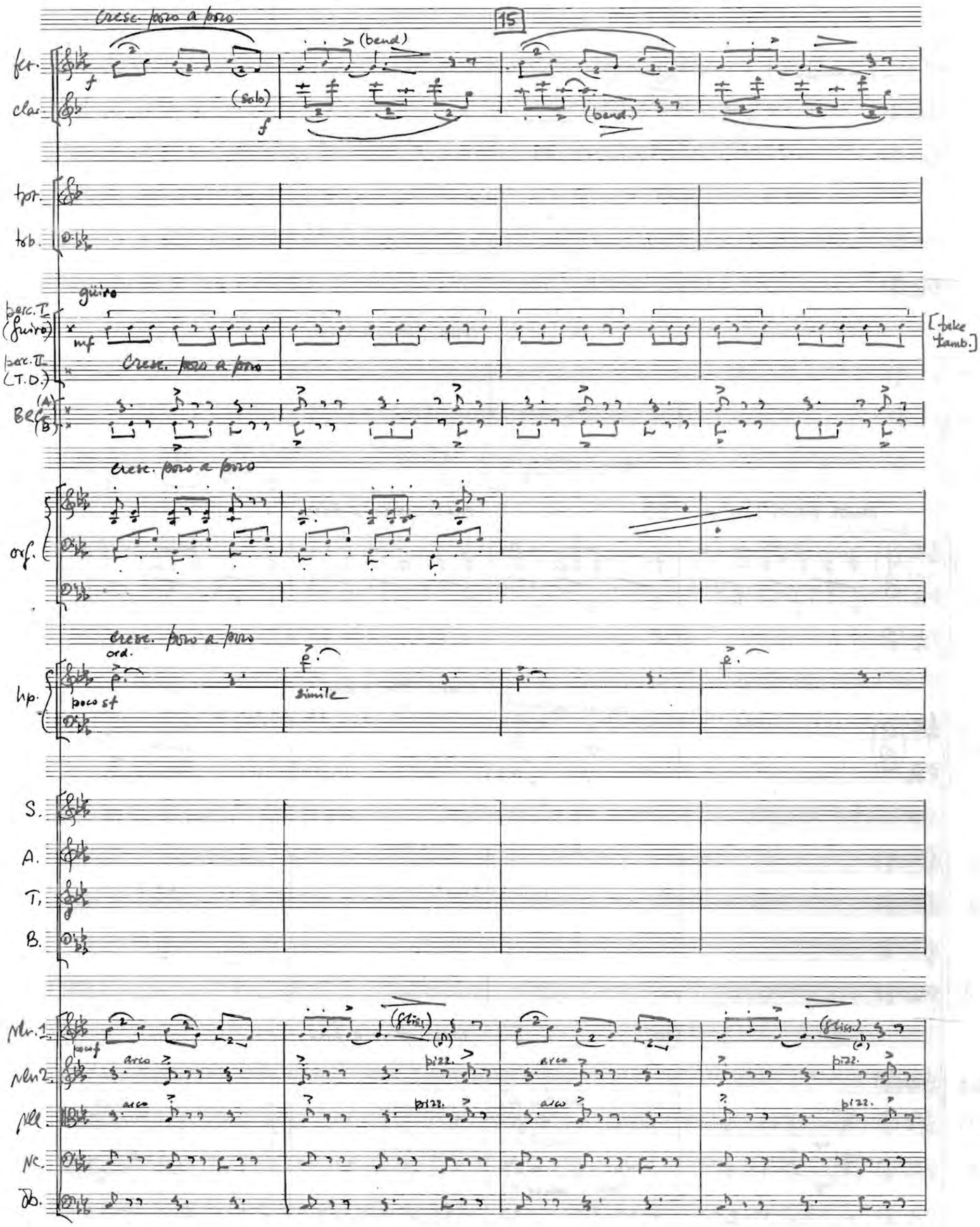
Db.

mp

pizz.

cresc. poco a poco

[* div. - ad lib.]


Cresc. poco a poco
15
fl.
cl.
(bend)
(solo)
(bend)
tpt.
trb.
perc. I (guiro)
guiro
[take tamb.]
perc. II (T.D.)
Cresc. poco a poco
Perc. (A)
(B)
Cresc. poco a poco
orf.
Cresc. poco a poco
ord.
hp.
poco sf
simile
S.
A.
T.
B.
Vln. 1
poco f
(glissando)
Vln 2
arco
pizz.
Vle
arco
pizz.
Vc.
Db.

20

solo

con sord.

f (ma non troppo)

f (ma non troppo)

con sord.

f lau-da— mus, lau- da — mus — te — Be-ne- di — ci — mus te — lau-

f lau-da— mus, lau- da — mus — te — Be-ne- di — ci — mus te — lau-

f lau-da— mus, lau- da — mus — te — Be-ne- di — ci — mus te — lau-

lau-da— mus, lau- da — mus — te — Be-ne- di — ci — mus te — lau-

(* non div.) pizz.

poco sf

simile

(pizz.)

(pizz.)

(f)

(f)

[* div.- ad lib.]

fl.

cl.

tpt.

(remove SORD.)

trb.

(remove SORD.)

perc. I

perc. II

BR (A) (B)

(f)

org.

hp.

p

come prima

[S+T:] 2° (A-do — ra — mus)

S.

— da — mus — lau — da — mus.

[A+B]:

2° (A-do — ra — mus)

Be — ne — di — ci — mus —

A.

— da — mus, lau-da — (a) — mus te —

Be — ne — di — ci — mus —

(Dovh.)

te —

T.

— da — mus — lau — da — mus.

Be — ne — di — ci — mus —

B.

— da — mus, lau-da — (a) — mus te —

Be — ne — di — ci — mus —

2° (A-do — ra — mus)

(Dovh.)

te —

vln 1.

vln 2.

vle.

vc.

db.

(TO CODA)

25

sf

sf ^ senza sord.

sf senza sord. f

tambourine

sf

(T.D.) sf

[take guiro]

solo

sf

[A♭ → A♮]

(TO CODA)

2°/(Adoramus) 2°/(A-do-ra- mus) grido (shout)

te — (port.) Be-ne-di-ci-mus- te — -mus te —

Be-ne- di-ci-mus- te — -mus te —

te — (port) Bene-di-ci-mus -mus te —

Be-ne-di-ci-mus- te — -mus te —

2°/(Ado-ra- mus) grido (shout)

arco pizz.

sf arco pizz.

sf arco/ div. (unis) pizz.

sf arco pizz.

sf arco pizz.

sf

30

fl.

clar.

solo

(bend)

(f)

tpt.

f (ma non troppo)

trb.

f (ma non troppo)

perc. I

perc. II

Güiro:

BRG (A) (B)

(clapping)

[add.]

org.

hp.

sf

S.

A.

T.

B.

Vln 1.

arco

pizz.

arco

(v)

(div.)

unis.

Vln 2.

Vle.

Vc.

Db.

35 poco pesante

cresc.

cresc.

f cresc.

f cresc.

poco pesante

T.D.

f (with reversed S.D. stick)

(ord.)

poco pesante

cresc.

cresc.

(cresc.)

f possibile (secco)

Solo

[A4]

sf sonore

con risonanza

(div.)

poco pesante

cresc.

cresc.

cresc. (non div.)

cresc.

cresc.

(take solo)

(take solo)

(take solo)

(take solo)

(take solo)

40

45

tpt.

trb.

poco mf

poco mf

Solo

or.

(ma distinto)

non troppo

hp.

(tutti)

S.

— do — ra — nus — te —

A.

(div.) — do — ra — nus — te —

T.

(unis.)

A — do — ra — nus — te —

B.

A — do — ra — nus — te —

(con urgenza)

Vln 1.

Vln 2.

Vle.

Vc.

con sord.

Db.

con sord.

50

flt.

clar.

50

come prima

A — do — ra — mus — te —

(div.) A — do — ra — mus — te —

(div.) A — do — ra — mus — te —

A — do — ra — mus — te —

con sord.

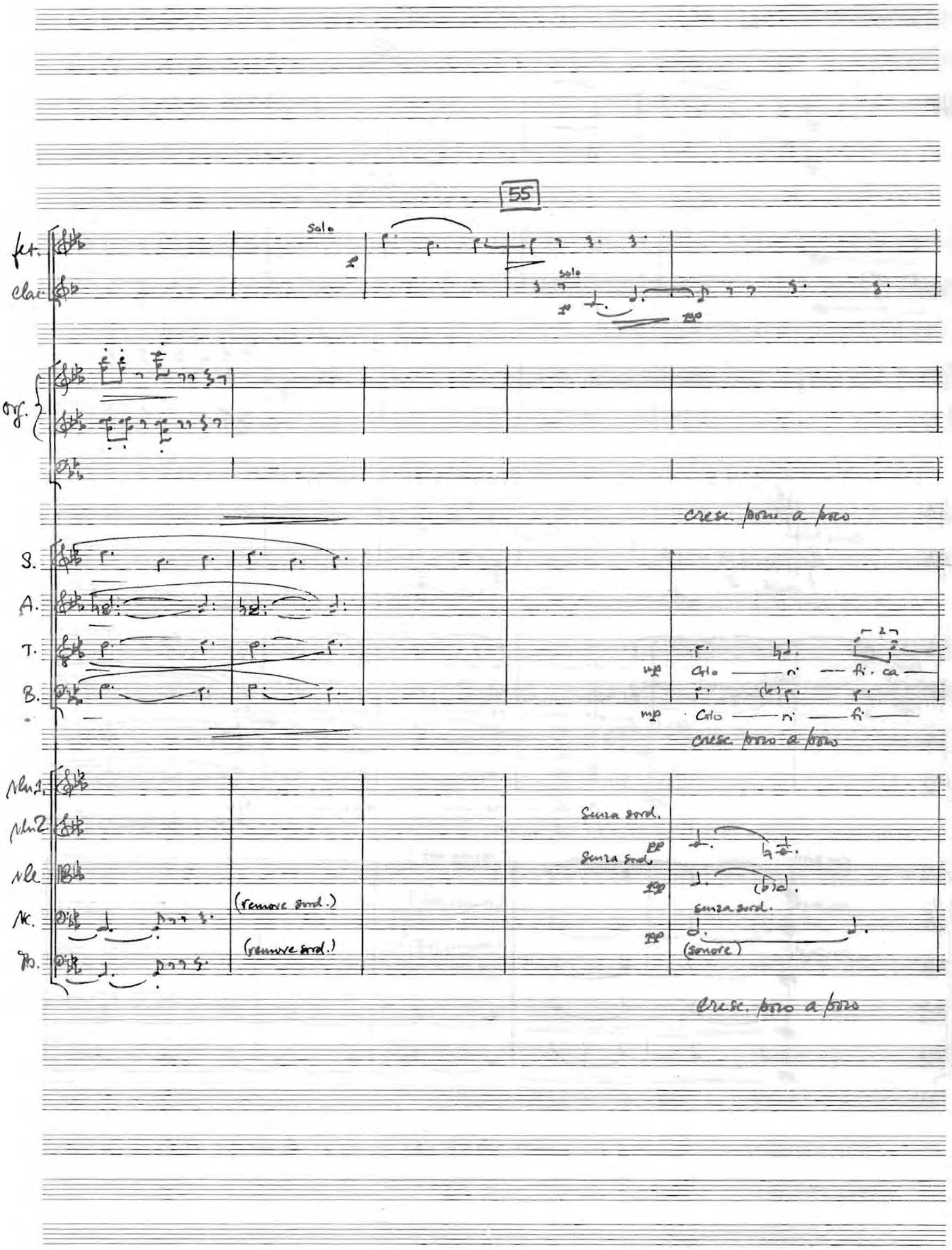
con sord.

con sord.

(remove sord.)

(remove sord.)

(remove sord.)


55
fl.
Solo
cla.
Solo
Org.
cresc. poco a poco
S.
A.
T.
mp
Cielo
ni
fi · ca
B.
mp
Cielo
ni
fi
cresc. poco a poco
Mu.1.
Mu.2.
Senza sord.
pp
Senza sord.
Vle.
pp
Vc.
(remove sord.)
Senza sord.
pp
(sonore)
Cb.
(remove sord.)
cresc. poco a poco

60

cresc. poco a poco

(mp)

(poco mf)

(cresc. poco a poco)

mp

Glo-ri-fi-ca-mus-te

Glo-ri-fi-ca-mus-te

simile

Glo-ri-fi-ca-mus-te

Glo-ri-fi-ca-mus-te

simile

Glo-ri-fi-ca-mus-te

Glo-ri-fi-ca-mus-te

Glo-ri-fi-ca-mus-te

Glo-ri-fi-ca-mus-te

senza sord.

(poco mf) (sonore)

cresc. poco a poco

cresc. poco a poco — poco allarg. — 65 — D.S. al CODA

fl. — cl.

cresc. poco a poco — poco allarg.

tpt. — tb.

cresc. poco a poco

(take fine.) — D.S. al CODA

poco allarg.

[add] [mf]

org.

D.S. al CODA

hp.

poco allarg.

S. — A. — T. — B.

Glo-ri-fi-ca-mus, Glo-ri-fi-ca-mus, Glo-ri-fi-ca-mus te.

Glo-ri-fi-ca-mus, Glo-ri-fi-ca-mus, Glo-ri-fi-ca-mus te.

Glo-ri-fi-ca-mus te, Glo-ri-fi-ca-mus te, Glo-ri-fi-ca-mus te.

poco allarg.

senza sord. — div.

Vln 1. — Vln 2. — Vla. — Vc. — Db.

D.S. al CODA

(70.)

CODA

poco maestoso — a tempo

poco maestoso — a tempo

T.D.

tambourine

clapping/ unis.

poco maestoso — a tempo

[A→A♭]

CODA

poco maestoso — a tempo

Glo — ri — fi — ca — — mus te —

Glo — ri — fi — ca — — mus te —

Glo — ri — fi — ca — — mus te —

Glo — ri — fi — ca — — mus te —

poco maestoso — a tempo

div. — unis. — div.

— DOMINE DEUS —

Adagio (♩ = c. 58)

fl. — clar. (B♭)

solo — p — solo — p semplice

[PERC. I / II & BRG : TACET.]

poco Rit. 5 a tempo

fl. — clar.

CHOIR: S. — A.

pp Do-mi-ne — De — us — A

pp Do-mi-ne — De — us — A — gnus

poco Rit. 5 a tempo

Vln. 1° — Vln. 2° — vc. — db.

ppp — ppp — pp (v) — pp — pp — pp

A3

10

S. — gnus De — i, Do — mi — Do — mi — ne De — us Fi — li — us

A. — De — i A — gnus De — i, Do — mi — ne De — us Fi — li — us

Vln. 1.

Vln. 2.

Vc.

Cb.

15

[cresc. poco a poco]

fl.

cl. — poco mf — solo — mf — cresc.

tpt. (B♭) — poco mf

trb. — poco mf

cresc. poco a poco

orf. — subito — simile

hp. — mp (ma distinto) — cresc. poco a poco

cresc. poco a poco — subito — (simile)

S. — Pa — tris — Hnn — Qui tol — lis, Qui — tol — lis tol — lis pec —

A. — (unis.) Pa — tris — Hnn — Qui tol — lis, Qui — Qui tol — lis, pec — ca — ta mun — di, pec —

T. — Hnn — Qui tol — lis, Qui — tol — lis tol — lis pec —

B. — Qui — tol — lis, Qui tol — lis pec —

cresc. poco a poco

Vln. 1. — mp — subito

Vln. 2. — mp — subito

Vle. — (poco) — subito — (cresc. poco a poco)

Vc. — (poco)

Cb. — cresc. poco a poco

20

poco Rit. a tempo

fl.

cl.

molto (mp)

solo

(mp)

poco allarg.

poco Rit. a tempo

tpt.

trb.

poco

più p molto

poco allarg.

poco Rit. a tempo

orf.

molto (pp)

molto (ppp)

poco allarg.

poco Rit. a tempo

hp.

(divisivo)

poco allarg.

poco Rit. a tempo

molto

S. — ca — ta — pec- ca - ta - mun — di, mun - di. Do - mi - ne

A. - ca - ta - mun - di, pec - ca — ta -, pec - ca - ta mun — di, mac - di, mun — di Do - mi - ne

T. — ca — ta — pec — ca — ta mun — di, mun — di. Do - mi - ne

B. — ca — ca — ta — pec - ca - ta mun — di, mun - di, mun — di — Do — mi - ne

poco allarg.

poco Rit. a tempo

div.

Vln 1.

Vln 2.

Vle.

Vc.

Db.

molto (ppp)

molto (ppp)

molto

molto (ppp)

molto (ppp)

poco allarg.

poco Rit. a tempo

25

(lv.)

[ppp]

espress.

(tutti)

De — us Rex — cae-lis — tis su — sci — pe de —

De — us Rex — cae- lis — tis su — sci — pe — de — pre —

De — us Rex — cae-lis — tis su — sci — pe de —

De — us Rex — cae-lis — tis su — sci-pe, de-pre —

unis.

unis. p

p

p

pp

pp

con calma

fl.

cl.

mp

mp

tpt.

solo / legato

[mp]

trb.

solo / legato [mp]

vrf.

hp.

(mp)

[E♭ → E♯]

S.

A.

T.

B.

[poch. cresc.]

pre-ca — ti-o —

pin p — ca-ti-o — nem

no — stram —

ca-ti — o

ca-ti-o — nem

no — stram

pre-ca — ti-o —

ca-ti-o — nem

no — stram

ca — ti-o —

ca-ti-o — nem

no — stram

[poch. cresc.]

plu1.

plu2.

plc.

vc.

db.

pin p

div.

[poch. cresc.]

unis.

pin p

[poch. cresc.]

pin p

[poch. cresc.]

[poch. cresc.]

[poch. cresc.]

30

(poco)

(poco)

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

[quasi subito ff]

p su-sci-pe de-pre-ca-ti — o — nem de — pre-ca-ti-o-nem no — strum, ff Do-mi-ne

p su-sci-pe de-pre-ca-ti — o — nem de — pre-ca-ti-o-nem no — strum, ff Do-mi-ne

su-sci-pe de-pre-ca-ti — o — nem de — pre-ca-ti-o-nem no — strum, Do-mi-ne

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

35

fl.
clar.
tpt.
trb.
orf.
hp.
S.
A.
T.
B.
Vln 1
Vln 2
Vle.
Vc.
Db.

allargando

De — us — Do-mi-ne
De — us, De — us
De — us — Do-mi-ne
De — us, Do-mi-ne
De — us, De — us
De — us — Do-mi-ne
De — us — Do-mi-ne
De — us — Do-mi-ne
De — us. De — us
De — us — , Do-mi-ne
De — us — , De-us,
De — us — , Do-mi-ne

tempo (ad lib.) a tempo

40

solo

tempo (ad lib.) a tempo

Do - mi - ne De — ns su — sci — pe —

Do - mi - ne De — ns su — sci — pe —

su — sci — pe —

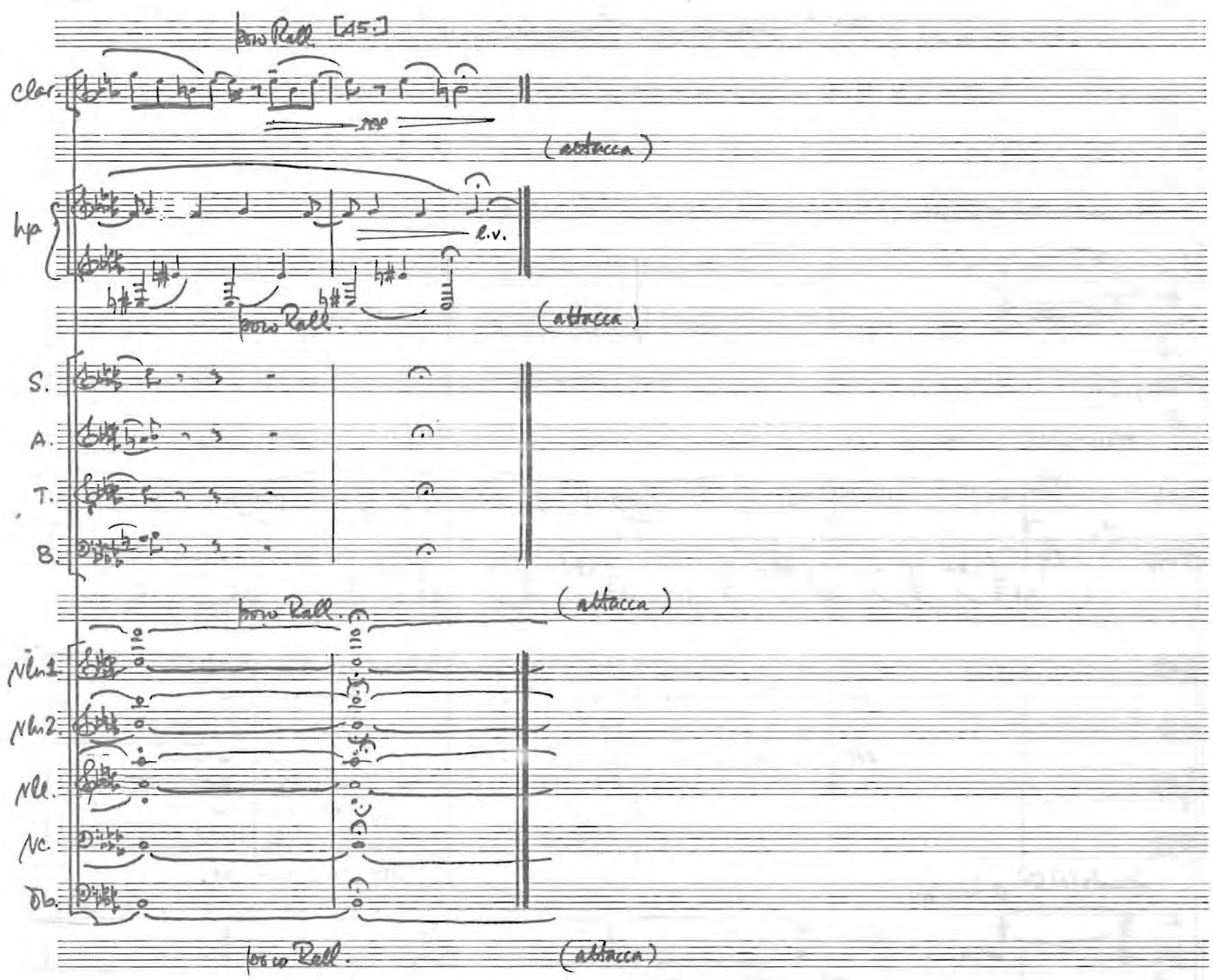
su — sci — pe —

tempo (ad lib.) a tempo

div. [div.] div. div. (flag.)

(non div.)

tempo (ad lib.) a tempo


poco Rall. [45.]
Clar.
(attacca)
hp
l.v.
poco Rall.
(attacca)
S.
A.
T.
B.
poco Rall.
(attacca)
Vln1.
Vln2.
Vle.
Vc.
Db.
poco Rall.
(attacca)

5/.

— QUONIAM —

poco Andante (♩= c. 80)

5

perc. I / bean-pods [or maracas] — Solo — p

orf.

hp. — Solo — p — [G♭→G♮ / A♭→A♮]

Coro: S. / A. / T. / B.

5

Vln. 1. — (ppp) — a niente

Vln. 2. — (ppp) — a niente

Vle. — (ppp) — a niente

Vc. — (ppp) — a niente

Cb. — (ppp) — a niente

10

perc. I (beam-pads.)

org.

hp.

[quasi da lontano]

S.

A.

T.

B.

(port.)

Hmm —

mp Quo-ni - Quo-ni-am —

-iam tu so — lus —

perc. I (beam-pads.)

org.

hp.

S.

A.

T.

B.

Hmm —

Quo — ni - Quo-ni-am —

so — lus sanc — tus —

15

fl.

cl. (B♭)

tpt. (B♭)

trb.

f (ma non troppo)

f (ma non troppo)

(possibly with XYLO MARIMBA)

[Bass-pedal]

perc. I

perc. II

[to T.D.]

T.D.

[B.D.]

B.D.

f (ma non troppo)

clap.

BRG.

f [clapping]

+ CONGREG. (ad lib.)

+ CONGREG. (simile)

org.

f (ma non troppo)

[add]

[simile]

[D.S. = sempf]

hp.

[C♮ D♮ E♮ (F♮ G♮) A♮ B♮]

+ CONGREG.

+ CONG.

S.

A.

T.

B.

f Quo-ni- Quo-ni-am —

[dim. poco f Alto + Tenor]

-iam tu so — lus —

Quo-ni- Quo-ni-am —

-iam-tu — so-lus

-iam tu so — lus —

Quo-ni — Quoni-am —

Quo-ni- Quo-ni-am —

iam tu — so- lus —

-iam-tu — so — lus —

f Quo- ni- Quoni-am — Quo-ni — Quoni-am — -iam-tu - so-lus — -iam-tu — so-lus —

div.

unis.

f (ma non troppo)

(non div.)

più f

simile

Vln 1

Vln 2.

non div.

unis.

f (ma non troppo)

più f

(non div.)

Vle.

pizz./sonore

f (a)

arco

pizz.

arco

Vc.

f pizz./sonore

arco

pizz.

Db.

f pizz./sonore

arco

pizz.

20

1°

flt.

clar.

tpt.

trb.

f (ma non troppo)

(perc.)

(I) T.D.

(II) B.D.

BRG. (claps)

+ CONGREG. (ad lib)

+ CONG. (simile)

org.

hp.

+ CONG.

(unis.)

S.

A.

T.

B.

Quo-ni- Quo-ni-am

Quo-ni- Quo-ni-am

Quo-ni- Quo-ni-am

Quo-ni- Quo-ni-am

Quo-ni- Quo-ni-am

Quo-ni- Quo-ni-am

So-lus sanc-tus

So-lus sanc-tus

So-lus sanc-tus

So-lus sanc-tus

So-lus sanc-tus

So-lus sanc-tus

So-lus sanc-tus

loco

Vln. 1

Vln. 2

Vle

Vc.

Db.

div.

(div.)

unis.

pizz.

arco

→1°

25

TO CODA

→1°

TO CODA

poco f

poco f

→1°

TO CODA

→1°

TO CODA

sf

→1°

TO CODA

Do-Do-mi-nus — Al — tis-si-mus — Do-Do-mi-nus — Al — tis-si-mus

Tu-Tu-so-lus, Do-Do-mi-nus, Tu-Tu-Tu so-lus, Al-tis-si-mus, Tu-Tu-Tu-so-lus, Do-Do-mi-nus, Tu-Tu-Tu-so-lus, Al-tis-si-mus —

Do-Do-mi-nus — Al — tis-si-mus, Do-Do-mi-nus, Al — tis-si-mus

— Tu-Tu-so-lus, Do-Do-mi-nus, Tu-Tu-Tu-so-lus, Al-tis-si-mus, Tu-Tu-Tu-so-lus, Do-Do-mi-nus, Tu-Tu-Tu-so-lus, Al-tis-si-mus —

→1°

div. unis. div.

TO CODA

*(Repeat = in score only.)

30

fl.
cla.
D.S. al CODA
(with 1st repeat)

tpt.
trb.
Solo
sfp
D.S. al CODA
(with 1st repeat)

(I)
(II) B.D.
[to xylo]
XYLO.
(to T.D.)
poco meno f
D.S. al CODA
(with 1st repeat)

Beg.
(clap.)
(NB.) + CONG. (ad lib.)

org.
D.S. al CODA
(with 1st repeat)

hp.
présd.l.table
(Dh)
D.S. al CODA
(with 1st repeat)

+ CONGREG.
S.
A.
T.
B.
(shout)
Hai! Hai!
(shout)
Hai! Hai!
Tu-Tu-Tu-Tu so-lus
(shouts)
Hai! Hai!
so — lus sanc-tus —
so — lus sanc-tus —
so — lus sanc — tus —
(en dehors)
Je — su Chris-te, Je-su Christe
Je — su Chris — te
Tu-Tu-Tu-Tu-so-lus, Tu-Tu-Tu-Tu
D.S. al CODA
(with 1st repeat)

Vln 1.
Vln 2.
Vle.
Vc.
Db.
(una div.)
arco
arco
arco
en forza
(div)
en forza
(div)
en forza
(div)/arco
en forza
(non div.)
en forza
unis.
pizz.
meno f
D.S. al CODA
(with 1st repeat)

CODA

quasi gliss.

Simile

(to xylo.)

Xylo.

B.D.

+ CONG. (ad lib.)

+ CONG.

[add]

(Simile)

gliss.

+ CONG. (doubling A+T)

+ CONG. (Simile)

Quo-ni- Quo-ni-am- Quo-ni-am- Quo-ni- Quo-ni-am- -iam tu- so-lus- Quo-ni-am- -iam tu so-lus-

Quo-ni- Quo-ni-am- Quo-ni- Quo-ni-am- -iam tu so-lus- -iam tu so-lus-

Quo-ni- Quo-ni-am- Quo-ni- Quo-ni-am- -iam tu- so-lus- -iam tu- so-lus-

Quo-ni- Quo-ni-am- Quo-ni- Quo-ni-am- -iam tu- so-lus- -iam tu- so-lus-

unis.

35

fl.

Clar.

(bend)

(bend)

tpt.

tro.

Sfp

Comepiano

[to T.D.]

xylo

B.D.

BRG. (clap.)

+ CONG.

+ CONG.

org

hp.

A+T / + CONG.

+ CONG. (simile)

(mis)

S.

Quo — ni — Quo-ni-am — Quo — ni-am — so — lus sanc-tus — Quo — ni-am —

A.

Quo — ni — Quo-ni-am — Quo-ni- Quo-ni-am — so — lus sanc-tus — so — lus- sanc-tus —

T.

Quo — ni — Quo-ni-am — Quo-ni- Quoniam — so — lus. sanc-tus — so — lus. sanc-tus —

B.

Quo-ni — Quo-ni-am — Quo-ni — Quo-ni-am — so — lus sanc-tus — so — lus — sanc-tus —

Alu1.

Alu2.

Ale

Nc

Tb

40

sub. mp

sub. mp

[T.D. with xylo mallets]

[take Bean-Pods]

Bean-Pods:

sf

(BD)

sf (secco)

(take all Fine)

decrescendo poco a poco

sub. mp

(m.s.)

decrescendo poco a poco

sub. mp

(distinto)

sub. mp

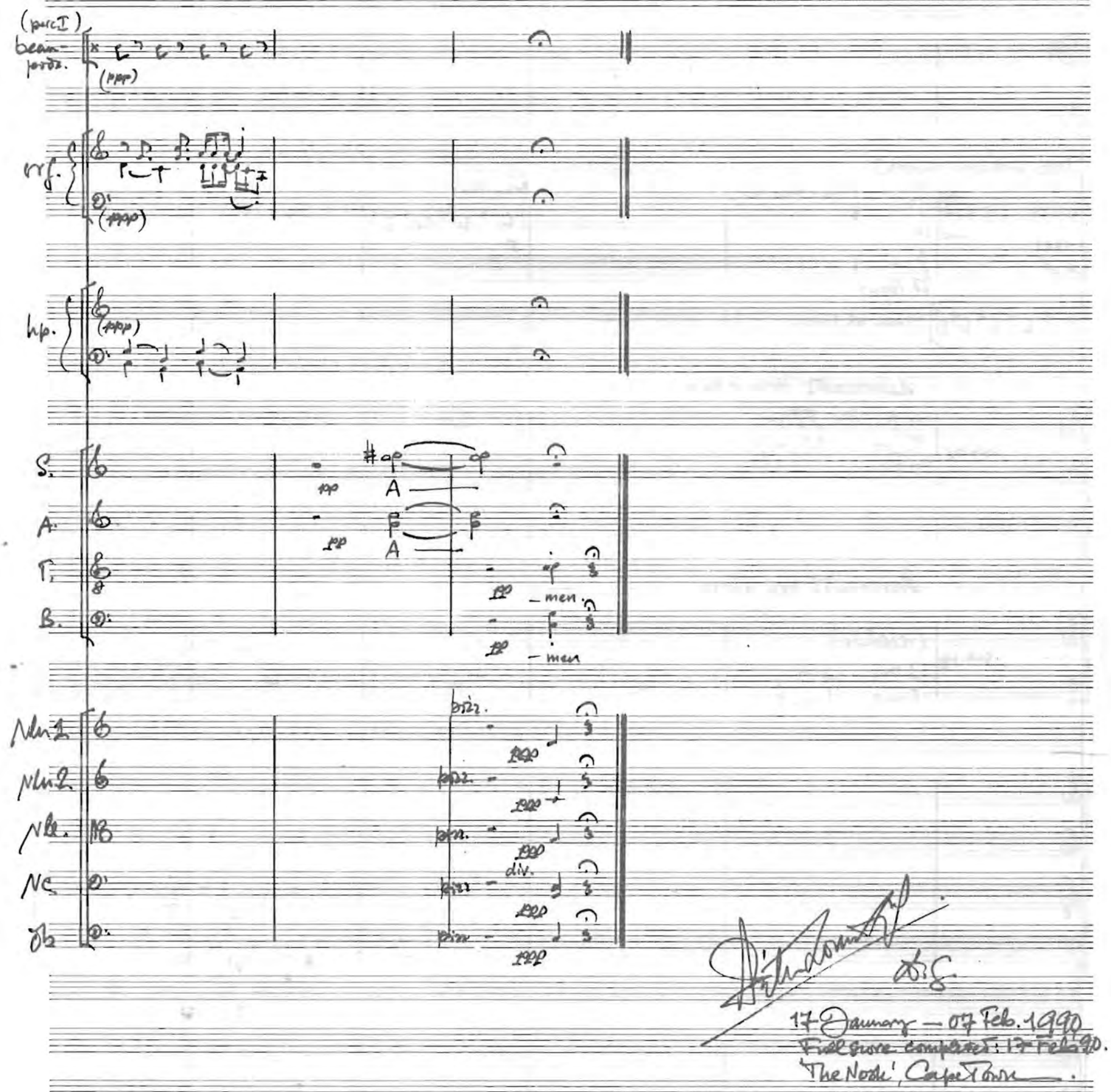
sub. mp

pp

pp

pp

pp



17 January — 07 Feb. 1990
~~Full score completed: 17 Feb. 90.~~
'The Nook', Cape Town.

Commissioned by TOTAL (S.A.)
~~— for the TOTAL music collection —~~

SÂN CHRONICLE

FOR CHAMBER ORCHESTRA

FULL SCORE

PÉTER LOUIS VAN DIJK

© SAMRO 1990

Commissioned by TOTAL (S.A.)
— for the TOTAL MUSIC Collection —

SÂN CHRONICLE

FOR CHAMBER ORCHESTRA

FULL SCORE

PÉTER LOUIS VAN DIJK

© SAMRO 1990

ORCHESTRA:

1 Flute (doubling piccolo)
1 Oboe (doubling Cor Anglais)
1 Clarinet [B-flat] (doubling Bass Clarinet)
1 Bassoon

1 Horn [F]
1 Trumpet [B-flat]
1 Trombone (tenor)

Timpani / Percussion (1 player)
(timpani, bean-pod(s) (or maracas)
suspended cymbal (smallish), side drum, glockenspiel,
xylophone, marimba, tamtam (large),
2 timbales, triangle, guiro.)

Piano / celesta (1 player)

Harp

(4 solo) viole
(3 solo) 'celli
(1 solo) double bass

****

NOTE : All instruments scored at concert pitch - except those that make the customary OCTAVE transpositions.

****

DURATION : circa 23 minutes

– PROLOGUE –

molto tranquillo e semplice (♩ = c. 54)

clarinet solo pp

5

cl. poco

10

cl. [pp] (poch.)

bn. pp (poch.)

(simile) 15

cl. sub. mp

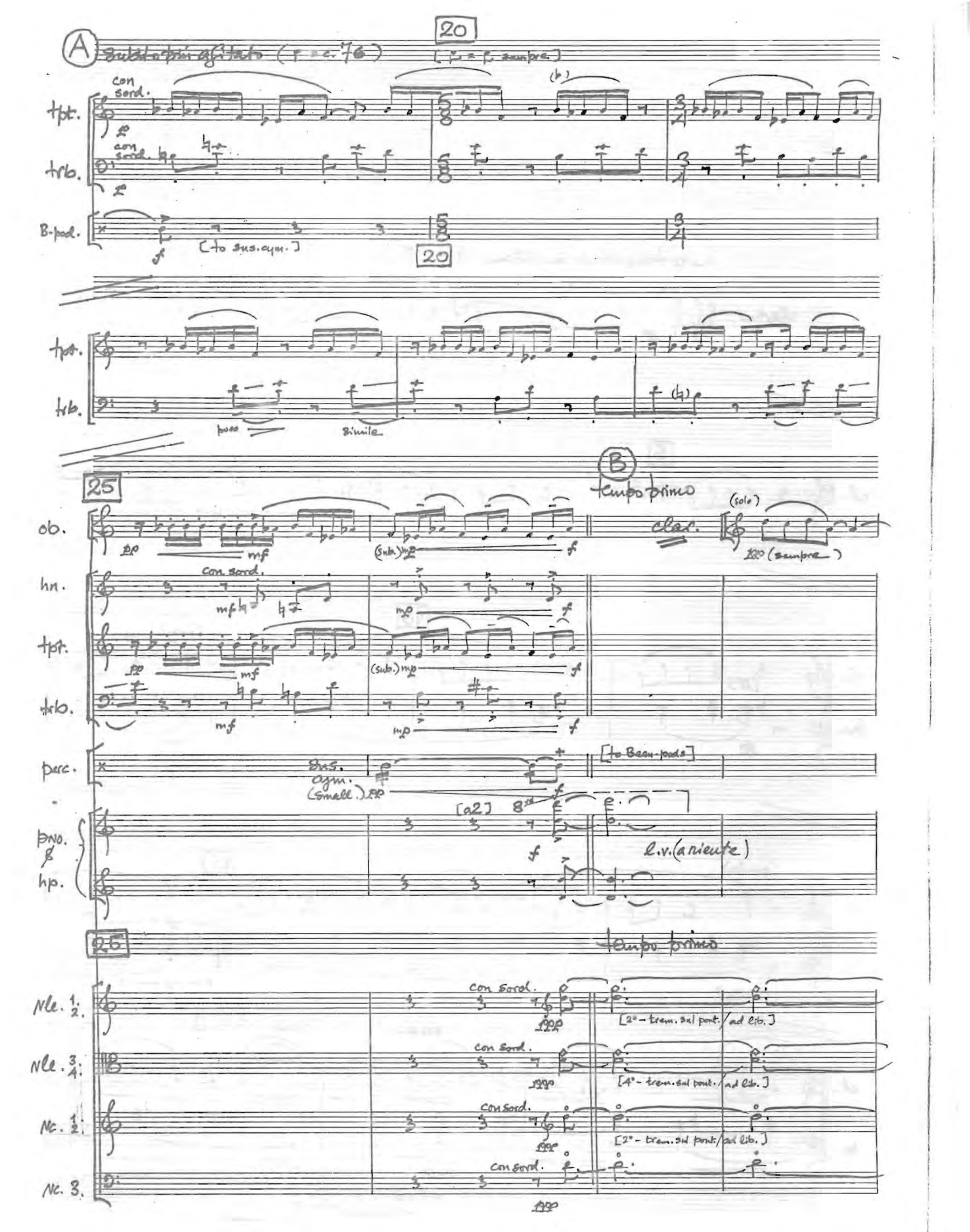
bn. (Simile) sub. mp

(poco) cresc. [Scale Rall.] molto

cl.

bn. cresc. molto

(w/ Bean-pod(s) (or maracas) pp


A
Subito più agitato (♩ = c. 76)
[♩ = ♩ sempre]
20
con sord.
tpt.
trb.
B.-pod.
[to sus.cym.]
poco
simile
25
B
tempo primo
ob.
clar.
(solo)
(sempre)
con sord.
hn.
(sub.)
tpt.
trb.
perc.
Sus. cym. (small.)
[to Bass-pods]
[a2]
8va
bno.
hp.
l.v. (a niente)
26
tempo primo
Vle. 1, 2.
Vle. 3, 4.
Vc. 1, 2.
Vc. 3.
[2° - trem. sul pont. / ad lib.]
[4° - trem. sul pont. / ad lib.]

30

cl.

bn.

(poco)

pp (sempre)

(poco)

30

Vle. 1 2

Vle. 3 4

Vc. 1 2

Vc. 3.

35

dolce

picc.

pp

cl.

(poco)

bn.

più espres. (ma pp)

35

Vle. 1 2

Vle. 3 4

Vc. 1 2

Vc. 3.

40

cresc. poco a poco

picc.

cresc. poco a poco

cl.

cresc. poco a poco

bn.

40

cresc. poco a poco

Vle 1. 2.

cresc. poco a poco

Vle. 3. 4.

cresc. poco a poco

Vc. 1. 2.

cresc. poco a poco

Vc. 3.

C

subito ♩=76 (come la prima volta)

picc.

(f)

[take fl.]

cl.

(f)

bn.

(f)

senza sord.

tpt.

pp (sempre)

senza sord.

trb.

pp (sempre)

Bean-pod(s)

perc.

sfpp

ff (to S.D.)

subito ♩=76 (come la prima volta)

Vle 1. 2.

poco f

Vle 3. 4.

poco f

Vc. 1. 2.

poco f

Vc. 3.

poco f

45

tpt.

trb.

50

ob.

hn.

Senza Sord.

tpt.

trb.

D

ob.

cl.

bn.

hn.

tpt.

trb.

perc.

S.D. / senza corde

poco f

[to sus. cym.]

D

55

ob.

cl.

bn.

hn.

Sub. pp

Sub. molto

tpt.

Sub. pp

Sub. molto

trb.

Sub. pp

Sub. molto

perc.

sus. cym.

Sub. molto

hp.

Vle. 1 2:

Vle. 3 4:

Vc. 1.

Vc. 2 3.

db.

55

60

allarg. Maestoso (♩ = c. 60)

[Senza Bit.]

f p ppp

f p ppp

f p ppp

allarg. Maestoso (♩ = c. 60)

(choke)

ff

[Bb Cb]

sf

60

allarg.

energico!

senza Sord./div.

pp ma con calore

sub. molto

senza Sord./div.

pp ma con calore

sub. molto

senza Sord./div.

pp ma con calore

sub. molto

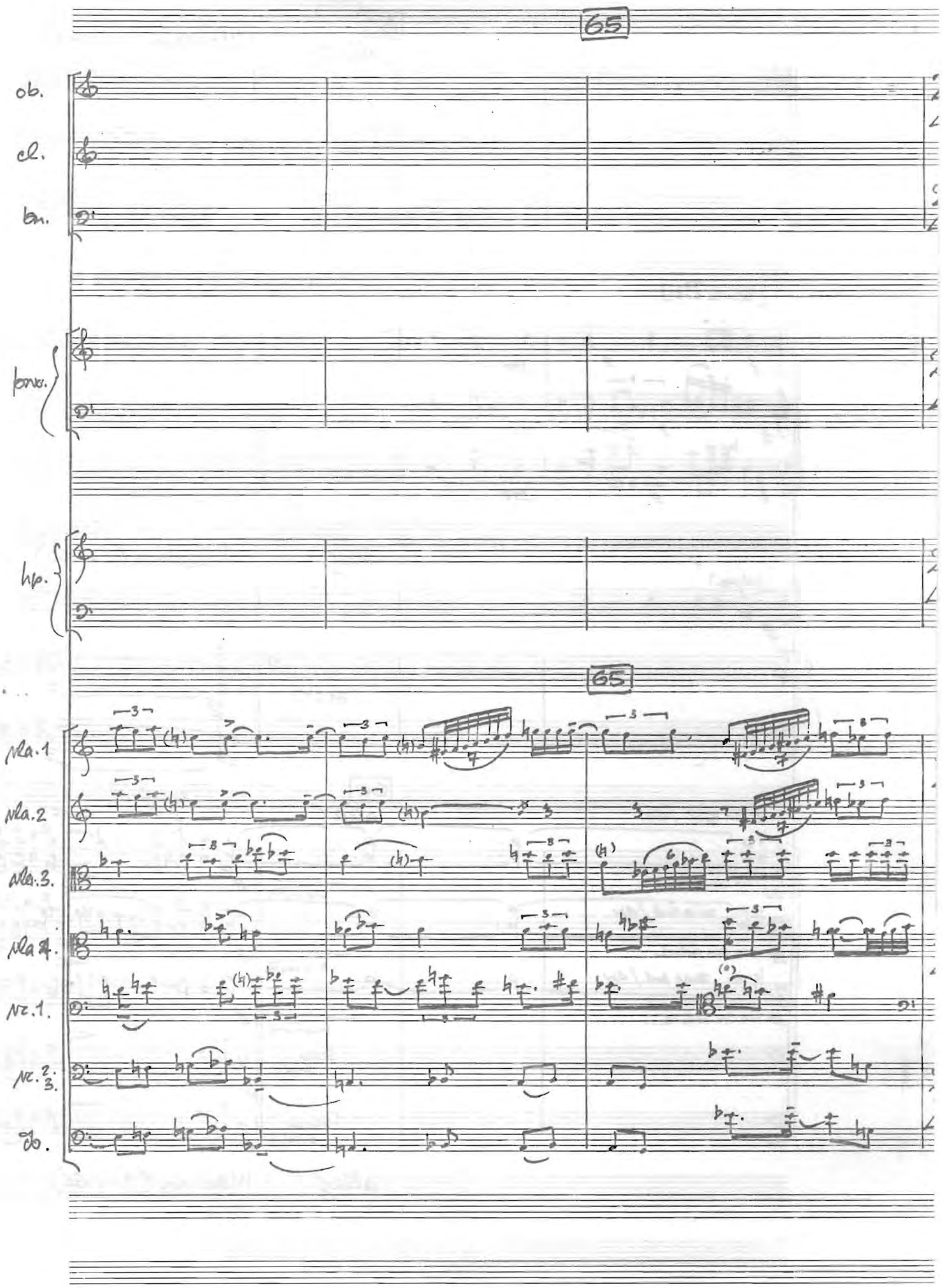
senza Sord.

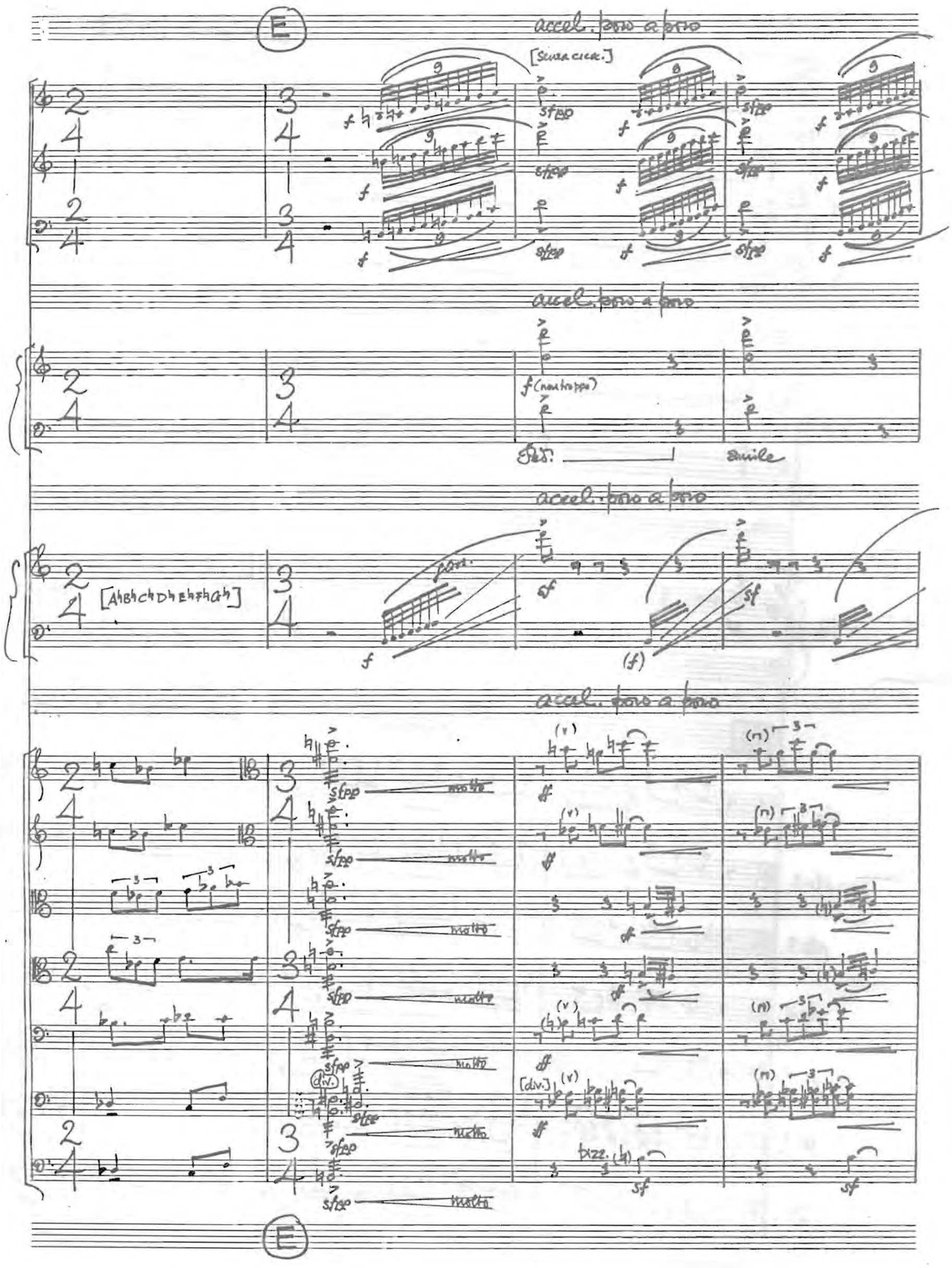
ff

[senza Sord.]

ff

allarg. Maestoso (♩ = c. 60)


65
ob.
cl.
bn.
tpts.
hp.
65
vla.1
vla.2
vla.3.
vla.4.
vc.1.
vc.2.
3.
db.


E
accel. poco a poco
[senza cicr.]
sfpp
accel. poco a poco
f (non troppo)
Ped.
simile
accel. poco a poco
[A♭B♭C♭D♭E♭F♭G♭A♭]
poco
sf
(f)
accel. poco a poco
sfpp
molto
(v)
(n)
ff
[div.]
trizz.
sf
E

70

Tempo primo (♩= c. 54)

ob.

cl.

bn.

espress. (solo)

molto (ff)

(mf)

Tempo primo (♩= c. 54)

pno.

(+ celesta)

Tempo primo (♩= c. 54)

hp.

sf

mp (l.v.)

[E♭ B♭]

70

Più mosso!

Tempo primo (♩= c. 54)

vla. 1

vla. 2.

vla. 3.

vla. 4.

vc. 1.

vc. 2.

db.

fff

unis.

75

ob.

cl. (solo)

[ten. (ad lib)]

hn.

tpt. (solo) (poco) (quasi lontano)

Vle. (unis.) cresc. poco a poco div. poco f molto [take sord.]

Vc. (unis.) div. (1.2. 3.) cresc. poco a poco poco f molto [take sord.]

Db. cresc. poco a poco poco f molto

F (poco)

80

[senza Rall.] [attacca]

bn. simile

hn. (poco)

flauto. [to XYL.]

F

celesta (distinto) simile [to PNO.]

80

con sord.

Vla. 1/2. (remove sord.)

Vla. 3/4. con sord. (remove sord.)

Vc. 1. con sord. (remove sord.)

Vc. 2/3. con sord. (remove sord.)

— SPRINGBOK —

Allegro ma non troppo (♩ = c. 120)

[89.]

fl.

ob.

cl.

bn.

hn. [senza cresc.]

tpt. con sord.

trb. solo

xylo.

Allegro ma non troppo (♩ = c. 120)

[88.]

perc. (secco)

[88.]

p.d.l.table

hp.

Allegro ma non troppo (♩ = c. 120)

[89.]

vle. (unis.) senza sord.

vc. (unis.) senza sord. / non div.

db.

5

trb.

(poco)

G

10

ob.

cl.

bn.

tib.

Vle.

Vc.

Db.

f

mp (in distinto)

mp

poco sf

mp

poco sf

mp

(v)

non div.

f (sempre)

[arco] bizz.

poco sf

p

bizz.

poco sf / secco

arco bizz.

poco sf

p

poco sf / secco

15

ob.

cl.

bn.

hp.

poco sf

poco sf

(sempre)

poco sf

poco sf

poco sf

(p.d.l.table)

poco sf / secco

poco sf

Vle.

Vc.

Db.

div. (3.4./1.2.)

1./solo

sf

(f)

arco/non div.

poco sf

bizz.

arco

poco sf

arco/div.

3.

poco sf

flt.

ob.

cl.

bn.

poco sf

hn.

tpt.

trb.

perc.

hp.

ord.

poco sf

[solo]

tutti/unis.

vle.

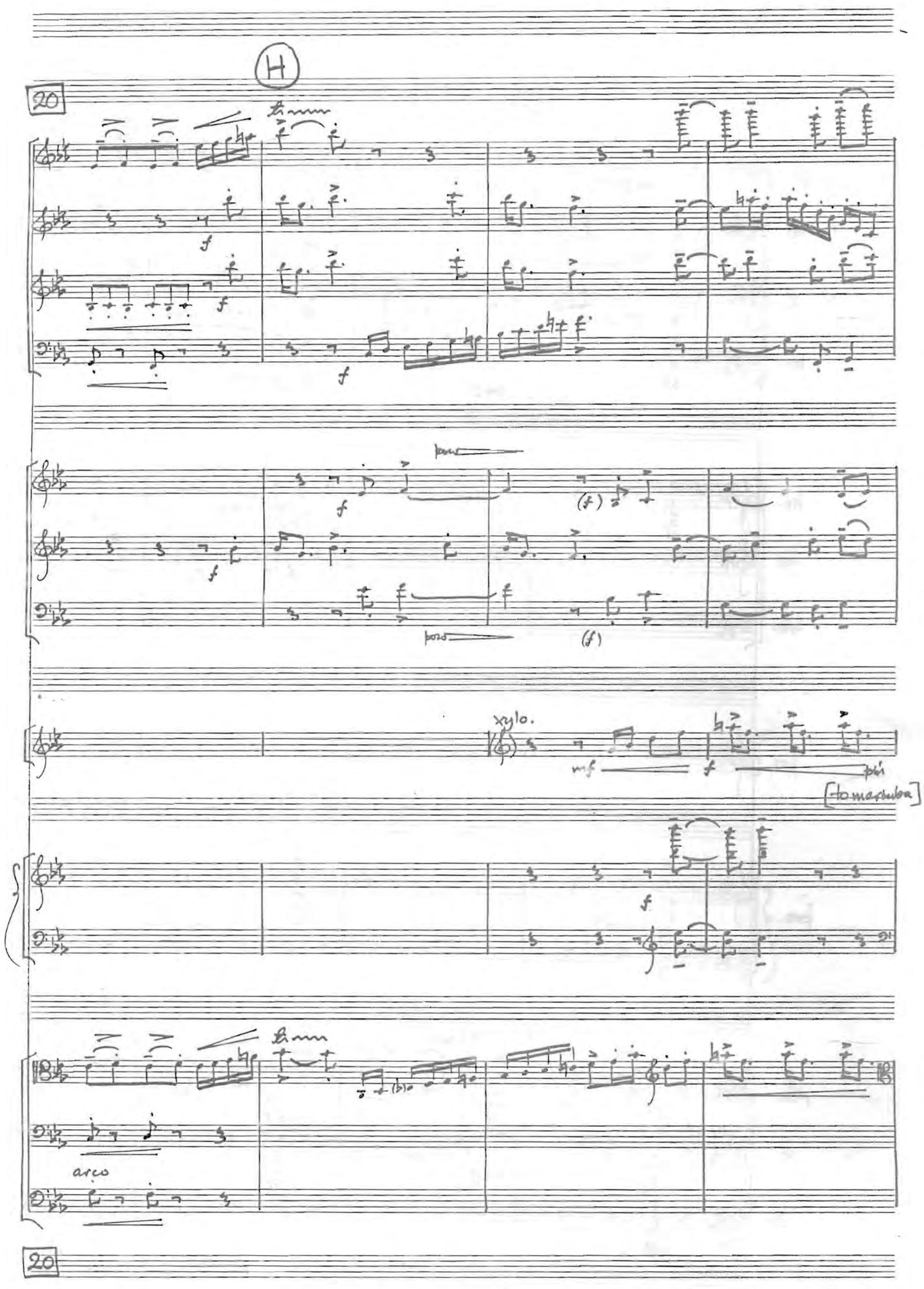
vc.

unis. (arco)

pizz.

db.

poco sf


H
20
f
poco
(f)
xylo.
mf
f
più
[to marimba]
arco
20

25

fl.
poco p
ob.
sf poco p
mf
sf sf
cresc. sf
cl.
sf poco p
mf sub. p
sf pin p cresc.
sf
bn.
sf
sub. p
sf fp cresc.
sf

hn.
sf
sf fp cresc
sf
tpt.
f
trb.

perc.

perc.
sf (secco)
sf
sf

Vc.
div. à 3.
(1.) solo
(v) (v)
sf
unis.
sf
unis.
div. à 3
sf
sf
Db.
sf
sf
sf

30

subito calmo

cl.

mar-imba

Vle

Vc.

(1.) solo

pizz

sul tasto

unis.

dolce

35

I

ob.

cl.

bn.

mar.

Vla. (solo)

Vc.

cresc.

pizz.

40

hn.

tpt.

Vle

Vc.

Vb.

consord.

arco

ben marcato

cresc.

45

flt.
ob.
cl.
bn.
hn.
tpt.
trb.
vle.
vc.
db.
clar.
hn.
tpt.
trb.
timp.
1.2. vle. 3.4.
1.2. vc. 3.
db.

senza sord.
(remove sord.)
arco
pizz.
50
J
sul pont.
arco

55

cl.

bn.

cresc.

cresc.

timp.

cresc.

sul ponc.

loco / trem. ord.

Vle 1 2

Vle 3 4

loco / trem. ord.

cresc.

loco / trem. ord.

cresc.

Vc. 1 2

Vc. 3

db.

poco allarg.

60

poco

ob.

(mf)

(f)

cresc.

cl.

bn.

hn.

(mf)

timp.

poco f

poco allarg.

ord.

Vle. 1 2

Vle. 3 4

ord.

Vc. 1 2

ord.

Vc. 3

db.

60

(K) a tempo

20

TO CODA

fl.

ob.

cl.

bn.

TO CODA

hn.

tpt.

trb.

timp.

ff secco

a tempo

TO CODA

prc.

ff

(K) a tempo

TO CODA

hp.

ff ben marc.

[C# E♮] près de la table

loco [C♮D♮E♮F♮G#A♮B♮]

a tempo

TO CODA

vigoroso!

con forza

pizz.

1.2. Vle.

pizz./con forza

3.4.

(non div.)

pizz.

1. Vc.

(unis.)

pizz.

2.3.

db.

TO CODA

(K)

65

Desante [a tempo]

ff molto

solo espr. mp poco tem.

(h)

[to: S.D.]

Desante [a tempo]

65

[non arp.]

[C♯→C♮]

Desante [a tempo]

arco ff molto

non div. pizz. pp

arco / solo mp espr.

(1.)

(2.3.)

65

70

[♩ = ♩ sempre]

L poco più agitato

cl.

solo

(ma distinto)

bn.

hn.

perc.

S.D.

(col corda)

hp.

[C# F# G#]

mp / l.v.

L poco più agitato

1.2. Vle.

3.4.

arco

sul tasto

(solo)

sempre preciso

1. Vc.

2.3.

(non div.)

(poco)

db.

poco più agitato

75

cl.

S.D.

hp.

[mp] poco rinf.

l.v.

Vle. (unis.)

(distinto)

1./solo

(v)

Vc. (unis.)

poco rinf.

db.

poco rinf.

80

Giocoso

fl.

cl.

mp

Giocoso

hp.

mp (distinto)

(poco)

simile

(solo)

1.

Vle.

2.3.4.

Giocoso

mp

Giocoso

Vc.

mp (poco)

simile

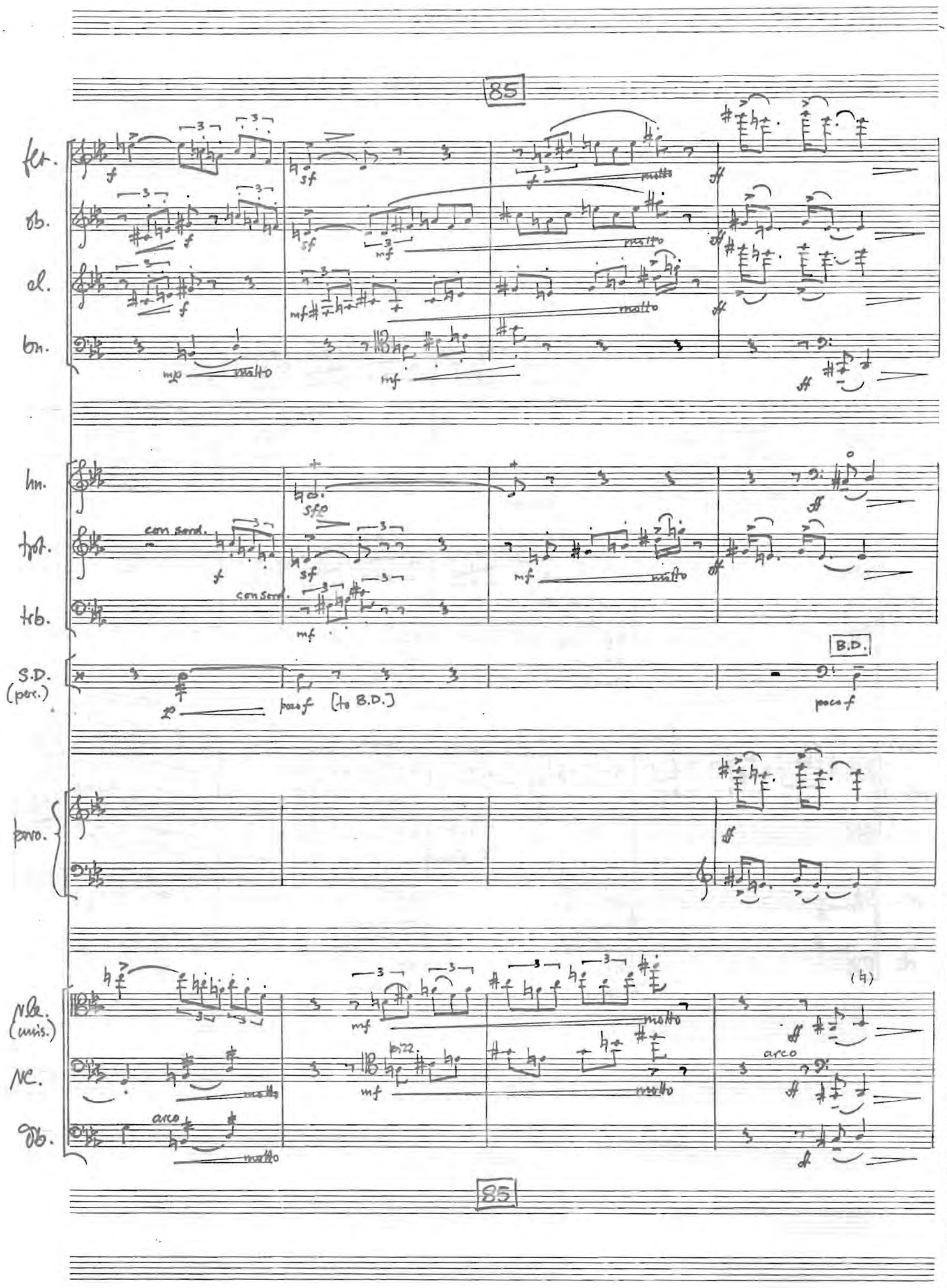
Db

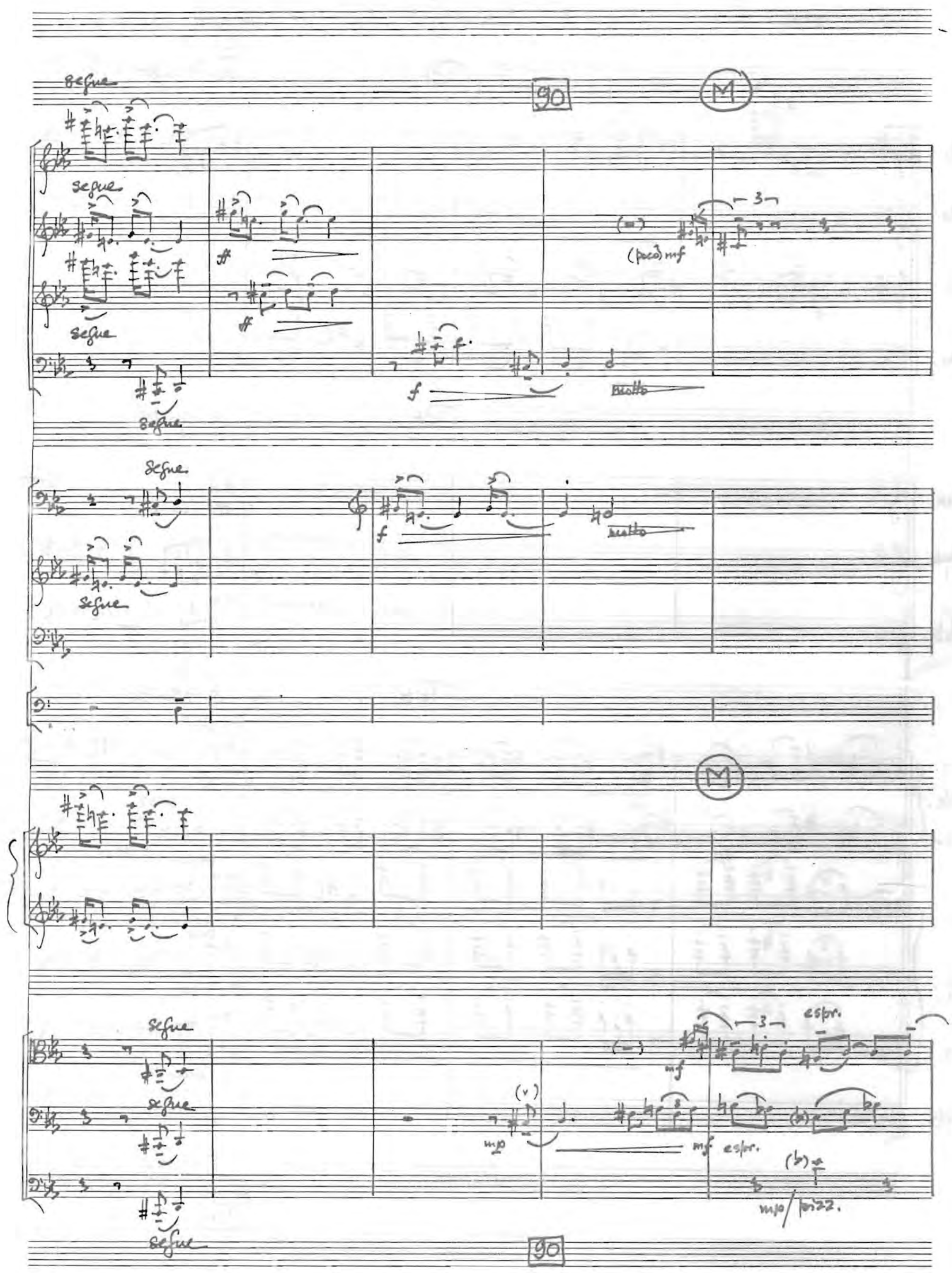
mp (poco)

simile

f

f


85
fl.
ob.
cl.
bn.
molto
hn.
trpt.
trb.
con sord.
S.D. (perc.)
B.D.
poco f
perc.
Vla. (unis.)
Vc.
Db.
arco
pizz.
(4)


90
M
segue
(poco) mf
molto
espr.
mf
mp
(v)
(b)
mp/forzz.

95

Rit. ..... a tempo

flt.

pour f

ob.

cl.

mf

bn.

Rit. ..... a tempo

hn.

(lontano)

tpt.

(con sord.)

(con sord.)

Rit. ..... a tempo

sdlo

1.

Vle.

mf

2.3.4.

pizz.

pizz.

1.

(secco)

pizz.

Vc.

2.

(secco)

3.

pizz.

(secco)

Db.

1.

2.3.

1.

2.

3.

molto

(mp) (b)

(molto)

molto

(p)

molto

Solo

(loco)

molto

(lontano)

(p)

(molto)

1.

2.3.A.

sfp

poco

molto

arco

(mp)

molto

(p)

1.

(flag.)

arco

f

2.

(flag)

arco

mp

f

(flag.)

arco

3.

p

f

arco

(b)

100

N

fl.

ob.

cl.

bn.

hn.

tpt.

trb.

perc.

pno.

100

N

1.
Vle.
2.3.4.

1.
Vc.
2.
3.

Db.

mf
meno f
mp
molto
sf
sehr ausdrucksvoll
sub. p
(loco)
(sub.)
pizz.
arco
(flag.)
(loro)
ff
8va
(ad lib.)

105

poco
sub. f
sf
poco
sub. f
sf
f
sf
p
f
sf
poco
sub. f
sf
poco
sub. f
sf

(remove sord.)

[sus. cymb.]

mf

f
sf
f
sf
sf
sf

105

sul pont.
(poco)
(sub) poco
(sub) poco / sul pont.
arco.
(sub.) poco sul pont.
(sub.) poco sul pont.

110

bn.

hn.

non troppo

non troppo

1.2. [unis.] vle. 3.4. [unis.]

sul ponte

vc. 1.2. [unis.]

115

fl.

cl.

bn.

hn.

tpt.

Senza sord.

1.2. vle. 3.4.

1°/solo

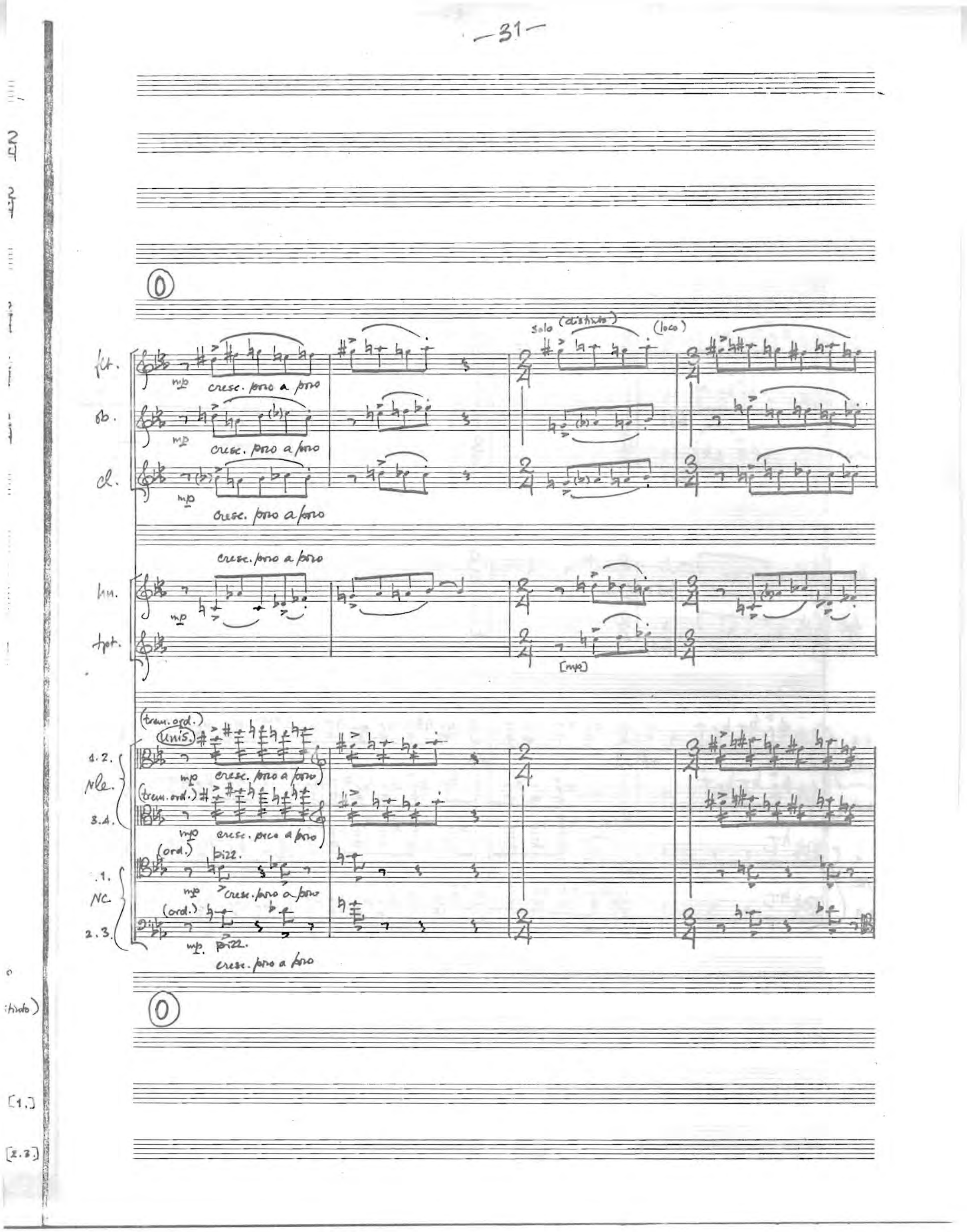
loco

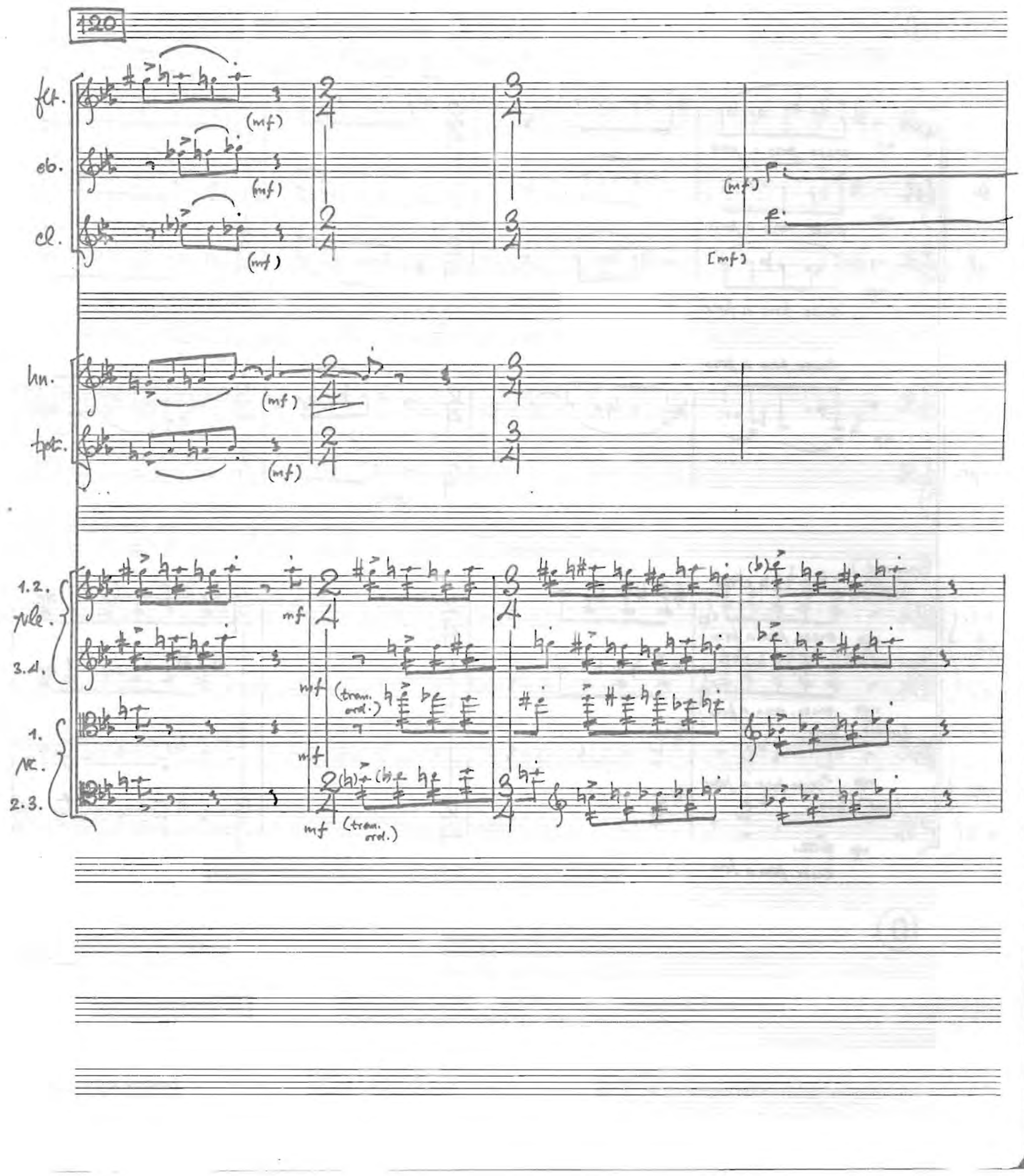
(non troppo)

sub. pp (ma distinto)

1.2. vc. 3.

sul ponte


0
fl.
mp
cresc. poco a poco
ob.
mp
cresc. poco a poco
cl.
mp
cresc. poco a poco
solo (distinto)
(loco)
cresc. poco a poco
hn.
mp
tpt.
[mp]
(tram. ord.)
unis.
1.2.
Vle.
mp
cresc. poco a poco
(tram. ord.)
3.4.
mp
cresc. poco a poco
(ord.)
bizz.
1.
NC.
mp
cresc. poco a poco
(ord.)
2.3.
mp
bizz.
cresc. poco a poco
0
[1.]
[2.3.]


120
fl.
ob.
cl.
hn.
tpt.
1.2.
vle.
3.4.
1.
vc.
2.3.
(mf)
mf
(trem. ord.)

125

sfp

cresc. ancora (molto)

sfp

cresc. ancora (molto)

sfp

cresc. ancora (molto)

sfp

cresc. ancora (molto)

mp

cresc. ancora (molto)

cresc. ancora (molto)

sfp

sfp

cresc. ancora (molto)

(non trem.)

sfp

cresc. ancora (molto)

sfp

cresc. ancora (molto)

accel. poco a poco

130

fl.

ob.

cl.

ben marc.

hn.

tpt.

accel. poco a poco

1.2.

Vle.

3.4.

1.

Vc.

2.3.

accel. poco a poco

130

(P) Vivo (♩= c. 132)

35

135

fl.

ob.

cl.

bn.

(real lib.)

hn.

tpt

trb

135

sus. cym.

timp

& sus. cym.

l.v.

Vivo (♩= c. 132)

pno.

8va (bassa)

135

hp.

gliss.

(brillante)

[E♭F♮]

Vivo (♩= c. 132)

non div.

Vle. (unis.)

non div.

Vc. (unis.)

db.

(P)

140

fl.

ob.

cl.

con forza

bn.

hn.

(en dehors)

tpt.

tro.

con forza

timp.

[l.v./ad lib.]

[to B.D.]

con forza

perc.

con forza

8va

loco

hp.

[C♯→C♮/D♮→D♭]

div. [1.2. / 3.4.]

Vla.

Vc.

con forza

Db.

con forza

145

fl.

ob.

cl.

bn.

hn.

tpt.

trb.

B.D.

perc.

1. 2.

Vle (div.) 3. 4.

1. 2.

Vc. (div.) 3.

db.

145

Q

[♩ = ♩ sempre]

150

(molto) dim. poco a poco ma senza Rit. — poco Rall. — tempo primo (♩ = c.120)

fl.

ob.

cl.

bn.

(molto) dim. poco a poco ma senza Rit. — poco Rall. — tempo primo (♩ = c.120)

hn.

tpt.

trb.

(molto) dim. poco a poco ma senza Rit. — poco Rall. — 150 — tempo primo (♩ = c.1

B.D.

(poch.) — [to TAMTAM] — tamt. — (l.v.)

timp.

(l.v. a niente)

(molto) dim. poco a poco ma senza Rit. — poco Rall. — tempo primo (♩ = c.120)

Vle. (unis.)

Vc. (unis.)

Sonore

db.

Sonore

Q dim. poco a poco ma senza Rit. — poco Rall. — tempo primo

con intensità

mf f

con intensità

solo

mf

(ma non troppo)

f

mp f

con intensità

poco f

(molto legato)

B.D.

(p)

[to B.D.]

poco f

(non troppo)

[to TAMTAM]

(poco Rinf.)

mp

con intensità (v)

f

con intensità (v)

f

(v)

f

con intensità

155

fl.

ob.

cl.

bn.

[Solo]

mf

(poco)

Simile

mf

meno f

hn.

tpt.

tb.

mp

mp

mp

(come prima)

B.D./tamt.

tamt.

pp

l.v.

[to B.D.]

B.D.

pp

pno

Come prima

mp

molto

[mp]

vln.

vc.

db.

(v)

(v)

(v)

160

Solo/poco tranquillo e scherzando

(possibile)

[take sord.]

[-take sord.]

(poco)

[sp]

div. (1.3. / 2.4.)

sul tasto

sul tasto

sul tasto

165

cl.

hp.

pp ma sonore

Vle.

Vc.

Db.

[sul tasto]

(a niente)

pp / senza cresc. (ma distinto)

(a niente)

165

R

170

cl.

bn.

mf(b)

f

molto

mf

f

molto

hn.

Solo

mp

cresc.

(più)

(simile)

poco

f

molto

hp.

cresc.

f

Vle.

cresc.

molto

Vc.

(loco)

ord. / cresc.

f

molto

R

170

175

fl.

ob.

cl.

bn.

mp

poco più f (ma non troppo)

hn.

tpt.

(loco)

con sord.

mp

(poco rinf.)

(simile)

poco più f (ma non troppo)

[tolte SORD.]

hp.

vle.

vc.

unis.

mp

(poco rinf.)

(simile)

p

175

fl.
cl.
bn.
con sord.
hn.
tpt.
con sord.
trb
poco sf
col legno batt.
non div.
Vle.
mp col legno batt.
div.
Vc.
mp (1.2.)
3.
Db.
mp col legno batt.

fl.
mf
cl.
mf
bn.
mp
poco più f
senza sord.
hn.
mp
poco più f
senza sord.
tpt.
mp
trb.

185

Vle.
mf
loco
Vc.
mf
loco
Db.
loco

S

190

fl.

ob.

cl.

bn.

hn.

tpt.

trb.

f senza sord.

2 timbales/s.D. sticks

perc.

div/arco

vle.

arco

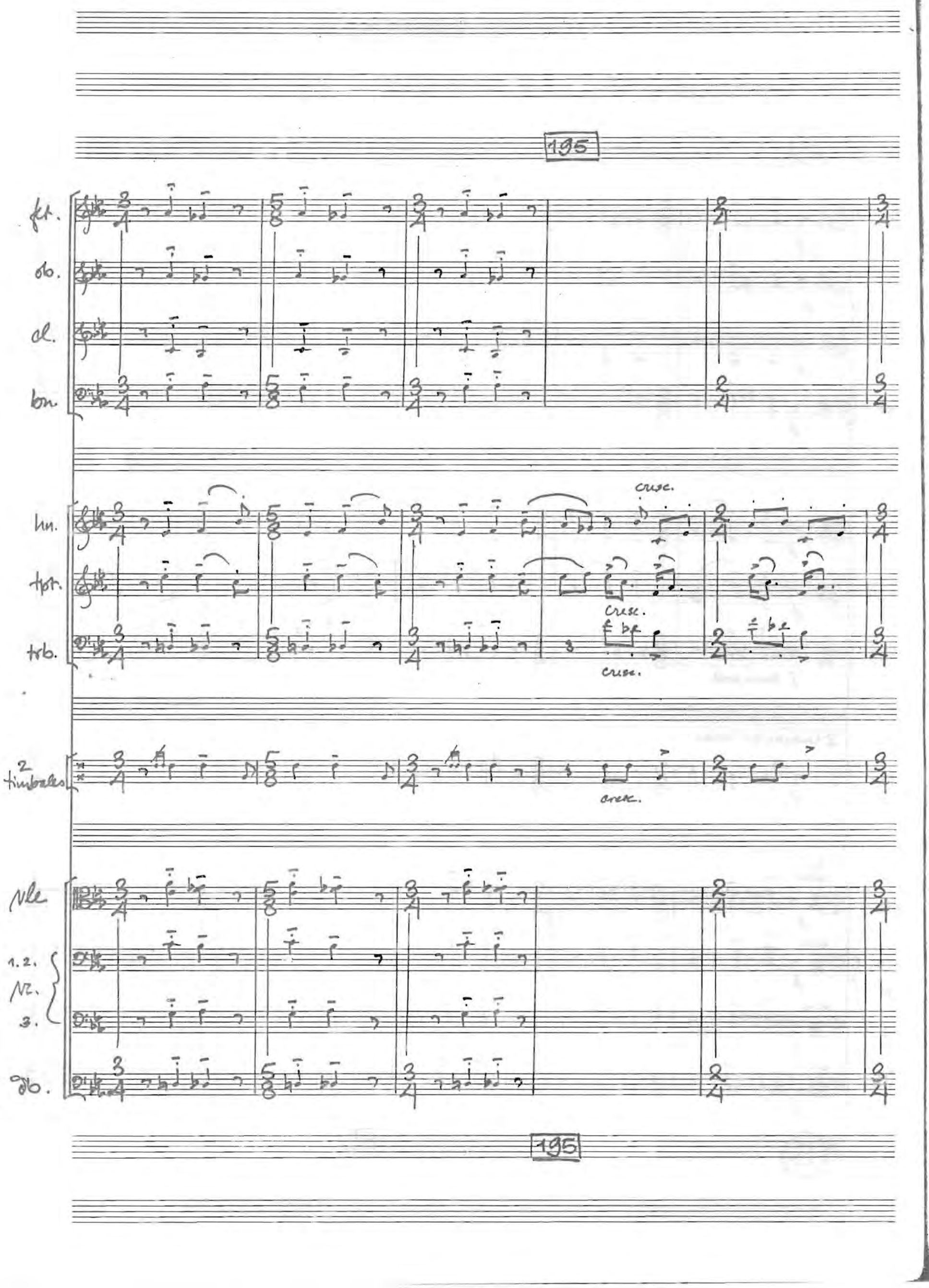
1.2. vc.

3.

db.

S

190


195
fl.
ob.
cl.
bn.
hn.
tpt.
trb.
cresc.
cresc.
cresc.
2 timbales
cresc.
Vle
1. 2.
Vc.
3.
db.
195

200

(f) cresc.

(f)

(f) cresc.

solo

pp

(f) cresc.

sf

pp

sf

sf

(peah)

(peah)

pp

pp

200

205

T

dolce

solo

fl.

ob.

cl.

bn.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

2 timbales

hp.

[A♯ B♭ C♭]

[A♭(B♭) C♭ E♭ F♭ G♭]

1. 2. Nc.

3. A.

1. 2. Nc.

3.

pizz.

vlc.

205

T

210

più marcato

molto

molto

più marcato

molto

poco f

[to TRIANGLE]

sf (secco)

più s.

più s.

più s.

più s.

sf (secco)

sf (secco)

sf (secco)

sf (secco)

210

215

Senza Rall.

fl.

ob.

cl.

hn.

Solo

poco f

215

Senza Rall.

fl.

ob.

cl.

hn.

perc.

triangle

[to B.D.]

1.

2.

Vle.

3.

4.

arco (flag.)

arco (flag.)

arco (flag.)

arco (flag.)

1.

2.

Vc.

3.

arco

arco

arco

f con passione

f con passione

f con passione

220

cl.

bn.

hn.

tpt.

trb.

B.D.

perc.

(molto)

[to S.D.]

220

Vle (unis.)

1.

Vc. 2.

3.

Db.

unis.

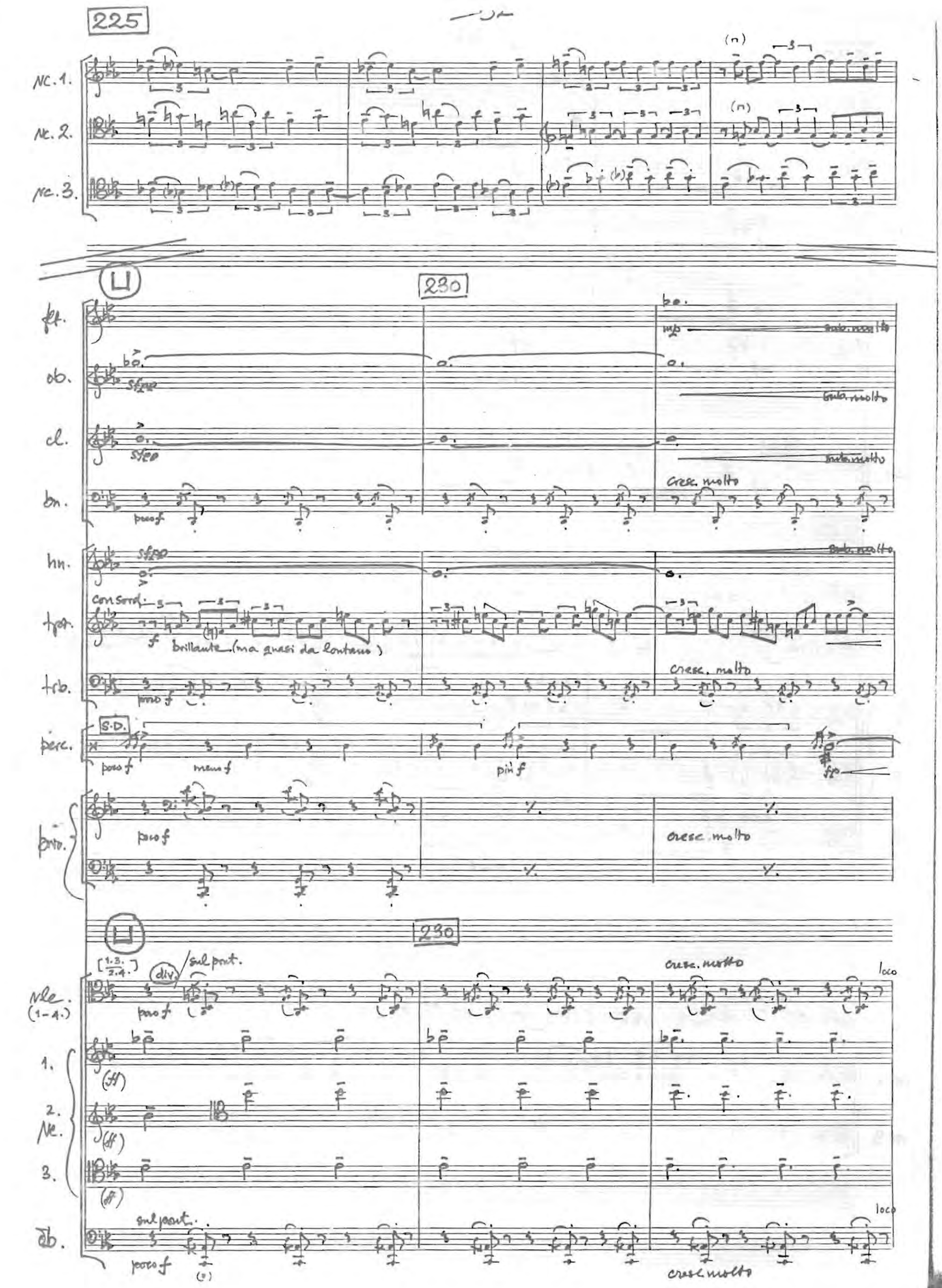
(senza dim.)

arco

Vc. 1.

Vc. 2

Vc. 3.


225
Nc. 1.
Nc. 2.
Nc. 3.
230
fl.
ob.
cl.
bn.
hn.
tpt.
trb.
perc.
S.D.
arpa.
poco f
meno f
più f
cresc. molto
con sordi.
brillante (ma quasi da lontano)
230
Vle. (1-4.)
div.
sul pont.
poco f
cresc. molto
loco
1.
2.
3.
Nc.
db.
sul pont.
poco f
cresc. molto

poco strascinato — allarg. a tempo — 235

fl. — vlo. — cl. — bn.

poco strascinato — allarg. a tempo

hn. — tpt. (senza sord.) — trb.

235

S.D. (sf) [to MARIMBA]

pno.

poco strascinato — allarg. a tempo (simile)

1. 3. Vle. — 2. 4. Vle. — 1. — 2. Vc. — 3. — db.

ob.

cl.

bn.

hn.

tpt.

tb.

(ped.)

perc.

solo

poco f (distinto)

meno f

pno.

gm

Vle. (unis.)

Vc. (unis)

db.

240

mar.

Db.

V

245

mar.

bin p

Vle.

pp con dolore

cresc. poco a poco

Vc.

pp

Db.

cresc. poco a poco

mar.

Vle.

Vc.

cresc. poco a poco

Db.

pp (cresc. poco a poco)

250

mar.

[to glock.]

Vle.

Vc.

(poco f)

Db.

(poco f)

255

fl.

ob.

cl.

bn.

poco f

simile

[mp]

hn.

tpt.

con sord.

precisso

perc.

255

Vle.

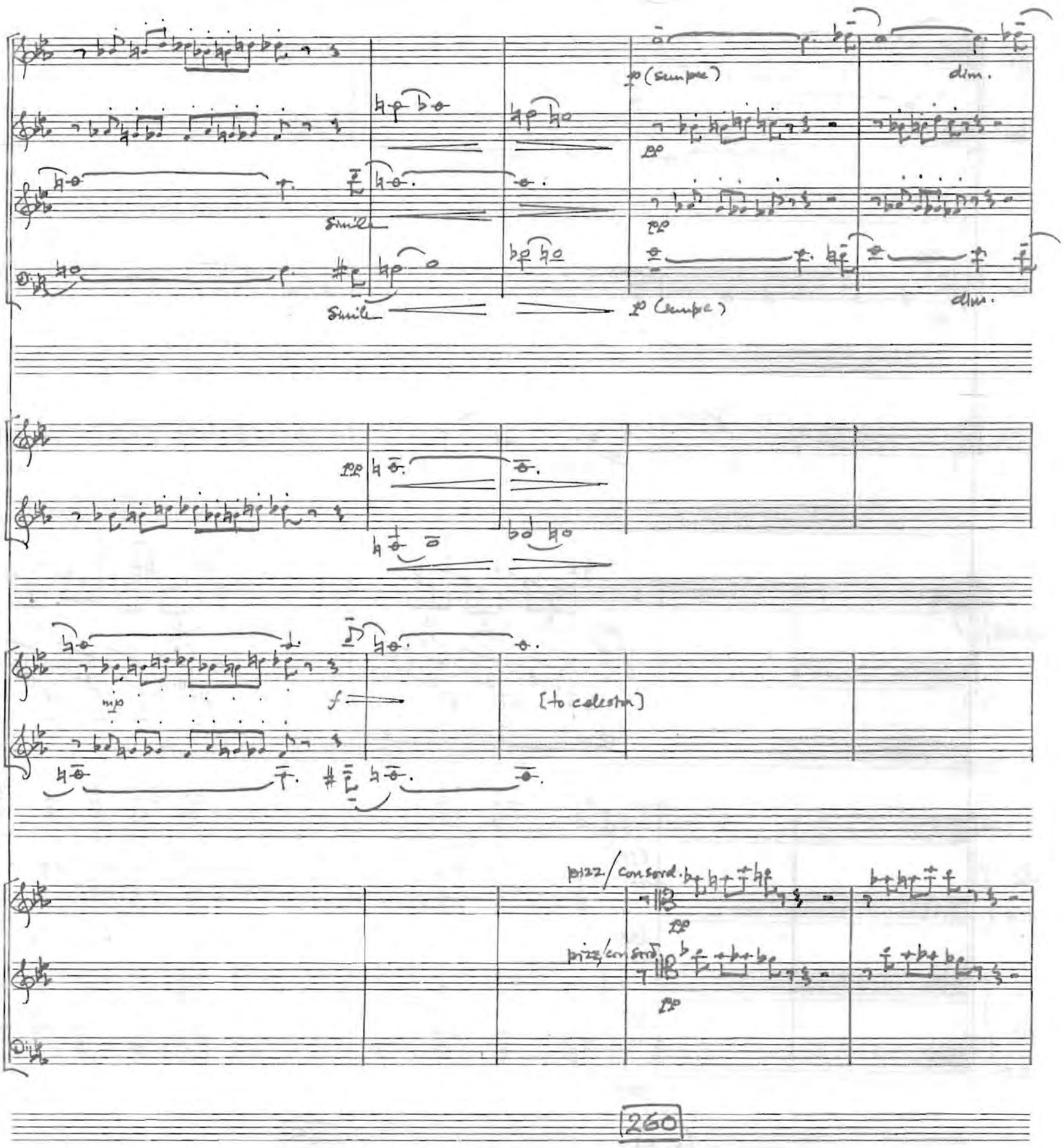
Vc.

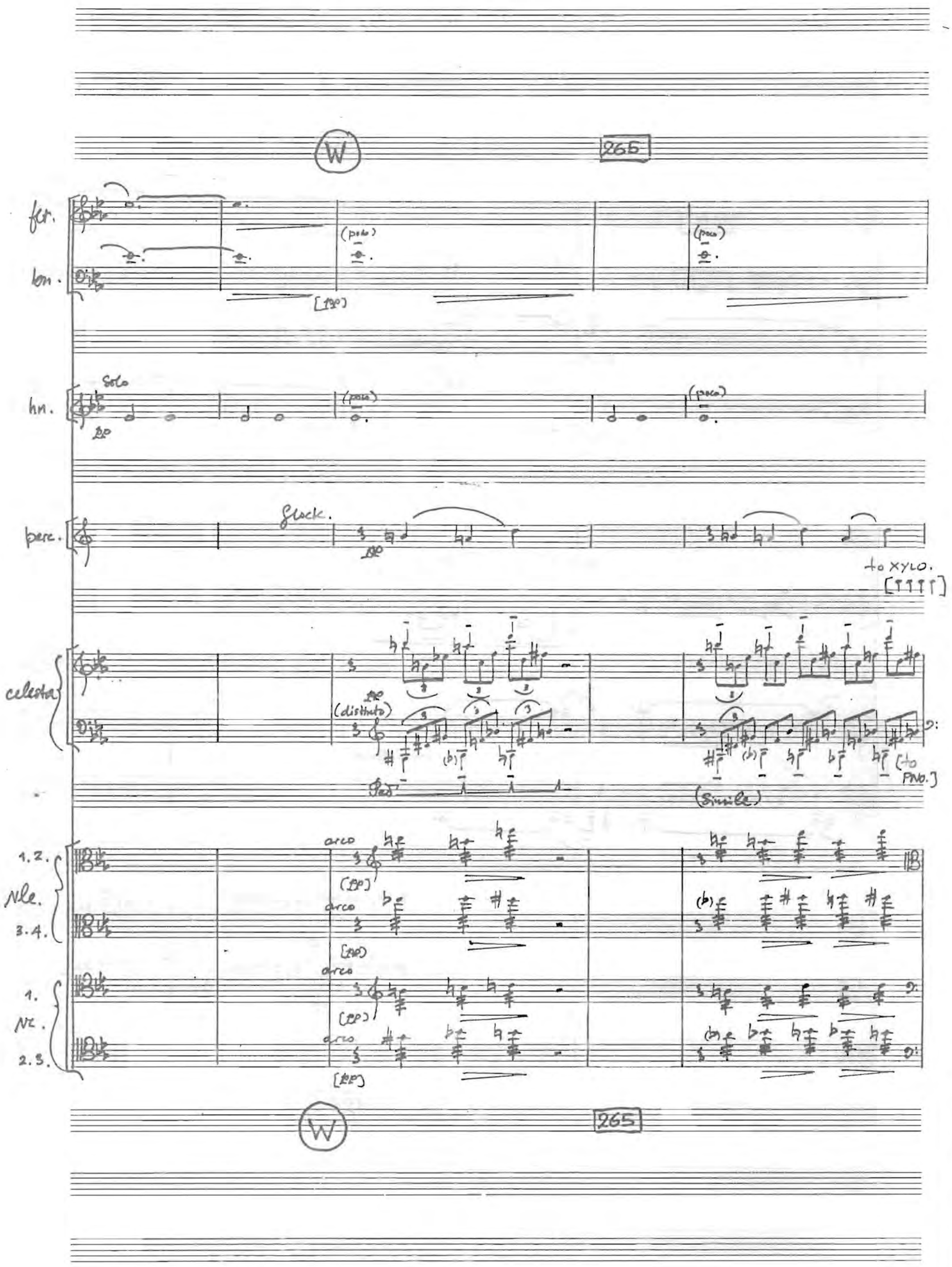
Db.

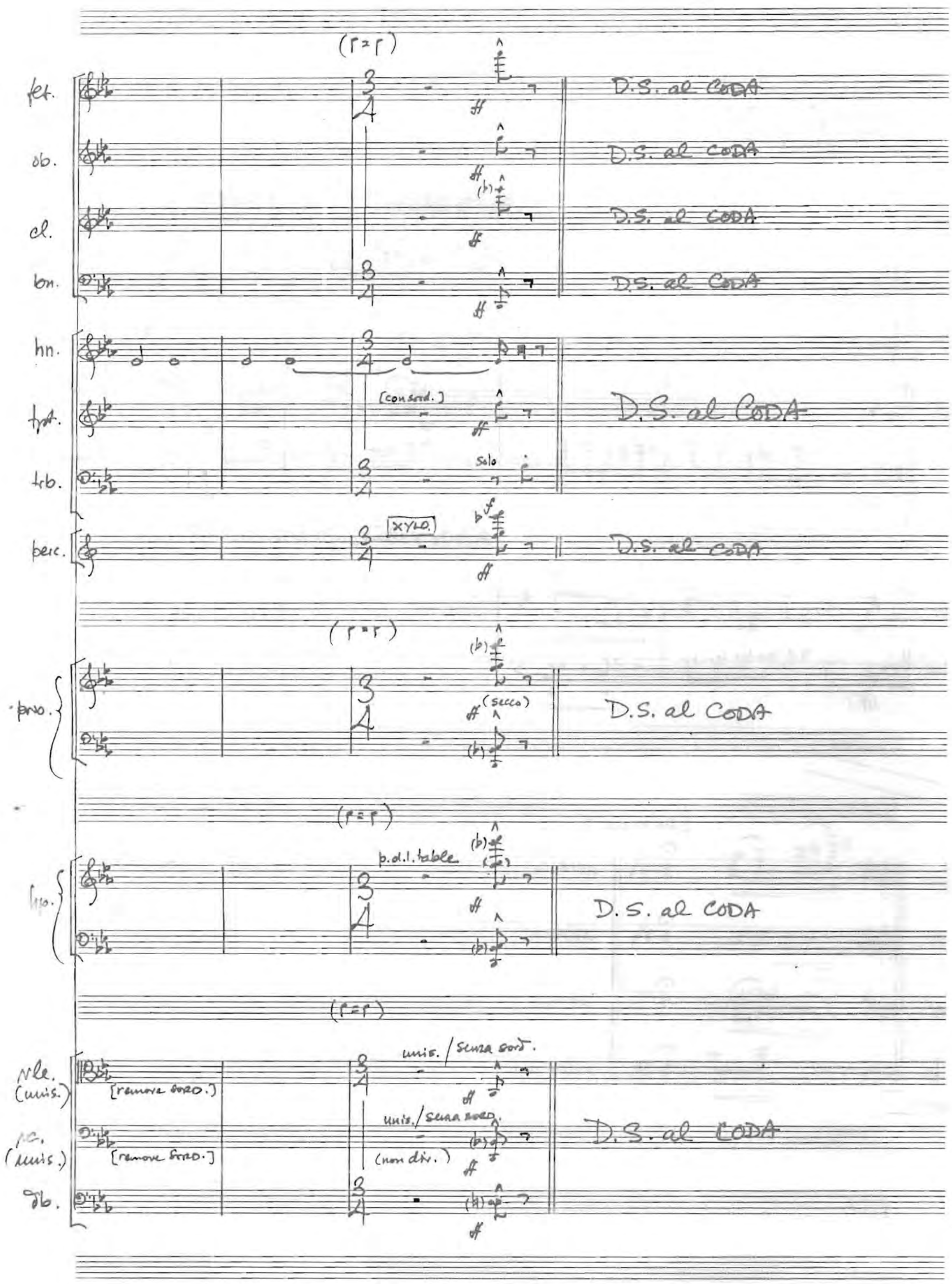
arco

[take sord.]

[take sord.]


260
p (sempre)
dim.
pp
pp
Simile
Simile
p (sempre)
dim.
pp
mp
f
[to celesta]
pizz./consord.
pp
pizz./consord.
pp
260


W
265
fcr.
bn.
(poco)
[130]
hn.
Solo
pp
perc.
Stock.
to XYLO.
[TTTT]
celesta
(distinto)
Ped.
(Simile)
(to PNO.]
1.2.
Nle.
3.4.
arco
[pp]
1.
Nc.
2.3.


fl.
ob.
cl.
bn.
hn.
tpt.
trb.
perc.
pno.
vln.
vle. (unis.)
vc. (unis.)
db.
D.S. al CODA
[con sord.]
solo
XYLO.
(secco)
p. d. l. table
[remove SORD.]
unis. / senza sord.
unis. / senza sord.
(non div.)

CODA

subito scherzando e senza Rall.!

flt.
ob.
cl.
bn.
(ff)

subito scherzando e senza Rall.!

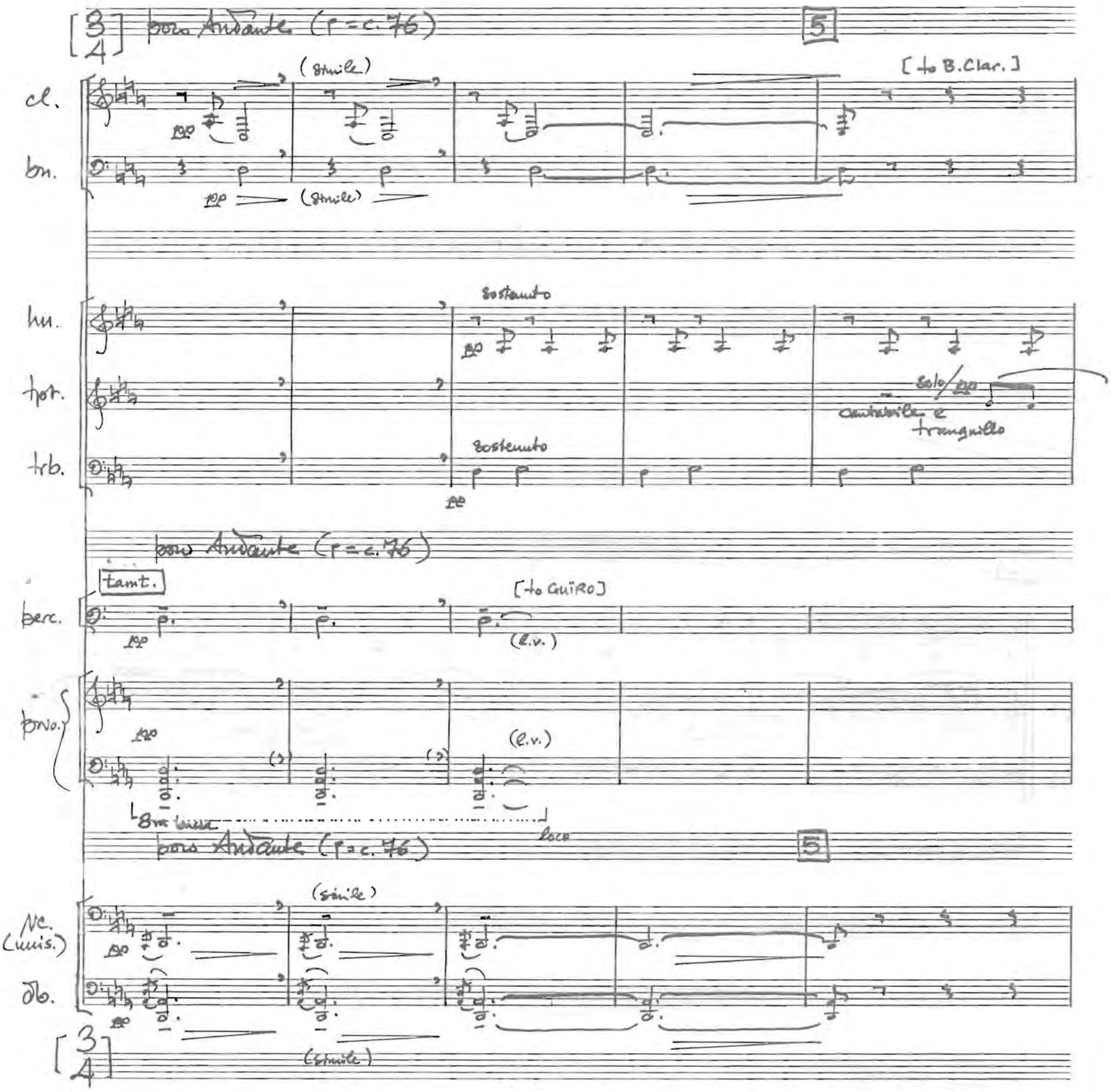
hn.
(ff)
trb.
(ff)

[flt. to picc.]

flt.
ob.
cl.
bn.

attacca
attacca
attacca
attacca

— CELEBRATION —



hn.

tpt.

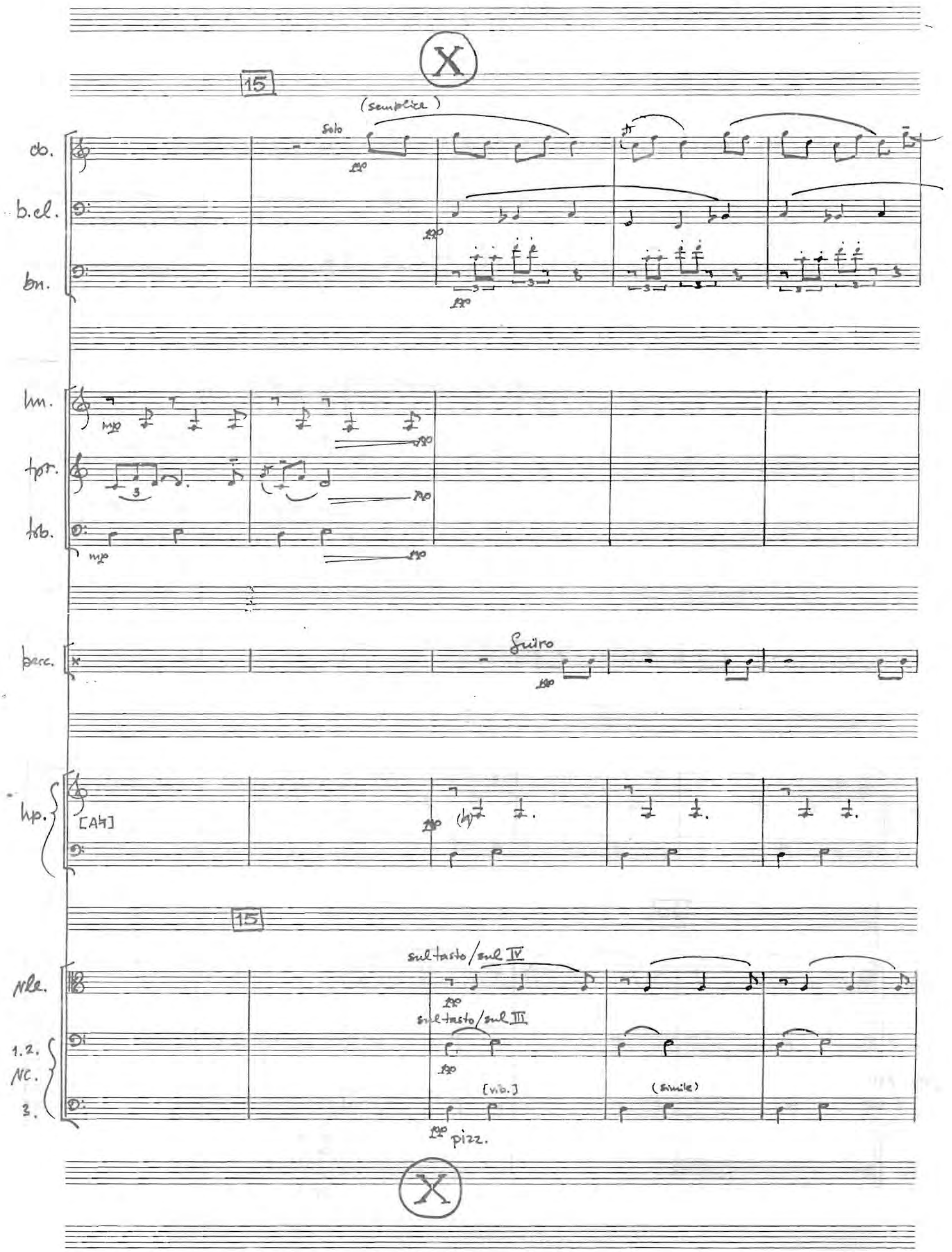
trb.

10

hn.

tpt.

trb.


X
15
(semplice)
Solo
cb.
b.cl.
bn.
hn.
mp
tpt.
3
tb.
mp
perc.
Suiro
hp.
[A♮]
(h)
15
sul tasto / sul IV
sul tasto / sul III
vle.
1.2.
NC.
3.
[vlo.]
(simile)
pizz.
X

20

ob.

b.cl.

bn.

hn.

tpt.

[Solo]

(Sub.) f

trb.

f

(♮) p

Simile

timp.

hp.

20

Vle.

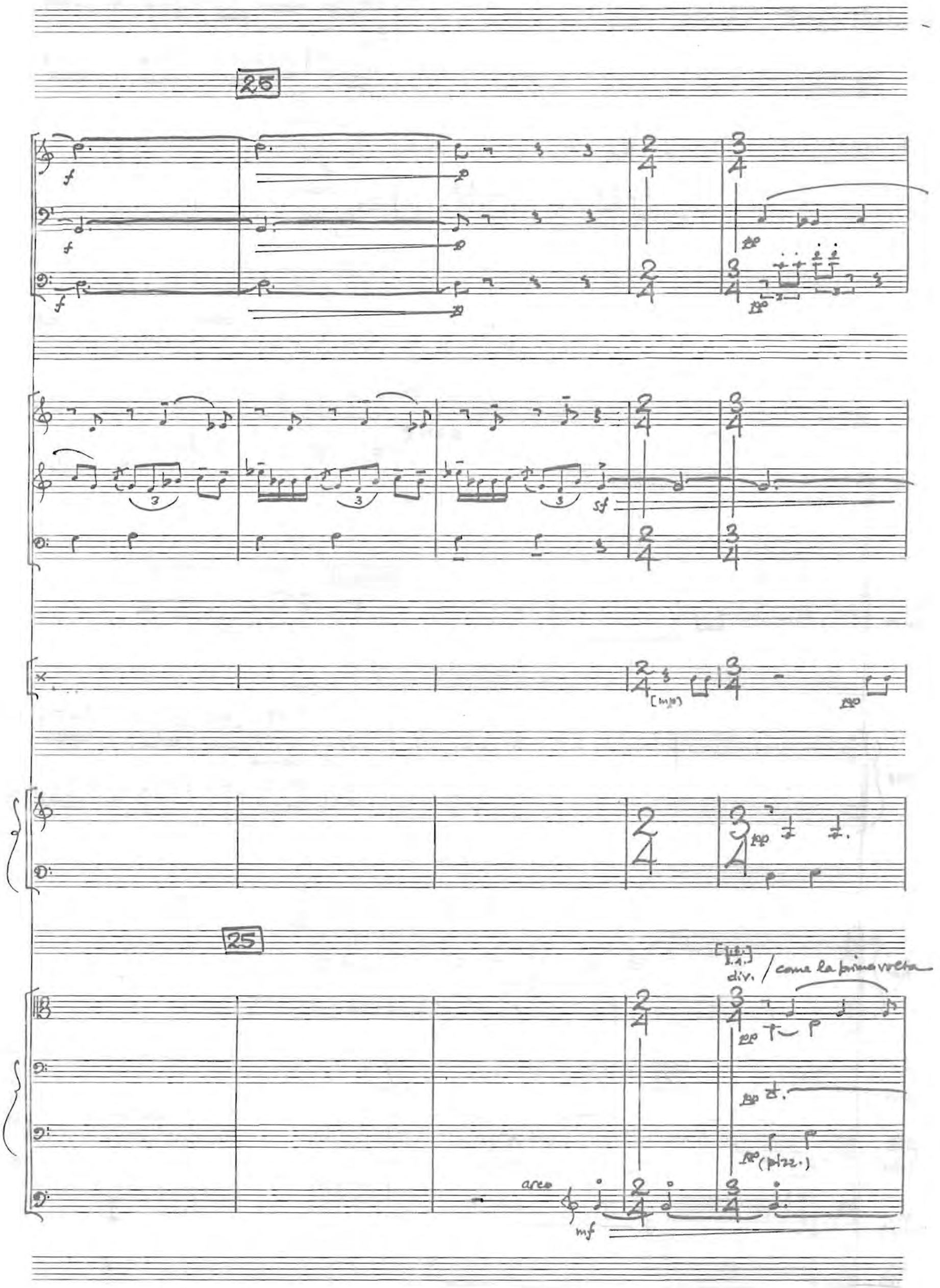
1.2. Vc.

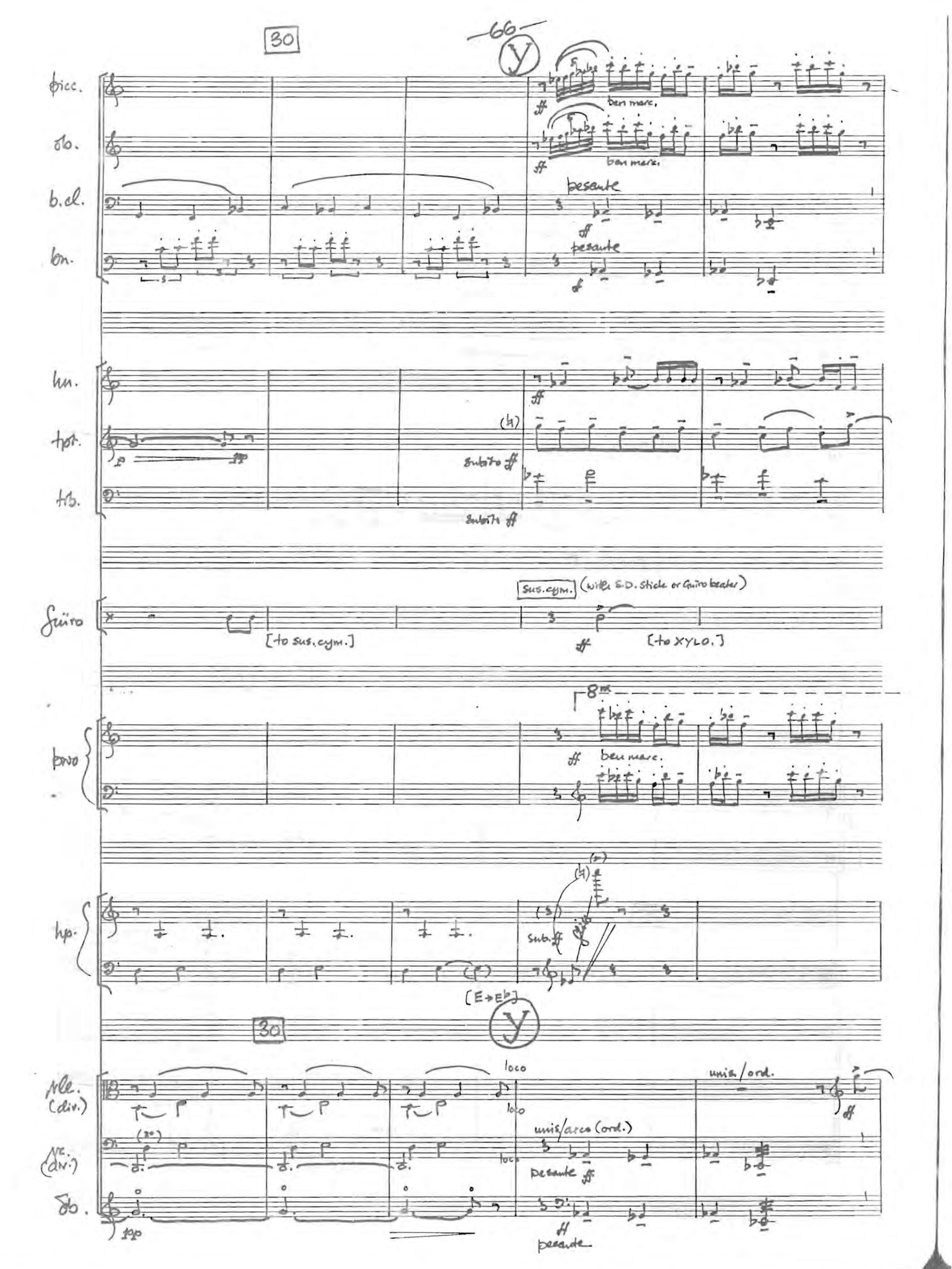
3.

db.

pizz.

sf


25
f
p
ff
pp
[m/p]
25
[1.2.] div. / come la prima volta
pizz.
arco
mf


30
66
Y
picc.
fl.
b.cl.
bn.
ben marc.
pesante
hn.
tpt.
tb.
subito ff
Sus.cym. (with S.D. stick or Guiro beater)
Guiro
[to sus.cym.]
[to XYLO.]
8va
hp.
[E→E♭]
30
Y
vle. (div.)
vc. (div.)
db.
loco
unis/ord.
unis/arco (ord.)
pesante

Simile

Simile

Simile

Simile

XYLO.

(#)

8va

35

Simile

Simile

40

picc.

[to FLT.]

ob.

[to C.A.]

b.cl.

bn.

(solo) 𝆏p

hn.

tpt.

trb.

40

xyls.

[to GUIRO]

8va

loco

pno.

hp.

[E♭ → E♮]

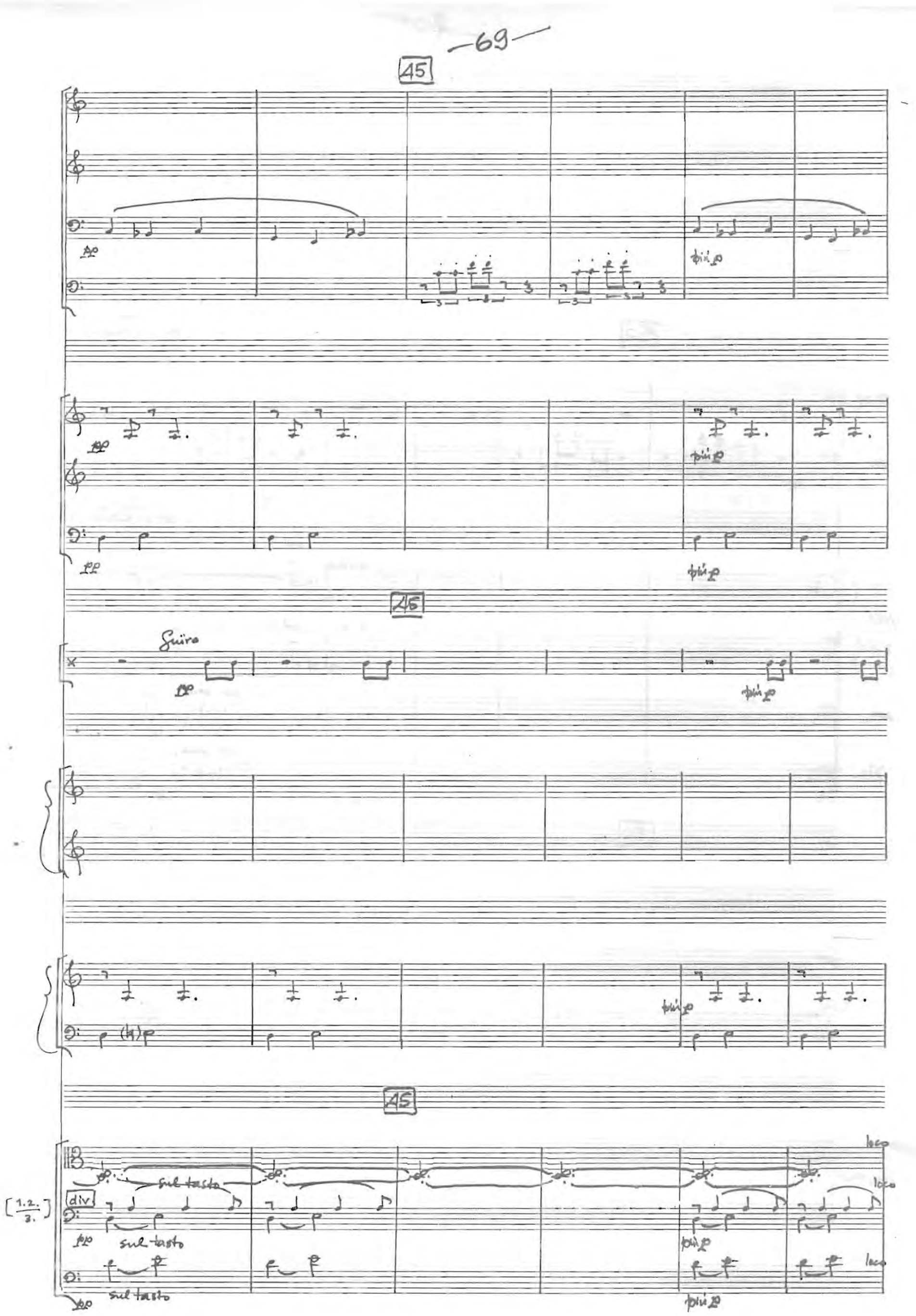
40

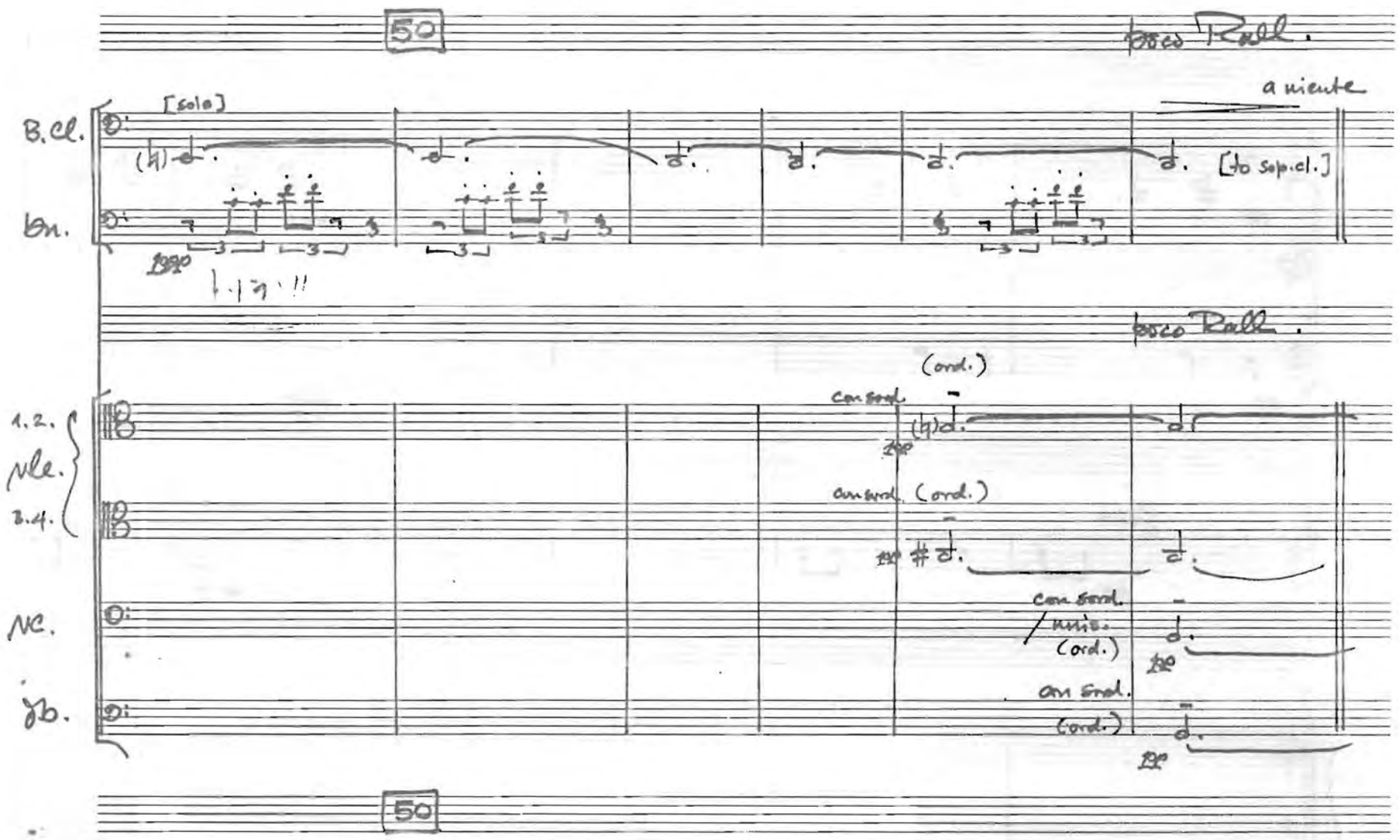
div. / sul tasto

vla.

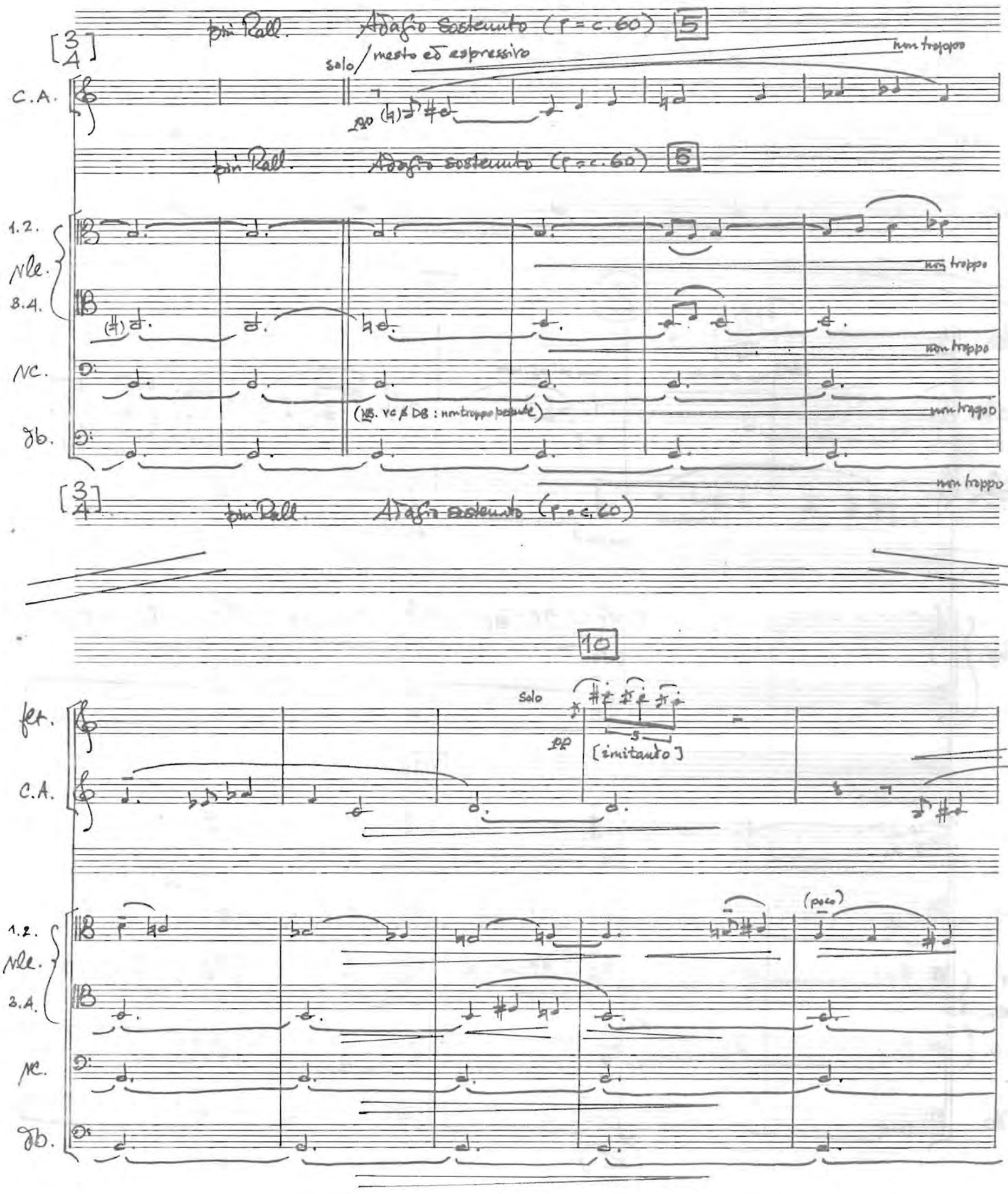
vc.

cb.


45
46
Guiro
47
div.
sul tasto
sul tasto
sul tasto
loco
loco
loco
più p


50
poco Rall.
a niente
B.Cl.
[solo]
[to sop.cl.]
Bn.
poco Rall.
(ord.)
con sord.
1.2.
Vle.
3.4.
con sord. (ord.)
Vc.
con sord. / mute. (ord.)
con sord. (ord.)
Db.
50

— MANTIS AND THE MOON —



15

C.A.

1.2. Nle. 3.4.

1. Nc. 2.3.

Db.

Z

20

fl.

C.A.

cl. (sop.)

[poco] ma distinto

poco più agitato

più f

poco più f

simile

hp.

[mf]

20

[non div.]

1.2. Nle. 3.4.

1. Nc. 2.3.

Db.

mp

simile

div.

Z

poco Rall. a tempo

25

fl.

C.A.

(poco)

cl.

bn.

poco Rall. a tempo

25

hn.

hp.

[B♭ D♭]

poco Rall. 25 a tempo

1. 2. Vle.

[remove Sord.]

3. A.

[remove Sord.]

1. Vc.

unis.

(ord.)

simile

2. 3.

simile

Cb.

simile

AA

30

fl.

c.a.

cl.

bn.

hn.

tpt.

tbn.

con sord.

mp

[remove sord.]

senza sord.

AA

30

perc.

timp. (solo)

pno.

hp.

AA

30

1./solo

senza sord.

vle.

poco f con calore

(solo) senza sord.

1.

[remove sord.]

poco f con calore

2.

(solo) senza sord.

NC.

[remove sord.]

poco f con calore

3.

(solo) senza sord.

[remove sord.]

poco f con calore

db.

[remove sord.]

senza sord.

allarg.

a tempo

simile

fl2.
(solo)
mp sospirando

simile

allarg. a tempo

allarg. a tempo

ti

pp [to glock.]

f [to celesta]

sf [B♭D♭]

(arp.) allarg. a tempo

div. 1.3. 2.4.

simile

simile

(p)

(p)

35

fl.

c.a.

cl.

bn.

hn.

glock.

(glock.)

35

celesta

(distinto)

hp.

p.d.l. table

35

1.2.

Vle.

3.4.

1.

Vc.

2.3.

Cb.

(tale sord.)

(tale sord.)

(tale sord.)

(tale sord.)

1.2./unis.

con sord.

3.4./unis.

con sord.

con sord.

2.3./unis./con sord.

[3°/arco]

40

cresc. poco a poco

fl.

c.a.

cl.

bn.

hn.

tpt.

trb.

(BB)

40

cresc. poco a poco

poco

[to S.D.]

glock.

cel.

[tacet al Fine.]

poco

cresc. poco a poco

hp.

[tacet al Fine.]

poco

(BB)

40

cresc. poco a poco

1.2.

Nle

3.4.

poco

poco

[remove sord.]

[remove sord.]

1.

Nc

2.3.

poco

poco

[remove sord.]

[remove sord.]

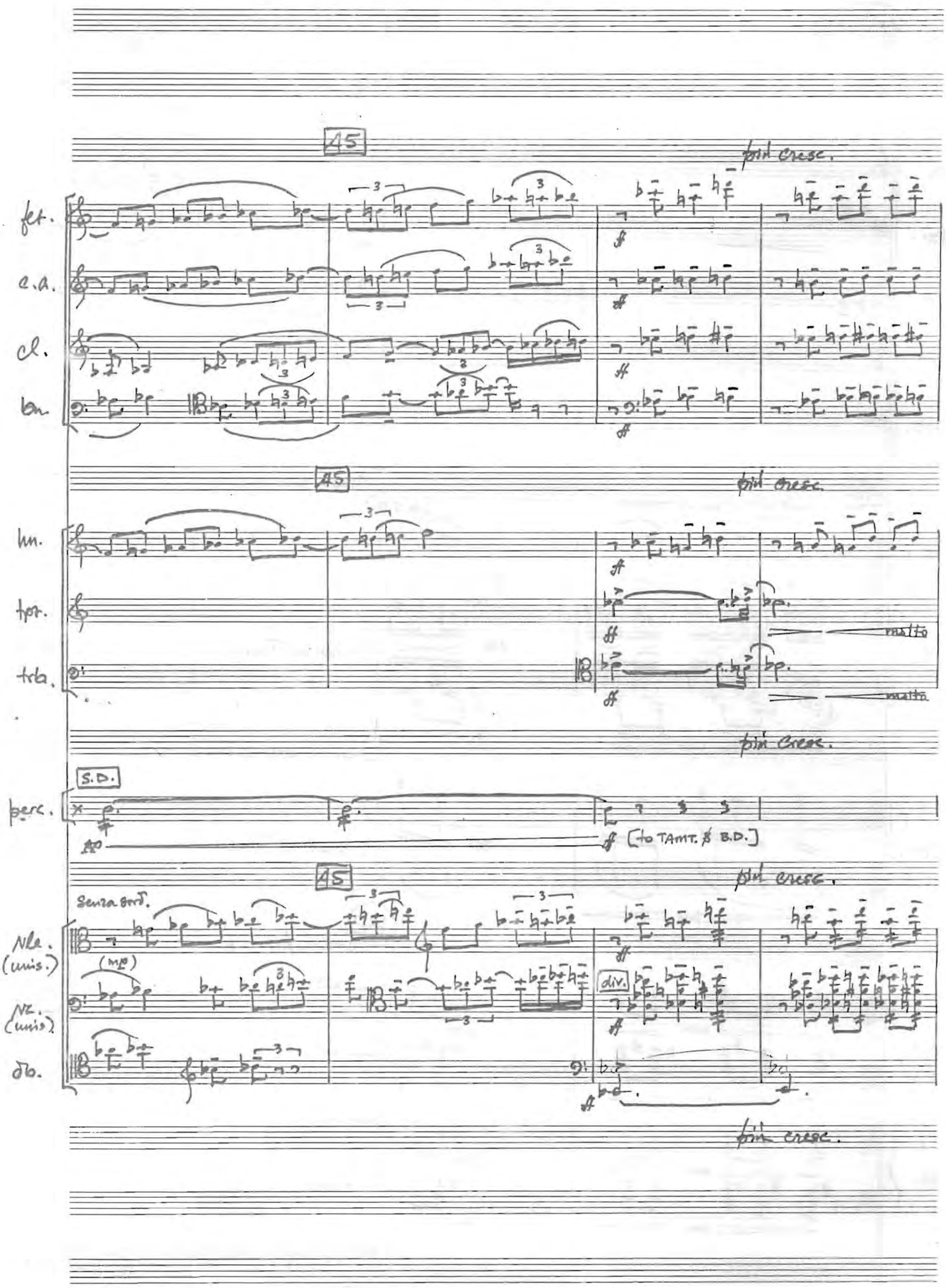
senza sord.

senza sord.

db.

arco

(BB)


45
poi cresc.
fl.
c.a.
cl.
bn.
hn.
tpt.
trb.
S.D.
perc.
[to TAMT. & B.D.]
Senza sord.
Vle. (unis.)
Vc. (unis.)
db.
div.

50

pesante!

Rit.

(attacca)

50

pesante!

Rit.

(attacca)

pesante!

Rit.

(attacca)

tamt.

[to B.D.]

B.D.

50

Rit.

pesante!

Rit.

(attacca)

CC

— EPILOGUE —

a tempo (l'istesso) (55.)

fl.

(solo)

mf

ca.

cl.

bn.

a tempo (l'istesso)

hn.

tpt.

tb.

a tempo (l'istesso) (55.)

B-D.

a tempo (l'istesso)

sul tasto

vle.

unis.

sul tasto

vc.

gb.

CC (55.)

(60.) poco Rall.

meno f

poco

poco Rall.

poco

poco

poco

(60.)

poco Rall.

poco (secco)

(60.) poco Rall.

circa May – 29 October 1990

Cape Town

A.F.

· Commissioned by St John's College, Johannesburg ·

· for the Centenary Celebrations ·

· TE DEUM ·

· FULL SCORE ·

· PÉTER LOUIS VAN DIJK ·

© SAMRO 1999

(DURATION ca. 21 min.)

University of Cape Town

· Commissioned by St John's College, Johannesburg ·
· for the Centenary Celebrations ·

· TE DEUM ·

· FULL SCORE ·

· PÉTER LOUIS VAN DIJK ·

© SAMRO 1999

(DURATION ca. 21 mn.)

University of Cape Town

For Susi,
my wife and friend

In Days dark and Light...

Cape Town
February 1999.

Instrumentation:

2 Flutes (2° - piccolo)
oboe
2 clarinets (B♭)
bassoon

2 horns (F)
2 trumpets
2 trombones (tenor)

timpani (+ minor percussion)

Percussion (4 players)

xylo, 2 woodblocks, Side Drum, susp. cymbal,
Bass Drum, whip (slapstick), Tenor Drum [floor tom],
crotale (E), bell (E), triangle (small),
claves, glockenspiel, tamtam, tambourine,
2 tom-toms, 3 temple-blocks, 1 pr. clashed cymbals.

SATB (choir)

piano

organ

harp

violas
cellos
basses

University of Cape Town

TE DEUM

PETER LOUIS VAN DIJK

Maestoso (♩=c.76)

2 flutes — con forza — ff

1 oboe — con forza — ff

2 clarinets (B♭) — con forza — ff

1 bassoon — con forza — ff

Maestoso (♩=c.76)

2 horns (F) — con forza — ff — a2 — preciso e marcato

2 trumpets (B♭) — 1°. — a2

2 trombones (tenor) — 1° — a2 — preciso e marcato

Maestoso (♩=c.76)

timpani — con forza — ff

percussion — xylo. — ff — SD solo — ff — 2 Wdblks. — ff

Maestoso (♩=c.76)

organ — ff

Maestoso (♩=c.76)

piano — ff — con forza

Maestoso (♩=c.76)

harp — p.d.l.t. — ff — non arp. — [C Major]

Maestoso (♩=c.76)

DIVI

S. — ff Te De — um — lau-da-mus, De — um lau—

A. — ff Te De — um — lau-da-mus, De — um lau—

T. — ff Te De — um — lau-da-mus, De — um lau—

B. — ff Te De — um — lau-da-mus, De — um lau—

Maestoso (♩=c.76)

violas — con forza — ff

cellos — con forza — div. — ff

b-basses — con forza — ff

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5

Fl. 1. 2.
ob.
clar. 1. 2.
bn.
hn. 1. 2.
tpt. 1. 2.
trb. 1. 2.
timp.
xylo
S.D.
sus. cym.
wd. Blks.
(W. Blks)
* (sus. cym.: without accent)
organ
[senza dim.]
pno.
hp.

5

[senza dim.]
S.
-da mus!
A.
-da mus!
T.
-da mus!
B.
-da mus!

(a) (b)
Vle.
Vc.
Db.

5

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Allegro deciso (♩= 120)

organ

hp.

Allegro deciso (♩= 120)

S.

A.

T.

B.

con intensità

* poco sf

sim.

Te Do-mi-num con-fi-te-mur,

* [quasi fp sempre]

fl. 1/2

cl. 1/2

a 2

poco sf

sim.

poco

organ

hp.

poco sf

sim.

[pp]

poco sf

sim.

sim.

come prima

con intensità

* poco sf

15

sim. (sempre)

S.

pp Te —

(distinto)

A.

Te —

Te —

(anicente) pp om-nis ter-ra ve-ne-ra-tur

T.

B.

* [quasi fp sempre]

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Flt. 1 2: a2 poco st — 20 — sim. — sim. — A

Clar. 1 2:

A

organ: [pp]

hp.: poco st — sim. — [pp] come prima — poco st

A

(come prima) 20

Te — Te — Te — Te Do-mi-num con-fi-te-mur,

(-ur) pp Te Do-mi-num con-fi-te-mur,
legato ma intenso

pp Te Do — mi — num,

pp Te Do — mi — num,

A legato ma intenso

20

Vle. sul pont. pp [ord.]

Flts. 1 2: poco sf — 25 — sim. — sim.

Clar. 1 2: poco sf — sim. — sim.

org.: [pp]

hp.: come prima [pp] — sf prés de la table — sf — sf — sf — ord.

25

Te — Te — Te — om-nis ter-ra — ve-ne-ra-tur,

* poco sf Te — (sim.) Te — Te — om-nis ter-ra — ve-ne-ra-tur,

Te Do-mi-num con-fi-te-mur, Te Do-mi-num con-fi-te-mur, om — nis ter — ra,

* poco sf (sim.)

Te Do-mi-num con-fi-te-mur, Te Do-mi-num con-fi-te-mur, om — nis ter — ra,

25

Vle. (a) div. st pizz. — (sim.) — unis./arco - sul pont.

(b) arco sf

Vc. pp — pizz./sf — sf

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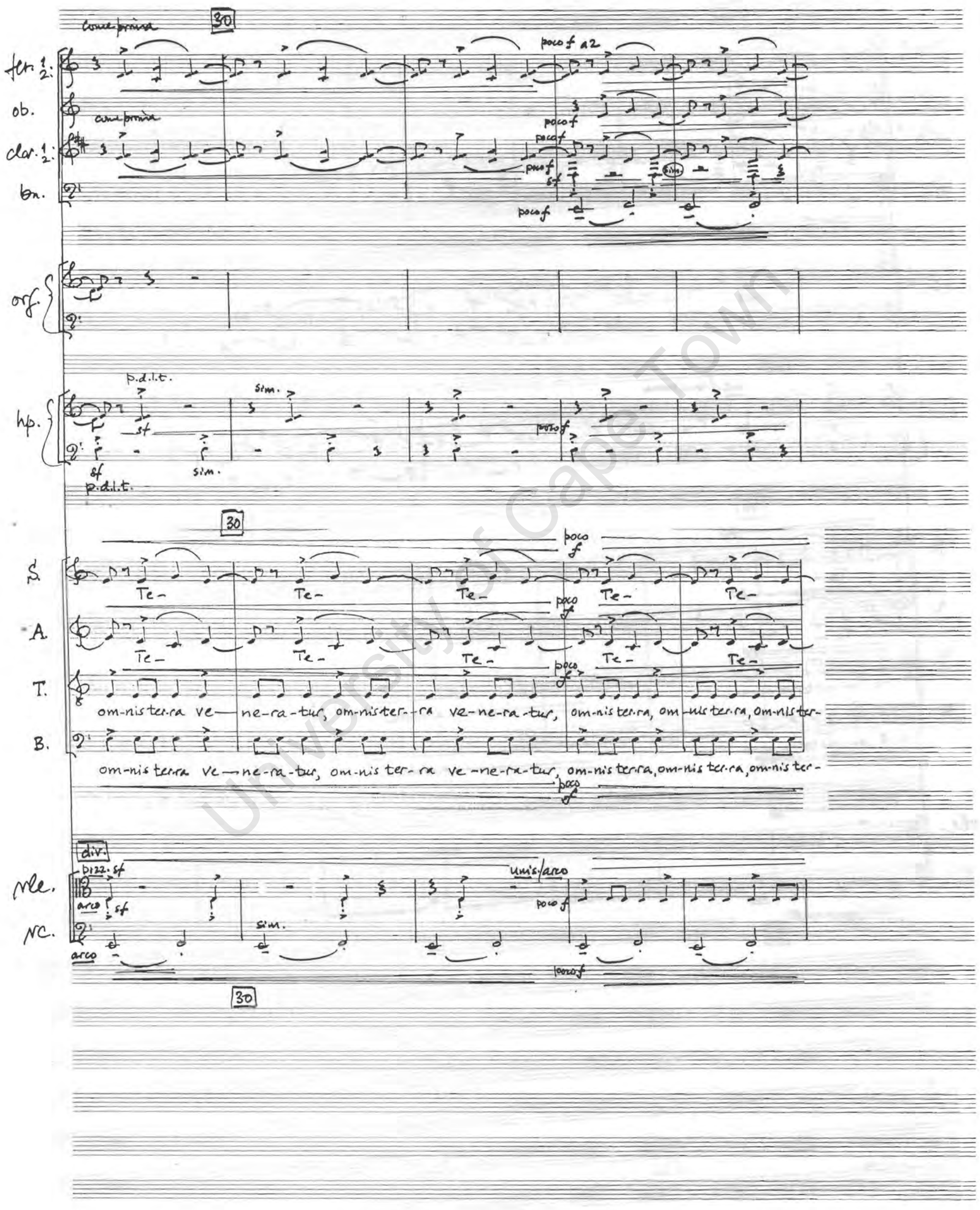

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35

fl. 1. 2.

ob.

cl. 1. 2.

bn.

org.

hp.

ord. / come prima

35

S.

Te –

A.

Te –

T.

– ra, om-nis ter-ra

a niente

B.

– ra, om-nis ter-ra

a niente

vle.

vc.

35

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B

40 — 45

Cflt. II take picc. I

flt. 1, 2 — ob. — clar. 1, 2 — bn.

(* clar. II to be well forward in the overall chord)

hrns. 1, 2 — tpt. 1, 2 — trb. 1, 2

con sord.

timp.

(to whip/slapstick)

perc. — S.D. secco — B.D. (leggiero)

pno. — secco — R.H.

hp. — f con forza/non arp.

S. — A. — T. — B.

De-um lau-da — mus

Te Te Te Te

Vle — Vc. (solo) — Db.

pizz. — arco

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flts. 1/2
ob.
clar.
bn.
hns.
tpt.
trb.
trip.
S.D.
B.D.
pno.
hp.
S
A
T.
B.
Vle.
Vc.
Db.

(1°)
2°
50
poco f
a2
sf
solo
Whip.
R.H.
Pes--l
De-um, De-um lau-da-mus
De-um, De-um lau-da-mus
Te Te
pizz.
arco/div.
arco
div.
arco.

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(1°)

55

sf

a2

poco f

Per

RH

De-um lau-da-mus, De-um, De-um lau-da-mus, De-um

Te

pizz./unis.

unis.

pizz.

arco

[non div.]

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C 60

(1°) picc. + flb (1°)

flb. 1/2

ob.

clar. 1/2

bn.

f a2

sf

hns. 1/2

tpt. 1/2

trb. 1/2

sf f ma non troppo

sim.

timp.

(perc.)

S.D.

B.D.

sf (non troppo f)

senza corde

S.D.

T.D.*

[one player]

[S.D. = senza corde]

sf mf

sim.

* (T.D. = Tenor Drum or Floor Tom)

pno.

[come prima]

hp.

[ff]

S.

A.

T.

B.

De-um lau-da — mus, De-um lau-da — mus, De-um, De-um, De-um,

De-um lau-da — mus, De-um lau-da — mus, De-um, De-um, De-um,

Te Te Te Te Te Te

Te Te Te Te Te Te

Vle.

Vc.

Db.

arco

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65

flte.1°

[flte+picc]

[picc. flte]

a2

sf

65

sf

[come prima]

65

sf

[come prima]

(S.D. / T.D.)

[come prima]

[mf]

65

-8va

loco

8va

65

65

De-um, De-um lau-da-mus, De-um, De-um, De-um,

De-um, De-um lau-da-mus, De-um, De-um, De-um,

Te Te Te Te Te Te Te Te Te Te Te Te

vigoroso

sf

cf

pizz.

arco

65

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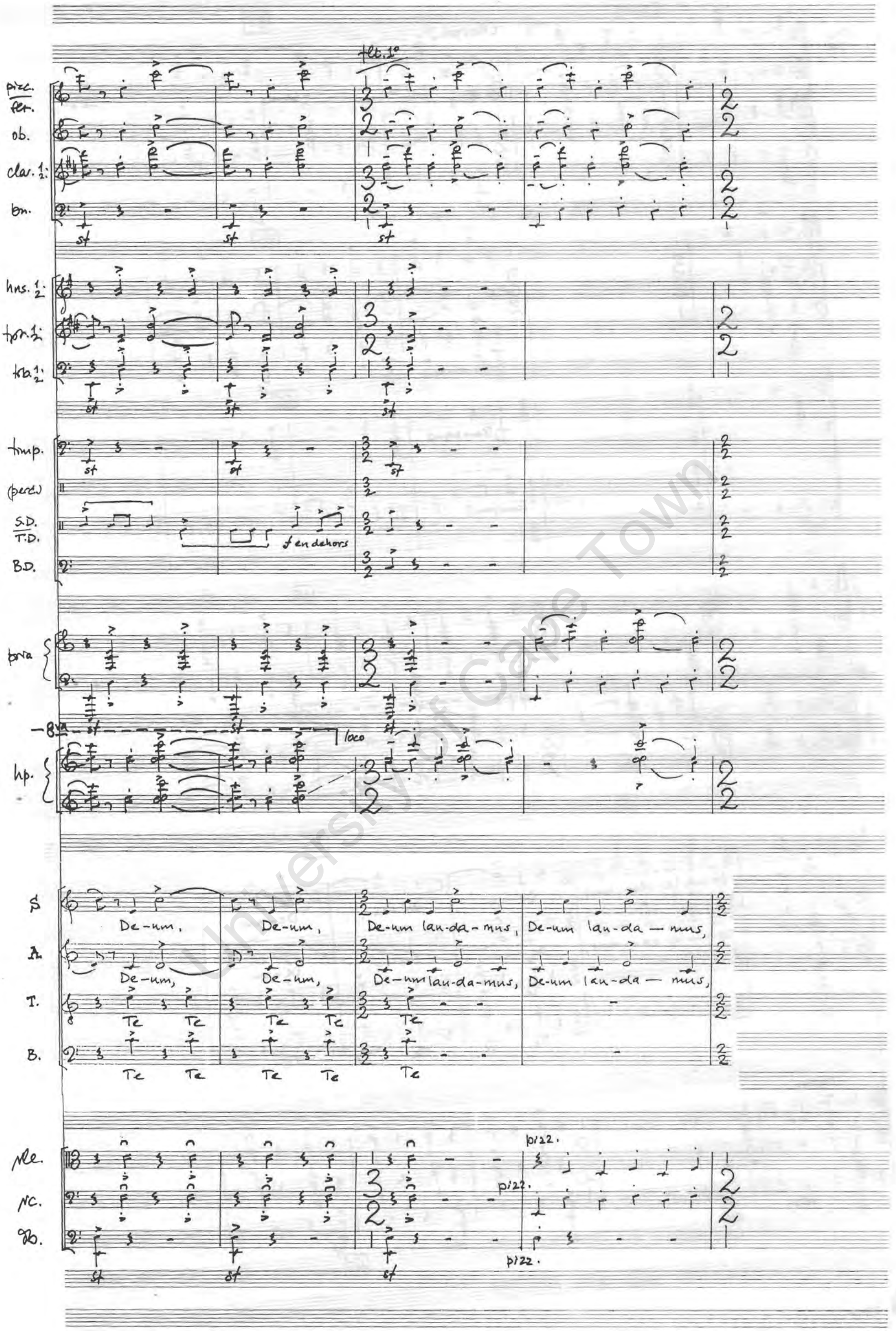

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70

fl. + picc.

fl. 1°

+picc.

A2

st

[tpt. 1° / senza sord.]

1°

senza sord.

mp (ma distinto)

Sus. cym.

with S.D. stick

[to crotales]

(B.D.)

mf poco pesante

8va

loco

[F♭]

De-um, De-um lau-da — mus, De-um lau-da — mus, -da — mus, -da-mus,

De-um, De-um lau-da — mus, De-um lau-da — mus, -da — mus, -da — mus,

Te Te

-da — mus, -da-mus,

-da-mus, -da — mus,

div.

arco

pizz.

(a)(b)

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D

flts. 1. 2.

ob.

clar. 1. 2.

bn.

[picc. → flt.]

1°/solo poco Rinf.

sim. (sempre)

1°/solo poco Rinf.

sim. (sempre)

D

hns. 1. 2.

sim.

sim.

solo

1°

2°

f sf solo

sf

[con sord.]

molto

molto

(a niente)

(a niente)

tpt. 1. 2.

fp

fp

trb. 1. 2.

D

timp.

(perc.)

(perc.)

BD.

crotale

solo

f en dehors

D

perc.

f sf

[con ped.]

D

hp.

sempre poco rinf.

75 D

S.

-da — mus, -da — mus

A.

-da — mus, -da — mus

T.

-da — mus, -da — mus

B.

-da — mus, -da — mus

Cle.

Ne.

Cb.

[tolta sord.]

unis.

con sord.

ppp sempre

D

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85

fl. 1°

cl. 1°

Crotale

[f] come prima

come prima

hp.

sim.

(l.v.)

sim.

l.v.

80

85

S.

A.

T.

B.

80

85

Vle.

NC.

1°/solo

p espr.

non troppo

pp

90

fl. 1°

cl. 1°

Crotale

p

hp.

l.v.

E

90

S.

poco sf

pp te Do-mi-num – (mmm)

poco sf (sim. sempre)

te Do-mi-num – (mmm)

Come prima

te Do-mi-num –

A.

T.

B.

* (more quickly onto the resonantly hummed "-m.")

90

Vle.

(solo)

solo NC.

pizz./espr.

en dehors

sim.

sim.

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95

flt. 1°
clar. 1°
crotale
hp.

flt. I, II — a2 — p
clar. I, II — p — a2

95

S.
A.
T.
B.

(-mmm) te Do-mi-num (-mmm) te Do-mi-num (-mmm)
poco sf — (sim.) — poco sf — *
con-fi-te — mur, om-nis ter — ra — te Do-mi-num
poco sf
Ten. 1° — p p p
con — fi — te —

*(move quickly to the hummed "-m".)

95

Vle.

100

flt. 1°, 2°
clar. 1°, 2°
crotale
hp.

100

Sop. 1. te Do-mi-num (-mmm) — p te Do-mi-num (-mmm) — te Do-mi-num
Sop. 2. te Do-mi-num (-mmm) (sim.) — p te Do-mi-num (-mmm)
Alto 1. te Do-mi-num — p te Do-mi-num, te Do-mi-num, te
Alto 2. (sim.) te Do-mi-num — p te Do-mi-num, te Do-mi-num
Ten. 1. -mur — [T. 2.] — p con-fi-te — (sim.) mur —
Ten. 2. poco sf — p p p — p om-nis ter — ra — p om-nis ter — (sim.)

100

Vle.

a niente [senza sord.]

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105

flto. 1/2

clar. 1/2

crotale

hp.

[coro:] (tutti)

Sop. 1. (-mmm) te Do-mi-num (-mmm) te Do-mi-num (-mmm)

2. te Do-mi-num te Do-mi-num (-mmm) te Do-mi-num

Altos 1. Do-mi-num, te Do-mi-num, te Do-mi-num, te Do-mi-num, te

2. te Do-mi-num te Do-mi-num, te Do-mi-num, te Do-mi-num, te Do-mi-num

Ten. 1. con-fi-te — mur, con-fi — te — mur, con-fi — te —

2. —ra — con-fi — te — mur, — con-fi — te — mur, —

[coro:] (tutti)

F 110

flto. 1/2

clar. 1/2 (p) p

Crotalle [to bell]

hp. lv.

F 110

Sop. 2 (p) (-mmm) dim.

Alto 2. (p) (-mmm) dim.

Nle. senza sord. mp sf poco mp sf poco

115 dim. G 120

flto. 1/2 (p)

clar. 1/2 p dim.

(perd.) bell solo pp lv.

organ organ pp

hp. lv.

Nle. sf poco aniente

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125

flt. 1. 2.
ob.
clar. 1. 2.
bn.
hrn. 1. 2.

125

bell
triangle
claves

tri.
pp ma distinto
claves
pp
*[small, high-pitched triangle]

organ

125

prc.
pp ma distinto
[con piedi?]

125

S.
A
T.
B.

[unis.] con gioia
pp Lau — da — mus
(-s)
pp Lau — da — mus
(-s)
secco
pp te te te
pp ma risonante Lau — da — mus
(-s)

Vle
Vc.
Db.

pizz.
pp
unis.
pizz.
pp
pp

125

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130 135

solo

(etc)

8va

comprima

130 135

De - um lau - da - mus

De - um lau - da - mus

De — um lau — da —

130 135

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H 140

flto. 1 2 — a2 — f ben marc.

ob. — f ben marc.

clar. — ben marc. — f — a2 — a2

bn. — f ben marc.

H 140

hns. 1 2 — 1° — ben marc. a2 — f

tpt. 1 2 — ben marc. — f

tb — senza sord. — f — f ben marc.

H 140

timp.

tri.

claves — (to S.D.)

(perc.) — xylo. — f

H 140

organ — f ben marc.

loco

H 140

pno. — ben marc. f — (lift.)

H 140

ben marcato

S — (sub.) f Do-mi-num, Do-mi-num,

A. — (sub.) f Do-mi-num, Do-mi-num,

T. — te te te te te te (sub.) f Do — mi — num con —

B. — -mus — (-s) (sub.) f Do — mi — num con —

Vle. — arco — f

Vc. — ben marc. f — div. — f — f arco ben marc.

Db.

H 140

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a2

pesante

a2

pesante

pesante

S.D.

(col'corde)

ord.

Do-mi-num con — fi-te-mur, -fi-te-mur, Do-mi-num con-

Do-mi-num con — fi-te-mur, -fi-te-mur, Do-mi-num con-

-fi-te-mur, Do-mi — num, -fi-te-mur, Do-mi- Do-mi-num, Do-mi-

-fi-te-mur Do-mi — num -fi-te-mur Do-mi- Do-minum Do-mi-

non div.

unis.

pesante

div.

unis.

pesante

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145

fls. 1 2:
ob.
clar. 1 2:
bn.

hrn. 1 2:
tpt. 1 2:
trb. 1 2:

timp.
tri.
S.D.
xylo

bowmard.

org.

pno.

gem. [R.H. only]
loco

S.
-fi-te-mur, con — fi-te-mur, -fi-te-mur, -fi-te-mur, Do-mi-num

A.
-fi-te-mur, con — fi-te-mur, -fi-te-mur, -fi-te-mur, Do-mi-num

T.
-num con-fi-te — mur, -fi-te — mur, -fi-te — mur, -fi-te — mur, Do-mi-

B.
-num con-fi-te — mur, -fi-te-mur, -fi-te-mur, -fi-te-mur, Do-mi-

Vle.
Vc.
Db.

div.
pizz.

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I

150

155

clar. 1°

1°

pp (subito)

hn. 1/2

1°

pp lontano

solo/ben ritmico

hp.

2° distinto

l.v.

[solo]

come prima

I

NC.

solo

espr.

ppp

molto

a niente

150

155

160

tts. 1° 2°

(1°) poco rinf.

sim.

(2°) poco rinf.

sim.

hn. 1° 2°

(2°)

pp lontano

160

(2.) (3.) (4.) sim. (5.) (6.)

hp.

l.v.

con sord.

Nle.

ppp

160

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165 J 170

flo. 1/2:
cla. 1/2:

GP.

tri. I
tri. II
glock.

small tri.
large tri.
*glock.

*Note either 1 player – 4 mallets, 2 players – 1 glock. / or 2 sep. glocks. – (L+R of stage)

pro.

S. dolciss.
A. dolciss.

pp Te ae — ter — nam

Nle.
Nc.
Db.

(con sord.) / non div.
con sord.
con sord.

175

Flo. 1/2:
cla. 1/2:

soli
dolce

tri. I
tri. II
glock.

l.v.

pro.

(quasi l.v.)

S.
A.

(-m)

Te ae — ter — nam

Nle
Nc.
Db.

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180

Hn. 1 2

Clar. 1 2

180

tri I

tri II

l.v.

l.v.

Glock.

l.v.

180

Vno.

come prima

[poco cf]

Ped.

180

S.

Pa — trem —

(-m)

A.

Pa — trem —

(-m)

come prima

Vle.

(remove sord.)

Vc.

(remove sord.)

Db.

(remove sord.)

180

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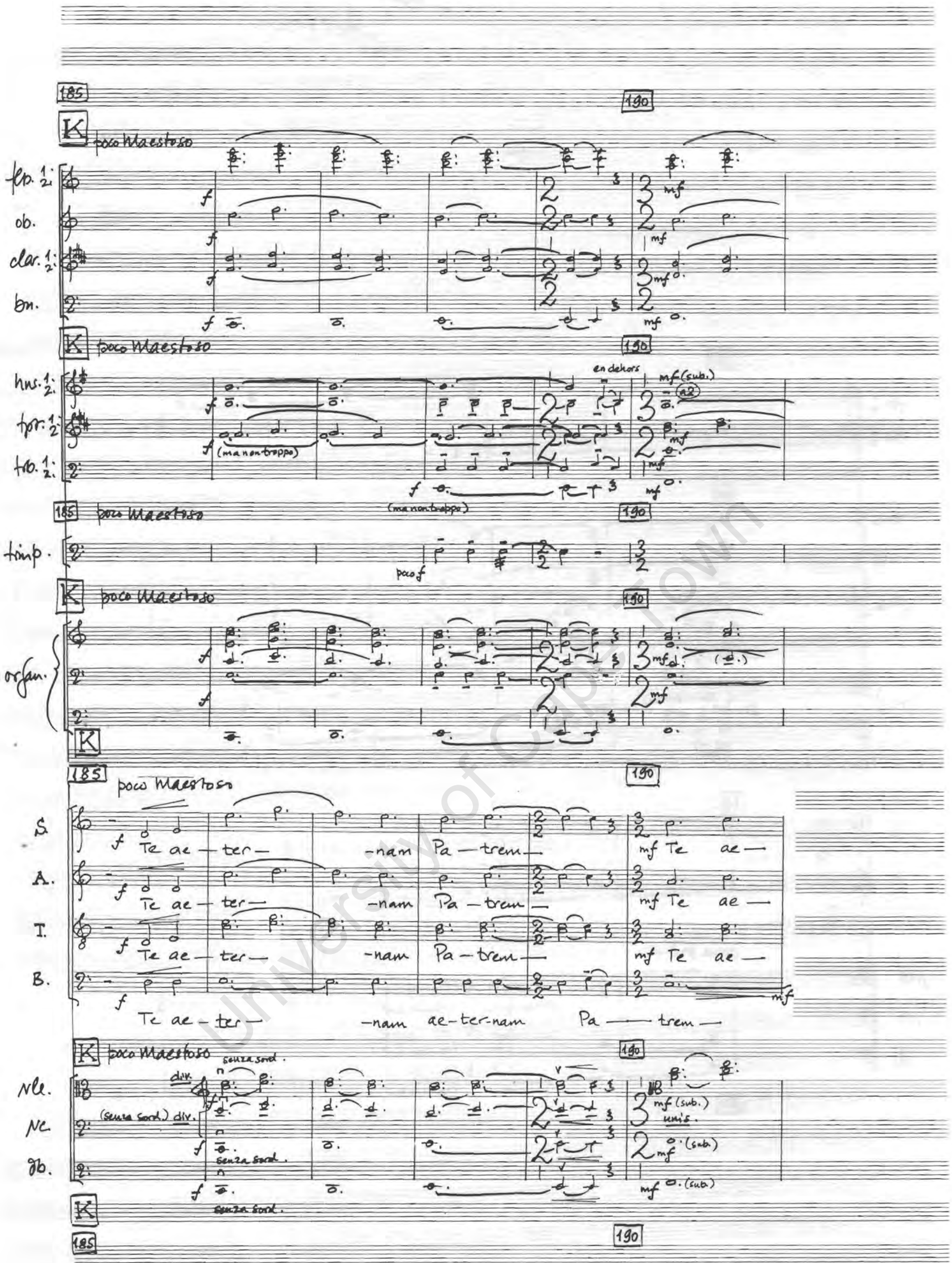

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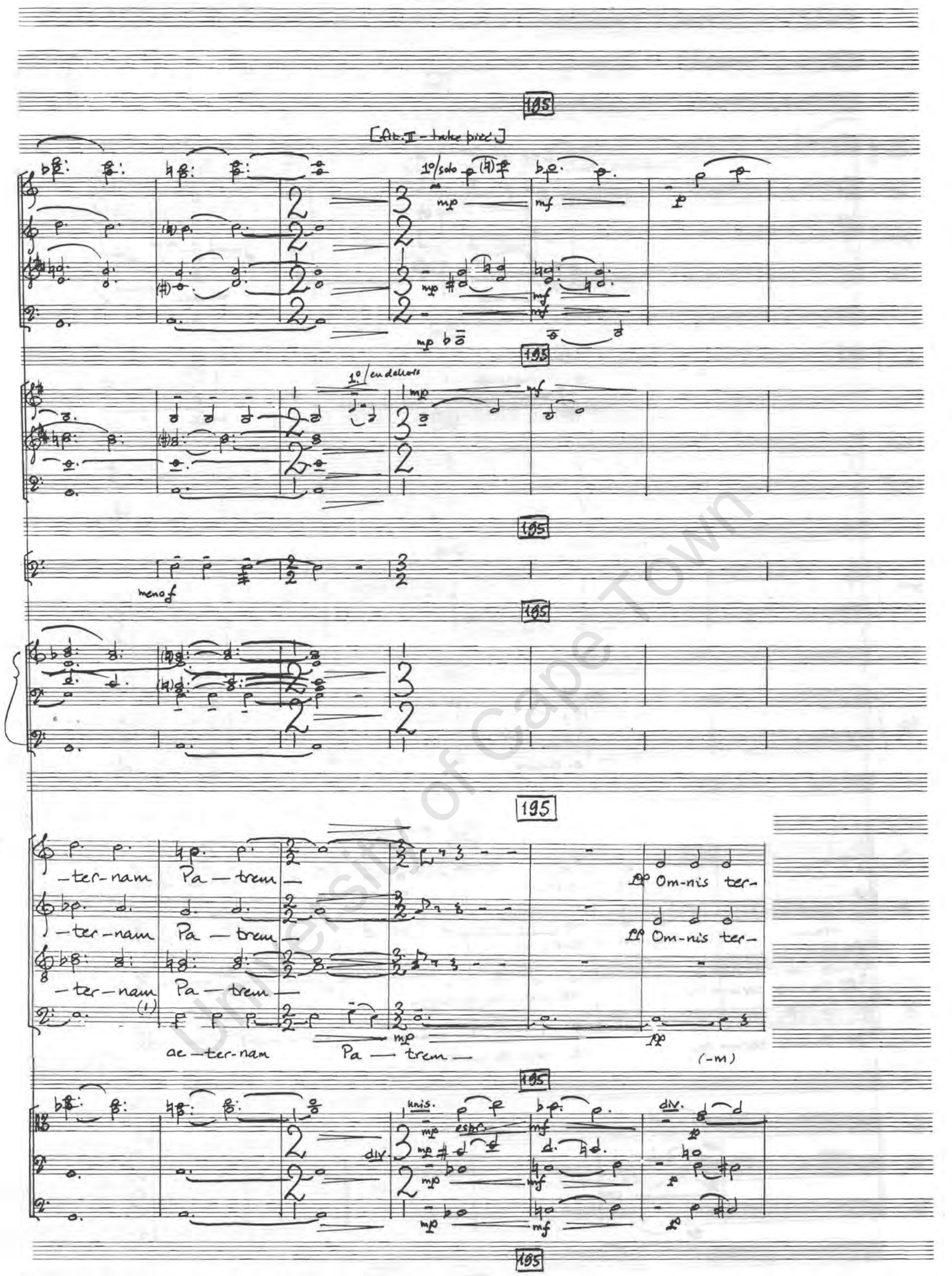

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flts. 1 2
ob.
clar. 1 2
bn.
hrs. 1 2
bell
small tri.
prc.
hp.
S.
A.
T.
B.
Me.
Nc.
Bo.

poco sospirando
Om-nis ter-ra ve-ne-ra-tur
(unis.)
div.
unis.

University of Cape Town

L 205

[a tempo]

sfp (poco)

sfp (poco)

sfp (poco)

a2

L [a tempo] 205

[a tempo]

bell

solo

l.v.

solo ancora

l.v.

smaller triangle

pp

L [a tempo] 205

8va

pp

cmbd.

L [a tempo] 205

(distinto)

pp

L [a tempo] 205

om-nis

om-nis

(-r)

(-r)

[a tempo]

unis.

pp

unis.

pp

solo

espr.

pp

basito

L 205

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210 215

fl. 1.

ob.

clar. 1/2

bn.

hns. 1/2

con sord.

tpt. 1/2

trb. 1/2

con sord.

timp.

high triangle

xylo

pno.

hp

S.

A.

T.

B.

Nle

solo NC.

NC. (gli altri)

Tb.

pizz.

unis.

div.

arco

* (so-called "Bartók pizz"/Snap)

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220

220

220

220

220

220

sotto voce, intenso

mp Te De — um, De — um lau — da — mus, —

sotto voce, intenso

mp Te De — um, De — um lau — da — mus, —

div.

mp f mp

Te De — um lau — da-. Te De — um. De — um lau — da-,

sotto voce, intenso

arco pizz. arco pizz.

f p f p

unis. pizz. arco pizz.

f p f p

Vc. (tutti)

f pizz./secco

220

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flo. 1/2
ob.
cla. 1/2
bn.
hns. 1/2
tpts. 1/2
trb. 1/2
timp.
xylo
organ
pno.
S.
A.
T.
B.
Vle.
Vc.
Db.

pinf
cresc.
mp
f
poco marc.
poco st
Senza sord. [mp]
Te De — um, De — um lau-da — mus
Te De — um. De — um lau-da-mus
De — um lau — da-. Te De — um. De-um lau-da-mus
arco
pizz.

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M

225

1°.

mf

mf

mf

marc.

a2

f mf(poco)

f mf(poco)

f mf(poco)

f mf(poco)

mf(poco)

mf

a2

mf

mf(poco)

mf

mf mano f

M

f ma non troppo

T.D.

(S.D. sticks)

marc.

f

xylo

mf ma non troppo

M

mf ma non troppo

mf ma non troppo

*(the sustained chords in this section must be a 'binding' presence, but not too obtrusive.)

marc.

mf

f

225

M

mf Te De — um, Te De — um lau — da —

div.

mf De — um, De — um, marc. lau-da-mus, De — um, Te, Te,

mf De — um, De — um, marc. lau-da-mus, De — um, Te, Te,

mf De — um lau-da-. Te De-um lau — da-. lau — da — mus.

arco

f mf(poco)

f mf(poco)

f arco

f mf(poco)

f mf(poco)

f arco

(f) pizz.

f arco

225

M

230

flto. & picc.

flto. I (II)

ob.

clar. 1 2

bn.

poco marcd.

230

hns. 1 2

trpts. 1 2

tbn. 1 2

poco marcd.

230

timp.

T.D.

xylo

230

[add]

organ

230

perc.

230

S.

(unis.)

—mus, — Te De — um —, Te. De — um

A.

Te, lau-da — mus, De — um. De — um, lau-da-mus, De ——

T.

Te, lau-da — mus, De — um, De — um, lau-da-mus, De ——

B.

(—s), De-um lau-da-mus, De — um lau — da-, Te De — um lau — da-,

marcd.

div. marcd.

unis.

Vle.

Vc.

Db.

230

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235

(flt.) (picc.)

N

sf

marc.

[remove sord.]

sus. cym.

[to B.D.]

[cym. to whip]

Solo

tutta forza

lau — da — mus, Te — um, De — um — (-m)

-um, Te, Te, Te, lau-da — mus, De-um, De — um (-m)

-um, Te, Te, Te, lau-da — mus, De — um, De — um (-m)

lau-da — mus. De-um lau-da-mus lau — da — mus De-um

arco

(unis.)

pizz.

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240 245

flt/picc (flt/picc) a2

ob.

clar. 1.

bn. st

hrn. 1 2 a2

senza sord.

trpt. 1 2

tbn. 1 2 Solo endeavors Plist st

timp. st

S.D.

(perc.)

B.D.

organ

piano

S. (unis) Te Te Te Te De-um lau-da-mus, Te Te Te Te Te Te

A. (unis) Te Te Te Te De-um lau-da-mus Te Te Te Te Te Te

T. (unis) Te Te Te Te De-um lau-da-mus, Te Te Te Te Te Te

B. (unis) Te Te Te Te De-um lau-da-mus. Te Te Te Te Te Te

Vle. div.

Vc. div. unis. div. st

Db. st

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250 0

a2

250 0

a2

solo

en dehors

250

whip

[slapstick]

solo

250 0

250 0

De-um lau-da-mus, De-um, De-um lau-da-mus, Te Te Te Te

De-um lau-da-mus, De-um, De-um lau-da-mus, Te Te Te Te

De-um lau-da-mus, De-um, De-um lau-da-mus, Te Te Te Te

De-um lau-da-mus. De-um. De-um lau-da-mus. Te Te Te Te

unis.

pizz.

arco

250 0

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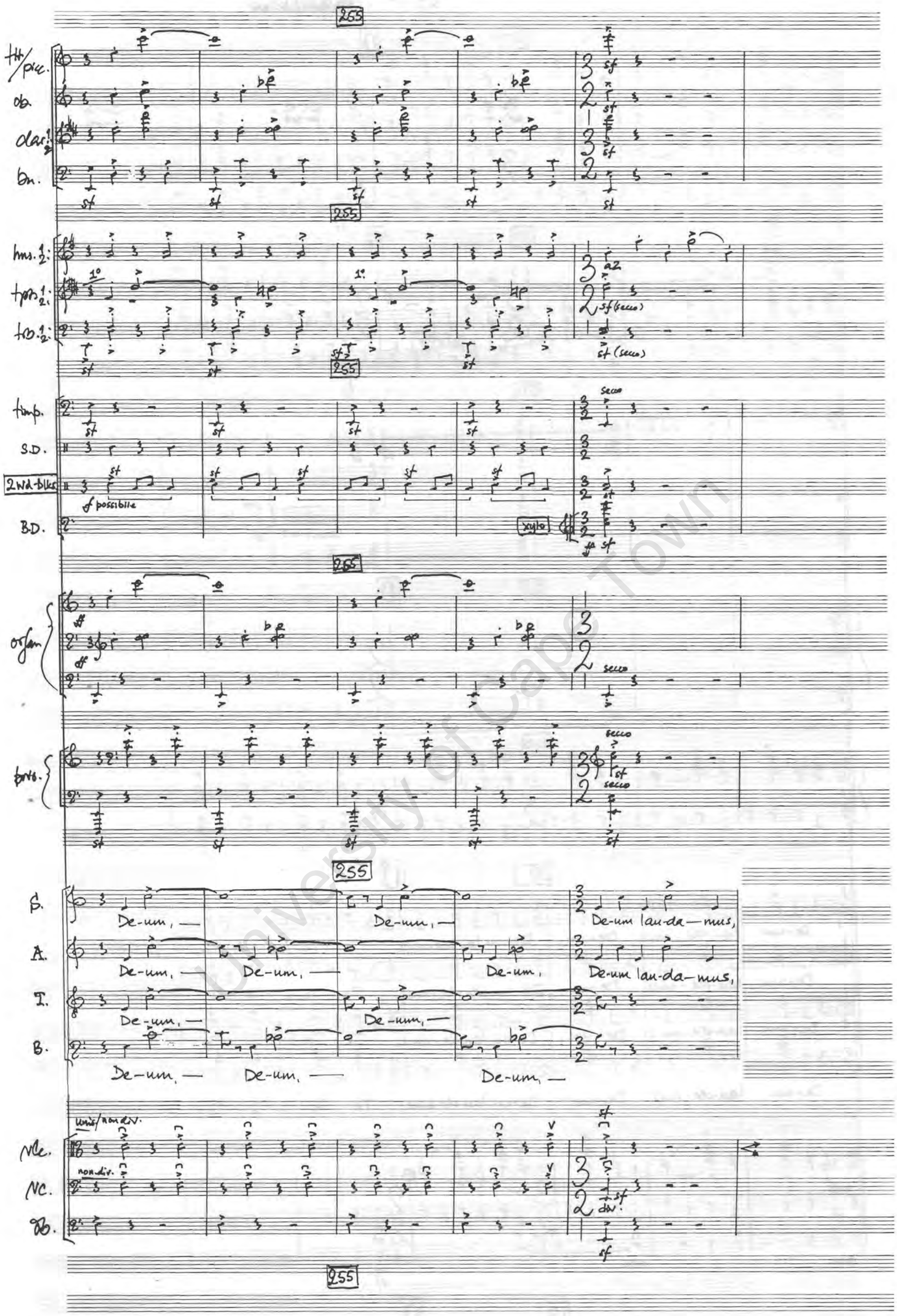

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260

(a2)

Gp. attacca!

260

a2 1° a2 a2 sfp sfp ff a2

Gp. attacca!

260

Xylo (ff) B.D. mf ma pesante

Gp. attacca!

260

8va loco

Gp. attacca!

260

De-um lau-da-mus, -da-mus, -da-mus, -da-mus, -da-mus, -da-mus, -da-mus!

De-um lau-da-mus, -da-mus, -da-mus, -da-mus, -da-mus, -da-mus, -da-mus!

(div.) (unis.)

De-um lau-da mus, Te De-um!

-da-mus, -da-mus, -da-mus, -da-mus, -da-mus, -da-mus!

Gp. attacca!

(a) div. (b) unis.

Vle. Vc. Db.

Gp. attacca!

260

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· TIBI OMNES ·

Sempre preciso / o=60 [p=120]

265

picc/fl. a2

fls. 1 2 (2. picc) — ob. — clar. 1 2 — bn.

Sempre preciso / o=60

265

hrn. 1 2 — tpt. 1 2 — trb. 1 2

Sempre preciso / o=60

265

timp. — (sus. cym) — (glock.) (s.d.) — B.D.

sus. cym — glock — S.D. — B.D.

Sempre preciso / o=60

265 full org.

organ.

[Pro: TACET AL "SIMONUS"]

265

molto tranquillo, legatissimo

hp.

[C D E F# G# A# B# B♭]

Sempre preciso / o = 60 [p=120]

265

S. — A. — T. — B.

Ti — bi om — nes — (—s)

Sempre preciso / o=60

molto tranquillo, legatissimo

div.

con sord.

Vle (unis) — Vc. — db.

265

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P

om — nes,

om — nes,

(unis.)

om — nes,

(unis.) bo bo

om — nes.

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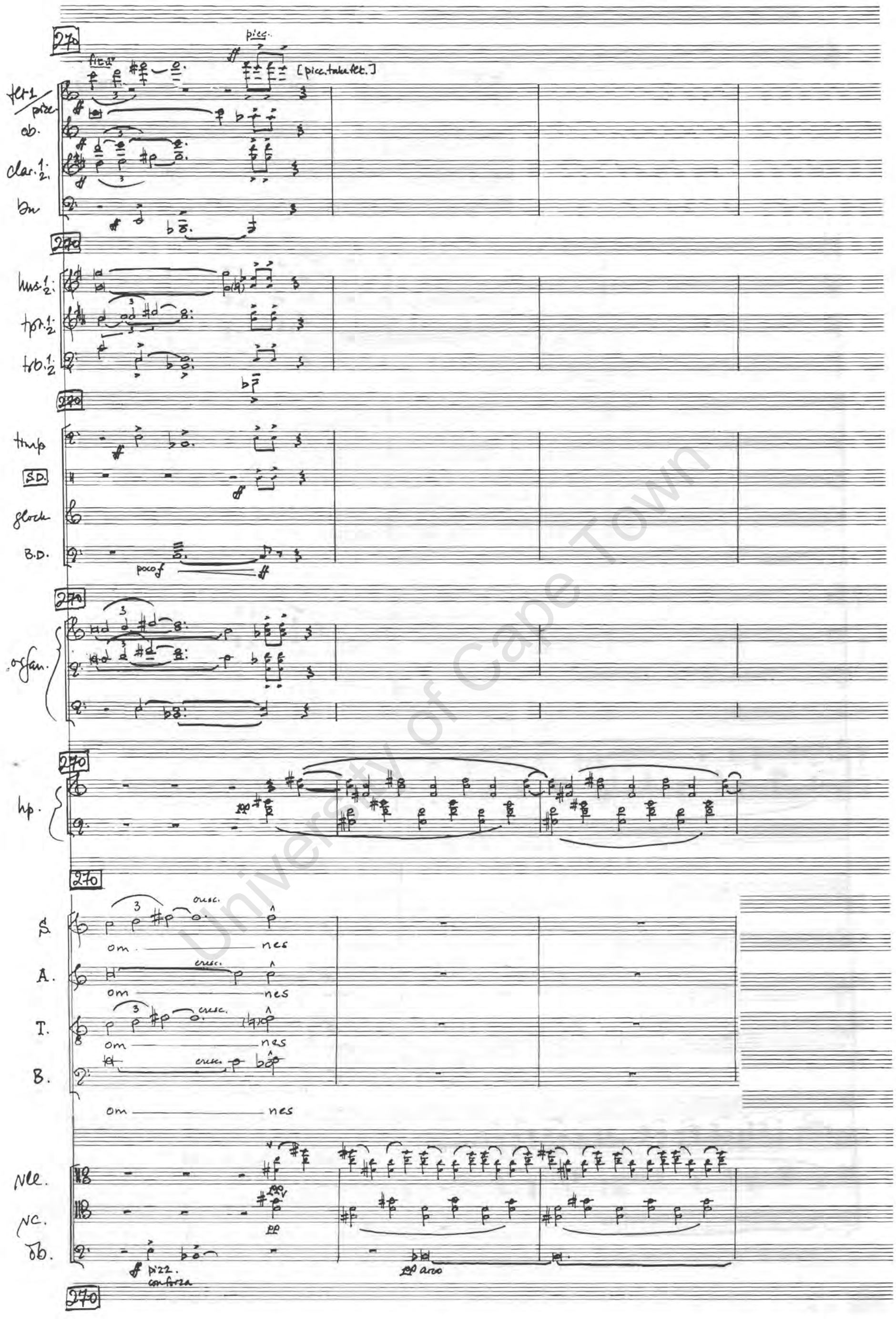

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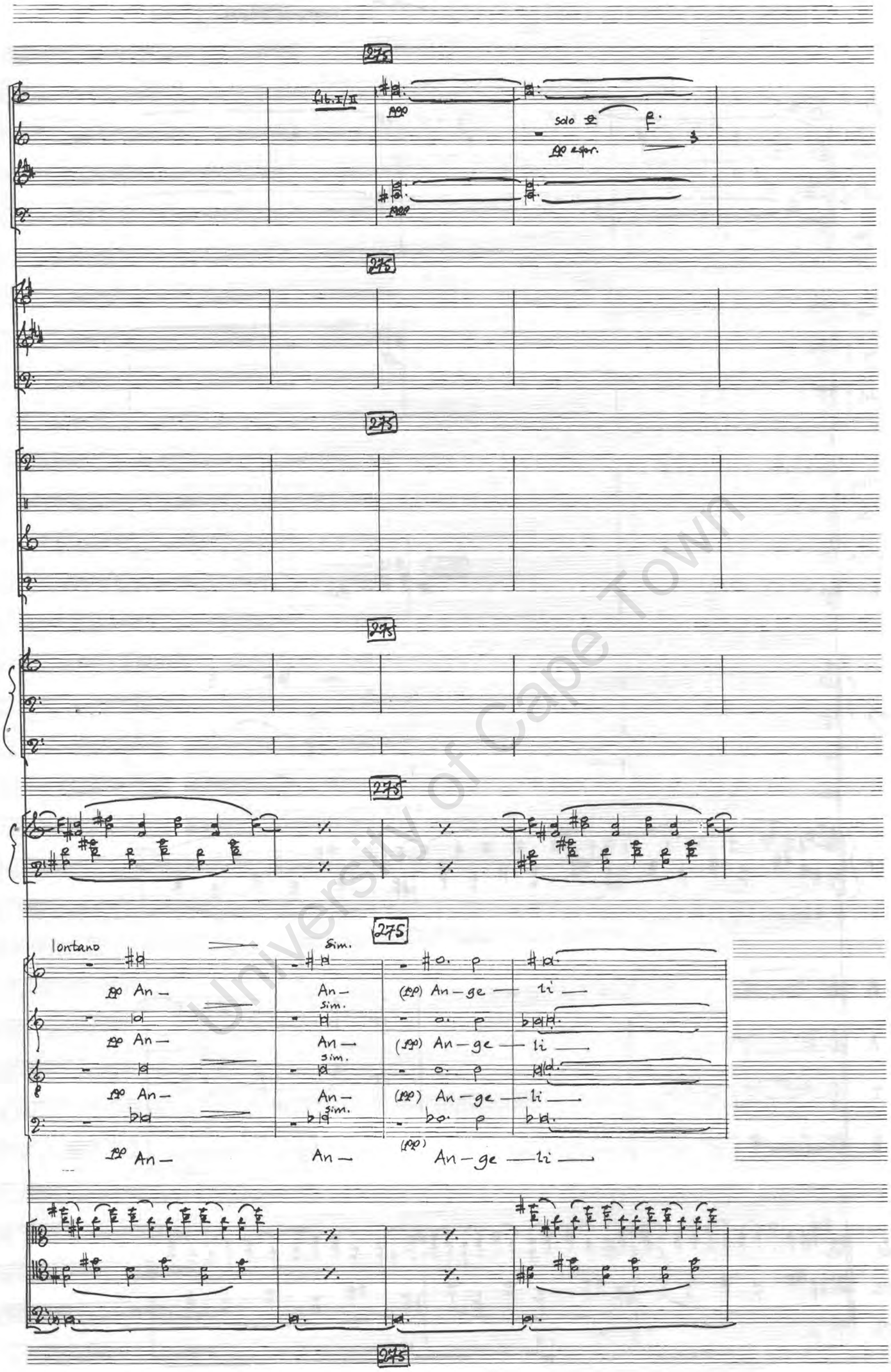

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fl. 1 2
ob.
cla. 1 2
bn.
hns. 1 2
tpt. 1 2
tb. 1 2
timp.
S.D.
Glock.
B.D.
organ
hp
S.
A.
T.
B.
vle.
vc.
db.

poco

Glock.
lv.

solo

ti — bi coe — li —
(unis.)
ti — bi coe — li —

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280

pesante

fl.1°

molto

(fl.II – take picc.)

(ob)

molto

(cl)

molto

picc.

[picc. to fl.]

pesante

molto

pesante

solo

Sus.cym.

S.D.

(glock.)

(B.D.)

f secco

[add]

molto

(1)

glisc.

molto

280

[subito erase]

molto

pesante

et un-ni-ver-sae

po – te – sta —,

po – te – sta — tes

molto (1)

et u-ni-ver-sae

po – te – sta —,

po – te – sta — tes

(unis.)

molto (1)

et u-ni-ver-sae

po – te – sta —,

po – te – sta — tes

molto (1)

et u-ni-ver-sae

po – te – sta —,

po – te – sta — tes

*(snatch breathe here – only if necessary.)

molto

unis.

molto

div.

molto

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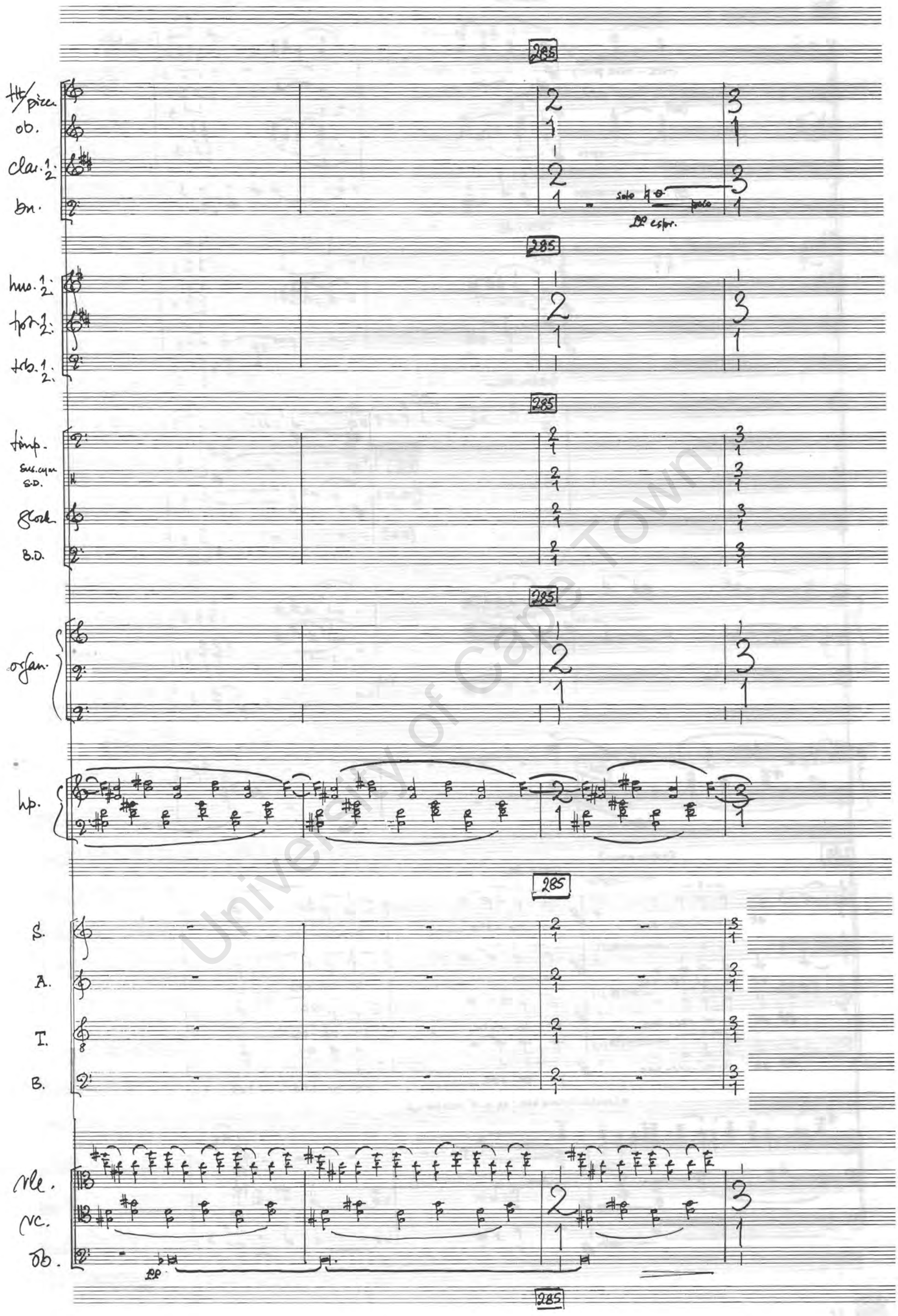

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(2ª fl.)

Fl. 1. 2.

Consord.

Con sord.

coperti

(1)

(1)

con calore

ti — bi Che-ru-bim

con calore

ti — bi Che-ru-bim

con calore

(unis.) *

ti — bi Che-ru-bim — ti — bi

con calore

ti — bi Che-ru-bim

pizz (risonante)

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fl. 1 2

ob.

cl. 1 2

bn.

hn. 1 2

tpt. 1 2

trb. 1 2

timp.

suspcym/ S.D.

glock.

B.D.

organ

(1)

(1)

hp.

S.

(-m), ti — bi Che-ru-bim — et

A.

(unis.) ti — bi Che-ru-bim — (unis.) ti — bi Che-ru-bim

T.

che-ru-bim — (unis.) et Se — ra — phim, (unis.) Se — ra —

B.

(unis.) ti — bi Che-ru-bim — et Se-ra-phim —

vle.

vc.

db.

pp arco

pizz. (come prima)

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290

1°/solo

dolce

leggiero

solo

pp ma distinto

(pp)

con sord.

pp

senza sord.

290

Se-ra-phim

(-m)

et Se-ra-phim

(-m)

(unis)

-phim, ti-bi Se-ra-phim

(-m)

(unis)

(-m), et Se-ra-phim

(-m)

arco

pp ma distinto

290

University of Cape Town

295

flt. 1. 2.
ob.
clar. 1. 2.
bn.
hns. 1. 2.
hp.
vle.
vc.
db.

(poco)

R

1°/solo
GP.
mp piacevole
dim.
(remove sord.)
solo/senza sord.

300

Solo clar.
espr.
subito
2 soli/senza sord.
2 soli senza sord.
molto

305

senza sord.
tutti/div.
solo
mf
f

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flts. 1. 2.
a2
poco sf
sim.

tpt. 1. 2.
con sord.
poco sf
meno f
sim.

organ
(1)
(1) (etc.)

hp.
distinto (sempre)
poco sf
sim. (sempre)

S
sopr.
poco (div.)
(unis).
(sim.)
in — ces — sa — bi — li
vo — ce pro — cla — mant

NC.
(div.)
pizz.

flts. 1. 2.
pin sf distinto
sim.

clar. 1. 2.

organ

hp.

S.
poco
sim. sempre
in — ces — sa — bi — li
vo — ce pro — cla — mant

A.
poco
in — ces — sa — bi — li

T.

B.

NC.

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310

fl. 1. 2.

ob.

clar. 1. 2.

(1°)

bn.

310

corni 1. 2.

poco sf

1° (con sord.)

sim.

trom. 1. 2.

1° (poco)

(sim.)

trb. 1. 2.

coperti

timp.

(.) (.) (.) sim. (sempre)

310

arpa

310

hp.

310

S.

in — ces - sa - bi — li (sim.)

vo — ce

pro - cla - mant

A

vo — ce

pro - cla - mant

T.

poco

1° in — ces —

B.

in — -ce — -ssa — -bi — -li

div.

Vle

Vc.

div. a 3.

Db.

arco

poco f

poco f

[senza cresc.]

310

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(poco)

a2

poco

sim.

sim.

poco più f (sopr. = sempre distinto)

in — ces — sa - bi — li

vo — ce pro - cla - mant,

sim. sempre

in — in — ces — sa — bi — li, in — ces —

(unis.)

sim. sempre

-sa - bi — li — vo — ce pro - cla - mant, in — ces —

vo- — ce pro — — cla — — mant,

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315

flts. 1. 2.
ob.
cla. 1. 2.
bn.
poco mf

hrn. 1. 2.
ord. (open)
poco sf
sim.
tpt. 1. 2.
poco sf
sim.
trb. 1. 2.

timp.

organ

hp.

315

S. in — ces — sa — bi — li vo — ce pro — cla — mant
A. — sa — bi — li, in — ces — sa — bi — li, in — ces —
T. — sa — bi — li vo — ce pro — cla — mant, — in — ces —
B. in — ce — ssa — bi — li

vle
vc.
db.
pizz.
poco mf
div. a 2
arco
div. a 3
poco mf pizz.

315

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T

A2

(sub.) mp poco f

(sub.) mp poco f

(sub.) mp poco f

(sub.) mp poco f

f

solo

mp ma distinto

[distinto]

sim.

sim.

[remove sord.]

f open (senza sord.)

poco f

ord.

poco f

T

poco f

(ad lib.)

* [leave out top note to facilitate use of the celesti-pedal]

poco f

[E♮]

T

poco f

in — ces — sa - bi - li,

poco f

-sa — bi - li, — in — ces —

poco f

-sa - bi - li, — vo — ce,

poco f

pro - -cla - -mant,

[sempre distinto]

mp in — ces —

sf mf in — ces - sa - bi - li —

mf In — ces —

(poco)

mf in — ces - sa — bi -

(sub.) mp poco f

arco pizz. arco pizz. arco

(a) (b)

(sub.) mp

(sub.) mp poco f

pp arco

T

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1° / dolce

flto. 1: 2:

ob.

clar. 1: 2:

bn.

pach.

[solo]

mf

f

hrn. 1: 2:

tpts. 1: 2:

trb.

timp.

organ

hp.

S.

A.

T.

B.

mf sa-bi-li

vo — ce

pro — cla-mant,

in — des — sa-bi-li

(sim.)

vo — ce

sa — bi-li

vo — ce

pro-cla-mant.

—li

vo — ce

pro — cla — mant,

pro-cla—

Vle.

Vc.

Db.

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320

fl. 1/2

ob.

cla. 1/2

bn.

hns. 1/2

tpts. 1/2

trb. 1/2

timp.

organ

hp.

S.

A.

T.

B.

Vc.

Vc.

Db.

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[322] liberamente — [323] a tempo

flto. 1, 2 — ob. — cla. 1, 2 — bn.

cresc. poco a poco

liberamente — a tempo

hns. 1, 2 — trpts. 1, 2 — trb. 1, 2

cresc. poco a poco

liberamente — a tempo

timp. — sus. cym — S.D.

cresc. poco a poco

liberamente — a tempo

organ

cresc. poco a poco

* Note: this section may be treated as 4 equal bars – or stretched, as desired.

[322] liberamente — [323] a tempo

* [rebreathe, as necessary]

S. I. — S. II. — A. I. — A. II. — T. I. — T. II. — B. I. — B. II.

cresc. poco a poco

(rapid whisper, intense, prayerful; use words randomly with pitch/volume rise)

Te gloriosus Apostolorum chorus.../Tu, Rex gloriae, Christe

Te gloriosus Apostolorum chorus/te Prophetarum laudabilis numerus

Tu, Rex gloriae, Christe/tu Patris sempiternus es Filius

Te Prophetarum laudabilis numerus.../Tu, Rex gloriae

cresc. poco a poco

liberamente — a tempo

Vle. — Vc. — Db.

cresc. poco a poco

[322] [323]

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a tempo

325

fl. 1. 2.
tutta forza

ob.
tutta forza

clar. 1. 2.
tutta forza

bn.
tutta forza

a tempo

325

tutta forza

hrns 1. 2.
tutta forza

tpt. 1. 2.
tutta forza

trb. 1. 2.

a tempo

325

tutta forza

timp.
rimshot...

S.D.
R.S.

Glock.
* pp (amplifying string harmonics)
*(4 rubber mallets)

325

organ
[full org.]

a tempo

325

lontano

S.
pp (S)a—

A.
vo-ce... in-ces—sa-bi-li... pro-cla-mant:

T.
vo-ce... in-ces—sa-bi-li... pro-cla-mant:

B.
(unis.)
vo-ce... in-ces-sa-bi-li... pro-cla-mant:

Vle. div.
(a) flag. mp (sul D) [take sord.]
(b) flag. mp (sul G) [take sord.]

Vc. div.
(a) flag. mp (sul D) [take sord.]
(b) flag. mp (sul G) [take sord.]

db.
div.
tutta forza

a tempo

330

hp.
pp
poco cf
e.v.
e.v.

Vc.
unis./con sord.
pp

db.
unis.
pp

330

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· SANCTUS ·

Molto tranquillo (♩ = 60 sempre)

Clar. 1. 2.

legatissimo sempre

Vc.

3 soli

Db.

legatissimo sempre

* Note: Here, as everywhere else, the "/" sign indicates an audible, though small phrasing break ("breath")

335

Clar. 1. 2.

335

Pno.

legatissimo sempre

[con ped.]

Vle.

div. à 3/ con sord.

legatissimo sempre

Vc.

tutti

div. à 3

Db.

rallentando

335

* (Pianoforte: avoid using the "una corda" pedal if at all possible.)

340

Bn.

(bn.)

espr.

poco

340

Pno.

340

T.

Tenors:

espr.

poco

Sanc — tus

340

Vle.

Vc.

Db.

340

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345

bn.

pno.

345

T.

(sim.)

(–s),

Sanc

vle.

vc.

cb.

346

350

fls. 1/2

clar. 1/2

bn.

1°

350

pno.

350

T.

tus

(–s),

Sanc — tus, Do – mi – nus

vle

vc

cb.

p

p

p

355 W

fl. 1 2 — ob. — clar. 1 2 — bn.

a2. espr.

355

hns. 1 2 — trb. 1 2

a2

W

pno.

355

hp.

ma distinto

355 W

Altos:

A. — T.

Sanc — tus, Do — mi-nus De — us

De — us Sa — ba — oth — (-th)

vle. — vc. — db.

[pizz.]

355 W

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360

flto. 1. 2.
ob.
clar. 1. 2.
bn.
a2
(pp)

360

hrn. 1. 2.
trb. 1. 2.
2°
(pp)

orn.

360

hp.
[legato]

360

A.
T.
B.
Sa—ba-oth, Sanc—tus, Do—mi-nus De—us Sa—ba-oth
[pp] Ple—ni sunt coe—li, coe—li et ter—ra, ple—
espr
pp Sanc

Vle.
Vc.
Db.
arco.

360

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365

fl. 1 2
ob
clar. 1 2
bn

doke

365

hns 1 2
trb. 1 2
triangle
pno

tri.
p
l.v.

365

hp.

ord. (accordinf.)
poco [cl]
[p]

365

(div.) sop. II
sop. I
S.
A.
T.
B.

pp Sanc — tus
pp Sanc — tus
Sanc — tus, Do — mi — nus De — us Do — mi — nus
— ni sunt coe — li, coe — li et ter — ra, — ple
— tus,

vle.
vc.
db.

[remove sord.]

365

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370

(a2) a2

espr. (sub.)

370

espr. consord. pp

[2° sura crescendo] p

1° pp (sub.)

370

[pp]

370

(come prima)

più distinto pp

370

(–s) (–s)

(unis.) (pp)

Sanc — tus, Sanc — tus. Do — mi-nus De — us

— ni sunt coe — li, coe — li et ter — ra —

Sanc — tus. Do — mi-nus De — us, (pp) Sanc - tus.

senza sord. / unis.

unis. senza sord. espr. pizz.

div. a 3. div. a 3. ppp

370

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375

fl. 1 2

ob.

clar. 1 2

bn.

a2

2 soli

hns. 1 2

trb. 1 2

a2

p possibile

perc.

hp.

375

S.

Do — mi-nus, De — us Sa — ba-oth, Sanc — tus,

A.

(pp) Ple — ni sunt coe-

T.

B.

Do — mi-nus, De — us Sa — ba-oth,

vle.

vc

db.

375

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380

[Hb.2° → picc.] 1°

(poco)

con sord.

[remove sord.]

380

380

Do — mi — nus De — us, De — us, De — us,

— li, coe — li et ter — ra, et ter — ra,

De — us, De — us, De — us.

De — us, De — us, De — us

arco

380

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piccolo [Flt. II]
Flt. 1e
ob.
Clar. 1 2
bn.
hrs. 1 2
tpt. 1 2
trb. 1 2
timp.
bell
tamtam
B.D.
organ
pno.
S.
A.
T.
B.
Vle.
Vc.
Db

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(solo) tr

tacet

(s.o.)

(f)

(2°)

(unis)

coe-li et ter-ra

Sanc-tus!

coe-li et ter-ra

coe-li et ter-ra

Sanc-tus!

coe-li et ter-ra

ma-je-sta-

Sanc-tus!

ma-je-sta-

ma-je-sta-

Sanc-tus!

ma-je-sta-

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390 Z

perc.
fl. 1°
ob
cl. 1/2
bn.
(1°)
solo
lontano
pp subito

390 Z

hrn. 1/2
tpt. 1/2
trb 1/2

390 Z

timp.
bell
tamt.
S.D.
B.D.
solo
pp (sub.)
poco sf
S.D.
ppp lontano
(B.D.)
ppp lontano

390 Z

organ
perc.
hp.
pp

390 Z

S.
A.
T.
B.
tis glo — riae tu — ae.
Sanc — tus! tu — ae.
tis glo — riae tu — ae.
tis glo — riae tu — ae.
Sanc — tus! (unis) tu — ae.
— tis glo — riae tu — ae.
(unis)
pp Sanc. tus Do. mi. nus —
(sub.) Sanc. tus Do. minus —

Vle
Vc.
Db.
div.
sul tasto
ppp sul tasto
div.
a 3
ppp sul tasto

390 Z

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fl. 1°
loco
395
[Solo]
71
ob.
cla. 1, 2
hn. 1°
lontano
pp
bell
con prima
(l.v.)
sim.
S.D.
B.D.
hp.
395
S.
(-s)
De-us
Sa-ba-oth,
Sanc-tus,
Sanc-tus,
A.
(-s)
De-us Sa-ba-oth —,
Sanc-tus, —
Sanc-tus,
Sanc-tus,
vle.
vc.
db.
395
400
[p = p sempre]
ob.
f
cla. 1, 2
hn. 1°
bell
sim.
S.D.
solo
molto
B.D.
hp.
(T)
[p = p sempre]
a niente
S.
Sanc-tus —
(-s)
A
Sanc-tus —
(-s)
vle
vc.
db.
400
SP-34

· TU DEVICTO ·

Quasi festivo (♩=120)

405

fl/picc.

ob.

cla 1. 2.

bn.

solo

mp

Quasi festivo (♩=120)

hn. 1 2

tpt. 1 2

tb. 1 2

secco

a2

Quasi festivo (♩=120)

405

xylo

tamb.

S.D.

B.D.

secco

bvo.

secco

con forza

Quasi festivo (♩=120)

MEN

405

T.

B.

Tu, de— vic—to mor-tis, mor—tis,

Quasi festivo (♩=120)

p ma sempre poco marcato

Vle.

Vc.

Db

unis./pizz.

Sempre poco marcato

unis./pizz.

p

p pizz. (sub.)

f con forza

Sempre poco marcato

405

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a2

con sord.

con sord.

a2

[tambourine]

arco

div.

Tu, de vic to, de vic

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Aa

picc.
flt 1°
ob.
clar. 1/2
bn.
Scherzando (quasi solo)

hns. 1/2
tpt. 1/2
trb. 1/2
a2
distinto
[remove sord.]

Aa

xylo
tamb.
SD.
B.D.
lontano

pno.
(leggiero)
8va (bassa)

hpa
[C# D♮ E♮ F# G♮ A# B♭]
poco marc.
prés de la table

Aa

T.
B.
a-cu-le-o, a-cu-le-o, a-cu-le-o, Tu, de-vic-to
Tu, de- a-cu-le-o, de-vic-to

vle.
vc.
db.
unis./pizz.
arco
pizz.

Aa

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415

[p]

poco

poco

2°

a2

[p] distinto

[remove sord.]

415

(p)

8va

8va

415

a-cu — le-o, mor — tis, mor — tis, a-cu — le-o,

mor — tis, a-cu-le-o, de-vic-to mor — tis,

415

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picc.
fl. 1º
ob.
clar. 1/2:
fn.
hns. 1/2:
tpte 1/2:
trb 1/2:
timp.
xylo.
tamb.
S.D.
B.D.
arp.
hp.
T.
B.
Vle.
Vc.
Db.

poco pesante
solo
Senza Sord.
Senza Sord.
a2
legato
(distinto)
(poco)
poco pesante
poco pesante
con pedale
[B♭ → B♯]
[B♯ → B♭]
Tu, de — vic — to mor — tis, mor — tis a - cu — le - o
a - cu — le - o, a - cu, a — cu — le — o
div.
unis.
div.
arco
div.
unis.
div.
arco
arco

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A20 Bb

A20 Bb

Solo

[subito]

A20 Bb

a-cu le-o, a cu le-o

[div. à 2]

A20 Bb

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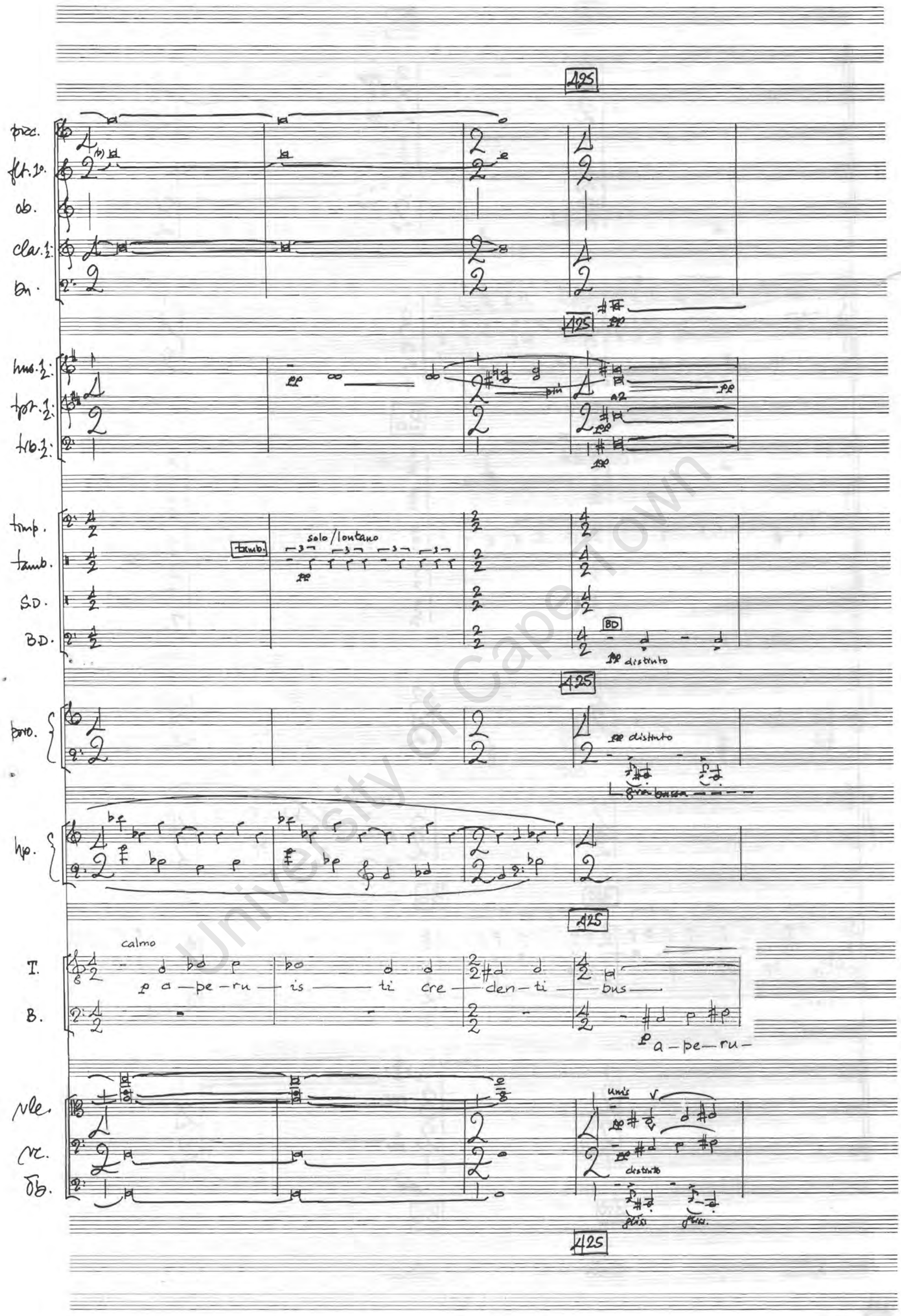

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poco

(Concertina)

poco

(ord.)

[B♭→B♯]

(-s) (p) re — gna coe — lo — rum, re — gna, re —

— is — ti cre — den — ti — bus re — gna, re —

div.

div.

poco

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Cd

430

picc.
fl. 1°
ob.
cl. 1. 2.
bn

poco mf
con calore
poco mf
con calore
soli
mf
distinto

Cd

hrns 1. 2.
tpt. 1. 2.
tb. 1. 2.

a2
con calore
poco mf
con calore
poco mf

430

timp.
tamb.
S.D.
B.D.

mp come prima

Cc

perc.

come prima
mp
la batteria

hp.

Cc

T.
B.

mf
(div.)
con calore
(poco)
(sim.)
-gna, coe — lo — rum, re — gna coe — lo — rum, —
con calore
mf
(poco)
(sim.)
-gna, coe-lo — rum — coe — lo — rum, coe —

430

vle.
vc.
db.

poco mf
poco mf
poco mf (subito)
(distinto)
mp
come prima

Cd

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435

poco scherzando

poco f

poco f

poco f

poco f

poco f poco scherzando

435

a2

molto

a2

molto

molto

(non troppo f)

435

loco

poco scherzando

poco f

435

unis.

(sub.) f re — gna coe — lo

[ossia]

(sub.) f

— lo — rum, — re — gna coe — lo

unis. / pizz.

poco f

poco f pizz.

435

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bscl.
flt.1°
ob.
clar.1/2:
bn.
hrns.1/2:
tpts.1/2:
trb.1/2:
timp
tamb.
S.D.
B.D.
perc.
hp.
T.
B.
vle.
vc.
db.

solo

mf
mp
dim.
f
p
leggiero
8va
rum
coe
lo
div./pizz.
arco

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Dd 445

a2

Dd 445

Dd 445

poch.

Dd 445

p (come prima)

8va

Dd 445

come la prima volta

p Tu, de — vic — to mor — tis,

solo

arco

compassione

(poco)

(sim)

feroce!

[p122.]

p p122.

Dd 445

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perc.
flt. 1o
ob.
Cla. 1/2:
bn.
hrn. 1/2:
tpt. 1/2:
trb. 1/2:
timp.
tamb.
S.D.
B.D.
pno.
hp.
T.
B.
solo Vla.
Vc.
db.

sotto voce
lontano
solo
con forza
a-cu — le-o
mor — tis, Tu, de —

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Ee 450

perc.
flt. 1°
ob.
clar. 1/2
bn.
poco marc.
hns. 1/2
a2
sim.
tpt. 1/2
trb. 1/2
poco marc.
a2

timp.
tamtam
xylo.
S.D.
B.D.

organ

piano

T.
Tu, de vic to "or tis,"
B. I.
II.
o a-cu-le o
Tu, de vic to "or tis," Tu, de vic to

Vle
Vc.
Db.
arco
poco marc.

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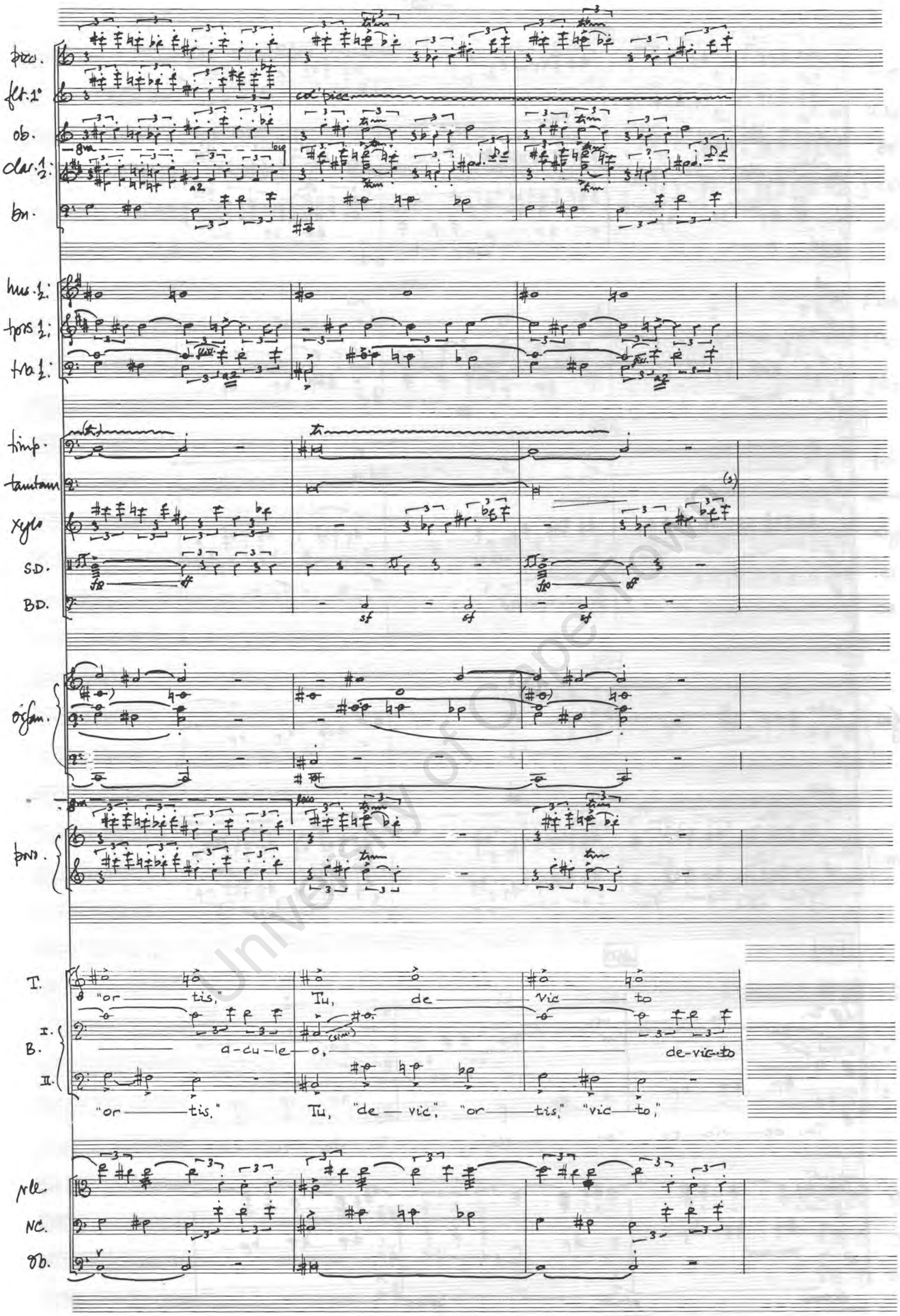

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A55

"cu-le-o" "cu-le-o" "cu-le-o"

"cu-le-o" "cu-le-o" "cu-le-o"

"tis," "cu-le-o," "tis," "cu-le-o," "tis," "cu-le-o,"

div.

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Ff

picc.

fl. 1°

ob.

clar. 1/2:

bn.

[take flt.]

(sim.)

hns. 1/2:

tpts 1/2:

trb. 1/2:

Ff

timp.

tamtam

xylo.

solo

S.D.

< sf

B.D.

perc.

Ff

T.

B.

[unis.]

[div.] [vla (a) - senza dim.]

(sim)

Vle

Vc.

Db.

div.

(sim)

Ff

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clar. 1, 2
bn.
a2 / (rebreathe as necessary.)
non troppo
a niente
hns. 1, 2
trb. 1, 2
(pp)
a2 / 20 = con sord.
timp.
sus. cym.
sus. cym.
2 tomtoms
S.D.
solo
senza corde.
lontano
B.D.
poco sfpp
pno
hp.
T.
sotto voce ma intenso
"or——tis"
B.
Vlc.
unis. / sul pont.
Vc.
unis. / pizz.
ma risonante
Db.
pizz.

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466

clar. 1/2:

bn.

hns. 1/2:

trb. 1/2:

465

timp.

sus. cym.

2 toms.

S.D.

B.D.

465

pno

465

hp.

465

T.

"or — tis."

"u — le — o."

"or — tis."

"or — tis"

B.

"or — tis."

"u — le — o."

"or — tis."

"or — tis"

vle.

vc.

db.

arco / sul pont.

465

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470 Gg ·RITUAL·

470 Gg ·RITUAL· (drumming section)

2 Tomtoms

feroce

ff sempre

*sf

sim.

[to T.D.] SD T.D.

ff sempre/ feroce

*sf

BD

feroce

(hard mallets) ff *sf*

[take 2 hard or wood mallets]

* all accents, in this section, to stand out clearly within the overall texture.

470 Gg

·RITUAL·

470 Gg ·RITUAL·

(bright, snake-like hiss)

poco f "Sss"

poco f "Sss"

470 Gg ·RITUAL·

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473. 474. 475

2 Toms.

(T.O.)

SD / T.D.

sf (sim)

B.D.

476. 477. 478. [solo]

[solo]

[take 2 mallets]

479. 480 481.

[solo]

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482. 483. 484.

2 Toms.

S.D. / T.D.

B.D.

485

486. 487.

490

488. 489. 491.

(to triangle)

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· PER SINGULOS/TE DEUM ·

Allegro deciso ma tranquillo (♩ = 120)

495

2 Toms. (ff) [to Temple blocks/3]

SD/TD. (T.a) (ff) [to sus. cym.]

tri (small) sim. pp [l.v. sempre]

8va sempre (etc.) sim.

pno. poco sf pp [sempre]

[Note: 8va applies to R.H. only.]

con ped. sempre

3 T-blks solo

Allegro deciso ma tranquillo (♩ = 120)

495

S. semplice mp Per sin-gu-los

A. (sim.) pp Te Do-mi-num, te Do-mi-num, te Do-mi-num

(lontano)

Vle. [ord.] pp sempre

Allegro deciso ma tranquillo (♩ = 120)

495

500

3 T-blks

[sus. cym.]

tri. 8va (etc.)

pno. poco rinf. [pp]

500

S. di-es, di-es

A. con-fi-te-mur, con-fi-te-mur, con-fi-te-mur

Vle.

500

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Hh

T-blks.

[sus. cym.]

tri.

8va

pno.

Hh

hp.

[Emin.]

distinto

Hh

S.

(-s) be-ne di-ci-mus

(div.)

te

A.

om-nis ter-ra, ve-ne-ra-tur, om-nis ter-ra, ve-ne-ra-

Nle.

div.

NC.

div.

Hh

clar. 1. 2.

1.

505

T-blks

poco s f

[to Wd-blks]

[sus. cym.]

sus. cym.

(med./felt beater)

l.v.

tri.

8va

pno.

poco mf

505

hp.

(poco)

l.v.

505

S.

be-ne di-ci-mus

unis.

te

dim.

A.

-tur, te Do-mi-num, te Do-mi-num, te Do-mi-num, te Do-mi-num (-mmm)

[closed mouth]

mp et

Nle

unis.

NC.

505

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510

flt. 1. 2.
ob.
clar. 1. 2.
bn.
a2
p dolce

hrn. 1. 2.

510

1 pr. claves.
2 Wd-blks
sus. cym.
tri.
claves
2 Wd-blks
pp

gva

pno.

510

hp.

510

S.
A.
T.
B.
(sempre distinto)
lau-da — mus
lontano
dolce
p De — um
no-men tu-um
non troppo
dolce
p De —
pp Te Do-mi-num, te Do-mi-num, te Do-mi-num
con-fi-te-mur, con-fi-te-mur.

Vle.
Vc.
Db.
espr
p
unis.
espr
p

510

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515 — I2

1°

mp — distinto — mp — rinf. — f

pp espr. — non troppo

pp (sempre)

515 — I2

(sempre) — come prima

come prima

515 — I2

poco sf

515 — I2

(non troppo) — rinf. (subito)

-um lau — da — mus, De — um,

rinf. — (m) et lau — da — mus, lau-da

(m) lau — da — mus, De — um lau-da

con-fi-te-mur, con-fi-te-mur — om-nis ter-ra, ve-ne-ra-

[ord.]

pp (sempre)

515 — I2

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flts 1. 2.
ob.
clar. 1. 2.
bn.
hns. 1. 2.
clavies.
wd-blks
sus cym
tri.
pno.
hp.
S.
A
T.
B.
Vle.
Vc.
Db.

De-um lau-da-mus
mus, (unis.) no-men tu-um lau-da
mus De-um, om-nis ter-ra, ve-ne-ra-
-tur, om-nis ter-ra, ve-ne-ra-tur, te Do-mi-num, te Do-mi-num, te Do-mi-num, te Do-mi-num, De-

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525

espr.

poco f

Sempre p

525

1°

(p)

525

8va

525

(poco)

525

poco fp

(div.)

poco sf

(subito)

[unis]

De-um lau-da mus no-men

-mus no-men tu-um in sae-cu-lum

-tur, om-nis ter-ra, ve-ne-ra-tur, te Do-mi-num, te Do-mi-num, te Dominum.

-um, De-um, lau-da-mus, no-men tu

div.

poco fp

Sempre p

div.

525

*(pref. basses with the low C extension - unless not available, then play 8va up.)

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530 [fl.t. II – take piccolo]

flts. 1, 2 — Sempre p

ob.

clar. 1, 2 — a2 — poco scherzando — p ma distinto

bn.

530

hns. 1, 2 — 2° — Sempre p — 1° / con sord. — p ma distinto — (1°) (p) — poco scherzando

tpr. 1, 2

trb. 1, 2

530

claves — Sempre p

wd-blks

sus. cym.

tri.

530

organ.

530

arp. — [senza cresc.]

530

hp. — [senza cresc.]

530

S. — [Senza cresc.] — tu-um in sae — cu — lum, — distinto / poco — (unis.) — no — men tu-um in — (unis.) — poco — distinto / poco scherzando

A. — (-m) no-men tu-um in sae-cu-lum et in sae-cu-lum et in —

T. — no-men tu-um in sae-cu-lum

B. — -um — lau-da-mus no — men tu — um —

[senza cresc.]

Vle — unis. — poco più f / pizz. — div. — arco

Vc. — unis. — [senza cresc.]

Db

530

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535

cresc.

(mf)

mf

a2

con sord.

poco mf

Wd-blk. / sus. cym.

sus cym

(with wooden beater)

(to wd-blks)

(poco)

Glock.

[non troppo]

536

[non troppo]

sae-cu-lum et in sae-cu-lum et in no-men tu-um in

no-men tu-um in sae-cu-lum et in sae-cu-lum et in

no-men tu-um in

lau-da-mus no-men tu-um

pizz.

arco

unis.

pizz.

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picc.
flt. 1º.
ob.
clar. 1. 2.
bn.
hns. 1. 2.
tpts. 1. 2.
trb. 1. 2.
timp.
Wd.-Blks. (sus.cymb.)
Glock.
tri.
organ
pno.
hp.
S.
A.
T.
B.
Vle.
Vc.
Db.

mf cresc. poco a poco
cresc. poco a poco
poco leggiero
consord.
[to bell]
[to T.D.]
Wd-blks
Tambourine
(sim.)
poco leggiero
[perhaps on sep. manual/ped.]
sae-cu-lum et in sae-cu-lum et in sae-cu-lum et in sae-cu-lum
no-men tu-um in sae-cu-lum et in sae-cu-lum et
sae-cu-lum et in sae-cu-lum
te Do-mi-num, te Do-mi-num, te Do-mi-num, in sae-cu-lum, et in sae-cu-
div. unis. poco leggiero mard.
cresc. poco a poco
pizz.
arco
[mf]

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540

sim.

(1.)
(2.)

bell
with metal beater
distinto

T.D.

sim.

540

540

(arp. rapido) (l.v.)

non arp.

540

in sae-cu-lum et — et — in sae-cu-lum et — in sae-cu-lum et — in sae-cu-lum

545 Kk

picc.
flt. 1°
ob.
clar. 1 2
bn.
hns 1 2
tpts. 1. 2.
trb. 1 2
bell.
T.D.
tamb.
glock.
tri.

[pic. → take flt.]
cresc.
[open]
[to tamp.]
pp subito

545 Kk

organ

545 Kk

pno.
hp.

pp subito / come prima
distinto
mp (subito) lv.

545 Kk

S.
A.
T.
B.

in sae-cu-lum et-
et- sae-cu-lum et-
et in sae — cu — lum —, -lum —, -lum —,
—lum, sae — cu — lum, et in sae-cu — lum, et in sae-cu-

(unis.)

Vle.
Vc.
db.

solo / espr.
(vc. prim.)
pp subito
poco
arco
pizz.

545 Kk

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"La joie de vivre"

grazioso

2 Flts.

solo

scherzando!

1° solo scherzando!

flts 1. 2.

ob.

clar. 1. 2.

bn.

hns. 1. 2.

"La joie de vivre"

tamb.

grazioso

tri.

poco più p

bnd.

poco più p

solo [non arp.]

hp.

(con calore)

S.

et lau da mus

A.

et lau da mus

T.

et lau da mus

B.

et lau da mus

div. espr.

Vle.

tutti/div.

espr.

Solo vc.

Db.

arco espr.

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560

flt. 1 2.
ob.
clar. 1 2.
bn.
hns. 1 2.
tamb.
tri.
pno.
hp.
S.
A.
T.
B.
vle.
vc.
db.

pianissimo (poco)
pianissimo
pianissimo
pianissimo (poco)
poco marc.
(l.v.)
(non troppo)
no men tu um

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566 L1

(1°) 2°

poco p

molto

poco p

566 L1

565 L1

(-m)

(-m)

(-m)

(-m)

Sotto voce

pp be-ne-

(unis.)

pp be-ne-

(unis.)

pp be-ne-

pp be-ne-

Sotto voce

unis. p122.

espr.

solo

pp

poco p

molto

565 L1

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570

fl. 1 2.
senza cresc.
ob.
cl. 1 2.
senza cresc.
solo
bn.

hrn. 1 2.
tpt. 1 2.
trb. 1 2.

570

timp.
tamb.
tri.

organ.

570

prc.

570

S.
senza cresc.
(div.)
-di ci mus te
A.
-di ci mus te
T.
-di ci mus te
B.
-di ci mus te

SENZA CRESC.
arco
div.
div. à 3.
vle
vc.
tutti/div.
db.

senza cresc.
570

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575 GP. 580

GP.

ben marcato

f secco

f senza sord.

f secco

GP. senza sord.

575 GP. 580

f secco

(tamb.)

poco fp

GP.

GP

f

GP.

f

575 580

poco

GP.

575 580

[unis.] ben mardato

GP. f et lau – da

[unis.] ben mard.

f et lau – da

[unis.] ben mard.

f et lau – da

[unis.] ben mard.

GP. f et lau – da

GP.

unis.

rigoroso (detaché)

f

unis.

f

rigoroso (detaché)

GP. f

575 580

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Mm 585

flts. 1 2
ob.
Clar. 1 2
bn.
hns. 1 2
trpts. 1 2
trb. 1 2

a2

Mm 585

timp.
tamb.
T.D.
xylo
tri.

solo
sfp
f ma nontroppo

Mm 585

organ

pno.

Mm 585

S.
A.
T.
B.

-mus no — men tu-um —
-mus no — men tu-um —
-mus no — men tu-um —
-mus no — men tu-um, — lau-da —, lau-da -

vle
vc
db.

pizz.
marc.

Mm 585

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rinf.

rinf.

rinf.

rinf.

rinf.

1°.

f

1°.

f

f

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

T.D

Xylo

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

sf

590

fl. 1 2

ob.

cla. 1 2

bn.

590

hns. 1 2

tpt. 1 2

trb.

timp.

come prima

tamb.

tri.

590

organ

arp.

hp.

secco

590

S.

A.

T.

B.

Vle.

Vc.

Db.

molto

molto

molto

590

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(l'istesso tempo)

595

[Fl. 2° – take picc.]

595

(l'istesso tempo)

tri. solo

pp

(come la prima volta)

595

(l'istesso tempo)

poco (sempre)

sim.

[Fl]

(come la prima volta)

595

(l'istesso tempo)

595

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600 Nn

picc.
flt. 1°
ob.
clar. 1, 2
bn.
hrn. 1, 2
trb. 1, 2
tro 3
timp.
tri.
xylo
S.D.
B.D.
organ
pno.
hp.
DIV.
Sop. I
Alto I
Ten. I
Bass I
Sop. II
Alto II
Ten. II
Bass II
Vle.
Vc.
Db.

picc.
a2
2°
f (non troppo)
[to glock.]
xylo
S.D.
f (non troppo)
B.D.
(sop. I/alto I: unis)
Per sin gu
T.I.
B.I.
sop. II
alto II
T. II
B. II
Te Te Te Te De-um lau-da-mus
unis
(ff)
pizz./ben marc.

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609 610

a2 sf

a2 2°

ff sf sf 1°

ff sf ff

Glocke

mp ff sf sf

606 610

[secco]

8va loco

sf contorsa sf

8va

ff con forza

605 610

I. -los -los -los

II. Te Te Te Te Te Te Te Te Te Te Te Te Te Te Te Te Te Te Te Te Te Te Te Te

unis. De-um, De-um lau-da-mus Te Te

De-um, De-um lau-da-mus

div. unis.

arco sf sf p122. arco sf sf

605 610

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Oo

picc.
flt. 1°
ob.
clar. 1/2:
bn.
hns. 1/2:
tpt. 1/2:
trb. 1/2:
timp.
glock.
xylo
S.D.
B.D.

8va
a2
sf
ff
st
f
[take cl. cym.]

615

organ
pno.
hp.

15ma
sf
con forza
8va
(arpe-
tacet
al Fine.)

Oo

615

S.
A.
I
T.
B.

di — es,
di — es
(unis.)
Te Te De-um lau-da-mus Te Te Te Te Te Te De-um

S.
A.
II
T.
B.

Te Te De-um lau-da — mus Te Te Te Te Te Te De-um

Vle.
Vc.
Db.

pizz
div.
arco
st
unis.
pizz.

Oo

615

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620 Maestoso a tempo

pic.
fl. 1°
ob.
clar. 1/2
bn.
sf

Maestoso a tempo

hrns. 1/2
trpt. 1/2
trb. 1/2
sf

Maestoso a tempo

timp.
glock.
xylo
S.D.
B.D.
sf

Maestoso a tempo

organ.

620 Maestoso a tempo

pno.
sf

620 Maestoso a tempo

S.II — TUTTI — unis.

S. De-um lau-da — mus, De-um lau-da — mus in sae — cu — lum

A.II [unis.] (unis.)

A. De-um lau-da — mus, De-um lau-da — mus in sae — cu — lum

T.II [unis.]

T. De-um lau-da — mus, De-um lau-da — mus in sae — cu — lum

B.II [unis.] (unis.)

B. De-um lau-da — mus, De-um lau-da — mus in sae — cu — lum

Maestoso a tempo

vle.
vc.
db.
pizz.
arco
mard.
nondiv.
sf

625 Pp a tempo

picc.
flt. 1°
ob.
clar. 1/2
bn.

a tempo

hns. 1/2
tpt. 1/2
trb. 1/2

1°/solo

625 Pp a tempo

timp.
[cym.]
xylo
S.D.
B.D.

(take 4 mallets)

625 Pp a tempo

organ.

a tempo

bass

625 Pp a tempo

S.
A.
T.
B.

(3.) (4.) (5.)

et in sae — cu — lum

a tempo

Vle.
Vc.
Db.

arco

625 Pp

630

Maestoso — molto allargando

a2/distinto

[to G]

* clashed cymbals.

l.v.

[take glock.]

[take tri.]

* [or sus.cym/large - ad lib.]

[add]

in sae — cu — lum

div. — arco — div. à 3

pizz.

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635 — 640

piú Largo — Tempo Primo (♩=76)

picc. — flt.1° — ob. — clar.1/2 — bn.

piú Largo — Tempo Primo (♩=76)

hrn.1/2 — tpt.1/2 — tb.1/2

piú Largo — Tempo Primo (♩=76)

timp. — glock. — xylo. — S.D. — B.D.

piú Largo — Tempo Primo (♩=76)

organ

piú Largo — Tempo Primo (♩=76)

prro.

piú Largo — Tempo Primo (♩=76)

635 — 640

S. — A. — T. — B.

sae — cu — li. (ff) Te De — um — lau — da — mus.

sae — cu — li. (ff) Te De um — lau — da — mus.

sae — cu — li. (ff) Te De — um — lau — da — mus.

sae — cu — li. (ff) Te De — um — lau — da — mus.

635 piú Largo — Tempo Primo (♩=76)

Vle — Vc. — Db.

635 — 640

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