

REQUIEM FOR PEACE

by

LAWRENCE KENNETH NICKEL

B.Mus., The University of British Columbia, 1977

B.Ed, The University of Lethbridge, 1978

M.Mus., Western Washington University, 1983

A THESIS IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF MUSICAL ARTS

in

THE FACULTY OF GRADUATE STUDIES

(COMPOSITION)

THE UNIVERSITY OF BRITISH COLUMBIA

April 2007

© Lawrence Kenneth Nickel 2007

Abstract

Requiem for Peace is a large-scale musical composition in fifteen movements for chorus, chamber choir, symphonic orchestra and three soloists. This thesis honors the suffering civilians of this world who have been caught in the crossfire between warring nations. Integrating poetry from various parts of the world, in twelve languages, it is an international call for forgiveness and reconciliation.

The original vision for this composition is presented in the Introduction, followed by a discussion on influences and techniques which permeate my compositional process. The first part of the document contains chapters on musical style, orchestration, text, form and overall structure. Subsequently, each of the fifteen movements is given a brief summative description.

The conclusion, which provides a personal aesthetic statement, is followed by the full orchestral score of *Requiem for Peace*.

Table of Contents

Abstract.....	ii
Table of Contents	iii
List of Figures.....	vi
Acknowledgements.....	vii
Introduction.....	1
CHAPTER I - Influences and Musical Style	3
• Eclecticism	
• British Choral Tradition; Ecclesiastical Choral Experience	
• Music of India and Jakarta	
• Popular Music	
• Practical Music Teaching Experience	
• Choral Clinician	
• West Coast Mennonite Chamber Choir	
• Text	
• Orchestration	
• Conclusion	
CHAPTER II – Twelve Languages	10
• War and Peace	
• Selection of Texts	
• Audio Recording, Website, Pronunciation and Transliteration	
• Variation in Rhetoric	
CHAPTER III – Compositional Process	13
• Text and Melody	
CHAPTER IV – Harmonic Language.....	15
• Integration of Ecclesiastical Choral Style and Ethnic Styles	
• Orientalism	
• Gypsy Scale	
• Choice of Keys	

CHAPTER V – Orchestration18

- Western Instruments and World Cultures
- Orchestration Representing Philosophical Themes
- Balance

CHAPTER VI – Requiem Form21

- Overall Structure
- Approach to Form; study of the Requiem
- Dies Irae
- Process of Elimination; Scope and Sequence

CHAPTER VII – Points of Interest Within Each Movement25

- Movement 1 - *Fratres in Unum*25
 - Programmatic Associations
- Movement 2 - *Requiem Aeternum*27
 - Death Toll as a Unifying Device
 - Form
 - Texture and Tension
- Movement 3 - *Long Black Arm*28
 - Motivic Development
 - Form
- Movement 4 - *Ani Shalom*30
 - Form
- Movement 5 - *Bahni Adam*30
- Movement 6 - *Kyrie Eleison*32
 - Melody
 - Stylistic Influences
- Movement 7 - *Bêtise de la Guerre*33
- Movement 8 - *Bing Chuh Shing*35
- Movement 9 - *Dvatsit Vosyem Shitikovich*36
 - Form
 - Melody

• Movement 10 - <i>Recordare, Jesu Pie</i>	37
- Harmony	
- Compositional Approach	
• Movement 11 - <i>Hiroshima Lacrimosa</i>	40
• Movement 12 - <i>Dulce et Decorum</i>	42
- Form and Ideas	
• Movement 13 - <i>Kinderen van de Vrede</i>	44
• Movement 14 - <i>Reconciliation</i>	44
• Movement 15 - <i>Agnus Dei</i>	47
- Key Relationships	
- A Culminating Statement	
Personal Reflections	47
Bibliography	48
Appendix – Lyrics and Translations	49
<i>Requiem for Peace</i> Score	56

List of Figures

Figure 1. Wulida rifku speech pattern	13
Figure 2. Wulida rifku melody	14
Figure 3. Wulida rifku melody and harmony	14
Figure 4. Liszt's hybrid "gypsy" scale	16
Figure 5. <i>Bani Adam</i> introduction.....	16
Figure 6. <i>Ani Shalom</i> – orchestral accompaniment	20
Figure 7. <i>Requiem for Peace</i> Dynamic Intensity Graph.....	23
Figure 8. Scope and Sequence Chart for <i>Requiem for Peace</i>	23
Figure 9. Triads at the tritone interval	26
Figure 10. Motivic augmentation in <i>Long Black Arm</i>	29
Figure 11. Instrumental Accompaniment - <i>Long Black Arm</i>	29
Figure 12. Two Melodies in <i>Kyrie Eleison</i>	32
Figure 13. <i>Bêtise de la Guerre</i> Palindrome.....	34
Figure 14. <i>Bêtise de la Guerre</i> ending	34
Figure 15. Enneadic Scale	38
Figure 16. Enneadic Waltz for woodwinds (mm. 9-18)	39
Figure 17. Fig. 16 with an added vocal melody	39
Figure 18. Two ancient melodies in <i>Hiroshima Lacrimosa</i>	40
Figure 19. <i>Dulce et Decorum</i> March	41
Figure 20. <i>Dulce et Decorum</i> – the moment of gas shell attack	42
Figure 21. <i>Kinderen van de Vrede</i> – sample of voice leading.....	43
Figure 22. suspensions in <i>Reconciliation</i>	44
Figure 23. <i>Agnus Dei</i> – sequential 7 th leap motif.....	45
Figure 24. <i>Agnus Dei</i> – cascading sequence – second theme	45

Acknowledgements

I offer my enduring gratitude to my friends, relatives, teachers and colleagues for: friendship, good humor, help with research, finding poems, translations, transliterations, lending CDs, speech tutorials, typesetting, proofreading, music guidance, constructive criticism, artwork, promotion and inspiration.

I thank Tom Dueck, Gwen Nickel, Antionette and Mijke Rhemtulla for help with the **Dutch** language. I thank Sandy Tang, Wenwei Guan, Grace Chan, Yinan Song, Theresa Wai and Gloria Wan for help with the **Mandarin** language. I thank Gaku Ishimura, Michiko Kato, Kuni Murai, Yumi Nickel and Masako Ryan for help with the **Japanese** language. I thank Steven Castle, Ekaterina (Katya) Yurasovskaya and Ivan Tucakor for help with the **Russian** language. I thank Mark Macdonald, Jim Knight, Diane Vrieling and Alexandra Henrique for help with the **French** language. I thank Zohreh Bayatrizi, Tissaphern Mirfakrai and Farshid Samandari for help with the **Farsi** language. I thank Emily Varto, Bruce Pullan, Stephen Wright and Dr. David Creese for help with the **Latin** language. I thank Dan Nickel, Anne Gadermann, Michael Müller and Peter Rohloff for help with the **German** language. I thank Dr. Ray Harris, Wendy Stuart, Rabbi Steinberg, Margaret Shurdom and Pnina Granirer for help with the **Hebrew** language. I thank Dr. Gordon Nickel, Dr. Maya Yazigi, Farshid Samandari and Marg Rankin for help with the **Arabic** language.

I thank Atanur Dogan for painting *One Evening in Baghdad* (cover).

I thank Neil Weisensel for orchestration advice. I thank Stephen Wright for historical insights and access to his personal CD collection. I thank Eileen Powers, Don Harder and Howard Dyck for CBC Radio coverage. I thank Bill Richardson for the *Georgia Straight* interview. I thank Ruth Froese for proof reading. I thank Tony Funk, Dr. Wes Janzen, James Fankhauser and John Washburn for choral tips. I thank Dr. Betty Suderman for assistance with the piano reduction. I thank Andrew Chan for instruction about the harp. I thank Roger Cole for advice about woodwinds. I thank Dr. Calvin Dyck for help with string techniques.

I thank my wife, Edna for benevolent criticism, emotional and financial support.

I thank composition teachers, Dr. Keith Hamel and Dr. Dorothy Chang, for helpful guidance. I thank vocal/choral expert, Bruce Pullan, for help with the overall project structure and for directing the premiere performance of *Requiem for Peace*.

I thank Dr. Stephen Chatman, my teacher and supervisor for his friendship, for sharing practical advice and for imparting his invaluable knowledge of musical composition.

Introduction

The Requiem Mass for the souls of the departed has been set to music on a grand scale hundreds of times since the early settings of Dufay and Ockegem. It is intended to honor the deceased and give comfort to the living. I was drawn to the Requiem by its power to join tragic events with eternal values, the eventual cognition of which takes place only between life and death.

The initial concept for this project was born shortly after my first lesson with my supervisor, Dr. Chatman, and a congenial visit with choral director, Bruce Pullan, during the fall of 2003. I had recently been commissioned to write two pieces, which would convey pacifist convictions, for the West Coast Mennonite Chamber Choir. During the time of that compositional process, Benjamin Britten's *War Requiem* became a source of inspiration for me. I observed the way the pacifist composer, Britten, took liberties with the Roman Catholic liturgy, while employing the poetry of Wilfred Owen. The next summer my wife and I visited music minister Rupert Jeffcoat at Coventry Cathedral, the place where Britten's *War Requiem* had been premiered in 1962. Inside the bombed out shell of that sanctuary were several monuments, expressions of peace, from various countries. The experience affected me profoundly. All of these factors weighed into my decision to write a special Requiem.

Just as Wilfred Owen's poetry decries man's inhumanity to man, poets from every country have expressed the same anti-war sentiments through their poetry. Given the multi-cultural mosaic in Vancouver, and especially at the UBC School of Music, I realized that a truly universal statement needed to include voices from other countries.

Requiem for Peace is a unique Requiem in this regard. It includes texts in Hebrew, Farsi, Arabic, Greek, Mandarin, Japanese, French, Dutch, Russian, German and English. Continuity is provided by the traditional Latin liturgy, which recurs throughout the work. Remembrance, regret, remorse, repentance, reconciliation, redemption, renewal, requiem (rest); these are the themes that run through *Requiem for Peace*. It is a message of hope for this world.

Chapter I

Influences and Musical Style

The vision for *Requiem for Peace* extends beyond a fascination with abstract musical constructions. Striving to connect with the world around me, I find that tonality is an inescapable force and the most prevalent international musical common denominator.

Eclecticism

I am an eclectic composer rooted in a conservative choral tradition and strongly influenced by several favorite choral composers; Felix Mendelssohn, Johannes Brahms, Maurice Ravel, Herbert Howells, C.V. Stanford, Ildebrando Pizzetti, Randal Thompson, Vaughn Williams, Samuel Barber, Frank Martin, John Rutter, Paul Halley and James MacMillan (among others). Gene Peurling, a master at vocal jazz arrangements, has also been a key influence on my choral style.

British Choral Tradition; Ecclesiastical Choral Experience

A comparison of C.V. Stanford's *Beati Quorum Via* with *Kyrie Eleison* (mvt. 6), for example, demonstrates a proclivity for intuitive triadic tonality, long step-wise vocal lines, contrasting question and answer phrases between divisi men and women sections, paired imitation, "sweet-spot" vocal registrations, suspensions with resolutions and melissmas on pure vowels. A comparison of Peurling's *London by Night* with *Dvatsit*

Vosyem Shtikovich (mvt. 9) reveals a penchant for “stacked thirds” or jazzy, color-tone, triadic sonorities; 7ths 9ths, 13ths, etc.

Hymn singing is a key component of faith expression and worship in the Mennonite Church. My mother coached me to negotiate the alto line while hymn singing in church each Sunday and our family often sang together around the dinner table. Each week I listened to the church choir present two or three church anthems such as Peter Lutkin’s benediction, *The Lord Bless You and Keep You*. These were formative years, which propelled my choral writing instincts in a conservative, ecclesiastical and evocative direction. In tribute to my musical roots, *Kinderen van de Vrede* (mvt. 13) is set in typical hymn/church anthem style.

I’ve been singing in choirs since I was three years old: the Winnipeg Children’s Choir, the Kodaikanal Chamber Singers, the UBC Singers, the UBC Chamber Singers, the Chrysalis Vocal Consort, the Valley Festival Singers, the Vancouver Cantata Singers, the West Coast Mennonite Chamber Choir and (currently) the Chor Leoni Men’s Choir. As a result, I’ve been exposed to a constant array of fine choral repertoire ranging from Bach’s B Minor Mass to vocal jazz arrangements.

Music of India and Jakarta

As the son of missionary parents, stationed in Hyderabad, India and Jakarta, Indonesia, I not only have been immersed in the indigenous music of those countries but also have had many opportunities to play instruments, such as the sitar, santour (butterfly harp), saron (gamelan) and tablas (hand drums). I am especially attracted to the Carnatic music of South India. These influences (scales, rhythms, timbres, use of the drone,

pentatonic sonorities, oriental ornamentation, etc.) proved to be useful in making an international statement in *Requiem for Peace*.

Popular Music

During the early 1970's, while working towards a B.Mus. at UBC, I formed a folk-rock band (the Sound of Light), which performed in coffeehouses and clubs on the weekends. Like other music groups of the "Woodstock" generation, we sang songs of anti-war protest, peace and love. We wrote our own music in four-part harmony and frequently sang back-up vocals and jingles in local recording studios.

I cannot avoid nor deny the impact of popular music on my compositional style. The Beatle's *Sergeant Peppers Lonely Heart's Club Band* was not only one of the seminal musical innovations of the 20th century but also a profound influence. Paul McCartney and John Lennon, with the assistance of George Martin, integrated an eclectic mix of styles ranging from musique concrete to honky-tonk, jazz, folk, rock and the blues. Their message reflected and gave relevant direction to the culture and sentiments of their generation. Miles Davis's *Kind of Blue*, a pivotal milestone in jazz, and Oscar Peterson's improvisations also shaped my musical tastes. Hearing the Pat Metheny Group perform *Letter From Home* and *Still Life Talking* was an epiphany for me. Metheny engages musicians from several different cultures, resulting in a kind of complex world music montage.

In retrospect, I realize that there are elements of *Bêtise de la Guerre* (mvt. 7) analogous to those of the Beatles' *For the Benefit of Mr. Kite*. The four-phrase question and answer structure of the verses is comparable. Just as the Beatles create a

carnival/circus atmosphere with swirling instrumental interludes of musique concrète calliope music, *Bêtise de la Guerre* has sudden orchestral interludes of chromatic flurries, which are meant to illustrate the stupidity of war (mm. 45-52, 62-70). These instrumental sections have programmatic functions and are loosely based on motivic material from the song. The swinging dotted figure melodies, featured in each song, are in minor keys. The augmented triads with dominant functions are used frequently as harmonic material.

Just as the Beatle's *For the Benefit of Mr. Kite* changes meter unexpectedly from duple to triple time, *Bêtise de la Guerre* alternates between 4/4 and 5/4 time, resulting in an awkward march. The singing style of both pieces is that of declamatory sarcastic story telling. "In this way Mr. K. will challenge the world" corresponds with tongue-in-check statements in *Bêtise de la Guerre* such as "gigantic folly, armed with wind and lightning".

Another use of popular music is the use of syncopated rhythmic patterns. Consider the driving offbeat pattern in *Ani Shalom* (mvt. 4 - emphasizing the "&" of beat 2), a rhythm which has almost become a cliché in folk/rock music. Furthermore, the 7/8 meter in both *Long Black Arm* (mm. 44-50) and *Bahni Adam* (mm. 92-99) was inspired by artists like David Brubeck, Pink Floyd and Ravi Shankar.

Practical Music Teaching Experience

Teaching music for twenty-four years at the Mennonite Educational Institute has had significant practical applications to the formation of my style. I gained first hand experience with brass, woodwinds, strings and percussion instruments while directing three concert bands, handbells, two jazz bands and four choirs. It quickly became

apparent that music needed to be challenging yet meaningful to the students and their audiences. The task of selecting appropriate repertoire each year taught me much about musical expectations and results. Consequently, realistic and pragmatic considerations for performers and audiences have become endemic to my compositional technique. Since most choirs and orchestras have limited rehearsal time, I consciously avoid writing unidiomatic passages, such as vocal tritone leaps. My mentor, Dr. Stephen Chatman, is well known for writing approachable music designed to convey meaningful content; he encouraged me to follow my instincts. I have found that a consideration of the limitations of particular performers actually gives impetus and direction to the complex decision-making process of music composition.

Choral Clinician

During the past ten years, I've been active as a music festival clinician. The challenging experience has taught me much about approaching practical musical issues. During the four-day Manitoba Choral Association Choralfest, for example, I adjudicated nearly 90 choirs, which involved listening to a performance and then addressing problems with possible solutions (phrasing, intonation, rhythm, dynamics, approaches to pure vowels and diphthongs, blend, balance, etc).

West Coast Mennonite Chamber Choir

My experience as "composer in residence" with the West Coast Mennonite Chamber Choir has been a great influence. Founded in 1990 by Tony Funk, director, and me, the choir has recorded 13 CDs over the years, featuring eminent artists such as Edith

Wiens and Ben Heppner. I've been honored to have over 100 compositions and arrangements recorded by this fine choir. Tony, a James Fankhauser and Alice Parker protégé, continually pushed me to improve my writing, rewrite piano accompaniments, fix awkward voice leading, etc. This experience has been invaluable in the learning of choral composition skills.

Text

Requiem for Peace, like many of my works, is driven by words or texts and their programmatic associations. The poems and liturgical texts stand alone as works of art. Yet, they also suggest possible musical settings. It was my desire to do honor to the authors, to present their poetry as effectively as possible, and to enhance rather than obscure the words. Music has the power to illustrate unspoken (in-between) thoughts or ideas, possibly intended by the authors. For example, an appropriate prelude can prepare the listener for the upcoming text and a postlude can complete thoughts in a metaphysical way¹.

Orchestration

The orchestration in this work reflects my experience of listening to and studying the scores of my favorite orchestrators: Peter Tchaikovsky, Igor Stravinsky, John Williams and James Horner (among others). In particular, the use of percussion and the timbres created by the juxtapositions of different instruments in Horner's movie scores

¹ This was a technique aptly demonstrated by Robert Schumann in his *Dichterliebe* song cycle and is an approach to text setting, which I have sought to emulate.

(i.e. *Pelican's Brief* "Garage Chase"), the power of horns and brass sections in William's movie scores (i.e. *E.T.*, *The Extra-Terrestrial*; "Adventure on Earth"), the simple clarity of woodwinds in Tchaikovsky's ballet scores (i.e. *Nutcracker Suite*; *Chinese Dance*) and the driving rhythmic patterns in Stravinsky's ballet scores (i.e. *Petrouchka*; *Danse Russe*) are attractive to me.

Conclusion

My eclectic musical style is essentially the sum of all the above influences; ranging from hymn singing, a Christian world view and an affinity for ecclesiastic choral music, to the Beatles, jazz, "world music", living in India, years of teaching experience, commissions geared to specific strengths and limitations, twelve years of post secondary music education and the constructive guidance and encouragement of musical associates.

Chapter II

Twelve Languages

War and Peace

The two devastating global wars and conflicts throughout the ages have engendered an enormous outpouring of poetry, giving expression both to the anguish of war and the profound human yearning for peace. It is perhaps in this realm that the power of music is most keenly felt; it gives a voice to emotions which are beyond words.

Selection of Texts

I have acknowledged a long list of colleagues, professors and friends who graciously assisted with the foreign languages: finding suitable pacifist texts, translating and transliterating. During this time of study, my wife and I lived at Green College, a residence for graduate students. Each of the *Requiem for Peace* languages was represented there. For example, Ekaterina Yurasovskaya was from Moscow and Dr. Maya Yazigi was from Cairo. Selecting poems from the many options took nearly one year. This was a foundational step in the process of composing *Requiem for Peace*.

Since Latin is the textual thread of continuity for *Requiem for Peace*, the same pure vowel approach was used in most transliterations (rather than the international phonetic alphabet).

Audio Recording, Website, Pronunciation and Transliteration

After selecting an appropriate text, a person fluent in the specific language was

videotaped first reading the lyrics slowly and then at a normal pace. These digital recordings eventually were posted on my *Requiem for Peace* web page at www.canuckcomposer.com so that performers could log in and listen to authentic pronunciation while studying transliterations in the score. Performers were encouraged to pencil in any changes, which might help them to pronounce the words more accurately. Director Bruce Pullan said that this didactic approach of preparing a major work was unique in his experience.

Most accomplished choirs are accustomed to singing in English, Latin, French, German and Russian, since there is a vast repertoire of standard choral works in these languages. Transliterations typically are not given in these languages.

Mandarin, however, with its many diphthongs, is both a challenging language and quite difficult for the non-Chinese singer to pronounce. Therefore, the score stipulates that a Mandarin-speaking soloist sings the main role in *Bing Chuh Shing* (*Bing Ché Xing*). Employing an “echo” technique in this movement, choir members repeat phrases presented by the soloist in immediate succession. The result is more accurate pronunciation. Grace Chan assisted with a transliteration using the official PINYIN system.

Variation in Rhetoric

The variation in rhetoric is deliberate and approaches the pacifist theme from contrasting and distinctive angles. For example, *Bing Chuh Shing*, Battle of the Army Carts, tells a story in the third person. *Dvatsit Vosyem Shtikovich*, Twenty Eight Bayonets, is a personal lament. Other texts are more didactic, liturgical and almost

“preachy” in nature. In some settings music mitigates or softens the impact of strong lyrics. For example, *Recordare* recounts the last judgment, a theme that might offend certain listeners. However, with free flowing gentle counterpoint and evocative orchestration I strive to deliver the message in a subtle way. I wish to engage rather than repel the listener even though the subject matter which permeates *Requiem for Peace* is far from controversial.

Please refer to the appendix (p. 49) for the complete list of texts and their translations in sequential order.

Chapter III

Compositional Process

Text and Melody

Melody is the obvious vehicle for text, the primary conveyor of emotion and the fundamental linear component of each movement in *Requiem for Peace*.

As a teenager I wrote songs by improvising chord progressions on piano or guitar and then creating a melody which followed the harmonic structure. Finally I added words befitting the general sentiment of the music. Unfortunately, using this procedure, there was often an unsatisfactory marriage between lyrics and music.

Since 1980, I've learned to write songs in the reverse order – beginning with the text as a foundation. On a background level, a poem can imply possible formal structures. On a foreground level, a passage can suggest meter, rhythm, accents, phrasing, melodic shape, texture, color, dynamics and all the other elements of music.

Figure 1 demonstrates the process used to write a short phrase in *Bani Adam* (mm. 51-55), setting the words “Wulida Rifku yauma maulidi a’ Isa”. I began by listening repeatedly to Dr. Maya Yazigi’s recitation of the poem and then writing out the rhythmic flow, accents and inflection of her speech.

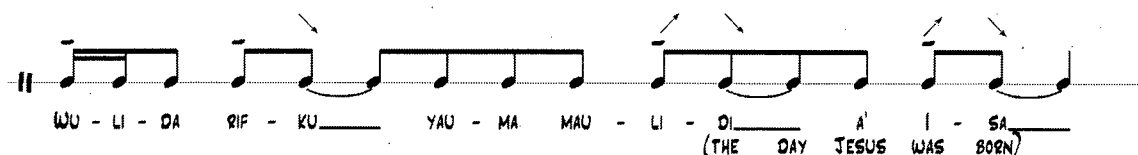


Fig. 1. Wulida rifku speech pattern

I then devised a melody based on these speech patterns, emphasizing what I felt was the most important word in the sentence; Isa (Jesus).

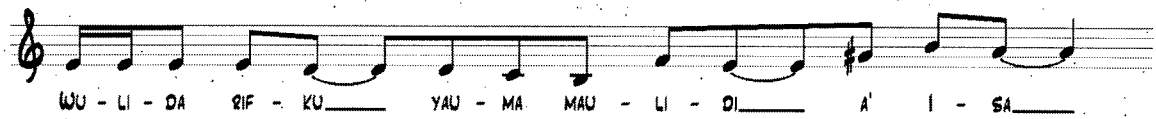


Fig. 2. Wulida rifku melody

This melody insinuates possible harmonic progressions and seems to flow most naturally in triple meter. By repeating one word (maulidi), transposing the melody to a more singable register and taking breathing into account I arrived at the following conclusion.

A two-staff musical notation. The top staff is in treble clef, key of B-flat major, and contains the melody from Figure 2. The bottom staff is in bass clef, key of B-flat major, and contains the piano accompaniment. The lyrics are written below the top staff: WU-LI-DA RIF KU YAU MA MAU - LI-DI MAU-LI-DI A' I - SA. The piano part includes dynamic markings: *mp* (mezzo-piano) and *p* (piano). The melody is repeated twice, with the second repetition transposed to a higher register.

Fig. 3. Wulida rifku melody and harmony

The compositional process of *Requiem for Peace*, therefore, progressed from the declamatory shape of spoken text, to melody², to choral harmonization with a basic piano accompaniment and then to orchestration. Finally, the piano reduction of the orchestration was written for the choral score.

² Leos Janacek spent years studying Moravian folksong when he came upon the concept of “speech-melody”. He studied the flow, accents and inflections of the Czech language at various intensities of emotion and applied his ideas to setting the indigenous language to his tonal music. A new language of rhythm and phrasing was needed to accommodate a natural realistic declamatory style. Janacek believed that folk music “knows no atonality”.

Chapter IV

Musical Languages

Integration of Ecclesiastical Choral Style and Ethnic Styles

In attempting to represent various cultures, musical style and harmonic language became an issue from the beginning. I realized that my effort to create authentic sounding indigenous Chinese music (for example) would likely result in a pathetic parody. After some deliberation, I decided to integrate my western ecclesiastical choral style with musical idioms peculiar to the geographical region reflected in the text. As a unifying element, four-part singing is the musical thread of continuity binding together the various cultural representations of the work.

Both the University of B.C. library collection of world folk music and foreign students' recordings of music from their homelands were particularly beneficial.

Orientalism

An examination of "Orientalism", a peculiar genre of 19th Century western music, was helpful in solving my quandary of style. Sometimes called exoticism or folklorism, "Orientalism" thrived on stylistic surrealistic quotations. For example, each of the Russian "Mighty Handful"³, plus many other western composers, wrote music designed to evoke visions of eastern cultures. Consider Verdi's musical landscape painting of the Nile in *Aida* (1871). Ravel's and Rimsky-Korsakov's *Scherazades*, Grieg's and Tchaikovsky's *Arabic Dances* and Liszt's and Brahms' *Hungarian Dances* in addition to

³ Balakirev (*Islamey: An Oriental Fantasy*), Cui (*The Mandarin's Son*), Rimsky-Korsakov, Borodin (*Polovetsian Dances*) and Mussorgsky (*Dance of the Persian Slaves*)

Puccini's "Japanese" *Madame Butterfly* and Massenet's "East Indian" *Le Roi de Lahore* are a few more examples of music which assimilate western and eastern characteristics.

Gypsy Scale

Nomadic gypsies, who picked up cultural idioms as they traveled between Turkey and Spain, blurred geographical boundaries. Liszt's hybrid "gypsy scale" (Fig. 4), similar to the harmonic minor scale, includes a minor 2nd and an augmented 4th. There was no clear distinction between "style hongrois" and "style à la turk".

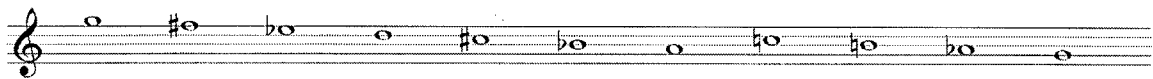


Fig. 4. Liszt's hybrid "gypsy" scale in G

Consider the way aspects of this "gypsy" scale are used in the orchestral introduction to the Farsi/Arabic movement, *Bani Adam*, both melodically and as harmonic material with a fluctuating major and minor 3rd, minor 2nd and augmented 4th.

Fig. 5. *Bani Adam* introduction

Therefore, I found it useful to study “Orientalism” scores and to apply some of the techniques to *Requiem for Peace*. Dorian and Phrygian modes, major, minor, whole tone, pentatonic, and even enneadic scales are used freely in text settings. Middle Eastern hexatonic scales, Chinese, Korean and Japanese pentatonic tonalities and Balinese Gamelan minimalism combine to form a rich soundscape. Chapter seven elaborates on these ideas (page 25) .

The Choice of Keys

Choice of key for each movement was determined primarily by the melodies and vocal registers rather than by a grand scheme of tonal relationships. I considered tessitura, vocal “sweet spot”, flat (“warm”) versus sharp (“bright”) keys, and the level of difficulty of intonation within a given key. My actual experience as a choir director is that certain keys tend to tune better than others for choirs.

Chapter V

Orchestration

Western Instruments and World Cultures

Representing world cultures with western instruments posed another interesting dilemma. For example, incorporating Chinese instruments, such as the pipa or erhu (even though these instruments are readily available in Vancouver), would encourage the listener to expect other ethnic instrumentation as well. Fortunately, I was advised by my professors to write for the standard instrumentation of a classical orchestra, which not only solved the dilemma but also may facilitate future performances of the Requiem.

The orchestration and musical ideas, however, do attempt to reflect some elements of various ethnic styles. For example, the Mandarin piece, *Bing Chuh Shing*, includes Chinese musical idioms such as pentatonic passages, drones and parallel open intervals, integrated with my conventional choral style. The augmented percussion section, harp, pizzicato strings, piccolo and double reed woodwinds emulate and evoke oriental timbres.

Orchestration Representing Philosophical Themes

An important aspect of the orchestration is that each section of the orchestra, brass, woodwinds, string and percussion, represents a general philosophical theme of *Requiem for Peace*; unity in diversity – contrasting cultures being united in the goal towards reconciliation and peace. Therefore, each family of instruments is featured individually and then in conjunction with the rest of the orchestra. *Bêtise de la Guerre* illustrates a

good example of a dynamic percussion section moment (m.79). Likewise, *Requiem Aeternum* begins with a woodwind prelude, *Bani Adam* opens with a brass fanfare and *Hiroshima Lacrimosa* opens with a rich string section introduction.

During preludes, codas and other instrumental interludes, the orchestra assumes its own prominence and, in effect, comments on the text in a metaphysical way. For example, the extensive orchestral introduction to *Bing Chuh Shing* illustrates the approach of the Imperial Army from a distance, gradually growing in intensity. Cascading pentatonic phrases in the woodwinds circulate around the steady brittle bamboo-sounding col legno beat in the strings. The harp aptly emulates the sound of the gu zheng⁴. The moment of arrival coincides with the entrance of the alto soloist who sings the story in declamatory fashion and the orchestra immediately assumes an accompanying role.

Balance

It is very possible for musical instruments to overwhelm voices. A small brass section can easily drown out a large choir. Consequently, my approach to orchestrating this choral work was to use rhythm, color and texture to support the vocal line. Instruments rarely double the vocal lines. I wanted the beauty and power of voices to remain clearly audible. *Ani Shalom* (mvt. 4) is a good example of how the choir and orchestra play different yet complementary roles. Note how the voices carry the melody while the orchestra provides rhythm and harmony (Fig. 6).

⁴ The Chinese zither (gu zheng) is the ancestor to the Japanese koto.

41

All Men **C** *vehemently*

Chit-se gi - bor shi - nu - nim Chit-se gi - bor shi - nu - nim; reem *div.*

(8) **C** *He will punish you with a warrior's sharp arrows, with burning coals of the broom tree.*

f *ff*

Fig. 6. *Ani Shalom* – orchestral accompaniment

Chapter VI

Requiem Form

Overall Structure

One can speak of Requiem form on two basic levels: overall structure and individual movement design. The traditional Requiem structure can be imagined as a grand arch with the passionate *Dies Irae* in the middle. In general, the Requiem form is given shape, stress and release, by the liturgical texts, which vary widely in intensity.

Secondly, within the large structure, each individual movement has its own shape, which relates to the particular text; theme and variations, strophic, ternary, rounded binary, aria da capo, through composed, etc. Using a standard technique of song writing, opening material often reoccurs throughout each movement of *Requiem for Peace* - creating a sense of unity and continuity. For example, the opening brass fanfare in *Bani Adam* reemerges in various configurations announcing new ideas (mm. 1, 5, 88, 107).

Approach to Form; Study of the Requiem

I began nurturing my vision for a unique approach to the Requiem by committing to a daily discipline of listening to a diverse range of Mass settings: those of Johannes Ockeghem, Pierre de la Rue, Orlandus Lassus, Amadeus Mozart, Giuseppe Verdi, Gabriel Faure, Maurice Durufle, Luigi Cherubini, Herbert Howells, Frank Martin, Krzysztof Penderecki, John Rutter and Ildebrando Pizzetti (among others). I compared choral styles, lyrical content and form. It is apparent that the Requiem form went through several transformations as it migrated from the cathedral to the concert stage during the

classical/romantic era. Composers seemingly felt more and more comfortable with neglecting or emphasizing, omitting or embellishing, various sections of the original liturgy. As previously mentioned, Benjamin Britten added secular poetry as I have.

Dies Irae

For many composers, the *Dies Irae* became a centerpiece for dynamic expression, given the dramatic and controversial fire and brimstone text⁵. Giuseppe Verdi's *Dies Irae*, for example, is nearly half an hour long. Gabriel Fauré and John Rutter, on the other hand, dropped the sequence altogether. I chose to include portions of the *Dies Irae* in *Recordare Jesu Pie* (mvt. 10) and *Hiroshima Lacrimosa* (mvt. 11)

Process of Elimination: Scope and Sequence

Constructing the larger form, first by building and then eliminating the list of possibilities, was an extensive process since sustaining a listener's interest and focus for over an hour takes careful planning. The form of the extended work resembles the plot of a play. I eventually decided to use scope and sequence diagrams, which give ebb and flow, tension and release, to the overall *Requiem for Peace* form (see Fig. 7 and Fig. 8). The overall design addresses choice of keys, tempo and metrical considerations, the juxtaposition of languages and the duration of each movement. The three a cappella movements (6, 9, 14) are strategically placed as moments of quiet reflection. *Dulce et Decorum* (mvt. 12) reaches the climax, with a vehement denunciation of misguided

⁵ My term paper, *Dies Irae, Bain or Blessing* is available for perusal at www.canuckcomposer.com.

patriotism, three quarters of the way through *Requiem for Peace*. This is followed by three pieces of resolution. *Agnus Dei* (mvt. 15) is the dramatic conclusive statement.

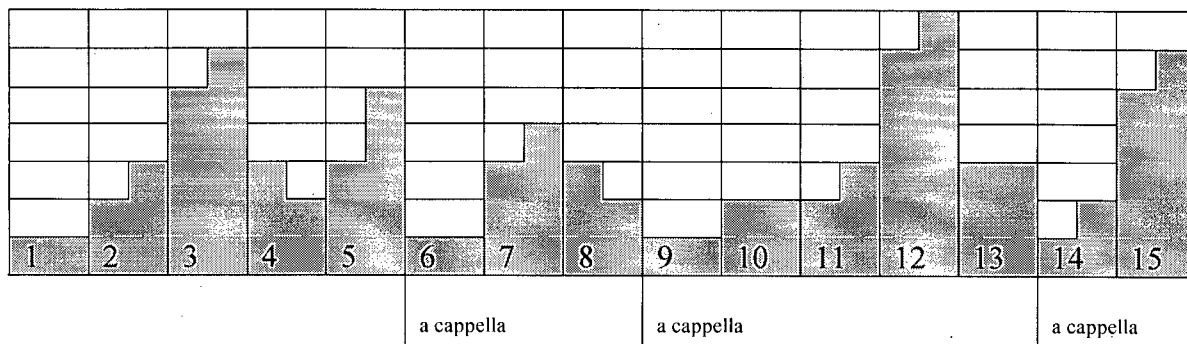


Fig. 7 – *Requiem for Peace* Dynamic Intensity Graph

	Title	Duration	Language	Keys	Tempo	Meter
1	Fratres in Unum	4:00	<i>Latin</i>	F-Am	60 Lento	6/8, 4/4
2	Requiem Aeternum	3:00	<i>Latin</i>	Am-C-E	40-70 Dirge	6/8, 4/4
3	Long Black Arm	2:30	English	Am	140	4/4, 3/4, 7/8, 4/4
4	Ahni Shalom	2:30	Hebrew	Em	156 Vivace	4/4, 3/4, 4/4
5	Bahni Odam	5:00	Farsi and Arabic	Gm-Cm-Fm	86-100-120	4/4, 3/4, 9/8, 7/8,
6	Kyrie Eleison	4:00	<i>Latin</i> and Greek	Cm-Dm-Em	64 Legato	4/4
7	Bêtise de la Guerre	3:00	French	Cm-Fm	56-112 March	7/4, 5/8
8	Bing Chuh Shing	4:30	Mandarin	Dm	94 March	4/4
9	Dvatsit Vosyem Shtikovich	2:30	Russian	Cm	64	4/4
10	Recordare	3:30	<i>Latin</i>	E-Ab-Gb-Dbm	60 Adagio	3/4
11	Hiroshima Lacrimosa	5:00	Japanese and <i>Latin</i>	Em	60	4/4, 3/2, 4/4, 3/4

12	Dulce et Decorum	4:00	English and <i>Latin</i>	Cm	70-156-70	4/4
13	Kindren van de Vrede	4:00	Dutch and German	Eb	60	9/8
14	Reconciliation	4:00	English	Cm	52-72	4/4
15	Agnus Dei	6:45	<i>Latin</i>	Bb-F-Bb	64-56-72	4/4, 3/4

Fig. 8 – Scope and Sequence Chart for *Requiem for Peace*

Requiem for Peace form could possibly be understood as a *liederkreis*, a cycle of songs based on one set of poetry or theme (in this case - *pacifism*). Song cycles are notorious for being subdivided⁶. I invite choirs to perform selected movements from the fifteen-song set if their programming requirements are restricted. In addition, choral societies may sing selections with piano accompaniment alone. The comprehensive *Requiem for Peace* message, however, can be delivered only with a complete performance.

⁶ For example, vocal recitalists rarely perform the entire Franz Schubert's lied cycle *Winterreise* or the complete Robert Schumann *Dichterliebe*.

Chapter VII

Points of Interest Within Each Movement

Thus far, I have addressed the musical language and organization of *Requiem for Peace* in a general comprehensive way. Rather than scrutinize each movement in detail, I have chosen to devote this chapter to examples of musical features or elements.

Movements 1, 2 and 3, like an introductory paragraph, sum up the main thrust of *Requiem for Peace*: a desire to dwell together in peace, grief for civilians caught in the crossfire of clashing nations and a denunciation of the warmongering political machinery. They are designed to build gradually from hope and joy to sorrow and grief and then to livid anger. The intensity chart (Fig. 7) illustrates the change of emotion. Each movement segues into the next without pause.

MOVEMENT 1

Fratres in Unum (Brothers in Unity) is set to one of the fifteen *Psalms of Ascents*⁷, which were sung by the Hebrew people thousands of years ago, while they traveled (ascended) to Jerusalem three times a year for the great feasts. One person, like a cantor, would begin singing the Psalm and the other pilgrims would join in or respond with the next line⁸. Correspondingly, with this composition, men and women sections often sing back and forth, antiphonally, to each other (mm. 9-56).

I chose the Latin translation as a tribute to the traditional Requiem Mass and for the

⁷ Psalms 120-13, also known as *Songs of Degrees* or *Pilgrim Psalms*

⁸ The phrase structure of much Psalm poetry is ideally suited to antiphonal singing. E.g. "Give thanks to the Lord for He is good – His love endures forever." Psalm 118

ease of pure vowel singing. Accordingly, the opening statement is in unison plainchant style (mm. 9-14). Latin is the textual thread of continuity running through *Requiem for Peace*.

Programmatic Associations

Fratres in Unum has many programmatic associations: 1) The text and simple diatonic melody extol the joys of brotherhood, while the juxtaposition of major triads at the tri-tone interval (mm. 5-7, 27-30, 103-110) reveals the true dissonant state of affairs (Fig. 9). 2) Singing about living in unity while the opposite is closer to the truth is an irony perpetuated subtly with disjunctive rhythms: lower strings in groups of three and upper strings in groups of four, while the choir line seemingly compromises between the two (mm. 17-26). 3) The text, "Living in harmony is like anointing oil, running down Aaron's beard", is illustrated with cascading whole tone passages in the orchestra (mm. 62-65). 4) Beginning in the keys of F major and A minor (m. 13), *Fratres in Unum* concludes with an a cappella passage in A major (in effect like a "happy ending" tierce picarde) with men and women singing together in full harmony (m. 107).

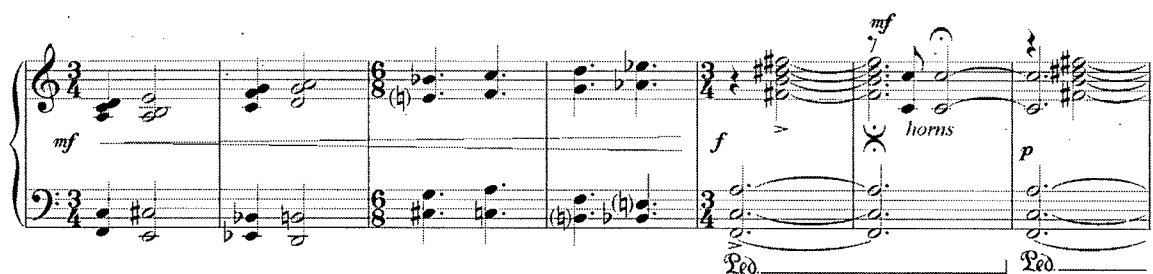


Fig. 9: Triads at the tritone interval

The key of A major is a ternary relative to the key of F and functions as the dominant to the next key.

MOVEMENT 2

Requiem Aeternum (Rest Eternally): The woodwind introduction (mm. 1-12), in D major and still in triple meter, echoes melodic motives from *Fratres in Unum* (mm. 1-12) in contrapuntal fashion. Subsequently the pyramid of fourths (mm.15-16), in duple time, foreshadows the opening and closing despairing cry of the third movement (mm.1-4, 73-76).

Death toll as a unifying device

Note the ringing of the bell. This death toll sounds throughout various movements of the Requiem (mvt. 2, 3, 5, 7, 12, 15) reminding the listener that, despite all the ranting about wartime atrocities, we are indeed honoring fallen civilians. This reoccurring bell also contributes towards musical continuity.

Form

The theme and variation form of this funeral dirge (beginning at bar 15) builds from quiet solemnity to livid anger through four repetitions (mm. 19, 27, 35, 43). In effect, sorrow turns to anger as one's attention is drawn to the reasons for such senseless death. The harmonic rhythm changes on the downbeat of each bar, in keeping with such a plodding march.

Texture and Tension

Beginning with the soprano soloist and pianissimo tremolo strings, the piece is augmented with voices and instruments. Voices gradually shift to higher, more intense,

tessituras as the instruments increase in dynamics and rate of attack. The brass section enters boldly during the last four measures. The soloist concludes with a cry to God (Domine) on a high B over the double forte chorus. The G# in the final dissonant chord is the leading tone to the next key and the movement proceeds directly into *Long Black Arm* (in A minor) without a break.

MOVEMENT 3

Long Black Arm: This piece pays homage to Wilfred Owen's seething condemnation of the most terrifying weapons of war. Its jarring rhythms, harsh dissonances, double forte dynamics and a ball-pin hammer clanking on an anvil enhance unpitched plosive utterances from the choir. This piece is designed to be the musical equivalent of swearing⁹. I imagined a troop of soldiers loading a cannon, taking aim and firing and the overall form arose from this sequence of events.

As with several other orchestrated movements in *Requiem for Peace* (mvts. 1,7,12,13), there is an a cappella section (mm. 54-62) between accompanied sections. With this isolated and bare expression, the text emerges momentarily in stark clarity before the orchestra reenters with added power.

Motivic Development

The opening instrumental motif (m. 5) is augmented three times by adding notes and altering the rhythmic configuration (Fig. 10). Eleven of the twelve pitches are eventually included in the sequence. This "try and try again" idea is meant to portray

⁹ As W.H. Auden said, "I have no gun but I can spit!"

soldiers in their effort to get an engine started. When these four fragments are conjoined in common time the result is a long chaotic chromatic pattern with down beats falling on different notes (Fig. 11 – mm. 15-22). Over this energetic and strident line the choir sings sustained notes with dynamics intended to represent the Doppler effect¹⁰ of a low flying fighter plane. This procedure recurs twice (mm. 39,67) subdividing the song into sections.



Fig. 10 – Motivic augmentation in *Long Black Arm*

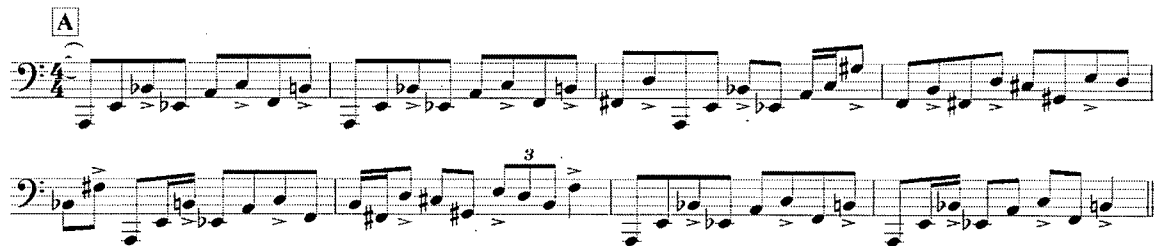


Fig. 11 – Instrumental Accompaniment to section A of *Long Black Arm*

Form of Long Black Arm

Introduction -

A (m. 5) - plosive utterances and Doppler effect

B (m. 23) – The first verse melody echoes between men and women.

A' (m. 39) - cry of despair

¹⁰ Crescendoing to a sudden drop in pitch and then decrescendoing.

B' (m. 45) – verse two transforms the melody into an unsettling 7/8 meter.

C (m. 54) – a cappella

A" (m. 67) - cry of despair

Coda (m. 73) - reiterates the opening four bars with increased fervor at a perfect fifth higher. Finally the movement builds with tremolo strings and brass to an explosion of sound (a parodied cannon blast) from the percussion section.

MOVEMENT 4

Ani Shalom (I Am a Man of Peace), another *Psalm of Ascents*, is a companion piece to *Fratres in Unum*. Composed within the same month, one can hear similar musical gestures such as whole tone passages (mm. 47, 50, 53), descending arpeggios (mm. 39, 38) and unison singing. The movement opens with unison strings, reminiscent of the previous movement. The sentiment of the Hebrew text, "I am sick and tired of living among people who want to fight all the time!", presented by the baritone soloist, suggests a somewhat frustrated and disgusted approach. The succession of augmented ninth chords (mm. 43-47) and accented syncopations help to achieve the desired effect.

MOVEMENT 5

Bahni Adam (Children of Adam), the poem by Sa'adi Shirazi, is displayed on a plaque outside the United Nations. This *Arabic* song is projected against the *Jewish* Psalm, *Ahni Shalom*, with intentional irony. Both writers (representing nations that have been at odds for millennia) yearn for peace. Also included in this composition is a

poem by Ahmad Shawqi, a leading Egyptian man of letters in the early 20th century, from a book called *Great Events in the Nile Valley*. The English translation is given in a book by Kenneth Cragg, entitled *Jesus and the Muslim*. The word "ghazwa" or "razwatun" (mm. 110-125) can be translated as military expedition, aggression or conquest. It is associated in Muslim lore with the military campaigns of the Prophet Muhammad.

The *Bani Adam* introduction evokes the *Requiem Aeternum* prelude, with woodwinds in contrapuntal interplay on scales reflecting various "Persian" modes, particularly the octatonic scale. This was discussed on page 16. The oboes and bassoons are especially useful at representing the double reed shawms heard in the Middle East.

Form

The through-composed form of *Bani Adam* comprises three major sections, as dictated by the Farsi and Arabic poems. The opening brass fanfare recurs in various ways throughout the piece, announcing new segments (mm. 1, 5, 88, 107). The first section (mm. 13-39), sung by a soprano soloist, is in G minor, which becomes the dominant to the second section in C minor. The second section (mm. 52-89), a baritone/alto duet, becomes the dominant to the third section in F minor. A frenetic orchestral introduction (mm. 92-102) is a bridge to the third section sung by full chorus (mm. 103-128). This final section, the most intense of the three, reiterates texts from the first and second sections.

MOVEMENT 6

Kyrie Eleison (Lord have mercy) is the first of three a cappella movements, which are intended to give the entire work a sense of space, moments of pause and quiet reflection (Fig. 7 and Fig. 8 on page 23).

Melody

This piece is built around Kuni Murai's diatonic melody, which can be observed in the sopranos, starting at bar 16. It serves as a pseudo cantus firmus to a new more active melody, which emerges from the tenors (Fig. 12).

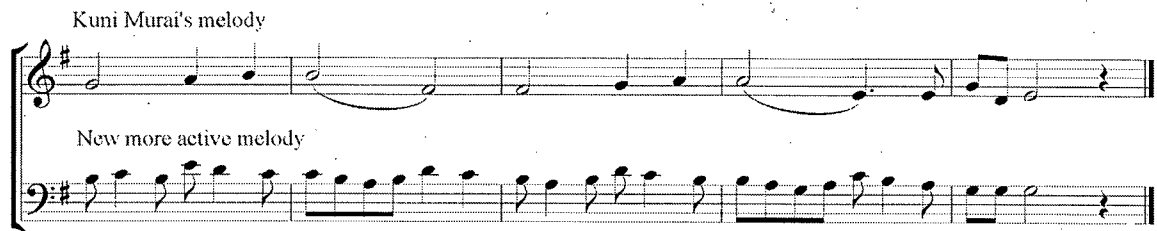


Fig. 12 – Two Melodies in *Kyrie Eleison*

The more active melody reflects the verbose supplemental text. The traditional *Kyrie Eleison* has only three words; *Kyrie Eleison*, *Christe Eleison*. “*Miserere nobis*” is an expression for “have mercy on us”. “*Dona nobis pacem*” (grant us peace) is an addition, which adds relevance to this particular pacifist setting of the traditional liturgy.

The form of *Kyrie Eleison* is A, B, C, B, with each section encompassing fifteen measures. With its slow tempo, the piece is five minutes in duration.

Note the expansive gestures (mm. 6-8 and 13-15), with sopranos and basses moving in opposite directions, a technique used in several movements. The Requiem begins with a similar contrapuntal idea (*Fratres in Unum* – mm. 1-5). Also, *Bêtise de la*

Guerre (mm. 1-6, 20-29, 42-43, 56-61, 82, 85-86), *Bing Chuh Shing* – mm. 42-43, 92-93) and other movements utilize the same gesture.

Stylistic Influences

The style of *Kyrie Eleison* is a clear indication of my admiration of certain 20th century choral composition techniques present in the music of Vaughan Williams, C.V. Stanford and Herbert Howells (discussed briefly on page 3): 1) melody based homophonic harmony, 2) question and answer phrasing and intuitive stepwise voice leading. Suspension and release (e.g. the soprano Ab against the tenor G – mm. 3-4) is an effective way to convey pleading. The high point of this movement (m. 27) occurs when women, in their upper register, sing a forte F major triad against the men's B7 chord. In particular, the clash of F natural against F# creates a poignant dissonance and a heart-felt cry.

MOVEMENT 7

Bêtise de la Guerre (the Stupidity of War). Hugo's novel, *Les Misérables*, speaks of the power of forgiveness. In contrast, *Bêtise de la Guerre* describes the stupidity and chaotic nature of war. Penelope was the faithful wife of Odysseus, who waited for him to return rather than marry any of her handsome but badly behaved young suitors. I assume she is invoked here because she told the suitors that she would marry one of them when she had finished weaving a funeral shroud for her father-in-law. However, she didn't want to marry any of them, so what she wove during the day, she unwound every night. In

classical literature her labor is a paradigm of endless futility. It's interesting that she was weaving a shroud, a very appropriate allusion, given the theme of Hugo's poem.

Bêtise de la Guerre, sung by the men with “militaristic bravado”, is perhaps the most cynical of all the movements. “Servant without eyes; childish Penelope; cradle where newborn chaos rock”. These thoughts signal ideas for a convoluted mixture of style. For example, the mock reverential brass opening is followed by laughing chromatic passages of pizzicato strings (mm. 7-12) in palindromic counterpoint (Fig. 13).



Fig. 13 – *Bêtise de la Guerre* Palindrome

This passage leads into an awkward march in 7/4 meter (m. 15). At bar 37, Victor Hugo's poem is interrupted with lyrics from the *French National Anthem*, which states, “May impure blood water our fields!” The orchestra intermittently breaks into a flurry of chromatic activity (mm. 45, 62) and the piece suddenly ends in the key of F minor rather than the expected C minor (Fig. 14). All of these disjunct characteristics are designed to add effect to the premise of the title.

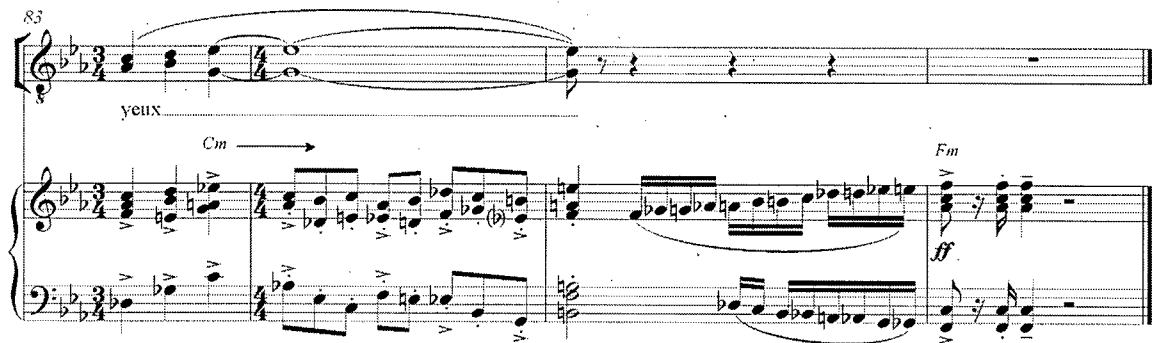


Fig. 14 – *Bêtise de la Guerre* ending

MOVEMENT 8

Bing Chuh Shing (March of the Army Carts) suggested to me by several Mandarin classmates, is based on Dao Fu's amazing poem from 12 AD (Tang dynasty)¹¹. The 27-bar orchestral introduction portrays an army marching from a distance and through the streets of the village. The dynamics and rate of attack increase as instruments are added to the texture. Cascading pentatonic phrases and arpeggios in the woodwinds and harp circulate around the brittle-sounding col legno beat in the strings. This intensity builds for 27 measures until the alto soloist enters and begins to tell the story. The orchestra immediately assumes a more accompanying/supporting role.

There is a mixture of happiness and sadness in this Dorian mode based, pentatonic and folkish tune. The experience of seeing these young soldiers would evoke excitement and nationalist fervor but also concern, fear, sorrow and anger. The orchestral interludes with xylophone (mm. 36-37, 44-45, 55-58, 66-72) suggest a festive occasion. However, as the piece progresses and the story unfolds, the music becomes ever more pessimistic, harmonies more chromatic and dissonant (mm. 79-94) until it finally concludes with the ghosts of fallen soldiers crying in the rain. The word "tyo" is Mandarin for the sound of raindrops. While the choir repeats this word softly and percussively, descending pentatonic arpeggios with the harp and col legno strings help to achieve the desired onamoponia effect (mm. 92-102). The morbid conclusion is achieved with the soloist and choir singing an a cappella three-part canon based on the opening phrase of the melody (mm. 109-116).

¹¹ An approach to the challenging Mandarin language is addressed on page 11.

I couldn't resist adding an *Elgarian* style episode (mm. 58-66) to this movement because, speaking of imperialism, the Anglo-Chinese Opium Wars (1839-1860) surely represent a low point in the European history of nationalistic exploitation. Reminiscent of *Pomp and Circumstance*, this section has a stately rhythm, brass chorale and long bowed phrases in the strings. The passage, featuring four-part chorales of women and then men, flows unobtrusively into the story.

MOVEMENT 9

Dvatsit Vosyem Shtikovich (Twenty-Eight Bayonet Wounds), the second a cappella movement, must be delivered with "full-bodied Cossack-style singing". This composition is deliberately crafted to have an affinity with Rachmaninov's *Vespers Service*, with rich six-part harmony and deep dark sounding sonorities.

Form

The form, A, B (m. 8), C (m. 13), A' (m. 24), B' (m. 31), is much like a strophic anthem with a "bridge".

Melody

In contrast to the soprano melodies in other movements, the altos sing the melody in several places (mm. 8-11, 22-23, 31-33), while the sopranos assume an accompanying role. Note the use of descending sequences as melodic development in the soprano line (mm. 5-7, mm. 13-20, 28-30) – one of my favorite techniques.

Beginning in C minor, the song eventually modulates to the relative major Eb conclusion through the pivotal Ab major triad (VI in C minor becomes IV in Eb major through a deceptive cadence at the turn of measure 31). The choir concludes with “the Russian soil loves droplets of blood”. Poet Anna Akmatova’s husband died on the Russian front.

MOVEMENT 10

Recordare, Jesu Pie, (Remember, Gentle Jesus), for women only and balancing the *Bêtise de la Guerre* movement for men, is the “golden mean” section of *Requiem for Peace*¹². I want to say, at this juncture, that we are all responsible for the problems of international conflict. I believe that prejudices, hatred and conflict take root within the individual and grand scale war is the awful fruition. *Recordare*, from the ancient liturgy and a subsection of the *Dies Irae*, talks about people being held accountable for their actions.

Harmony

The harmonic language of *Recordare* is largely based on the nine note enneadic scale - one of Messiaen’s modes of limited transposition¹³. The sequence of notes (T, S, S, T, S, S, T, S, S) can be thought of as three consecutive augmented triads, a semitone apart, and the scale has 4 possible transpositions (Fig. 15).

¹² Occurring approximately two thirds of the way through *Requiem for Peace*.

¹³ Largely based on the enneadic scale but not bound to it.

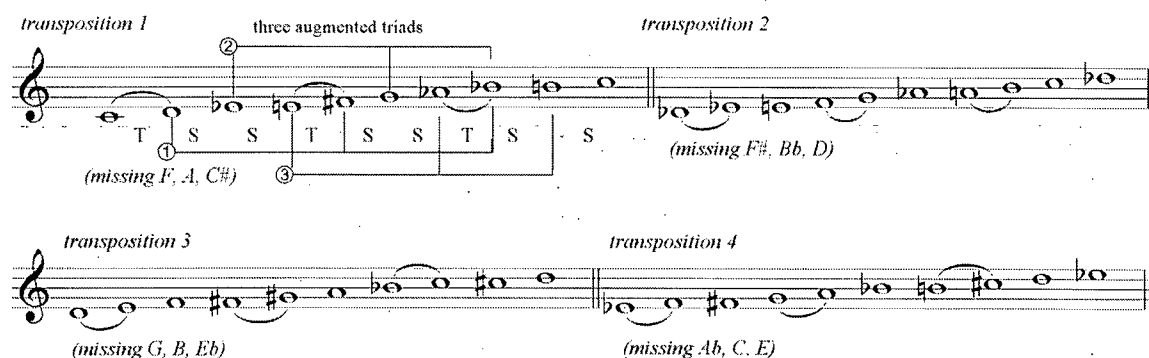


Fig. 15 - Enneadic Scale

I found the enneadic scale to be useful in creating a mix of whole tone and hexatonic ideas, providing for a harmonic compromise between pieces like *Bani Adam* (which features “Persian” hexatonic ideas) and *Fratres in Unum* (which features whole tone scales). The mystery of the last judgment is enhanced by this exotic mode.

Compositional Approach

My approach to this movement is unique, contradicting my usual method of beginning with a study of the text. Instead, I began by writing a woodwind quintet waltz (Fig. 16) and exploring enneadic sonorities.

Once the contrapuntal waltz was completed I devised a vocal line to accommodate the text and flow freely within the enneadic structure (Fig. 17). I moved the entire composition down one semitone for the singers. The profusion of accidentals and enharmonic spellings, required by transpositions of the enneadic mode, adds to performance complexities. The instrumentalists readily manage these challenges. However, I felt that the vocal line needed to be more diatonic.

transposition #1

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

transposition 2

transposition 3

Fig. 16 – Enneadic Waltz for woodwinds (mm. 9-18)

9 10 11 12 13

mf **Alto Solo**

Li-ber scrip-tus pro - fe - re - tur, in quo to - tum con - ti - ne -

piano reduction *leggero*

14 15 16 17 18

mf **Soprano Solo**

Cum re-sur - get cre - a - tu - ra Ju - di - can - ti re - spo - n - su - ra Je -

tur Re - co - da - re

mf

A **B**

Fig. 17 – the same 10 measures as Fig. 16 with an added vocal melody

MOVEMENT 11

Hiroshima Lacrimosa, (Tears for Hiroshima), combines two ancient melodies; the Latin plainchant *Dies Irae*¹⁴ and the Japanese *Sakura* (Fig. 18). “The day of wrath shall consume the world in ashes,” in this context, refers to the horrendous atomic bombing of Hiroshima and not the “vengeful” God. The two melodies, constructed on Dorian mode pentatonic passages commonly found in Japanese folk music, are presented separately and then simultaneously at the climax of the piece (mm. 68-73).

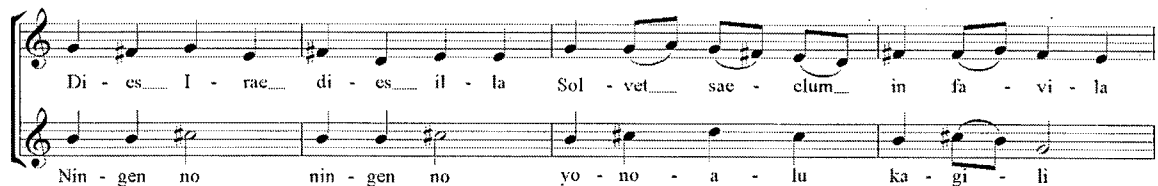


Fig. 18 – Two ancient melodies in *Hiroshima Lacrimosa*

The harp, resembling the sound of the Japanese Koto, is used extensively throughout this movement. The climax of the piece occurs when the three soloists and full chorus unite in a heartfelt cry, “Tears for Hiroshima!” (mm. 74-82).

MOVEMENT 12

Dulce et Decorum est pro Patria mori (it is sweet and proper to die for the Fatherland) is another Wilfred Owen poem, very similar in style and in its cynical intent

¹⁴ The *Dies Irae* is one of only four *sequences*, which were retained when Catholic liturgy was reformed at the Council of Trent (1545-1563). Because it smacks of negative Medieval spirituality, it was decided that the *Dies Irae* should be omitted from the Requiem Mass liturgy at Second Vatican Council (1962-1965). The poem by Thomas of Celano (13th century) is a personal meditation. Its vivid imagery and triadic meter text makes it ideal for musical settings.

to *Long Black Arm*. These two movements are strategically placed in symmetrical balance within the *Requiem for Peace* structure.

Form and Ideas

The form and ideas of this movement are dictated by the programmatic detail of the text: introduction (refrain), A (mm. 10-18), refrain, A' (mm. 24-31), B (mm. 32-58), C (a cappella mm. 60-66), A'' (mm. 67-80), final refrain. Dissonant brass fanfares and double forte chorus block chords (vertical sonorities) introduce the story (mm. 1-9). Slow trudging march rhythms (mm. 10-31) depict tired and beaten soldiers (Fig. 19).

The image shows a musical score for the 'Dulce et Decorum March'. It consists of four staves, each with a different vocal part. The first staff is in treble clef, the second in treble clef, the third in treble clef, and the fourth in bass clef. The key signature is one flat (B-flat). The tempo and dynamics are marked 'mf' (mezzo-forte). The lyrics are: 'Bent o-ver dou-ble like old beg-gars un-der sacks knock kneed cough-ing cough-ing like hags we'. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 19 – *Dulce et Decorum* March

A sudden violent change of tempo, dynamic percussion, bursts of brass, chromatic woodwind passages, ostinato figurations in the strings and pitched declamations from the choir depict the frantic moment of gas shell attack (Fig. 20).

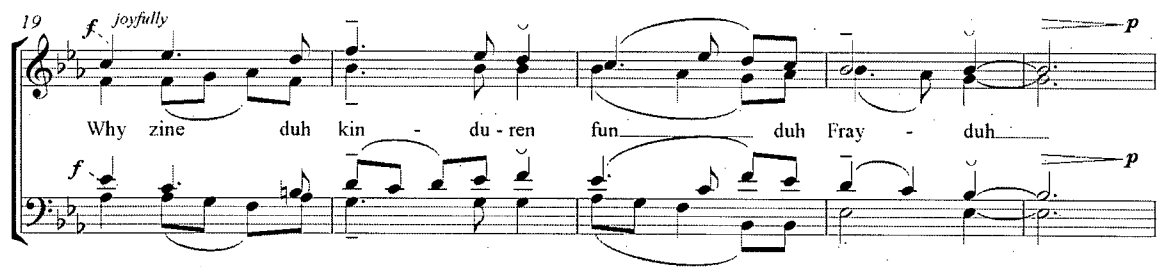


Fig. 21 – *Kinderen van de Vrede* – sample of voice leading (mm. 19-23)

This is the first movement in *Requiem for Peace* that is clearly set in a major key (Eb). This signals a possible positive conclusion to the issues presented thus far. Pacifism is a trademark of the Mennonite denomination and, appropriately, the opening refrain is set to the words of Menno Simons¹⁵.

The movement, therefore, begins in Dutch with an a cappella refrain by the three soloists. The soloists are employed in various combinations throughout this piece: solos, duets and trios. The music continues in German (m. 26), which eventually became the mother tongue of the Mennonites. The text comes from a favorite Mennonite hymn, *Wehrlos und Verlassen*, which speaks about the comfort and strength God can give during times of persecution and struggle. *Kinderen van de Vrede* concludes with an enthusiastic a cappella chorus rendition of the opening refrain (mm. 84-93) and a six measure “amen”. 9/8 time, like triple meter with a swing, is reminiscent of many gospel style Mennonite hymns.

¹⁵ During the 16th-century, Menno Simons, a reformation leader like Luther, Zwingli, Calvin, Grebel and Manz was the Anabaptist founder of the Mennonite denomination.

MOVEMENT 14

Reconciliation, by Walt Whitman, is an effective Remembrance Day poem. “Word over all” begins this third a cappella movement. It should be evident to the listener that the *Requiem for Peace* is culminating with words of promise and consolation and possible solutions to the problems of hatred and war. In Whitman’s story, the soldier (in the first person) approaches the coffin of the enemy he killed and, realizing that the man is “as divine as myself,” kisses the dead white face. This poignant text calls for a very sensitive approach: pianissimo dynamics, clear diction and gentle undulating counterpoint. Dissonance, suspensions and releases to consonance were an effective way to paint the words (Fig. 22).

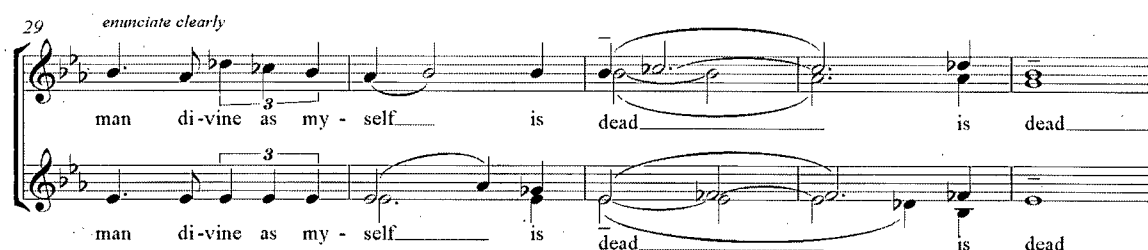


Fig. 22 – suspensions in *Reconciliation*

MOVEMENT 15

Agnus Dei (Lamb of God) begins with tolling of the bell and plainchant antiphonal statements. (*Requiem for Peace* began with these elements). The melodic theme (mm. 23-30), with its leap of a 7th, is conducive for sequencing and forte unison singing. It is also an appropriate gesture to express a “unified” and conclusive proclamation (Fig. 23).

17 **A** **B** *

Ag - nus

A * **B** espress. dim.

24 joyfully, optimistically - with confidence *

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

mp

Fig. 23 – **Agnus Dei** – sequential 7th leap motif – indicated with symbol *

The second theme, a cascading melodic sequence, is introduced by the women at bar 40 (Fig. 24) and recurs toward the conclusion of the movement (m. 92-104).

J ♩ = 72 legato

92 *f* *mf* *

Mi - se - re - re Re - qui - em Ag - nus De - i

Fig. 24 – **Agnus Dei** – cascading sequence – second theme

A new verse of text, set in a style reminiscent of the opening plainchant solo, is then presented by full choir and male soloist (mm. 45-58). This section gradually builds dynamically and culminates with a dramatic forte reiteration of the opening 6-part homophonic statement (mm. 58-61).

Key Relationships

The *Agnus Dei* begins in Bb major (mm. 1-16) and modulates to the key of F major by measure 40. However, continuous modulation (with sequences of 7ths) creates harmonic instability and key ambiguity. Finally, after a somewhat Mahleresque moment, with a tremendous crescendo and molto ritardando, the key of F major is firmly established (m. 91). This is followed by a section of receding anxieties while the first and second themes spin gently around each other over an F pedal bass (mm. 92-105). This (once again) becomes dominant to the concluding key of Bb major.

The duality of F and Bb major is symbolic of *Fratres in Unum*, brothers dwelling together: unity in diversity. The three soloists set up the passionate conclusion to *Requiem for Peace* (mm.105-111), which concludes with tutti forces and a confident prayer, "Lamb of God, grant us peace!"

A Culminating Statement

Agnus Dei was introduced to the Mass by Pope Sergius (687-701). John the Baptist, upon seeing Christ at the Jordan River, proclaimed, "Behold, the Lamb of God!" (John 1:36) I once considered ending *Requiem for Peace* with *Fratres in Unum*; however, I was persuaded to end with the most powerful statement possible. In my view, the *Agnus Dei* is the culminating point of any Mass, the most optimistic statement of the entire work.

Personal Reflections

It wasn't intellectual curiosity that drew me into the music field. I loved music long before I knew anything about the functional mechanics of the art - yet it was at university where musical structures and theoretical principles became apparent to me, the tools of trade for most composers. Therefore, I strive to find an effective balance between technical composition procedures and actual musical results. The craft must serve the art.

It's been a long thrilling journey, this music education, and I trust it will never end. What a great joy to return to my alma mater and sit on the other side of the desk for a while – usually the oldest person in the class.

I am so thankful to have been afforded the opportunity to write a thesis that has immediate practical applications. When the head of the UBC choral department, Bruce Pullan, offered to direct and produce the yet-unwritten *Requiem for Peace*, I realized the suitability to focus on Vancouver's multicultural mosaic, so evident at the UBC School of Music. *Requiem for Peace* is therefore driven by a multi-lingual libretto. I see the music as a means to an end and not an end in itself.

Nelson Mandela's release from prison in 1990 sent a tidal wave of optimism through our cynical, post-idealistic world. The experience of the South African people in their struggle against apartheid is proof that evil structures can be challenged and overcome. The revolution was largely driven by the fundamental principles of the dignity of man and the Judeo-Christian ideal of the equality of all before God; a dramatic illustration that many of civilization's oldest beliefs are still the most potent revolutionary ideas in the world today. This is the message of hope presented in *Requiem for Peace*.

Bibliography

- Bernard, Jonathan. *The music of Edgard Varèse*. New Haven: Yale University Press, 1987.
- Chase, Robert. *Dies irae: a guide to requiem music*. Lanham, Md.: Scarecrow Press, 2003.
- Cooke, Mervyn. *Britten, War Requiem*. New York: Cambridge University Press, 1996.
- Cragg, Kenneth. *Jesus and the Muslim: an exploration*. London: Allen and Unwin, 1985.
- Daverio, John Joseph. *German Lieder in the nineteenth century*. London, England: Prentice Hall International, 1996.
- Fuller, Sarah, ed., *The European Musical Heritage, 800 – 1750*. New York: Knopf, 1987.
- Hill, Peter. *The Messiaen Companion*. London: Faber and Faber, 1995.
- Jacquette, Dale. *Schopenhauer, philosophy and the arts*. New York: Cambridge University Press, 1996.
- Minear, Paul Sevier. *Death set to music: masterworks by Bach, Brahms, Penderecki, Bernstein*. Atlanta, Ga.: John Knox Press, 1987.
- Morgan, Robert P. *Twentieth-century music: a history of musical style in modern Europe and America*. New York: Norton, c1991.
- Platinga, Leon. *Romantic music: A history of musical style in nineteenth-century Europe*. New York: Norton, 1984.
- Robertson, Alec. *Requiem: music of mourning and consolation*. London: Cassell, 1967.
- Said, Edward W. *Orientalism*. London: Penguin, 2003.
- Till, Nicholas. *Mozart and the Enlightenment: truth, virtue and beauty in Mozart's operas*. London: Faber and Faber, 1992.
- Womack, Kenneth. *Reading the Beatles: cultural studies, literary criticism, and the Fab Four*. Albany: State University of New York Press, 2006.

Appendix

Lyrics and Translations

Requiem for Peace

1) Fratres in Unum – (Psalm 133)

David (circa 1000 B.C.) Latin translation

Quam iucundum
habitare fratres in unum
Ecce quam bonum et quam decorum
habitare fratres in unum,
Sicut unguentum optimum in capite quod
descendit in barbam,
barbam Aaron quod descendit
super ora vestimenti eius
Sicut ros Hermon qui descendit
in montem Sion
Quoniam illic mandavit Dominus
benedictionem
et vitam usque in saeculum.

2) Requiem Aeternam

Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.

3) Long Black Arm

Wilfred Owen (1893-1918) British

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven,
about to curse...

Reach at that arrogance,
which needs thy harm,
And beat it down
before the sins grow worse. . .

4) Ahni Shalom – (Psalm 120)

David (circa 1000 B.C.) Hebrew

אשיר, המעלות:
אל-לי בצרתה, יהוה – קראתי, ויענני.
ב יהוה – הצילה נפשי, משפת שקר: מלשון רמיה.
ג מה יתן לך, ומה יסיר לך לשון רמיה.
ד ציח גבור עם; שוננים, גחלי תתמים.
ה אניה-לי, כי-גרתי משך; שכנתי, עם-אהלי קדר.
ו רבת, שכנה-לה נפשי – עם, שונא שלום.
ז אני-שלום, וכי אדבר; המה, למלחמה.

Brothers in Unity

How pleasant it is
when brothers live together in unity
Behold, how good and honorable it is
when brothers live together in unity!
It is like precious oil poured on the head,
running down on the beard,
running down on Aaron's beard,
down upon the collar of his robes.
It is like the dew of Hermon, which falls
on Mount Zion.
For there the Lord has bestowed
His blessing,
even life forevermore.

Rest Eternally

Eternal rest give unto them, O Lord,
and let perpetual light shine upon them

But when thy spell be cast
complete and whole,
May God curse thee,
and cut thee from our soul!

I Am a Man of Peace

1. A Song of Ascents. {N}
In my distress I called unto the LORD,
and He answered me.
2. O LORD, deliver my soul from lying lips, from a
deceitful tongue.
3. What shall be given unto thee, and what shall
be done more unto thee, thou deceitful tongue?
4. Sharp arrows of the mighty, with coals of broom.
5. Woe is me, that I sojourn with Meshech,
that I dwell beside the tents of Kedar!
6. My soul hath full long had her dwelling with him
that hateth peace.
7. I am all peace; but when I speak, they are for war.

5) Bani Adam

- Sa'adi Shirazi (1213-1293) Persian

بنی آدم اعضای یکدیگرند
که در آفرینش ز یک گوهرند
چو درد آورد یکی روزگار
دگر عضوها را نماند قرار
تو کز محنت دیگران بیغمی
نشاید که نامت نهند آدمی
(سعدی)

Bani Adam – part 2

Ahmad Shawqi (1870-1932) Egyptian/Arabic

ولد الرفق يوم مولد عيسى
و المروءات والهدى والحياء
وازدهى الكون بالوليد وضائت
بسناه من الثرى الارجاء
و سرت آية لمسيح كما
يسرى من الفجر الوجود الضياء
تملاً الرض و العوالم نورا
فالثرى مانح بها و ضاء
لا وعيد لا صولة لا انتقام
لاحمام لا غزوة لا دماء

6) Kyrie Eleison

Latin and Greek liturgy

Kyrie, miserere nobis
Kyrie, dona nobis pacem
Kyrie eleison
Dona nobis pacem
Christe eleison
Exaudi orationem meam
Dona nobis pacem

7) Bêtise de la Guerre

Victor Hugo (1802-1885)

Ouvrière sans yeux, Pénélope imbécile,
Berceuse du chaos où le néant oscille,
Guerre, ô guerre,
occupée au choc des escadrons,

Children of Adam

Children of Adam are members of one body
Who are created from the same origin;
If one member is in pain,
the other members cannot be at peace.

Kindness, chivalry, guidance and humility
were born the day Jesus was born.
His coming brightened the world,
His light illumined it.
Like the light of dawn
flowing through the universe -
so did the sign of Jesus (the Messiah) flow.
He filled the world with light,
making the earth shine with its brightness.
No threat, no tyranny, no revenge,
no sword, no raids, no bloodshed
(did He use in His call to the new faith.)

Lord, have Mercy

Lord, have mercy on us
Lord, grant us peace
Lord, have mercy
Grant us peace
Christ, have mercy
Hear my prayer
Grant us peace

7) The Stupidity of War

Servant without eyes, childish Penelope,
Cradle where newborn Chaos rocks,
War, oh war,
who busies herself with the clash of troops,

Toute pleine du bruit furieux des clairons,
 Ô buveuse de sang, qui, farouche, flétrit,
 Hideuse, entraîne l'homme
 en cette ivrognerie,
 (Nuée où le destin se déforme,
 où Dieu fuit,
 Où flotte une clarté
 plus noire que la nuit)
 Folle immense,
 de vent et de foudres armée,
 A quoi sers-tu, géante,
 à quoi sers-tu, fumée,
 Si tes écroulements reconstruisent le mal,
 Si pour le bestial tu chasses l'animal,

Si tu ne sais, dans l'ombre
 où ton hasard se vautre,
 Défaire un empereur
 que pour en faire un autre?

Filled with the furious blasts of trumpets,
 Oh drinker of blood, who - fierce, shriveled,
 hideous - drags man along
 in her drunkenness;
 (Hidden where fate is disfigured,
 where God flees,
 Or where reasoning hovers,
 darker than the night)
 Gigantic folly,
 armed with wind and lightning,
 What use are you, Monster?
 What use are you, Smoky One?
 What if your destruction reconstructs evil,
 What if in your blood lust,
 you seek the animal in us all
 What if you don't know, within the shadows
 where your opportunity grovels,
 How to bring down an emperor
 without creating another?

8) Bing Chuh Shing 兵車行
Dao Fu (circa 12 AD) Mandarin

Ballad of the Army Cart
(trans. David Lunde)

車轆轤馬蕭蕭
 行人弓箭各在腰
 爺娘妻子走相送
 塵埃不見咸陽橋
 牽衣頓足攔道哭

哭聲直上千雲霄
 邊亭流血成海水
 武皇開邊意未已
 君不聞
 漢家山東二百州

千村萬落生荊杞
 縱有健婦把鋤犁
 禾生隴畝無東西
 況復秦兵耐苦戰
 被驅不異犬與雞
 信知生男惡
 反是生女好
 生女猶得嫁比鄰
 生男埋沒隨百草
 青海頭
 古來白骨無人收
 新鬼煩冤舊鬼哭
 陰雨濕聲啾啾

Wagons rattling and banging, horses neighing and snorting,
 The conscripts marching, each with bow and arrows at his hip,
 Fathers and mothers, wives and children, running to see them off—
 So much dust kicked up you can't see Xian-yang Bridge!
 And the families pulling at their clothes, stamping feet in anger,
 blocking the way and weeping—
 The sound of their wailing rises straight up to assault heaven...
 The frontier posts run with blood enough to fill an ocean,
 and the war-loving Emperor's dreams of conquest have still not ended.
 Haven't you heard, sir,
 In our land of Han,
 throughout the two hundred prefectures east of the mountains,
 there are thousands of little hamlets; growing nothing but thorns
 And even where there is a sturdy wife to handle hoe and plough,
 the poor crops grow raggedly in haphazard fields.
 It's even worse for the men of Qin; they're such good fighters
 they're driven from battle to battle like dogs or chickens....
 Truly, it is an evil thing to bear a son these days,
 it is much better to have daughters;
 at least you can marry a daughter to the neighbor,
 but a son is born only to die, his body lost in the wild grass...
 Has my lord seen the shores of the *Kokonor?
 The white bones lie there in drifts, uncollected.
 New ghosts complain and old ghosts weep,
 Under the lowering sky their voices cry out in the rain.

9) Dvatsit Vosyem Shtikovich

Anna Akhmatova (1889-1966) Russian

Не бывать тебе в живых,
Со снегу не встать.
Двадцать восемь штыковых
Огнестрельных пять.
Горькую обновушку
Другу шила я.
Любит, любит кровушку
Русская земля.

10) Recordare

*Latin liturgy (from the Recordare,
Tuba Mirum and Liber Scriptus)*

Liber scriptus proferetur,
In quo totum continetur,
Cum resurget creatura,
Judicanti responsura.
Recordare, Jesu pie,
Quod sum causa tuae viae;
Ne me perdas illa die.
Redemisti crucem passus;
Quaerens me, sedisti, lassus.
Tantus labor non sit cassus.

11. Hiroshima Lacrimosa

Toge Sankichi (1917- 1953) Japanese

あの閃光が
忘れえようか!
瞬時に街頭の三万は消え

ちちをかえせ
ははをかえせ
としよりをかえせ
こどもをかえせ
わたしをかえせ
わたしにつながる にんげんをかえせ

にんげんの にんげんのよのあるかぎり
くずれぬへいわを
へいわをかえせ

Dies Irae, dies illa
Solvat saeculum in favilla
Lacrimosa dies illa
Lacrimosa, Hiroshima

Twenty Eight Bayonets

You are no longer among the living,
You cannot rise from the snow.
Twenty-eight bayonets,
Five bullets.
A bitter new shroud
for my beloved I sewed.
The Russian earth loves, loves
droplets of blood.

Remember

The written book shall be brought,
in which all is contained,
When mankind arises
to render account before the Judge.
Remember, gentle Jesus,
that I am the reason for your time on earth;
Do not cast me out on that day.
You saved me by enduring the cross;
Seeking me, you sank down wearily.
Let not such travail be in vain.

Tears for Hiroshima

That flash of light!
How could I ever forget!
In a moment,
thirty thousand people vanished!

Bring back the fathers
Bring back the mothers
Bring back the old people
Bring back the children
Bring me back
Bring back the human beings I once knew.

For as long as there are human beings,
a world of human beings,
bring back peace, (unbroken peace).

The day of wrath
shall consume the world in ashes
That day is one of weeping
Tears for Hiroshima.

12) Dulce et Decorum

Wilfred Owen (1893-1918) British

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge.
Men marched asleep, many lost their boots,
But limped on, blood-shod. All went lame, all blind;
Drunk with fatigue;
deaf even to the hoots of gas-shells dropping softly behind.

Gas! GAS! Quick, boys!--An ecstasy of fumbling
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime.--
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.
In all my dreams before my helpless sight
He plunges at me, guttering, choking, drowning.
If in some smothering dreams, you too could pace behind
the wagon that we flung him in,
and watch the white eyes writhing in his face...

My friend, you would not tell with such high zest
To children ardent for some desperate glory, The old Lie:
Dulce et decorum est Pro patria mori.
(It is sweet and honorable to die for the father-land)

13) de Kinderen van de Vrede

Menno Simons (1496-1561) Dutch

Wij zijn de kinderen van de Vrede
die hun zwaarden tot ploegscharen
en speren tot sikkels hebben gemaakt
en kennen geen oorlog meer.

Wehrlos und verlassen

Carl Röhl (1810-1883) German

Wehrlos und verlassen sehnt sich
oft mein Herz nach stiller Ruh
doch Du dekkest mit dem Fittich
Deiner Liebe sanft mich zu

Unter Deinem sanften Fittich
Find'ich Frieden, Trost und Ruh
denn Du schirmst mich so freundlich
schützest mich und deckst mich zu
Selig sind die' welche trauen dem Gott

the Children of Peace

We are the children of peace
who have beaten their swords into plowshares
and their spears into pruning hooks,
and know war no more

Lonely and Defenseless

When I'm lonely and defenseless
my heart longs for rest and peace
Then you spread Your wings of caring
with Your love You cover me

Under Your gentle wing
I find peace, solace and rest
For You shield me so kindly
Protect me and console me
Blessed are they who trust in God

14) Reconciliation

Walt Whitman (1819 - 1892) American

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters, Death and Night
incessantly softly wash again, and ever again, this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin
I draw near, bend down and touch lightly with my lips
the white face in the coffin

15) Agnus Dei

Latin liturgy and the Vulgate Bible

Scio enim quod Redemptor meus vivit;
Agnus Dei, Princeps Pacis.

Agnus Dei,
qui tollis peccata mundi
Dona eis requiem
Requiem sempiternam.

Miserere nobis, Deus
Miserere mei, Deus

Si dixerimus quoniam peccatum non habemus
ipsi nos seducimus et veritas in nobis
non est

Si confiteamur peccata nostra fidelis est et
iustus ut remittat nobis peccata
et emundet nos ab omni iniquitate

et ipse est propitiatio pro peccatis
Non pro nostris autem tantum
sed etiam pro totius mundi

Agnus Dei, Christe Jesu,
Princeps Pacis
Dona nobis Pacem

O Lamb of God

For I know that my Redeemer lives;
Lamb of God, Prince of Peace.

O Lamb of God,
Who takes away the sins of the world,
Grant them rest,
Eternal rest.

Have mercy on us, O God.
Have mercy on me, O God.

If we claim to be without sin,
we deceive ourselves and the truth is not
in us.

If we confess our sins, He is faithful and
just and will forgive us our sins
and purify us from all unrighteousness.

He is the atoning sacrifice for our sins,
not only for ours
but also for the sins of the whole world.

O Lamb of God, Christ Jesus,
Prince of Peace,
Grant us Peace.

Requiem for Peace

Orchestral Score

Instrumentation

2 Flutes – (2nd Flute/Piccolo)

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Trombones

Timpani

Percussion 1 – Bass Drum, Wind Chimes, Suspended Cymbal, Tam Tam, Congas, Finger Cymbals, snare sticks

Percussion 2 – Suspended Cymbal, Snare Drum, Bass Drum, Tambourine, Wind Chimes, Glockenspiel, Claves

Percussion 3 – Tubular Bells, Glockenspiel, Xylophone, Vibraphone, Wheel Drum (Anvil), Triangle, Finger Cymbals, Bass Drum

Harp

Violins I, II

Violas

Cellos

Double Basses

1. Fratres in Unum

Psalm 133

Larry Nickel

First System (Measures 1-8):

- Tempo:** Lento, $\text{♩} = 82$
- Instrumentation:** 2 Flutes, 2 Oboes, 2 Clarinets in B \flat , 2 Bassoons, 2 Horns in F, Trumpet in C, 2 Trombones, Timpani, Bass Drum, Wind Chimes, Sus. Cymbal, Glockenspiel, Harp, and Choir.
- Key Signature:** D Major (one sharp).
- Time Signature:** 3/4.
- Rehearsal Mark:** A
- Lyrics:** plainchant - rubato - hopeful
[All Men] *mp*
Quam i - u cun dum ha - bi - ta - re fra - tres in u - num

Fratres in Unum

13 *♩ = ♩ leggiero* **B**

Fl. *p* *mf* *p* *mp*

Ob. *mf* *p* *mp*

Cl. *p* *p*

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock. *pp*

Hp. *mp* *cresc.* *mf* *dim.* *mp*

Choir **All Women** *mf* *div.*
Leggiero - floating sound - one long phrase
 Ec - ce - quam bo - num et quam de - co - rum ha - bi - ta - re.

B

Vln. I *pp* *mf* *p*

Vln. II *pp* *mf* *p*

Vla. *pp* *mf* *p*

Vc. *pizz.* *pp* *mf* *p*

Db. *pp* *mf* *p*

Fratres in Unum

This musical score is for the first system of the 'The Lord of the Rings: The Fellowship of the Ring' soundtrack. It features a variety of instruments and a choir. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Bells (B. D.), Cymbals (Cym.), Glockenspiel (Glock.), Harp (Hp.), and a Choir. The score is written in 2/4 time and includes dynamic markings such as *f*, *mp*, *pp*, and *mf*. The choir part includes the lyrics 'Fra - tres in u - num in u - num'. The score is arranged in a standard orchestral format with staves for each instrument and a separate staff for the choir.

Frates in Unum

C

Fratres in Unum

40

Fl. *mf* *mp* *mp* *mf*

Ob. *mf* *mp*

Cl. *mf* *mp* *p*

Bsn. *mp* *p*

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock.

Hp. *mp* *mf* *mp* *express.*

Choir *mf* *one long phrase (stagger breathing)*
 quod de - scen - dit in o - ra ves - ti -
 bar - bum Aa - ron

Vln. I *p* *mf* *p* *div.* *sul pont.* *mp*

Vln. II *p* *mf* *p* *div.* *sul pont.* *mp*

Vla. *p* *mf* *p* *div.* *sul pont.* *mp*

Vc. *mp* *mf* *p* *sul pont.* *mp*

Db. *mp* *mf* *p* *mp*

61

Fratres in Unum

47

Fl. *mf* *mf* *p*

Ob. *mf* *mf* *p*

Cl. *mf* *mp* *p*

Bsn. *mf* *mp* *p*

Hn. *mp* *mf* *mp* *mf* *mp*

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock. *pp*

Hp. *mf* *mp*

Choir
men ti e ius *Men* *mf*
Ec - ce - quam bo - num et

Vln. I *mf* *pizz.* *p*

Vln. II *mf* *pizz.* *p*

Vla. *mf* *pizz.* *mp*

Vc. *mf* *pizz.* *p*

Db. *mf* *pizz.* *mp*

nat. div. *nat.* *nat.* *nat.* *pizz.*

Fratres in Unum

54

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock.

Hp.

Choir

Alto and Tenors unison

Fra - tres in u - num in u - num

quan - ti de co - rum ha - bi - ta - re

Vln. I

Vln. II

Vla.

Vc.

Db.

Fratres in Unum

F

63

Fl. *>p*

Ob. *p*

Cl. *mf* *2.* *p*

Bsn. *mp*

Hn. *mp* *mf* *p*

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock.

Hp.

Choir

dolce - full rich tone
mf
 Si - cut ros_ Her - mon_ qui de - scen - dit in mon - tem Si - ion_ quo nam_ il - lic man - da - vit
mf
 Si - cut ros_ He - ron qui de - scen - dit in mon - tem Si - ion_ quoniam il - lic man - da - vit

F

Vln. I *mp* *p* *mp*

Vln. II *mp* *p* *mp*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *mp* *p*

Fratres in Unum

G

72

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock.

Hp.

Choir

Do - mi - nus Be - ne - dic - ti - o - num et vi - tam us - que

Do - mi - nus be - ne - dic - ti - o - num et vi - tam us - que

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

mf

mp

p

div.

sul pont.

tutti - unison

65

Fratres in Unum

oil running down Aaron's beard

Fratres in Unum

[illegible]

Fratres in Unum

92 **H**

Fl. *p* *mf* *a2*

Ob. *p* *mf* *a2* *l.*

Cl. *p* *mf*

Bsn. *mf* *mp*

Hn. *mp* *mf* *mp*

C Tpt. *mp*

Tbn.

Timp.

B. D.

Cym.

Glock. *pp*

Hp. *mp*

Choir *mf* *Tutti - unison* *f*

Ec - ce - quam bo - num et quam de - co - rum ha - bi - ta - re - Fra - tres in u - num -

Ec - ce - quam bo - num et quam de - co - rum ha - bi - ta - re - Fra - tres in u - num -

H *pizz.*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Fratres in Unum

100

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock.

Hp.

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

rit.

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

mf *mp*

f *mp*

p *f*

p *f*

p *f*

mp *p* *mf*

in u num

in u num

in u num

arco *pp*

arco *pp*

arco *f* *mp* *pp*

arco *f* *mp* *pp*

arco *f* *mp* *pp*

I

rit.

segu

2. Requiem Aeternam

Larry Nickel

$\text{♩} = 40$

Flutes

Oboes

Clarinets in B \flat

Bassoons

Horns in F

Trumpet in C

mf *1. espressivo* *2.* *1.*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

f *2.* *1.* *mf* *mp* *f* *mf* *mp* *mp* *p* *expressivo* *cup mute* *mp* *p*

Requiem Aeternum

[illegible]

Requiem Aeternum

72

Requiem Aeternum

C

25

FL. *mf* *mp* *mf* *mp* *mf* *mp* *mf* (2)

Ob.

Cl. *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Bsn. *mf* *a2.*

Hn.

C Tpt.

Tbn.

Timp. *mp* *p* *mp* *p* *mp*

Cym. *pp* *mp*

S. D. *pp* *mp*

Tub. B. *p* *mp*

Hp.

Solo *mp* *f*
qui - em Re - qui - em

S.

A.
Re - qui em, re - qui - em ae - ter - nam

T.
Re - qui em, re - qui - em ae - ter - nam *mf* Re - qui - em, Re - qui em ae ter - nam do - na e - is Do - mi ne

B.
mf Re - qui - em, Re - qui em ae ter - nam do - na e - is Do - mi ne

C

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Requiem Aeternum

30

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Cym.

S. D.

Tub. B.

Hp.

Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

do - na e - is Do - mi ne Re - qui

Re - qui-em, Re - qui

Re - qui-em, Re - qui

Et lux per - pe - tu - a Lu - ce-at e - is Re - qui - em

Et lux per - pe - tu - a Lu - ce-at e - is Re - qui - em

senza sord.

senza sord.

senza sord.

f

Requiem Aeternum

D

35

Fl. *mp f mf f mf f*

Ob.

Cl. *mp f mf f mf f*

Bsn. *mp f* *a2*

Hn. *mf f mf*

C Tpt. *mf f mf*

Tbn. *mf f mf*

Timp.

Cym. *mf*

S. D.

Tub. B. *mf*

Hp.

Solo

S. *f* *em* *do - na e - is Do*

A. *f* *em, Re - qui - em, Re - qui - em, Re - qui - em, Re - qui - em do - na,*

T. *f* *em, Re - qui - em, Re - qui - em, Re - qui - em ae - ter nam do - na e - is*

B. *f* *Re - qui em, Re - qui - em ae - ter - nam do - na e - is Do - mi ne Et lux per - pe - tu - a Lu*

D

agitato

Vln. I *f agitato*

Vln. II *f agitato*

Vla. *f agitato*

Vc. *f agitato*

Db. *f agitato*

Requiem Aeternum

E

rising anger

40

Fl. *tacit* *2nd fl. to pic.*

Ob. *tacit*

Cl. *tacit*

Bsn. *mf* *f*

Hn. *f* *a2*

C Tpt. *mf*

Tbn. *mf*

Timp. *mf* *f* *mf*

Cym. *mf* *f* *mf*

S. D. *mf* *f* *mf*

Tub. B. *f*

Hp. *tacit*

Solo *full sound*

S. *full sound* *Re - qui - em*

A. *full sound* *Re - qui - em* *Re - qui - em* *ae - ter - nam, Re - qui - em* *Re - qui*

T. *Do* *mi - ne* *Re - qui - em* *Re - qui - em* *full sound* *Re - qui - em* *Re - qui*

B. *ce - at e - is* *Re - qui - em* *Re - qui - em* *Re - qui - em* *ae - ter - nam*

Vln. I *marcato-menacing*

Vln. II *marcato-menacing*

Vla. *marcato-menacing*

Vc. *marcato-menacing*

Db. *marcato-menacing*

Requiem Aeternum

45

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Cym.

S. D.

Tub. B.

Hp.

Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

do - na e - is Do - - mi - ne

em, Re - qui - em do - na, do - na e - is do - na e - is Do - - mi -

em Re - qui - em ae - ter - nam do - na e - is

do - na e - is Do - mi - ne Et lux per - pe - tu - a lu

do - na e - is Do - mi - ne Et lux per - pe - tu - a lu

Requiem Aeternum

48 *lucit*

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Cym.

S. D.

Tub. B.

Hp.

Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Do - mi - ne Do - mi - ne

ne. Do - mi - ne Et lux per - pe - tu - a et lux per - pe - tu - a

Do mi - ne Et lux per - pe - tu - a et lux per - pe - tu - a

ce - at e is Et lux per - pe - tu - a et lux per - pe - tu - a

ce - at e is Et lux per - pe - tu - a et lux per - pe - tu - a

78

Segue

3. Long Black Arm

Wilfred Owen (1893-1918)

Larry Nickel

$\text{♩} = 140$ anger, indignation and sarcasm

Piccolo
Flute 2

Flute 1

Oboes

Clarinets in B \flat

Bassoons

Horns in F

Trumpet in C

Trombone

Timpani

Wheel Drum

Sus. Cymbal
Tam Tam

Snare Drum
Bass Drum

Tubular Bells

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Double Bass

let the bells ring
f

to wheel drum

soft mallets
sus. cymb.
mf

snare sticks
snare
sticks (etc.)

metallic scrape (from center to edge)

respy stage whisper

Ah
f
ff

Cha...

Ah
f
ff

Cha...

Ah
f
ff

Cha...

Ah
f
ff

Cha...

percussive and precise
f

Long Black Arm

[illegible]

Long Black Arm

15 **A**

Fl.

Ob.

Cl.

Bsn.

Hn. *(planes flying past -overhead)*

C Tpt. *(planes flying past -overhead)* *mf* *mute* *f* *mf* *f*

Tbn.

Timp.

Anv. *f*

Cym.

S. D. *snare sticks*

S. *(planes flying past -overhead)* *f* *doppler effect* *mp* *f* Ah

A. *f* *mp* *f* Ah

T. *f* *mp* *f* Ah

B. *f* *mp* *f* Ah

A

Vln. I

Vln. II

Vla.

Vc. *unis*

Db.

Long Black Arm

B

22

Fl. *p* *mp* *mf* *a2*

Ob. *p* *mp* *mf* *a2*

Cl. *p* *mp* *mf*

Bsn. *subito p* *mp* *mf*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Timp.

Anv.

Cym.

S. D.

S. *mp* *with intensity* *mf* *f*
Be slow - ly lift-ed up thou long black arm Great gun tow-er ing a -

A. *mp* *mf* *f*
Be slow - ly lift-ed up thou long black arm Great gun tow-er ing a -

T. *mp* *mf* *f*
slow - ly lift-ed up long black arm. Great gun tow-er ing

B. *mp* *mf* *f*
slow - ly lift-ed up long black arm. Great gun tow-er ing

B

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

Vln. II *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *div* *unis* *mp* *mf*

Db. *p* *mp* *mf*

Long Black Arm

29

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

C Tpt. *open* *f*

Tbn. *f*

Timp. *f*

Anv.

Cym.

S. D.

S.

A. *bout to curse reach at the ar-ro gance which needs thy harm beat it down be fore*

T. *bout to curse reach at the ar-ro gance which needs thy harm beat*

B. *'bout to curse reach at the ar-ro gance needs thy harm beat*

Vln. I *f* *div* *unis* *(sim.)*

Vln. II *mf* *div* *unis* *(sim.)*

Vla. *f* *div* *unis* *(sim.)*

Vc. *f* *div*

Db. *f*

Long Black Arm

C

36

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Anv.

Cym.

S. D.

S.

A.

T.

B.

the sins grow worse

Hah.

the sins grow worse

Hah.

it down be fore the sins grow worse

Hah.

it down be-fore the sins grow worse

Hah.

mf

f

mf

f

mf

f

ff

snare sticks

C

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

Long Black Arm

42

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Anv.

Cym.

S. D.

S.

A.

T.

B.

mf

f

mp

Be slow - ly lift - ed up to - ward hea - ven.

Be slow - ly lift - ed up to - ward hea - ven.

slow - ly lift - ed up to - ward hea - ven.

slow - ly lift - ed up to - ward hea - ven.

D

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

div

p

Long Black Arm

[illegible]

Long Black Arm

G

H

57

Picc. Fl. Ob. Cl. Bsn. Hn. C Tpt. Tbn. Timp. Anv. Cym. S. D.

S. A. T. B.

seething anger *mp* *ff*

may God curse thee may God curse thee and cut thee from

mp *ff*

may God curse thee may God curse thee and cut thee from

mp *mf* *ff*

May God curse thee Long black arm may God curse thee and cut thee from

mp *mf* *ff*

May God curse thee May God curse thee May God curse thee may God curse thee and cut thee from

G

H

Vln. I Vln. II Vla. Vc. Db.

Long Black Arm

I

66

Picc. *to piccolo*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt. *to harmonic mutes*

Tbn.

Timp. *mf* *f*

Anv. *to bells*

Cym. *mf* *f*

S. D. *sticks*

S. *f* *our soul*

A. *f* *our soul*

T. *f* *our soul*

B. *f* *our soul*

I

Vln. I

Vln. II

Vla.

Vc.

Db.

Long Black Arm

72 **J**

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Cym.

S. D.

Tub. B.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Long Black Arm

accel.

78

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

Timp. *ff*

Cym. *p* *ff* continues to ring after the strings cut off

S. D. *p* *ff* continues to ring after the strings cut off

Tub. B. *p* *ff* continues to ring after the strings cut off

S. *ff* Cha—

A. *ff* Cha—

T. *ff* Cha—

B. *ff* Cha—

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *p*

Db. *ff* *p*

90

tubular bells and cymbals die away

4. Ani Shalom

I am a Person of Peace

Psalms 120

Larry Nickel

$\text{♩} = 156$ Marcato

Violin I *mf*

Violin II *mf*

Viola *mf*

Violoncello *mf*

Double Bass *mf*

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Bsn. *mf* *f*

Hn. *mf*

C Tpt. *mp* *mf* *mutes out*

Cym. *pp* *mp*

Glock. *mp*

Hp. *mf* *f*

Vln. I *fp* *mf* *f*

Vln. II *fp* *mf* *f*

Vla. *fp* *mf* *f*

Vc. *fp* *mf* *f*

Db. *fp* *mf* *f*

Ani Shalom

12

A

Fl. *mp* *a2* *p* *p*

Ob. *p* *p*

Cl. *p* *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

Timp. *mf*

B. D.

Cym.

Glock.

Hp.

Baritone Solo *f*

El A-do nai... Baht-sah rah-tah li... Ka - rah - ti...

Choir

A

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf* *(sim)*

Db. *pizz.* *mf*

Ani Shalom

20

Fl. *mp* *p* *l.* *p*

Ob. *p* *l.*

Cl. *l.* *p* *l.*

Bsn. *mp* *p*

Hr. *l.*

C Tpt. *l.*

Tbn. *l.*

Timp. *l.*

B. D. *l.*

Cym. *l.*

Glock. *l.*

Hp. *l.*

Baritone Solo *mf*
va-yah ah - ne-ni A - do-nai haht - si - la naf - shi

Choir *mf*

Vln. I *f* *mf* *f* *arco*

Vln. II *f* *mf* *f* *arco*

Vla. *f* *mf* *f* *arco*

Vc. *f* *mf* *f* *arco*

Db. *f* *mf* *f* *arco*

Ani Shalom

27

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf* *mp*

Bsn. *mf* *mp*

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock. *pp*

Hp.

Baritone Solo *mp* *mp* *with hushed enthusiasm*

mi - svaht she - ker_ mi - la shown rah-mi-yah mah

Choir

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Ani Shalom

B

34

Fl. *mp* *mf* *f*

Ob. *mf* *f*

Cl. *f*

Bsn. *f*

Hn. *mf* *a2*

C Tpt. *senza sord.* *mf*

Tbn. *mf*

Timp.

B. D.

Cym.

Glock. *mf*

Hp.

Baritone Solo
yi-ten le-cha mah Yo sif- la-cha la shown rah-mi -yah

Choir

B

Vln. I *p* *f*

Vln. II *p* *f* *arco*

Vla. *p* *f* *arco*

Vc. *p* *f* *arco*

Db. *p* *f* *arco*

Ani Shalom

41

C

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock.

Hp.

Baritone Solo

Choir

All Men **ff** *vehemently*

Chit-se gi-bor shi-nu-nim_ Chit-se gi-bor shi-nu-nim_ reem

C

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

96

Ani Shalom

47

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock.

Hp.

Baritone Solo

Choir

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *mf* *a2* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

unis. *div.*

gah - cha - ley re - tah - mim re - tah - mim

Ani Shalom

54

D

Fl. *f* *a2* *3p* *mp* *l.*

Ob. *mp*

Cl. *a2* *3p* *mp*

Bsn. *mf* *mp*

Hn. *f* *mf* *p*

C Tpt. *f* *mf* *p*

Tbn. *f* *mf* *p*

Timp. *mf*

B. D.

Cym. *pp* *mp*

Glock.

Hp.

Baritone Solo

Choir *f* *sostenuto*
oh - yah_ li - ki - gar - ti Me - shek shach

D

Vln. I *mf* *p* *pizz.* *mf*

Vln. II *mf* *p* *pizz.* *mf*

Vla. *mf* *p* *pizz.* *mp*

Vc. *pizz.* *mp*

Db. *pizz.* *mp*

Ani Shalom

[illegible]

Ani Shalom

69

Fl. *mp* *mf*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock. *pp*

Hp.

Baritone Solo
soh - neh,, soh - neh_ Sha - lom_ Sha - lom

Choir
soh - neh, soh - neh_ Sha - lom_ Sha - lom

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf* *mf*

Vc. *mf*

Db. *mf*

Ani Shalom

rit.

E *Meno Mosso*

76

Fl. *mp* *mf*

Ob.

Cl. *mp* *mf* *p*

Bsn. *mp*

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock.

Hp.

Baritone Solo *mf* *mp* *Rubato sadly*

Choir *mp* *mp*

Vln. I *pizz.* *mp* *arco* *mf*

Vln. II *mp* *arco* *mf*

Vla. *mp* *arco* *mf*

Vc. *mp* *arco* *mf*

Db. *mp* *arco* *mf*

a - ni Sha - lom_ a - ni Sha - lom_ a - ni Sha -

a - ni Sha - lom_ a - ni Sha - lom_ a - ni Sha -

a - ni Sha - lom_ a - ni Sha - lom_ a - ni Sha -

rit.

E

Ani Shalom

87 *accel.* *rit.*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp* *mf* *a2*

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Glock.

Hp.

Baritone Solo *a tempo* *mf*
he - mah le - mil - cha - mah

Choir

Vln. I *accel.* *a tempo* *rit.* *mp* *mf* *p*

Vln. II *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vc. *pizz.* *arco*

Db. *pizz.* *arco*

5. Bani Adam

Children of Adam

Sa'adi Shirazi (circa 1233)
Ahmad Shawqi (circa 1920)

Larry Nickel

$\text{♩} = 86$

Flute I

2 Oboes

2 Clarinets in B \flat

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Trombones

Violoncello

Contrabass

Persian Fanfare

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

so

div

$\text{♩} = 86$

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vc.

Cb.

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

Bani Adam

A

11

Picc.

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

doubling soprano solo

mp *mp* *mf*

p

mp *p*

soprano solo *mp* *mf* *one long phrase*

Ba - ni A - dam a - zo - ye yek pe - ka - rand...

solo espress. *mp* *3* *3*

solo espress. *mp* *3* *3*

solo espress. *mp* *3* *3*

solo espress. *mp* *3* *3*

pizz

Bani Adam

[illegible]

Bani Adam

23

Picc. *mf*

Fl. I *mf*

Ob. *mp* *mf*

Cl. *mf*

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Timp.

S. *mf* *f*
dard o-va-rad ruz - gor

Choir

Vln. I *tutti* *mf*

Vln. II *tutti* *mf*

Vla. *tutti* *mf*

Vc. *mf*

Cb. *pizz* *mf*

B

29

Picc. *mf*

Fl. I *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp* *mf*

C Tpt. *mp* *mf*

Tbn. *mp* *mf*

Timp. *p* *mp* *p*

S. *mf* *f* *mf*

Choir *mf* *cresc.* *f*

De - gar oz - va ho ra na - mo nad ka - ror

De - gar De - gar oz - va ho ra na - mo nad ka - ror

B

Vln. I *p* *mf* *f*

Vln. II *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

Cb. *p* *mf* *f*

pizz *arco*

Bani Adam

35

Picc.

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

S.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

40 **C** ♩ = 100

Picc.

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Conga

Tamb.

F. Cym.

Trn.

S.

A.

Bar.

C ♩ = 100

Vln. I

Vln. II

Vla.

Ve.

Cb.

Bani Adam

45 *freely*

Picc. *f*

Fl. I *f*

Ob. *f* *a2*

Cl. *f* *a2*

Bsn. *f* *a2*

Hn.

C Tpt.

Tbn.

Timp.

Conga

Tamb. *mf* *p* *mp* *mf* *p* *mp* *mf* *p*

F. Cym Tri.

Hp.

A.

Bar.

Vln. I

Vln. II

Vla. *pizz*

Vc. *pizz*

Cb. *pizz*

Bani Adam

D

50

Picc. *mp*

Fl. I *mp*

Ob. *mp* *p* *mp* *1. espress.*

Cl. *mp* *p*

Bsn. *mp* *p*

Hn.

C Tpt.

Tbn.

Timp.

Conga

Tamb. *mp* *mf* *p*

F. Cym Tri.

Hp. *mf*

A.

Bar. *bartone solo* *mf* *dolce*

Wu-li - da Rif - ku yau - ma mau - li - di, mau - li - di a' I - sa

D

Vln. I *mp*

Vln. II *mp*

Vla. *p* *arco* *p* *arco*

Vc. *mp* *p*

Cb. *mp* *p*

Bani Adam

55

Picc.

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Conga

Tamb.

F. Cym Tri.

Hp.

A.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *dolce*

mp *mp* *mp*

pizz

wal mu - ru a - tu wal hu - da wal hai - a - u

waz -

Bani Adam

61

Picc.

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Conga

Tamb.

F. Cym Tri.

Hp.

A.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

da - hel kau - nu bil - wa - li - di wa - da - at bih - sa - na - hi mi - na fe - rel ar - ja -

p

f

mf

p

arco

pizz

f

mf

f

Bani Adam

67 **E** *joyfully*

Picc. *f*

Fl. I *f*

Ob. *f* *a2*

Cl. *f* *a2*

Bsn. *f* *a2*

Hn.

C Tpt. *f* *con sord.*

Tbn.

Timp. *f*

Conga *mf*

Tamb. *mp* *mf* *p* *mp* *mf* *p* *mp*

F. Cym Tri. *p*

Hp. *f*

A. *hu*

Bar. *hu*

Vln. I *f*

Vln. II *f*

Vla. *f* *pizz*

Vc. *pizz*

Cb. *pizz*

72

F

Picc. *mp* *p*

Fl. I *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *mutes out*

C Tpt. *mp* *p*

Tbn. *p*

Timp. *mf*

Conga

Tamb. *mf* *p*

F. Cym Tri. *to triangle*

Hp. *mf*

A. *alto solo* *mf* *f* *mp*
 wa - sa - rat a - ya - tul ma - si - hi ka - ma yeh - seh - ri

Bar. *baritone solo* *mf*
 mi - nel fe - ja - ri fil -

F

Vln. I *mp* *p* *p* *sim.*

Vln. II *mp* *p* *p* *sim.*

Vla. *mp* *p* *p*

Vc. *mp* *p* *arco* *sostenuto*

Cb. *mp* *p* *arco* *sostenuto*

Bani Adam

78

Picc.

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Conga

Tamb.

F. Cym
Tri.

Hp.

A.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tam - la - ul or - da wa - la a -

wu - ju - di, fil - wu - ju - di dai - a - u

pizz
mp
pizz

div. arco
p
arco
p

Bani Adam

G

Bani Adam

90 **H** $\text{♩} = 120$

Picc. *f* *ff* *f*

Fl. I *f* *ff* *f*

Ob. *f* *ff* *f* *a2*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *ff* *f*

C Tpt. *ff*

Tbn. *ff* *f*

Timp. *mf* *f*

Conga

Tamb.

F. Cym Tr.

H $\text{♩} = 120$ *vehemently*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

96 *conduct - four beats to the bar*

Picc. *f*

Fl. I *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *mp*

C Tpt. *f* *mp*

Tbn. *mp*

Timp.

Conga *basic Tumbao patterns (ad lib)*

Tamb. *shaken from side to side*

F. Cym Tri. *triangle (open and closed)*

Vln. I *div.* *unis*

Vln. II *div.* *unis*

Vla.

Vc.

Cb.

lightly

(wrist on accent)

off *cl* *off* *cl* *off* *cl*

mp

Bani Adam

I

101

Picc. *f*

Fl. I *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Timp.

Conga (sim.)

Tamb.

F. Cym Tri. (sim.)

S. *f* *soprano soloist*
la wa - i - dun, la wa - i - dun

Choir *f* *all Women*
la wa - i - dun, la wa - i - dun

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Cb. *mf*

121

Bani Adam

105

Picc.

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Conga

Tamb.

F. Cym. Tri.

S.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

la sau - la - tun - la sau - la

la sau - la - tun - la sau - la

3-5 sopranos on high Ab

122

Bani Adam

109 **J**

Picc. *mf* *f*

Fl. I *mf* *f*

Ob. *mf* *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Timp.

Conga

Cym.

Tamb. *to sus. cymbal*

F. Cym. *to tubular bells*

Tri. *baritone soloist*

Bar. *f* La in - ti - ka - mun, la hu - sa - mun, la raz - wa - tun. la raz - wa - tun la di - ma'

Choir *f* *cresc.* La in - ti - ka - mun, la hu - sa - mun, la raz - wa - tun. la raz - wa - tun la di - ma'

J

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

K

124

Bani Adam

118

Picc. *mf* *f*

Fl. I *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *f*

Hn.

C Tpt. *a2*

Tbn.

Timp.

Conga

Tamb.

F. Cym Tri.

unison

Choir

Cho oz - vi - be - dard o - va - rad ruz - gor

go - ha - rand De - gar oz - va - ho ra na - mo - nad ka - ror

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Bani Adam

126

Bani Adam

124

Picc. *mf* *f*

Fl. I *mf* *f*

Ob. *mf* *f*

Cl. *f*

Bsn. *mf* *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Timp.

Conga

Tamb. *f*

F. Cym. Tri. *f*

Tub. B. *f*

S. *f* *cresc.* *ff*

Bar. *f* *cresc.* *ff*

Choir *f* *cresc.* *ff*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

to tubular bells

wi - dun la raz - wa - tun la di ma'

wi - dun la raz - wa - tun la di ma'

wi - dun la raz - wa - tun la di ma'

Bani Adam

remain strong until cut-off

6. Kyrie Eleison

Larry Nickel
canatus firmus by Kuni Murai

♩ = 64-70 plainchant style

p *mp* *mf*

Ky - ri - e Ky - ri - e Mi - se - re - re no - bis

p *mp* *mf*

Ky - ri - e (Ky - ri - e) Ky - ri - e Mi - se - re - re no - bis,

mp *mf* *mp* *mf*

Ky - ri - e Do - na no - bis Pa - cem Mi - se - re - re no - bis. Ky - ri -

mp *mf* *mp* *mf*

Ky - ri - e Do - na no - bis Pa - cem Mi - se - re - re no - bis, Ky - ri -

Piano *rehearsal only*

9 *mp* *poco rit* *a tempo* *pp* *mf* *only sopranos add the "s"*

Ky - re - e Do - na no - bis Pa - cem. Mi - se - re - re no - bis

mp *poco rit* *pp* *mf*

no - bis Ky - ri - e Do - na no - bis Pa - cem. Mi - se - re - re no - bi'

p *pp* *mf*

e Pa - cem Mi - se - re - re no - bi'

p *pp* *mf*

e Pa - cem Mi - se - re - re no - bi'

Kyrie Eleison

A

16

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

Ky - ri - e Ky - ri - e E - le - i - son Do - na, Do - na

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

Ky - ri - e Ky Ky - ri - e E - le - i - son Do - na, Do - Do - na -

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

Ex - au - di o - ra - ti - o nem me - am, Ex - au - di o - ra - ti - o - nem me - am E - le - i - son, Ex - au - di o - ra - ti - o - nem me - am Do - na -

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

Ky - ri - e Ky - ri - e E - le - i - son Ex - au - di o - ra - ti - o - nem me - am

A

B $\text{♩} = 70$

23

f *mf* *rall.* *mf*

no - bis Pa - cem, Pa - cem, Do - na no - bis Pa - cem Ky - ri - e

f *mf* *mf*

no - bis Pa - cem, Pa - cem Do - na no - bis Pa - cem Ky - ri - e

f *mf* *mf*

no - bis Pa - cem, Pa - cem, Do - na no - bis Pa - cem Pa - cem Ky - ri - e

f *mf* *mf*

no - bis Pa - cem, Pa - cem, Do - na no - bis Pa - cem Pa - cem

B $\text{♩} = 70$

rall.

Kyrie Eleison

32

mp *mf* *mp*

E - le - i - son Ex - au - di o - ra - ti - o - nem me-am

E - le - i - son Ex - au - di o - ra - ti - o - nem me-am

mf *mp* *mf* *mp*

Ky - ri - e E - le - i - son Ex - au - di o - ra - ti - o - nem

mf *mp* *mf* *mp*

Ky - ri - e E - le - i - son Ex - au - di o - ra - ti - o - nem

40

mf *mp* *poco rit.* **C** Tempo primo *p* *mp* *p*

Do - na no - bis Pa - cem Ky - ri - e Ky - ri -

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

Do - na no - bis Pa - cem Ky - ri - e Ky -

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

Do - na no - bis Pa - cem Ex - au - di o - ra - ti - o - nem me-am, Ex - au - di o - ra - ti -

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

Do - na no - bis Pa - cem Ky - ri - e Ky - ri -

C Tempo primo

Kyrie Eleison

47

mp *mf* *f* *mf*

e — E - le - i - son Do - na, Do - na no - bis

mp *mf* *f* *mf*

Ky - ri - e — E - le - i - son Do - na, Do - na no - bis

mf *f* *mf*

o - nem — me - am E - le - i - son, Ex - au - di o - ra - ti - o - nem me - am Do - na no - bis

mp *mf* *f* *mf*

e — E - le - i - son Ex - au - di o - ra - ti - o - nem me - am no - bis

52

f *mf* *rit.*

Pa - cem, Pa - cem, Do - na no - bis Pa - cem

f *mf*

Pa - cem, Pa - cem, Do - na no - bis Pa - cem (Pa - cem)

f *mf*

Pa - cem, Pa - cem, Do - na no - bis Pa - cem Pa - cem

f *mf*

Pa - cem, Pa - cem, Do - na no - bis Pa - cem Pa - cem

rit.

the Stupidity of War

Larry Nickel

133

Bêtise de la Guerre

8

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

S. D.

Xyl.

Bar.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

to tubular bells (quick!)

This musical score is for a symphonic work titled 'Bêtise de la Guerre'. It features a large orchestra with woodwinds, brass, percussion, and strings. The score is written in 4/4 time and begins with a key signature of two flats (B-flat and E-flat). The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet. The brass section includes Trombone and Tuba. The percussion section includes Timpani, Bass Drum, Snare Drum, Xylophone, and Baritone. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is marked with a forte (mf) dynamic and includes a section marked 'to tubular bells (quick!)'. The score is numbered 134.

A

A

Bêtise de la Guerre

B

20

Picc. *f* *mp* *mf* *mp*

Fl. *f* *mp* *mf* *mp*

Ob. *f* *mp* *mf* *mp*

Cl. *f* *mp* *mf* *mp*

Bsn. *f* *mp* *mf* *mp*

Hn. *f* *mp* *mf* *mp*

C Tpt. *f* *mp* *mf* *mp*

Tbn. *f* *mp* *mf* *mp*

Timp. *mf* *mf* *mf* *mf*

B. D. *mf* *mf* *mf* *mf*

S. D. *mf* *mf* *mf* *mf*

Tub. B. *mf* *mf* *mf* *mf*

Bar. *f* *mf* *mf* *mf*

T. *f* *mf* *mf* *mf*

B. *f* *mf* *mf* *mf*

Vln. I *f* *mf* *mf* *mf*

Vln. II *f* *mf* *mf* *mf*

Vla. *f* *mf* *mf* *mf*

Ve. *f* *mf* *mf* *mf*

Db. *f* *mf* *mf* *mf*

Ou - vri - ère sans yeux Guerre, ô guerre, oc - cu - pée au choc des es - ca - drons

né - ant os - cille Ou - vri - ère sans yeux

né - ant os - cille Ou - vri - ère sans yeux

B

Bêtise de la Guerre

C

25

Picc. *mf mp mf mp mf mp mf mf* *f*

Fl. *mf mp mf mp mf mp mf mf* *f*

Ob. *mf* *f*

Cl. *mf mp mf mp mf mp mf* *f*

Bsn. *mf mp mf mp mf mp mf* *f*

Hn. *con sord.* *f*

C Tpt. *mf* *f*

Tbn. *mf* *f*

Timp. *p* *mf*

B. D. *mf*

S. D. *mp* *mf*

Tub. B. *mf* *f*

Bar. *ff* *f*

T. *ff* *f*

B. *ff* *f*

Vln. I *div*

Vln. II *3*

Vla. *3*

Vc. *3*

Db. *3*

Tou - te pleine du bruit fu - ri-eux des clair - ons Ô, bu veuse de sang qui

Tou - te pleine du bruit fu - ri-eux des clair - ons Ô, bu veuse de sang

Tou - te pleine du bruit fu - ri-eux des clair - ons Ô, bu veuse de sang

C

Bêtise de la Guerre

37

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

S. D.

Tub. B.

Bar.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

fa - rouche, flé - trie, hi - deuse... en cette iv - rog - ne - rie Ou - vri ère sans yeux.....

hi - deuse... en - traine l'homme en cette iv - rog - ne - rie Ou - vri ère sans yeux__

hi - deuse... en - traine l'homme en cette iv - rog - ne - rie Ou - vri ère sans yeux__

Bêtise de la Guerre

139

Bêtise de la Guerre

43

E

Picc. *leggiere* *mf*

Fl. *leggiere* *mf*

Ob. *leggiere* *mf*

Cl. *leggiere* *mf*

Bsn. *leggiere a2* *mf*

Hn. *leggiere* *mf*

C Tpt. *leggiere* *mf*

Tbn. *mf*

Timp.

B. D.

S. D.

Tub. B.

Bar. A - breuve nos sil - lons

T. A - breuve nos sil - lons

B. A - breuve nos sil - lons

E

Vln. I

Vln. II

Vla.

Vc. *pizz*

Db. *pizz*

F

F

Bêtise de la Guerre

G

54

Picc. Fl. Ob. Cl. Bsn.

Hn. C Tpt. Tbn. Timp. B. D. S. D. Tub. B.

Bar. si tu ne sais, dans l'om-bre où ton ha-sard se vau-tre Dé-

T. Si pour le be-stial tu chasses l'a-ni-mal Dé-

B. Si pour le be-stial tu chasses l'a-ni-mal

Vln. I Vln. II Vla. Vc. Db.

marcato
mf
marcato
mf
marcato
mf
marcato
mf

Bêtise de la Guerre

H

59

Picc. 

Fl.  *mp*

Ob.  *mp*

Cl.  *mp*

Bsn.  *mp*

Hn.  *mf mp mf mp mf mf f*

C Tpt.  *mf mp mf mp mf mf f*

Tbn.  *mf mp mf mp mf mf f*

Timp.  *mp p mp p mp mf f*

B. D.  *mp p mp p mp mf f*

S. D.  *mp p mp p mp mf f*

Tub. B. 

Bar.  faire un em - per - eur que pour en faire un au - tre?

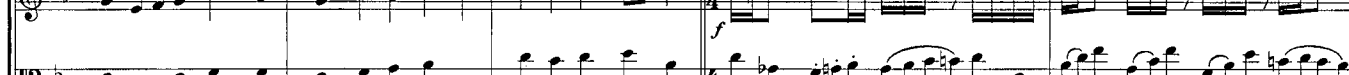
T.  faire un em - per - eur que pour en faire un au - tre?

B. 

Vln. I  *f*

Vln. II  *f*

Vla.  *f*

Vc.  *f*

Db.  *f*

H

Bêtise de la Guerre

I

64

Picc. *mf* *f* *marcato*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f* *marcato*

Hn. *marcato* *f*

C Tpt. *marcato* *f*

Tbn. *marcato* *f*

Timp. *f*

B. D.

S. D. *p* *f*

Tub. B. *f*

Bar.

T.

B.

Vln. I *div*

Vln. II *div*

Vla. *div*

Vc. *div*

Db.

Bêtise de la Guerre

J

69

Picc. *f* *mp* *mf*

Fl. *mp* *mf*

Ob. *a2* *mp* *mf*

Cl. *a2* *f* *mf*

Bsn. *mf*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Timp. *f*

B. D.

S. D.

Tub. B. *to the xylophone*

Xyl.

Bar. *ff* *ff* *ff*

T. *ff* *ff* *ff*

B. *ff* *ff* *ff*

Vin. I *pizz*

Vln. II *pizz*

Vla. *pizz*

Vc. *pizz*

Db. *pizz*

Ou - vri-ère sans yeux

Ou - vri-ère sans yeux

Ou - vri-ère sans yeux

J

Bêtise de la Guerre

74

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

S. D.

Xyl.

Bar.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Folle im-mense, de vent et de fou-dres ar-mée, à quoi sers-tu, Fu-mée.

À quoi sers-tu, Gé-ante, à quoi sers-tu, Fu-mée.

À quoi sers-tu, Gé-ante, à quoi sers-tu, Fu-mée.

Bêtise de la Guerre

off on 3

81

Picc. *fp* *f*

Fl. *fp* *f*

Ob. *fp* *f*

Cl. *fp* *f*

Bsn. *fp* *f*

Hn. *fp* *f*

C Tpt. *fp* *f*

Tbn. *fp* *f*

Timp. *mf* *f* *deaden*

B. D. *mf* *f* *deaden*

S. D. *mf* *f*

Xyl. *f*

Bar. *f*

T. *f*

B. *f*

Vln. I *div.* *arco* *fp* *f* *ff*

Vln. II *arco* *fp* *f* *ff*

Vla. *arco* *fp* *f* *ff*

Vc. *arco* *fp* *f* *ff*

Db. *arco* *fp* *f* *ff*

Ou-vri-ère sans yeux.

8. Bing Chuh Shing

March of the Battle Carts

Dao Fu (Tang Dynasty circa 12 AD)

Larry Nickel

$\text{♩} = 94$ oriental march *imagine the Emperor's army - 2,000 years ago - marching over the distant hill - towards the village*

Piccolo

Flute

2 Oboes

2 Clarinets in B \flat

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Trombones

Timpani

Cymbals
Tam tam

Snare Drum
Wind Chimes

Xylophone

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

steady pulse
mf

a distant fanfare solo
mf

finger cymbals
p

tam tam (let it ring)
mp

col leg
mf col leg div.

pizz
mp

pizz
mp

pizz
mp

mp

Bing Chuh Shing

[illegible]

Bing Chuh Shing

13

Picc. *f* *3*

Fl. *f* *3*

Ob. *f* *3*

Cl. *f* *3* *l.* *a2* *3*

Bsn. *f*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Timp. *mp* *3*

Cym. *mp*

S. D. *3* *>*

Xyl. *mp*

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Bing Chuh Shing

17

A

Picc. *ff*

Fl. *ff*

Ob. *ff* *a2* *l.*

Cl. *ff*

Bsn. *ff*

Hn. *f* *a2*

C Tpt. *f* *a2*

Tbn. *f*

Timp. *f*

Cym. *mf*

S. D. *pp* *mf*

Xyl. *mf*

Hp.

A

Vln. I

Vln. II

Vla.

Vc.

Db.

Bing Chuh Shing

21

Picc. *mf* *cresc.* *f*

Fl. *mf* *cresc.* *f*

Ob. *mf* *cresc.* *f*

Cl. *mf* *cresc.* *f*

Bsn. *mf* *cresc.* *f*

Hn. *l.* *a2* *f*

C Tpt. *f*

Tbn. *l.* *a2* *f*

Timp. *f*

Cym. *f*

S. D. *f* *mf*

Xyl. *f*

Hp. *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

Bing Chuh Shing

24

Picc. *to flute*

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *mf*

Hn. *mf* *1.* *a2*

C Tpt.

Tbn. *mf*

Timp.

Cym.

S. D. *f* *mp* *mf*

Xyl. *mp*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Bing Chuh Shing

27

B

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

mf

Cym.

S. D.

Xyl.

Hp.

f

Alto

solo **Alto Solo** *full warm sound - tell the story*

f

Chuh lin lin mah shyow shyow Shing jen kung jien guh jai yow

S.

mf

Chuh lin lin mah shyow shyow

A.

Chuh lin lin mah shyow shyow

B

pizz

Vln. I

mf *pizz*

Vln. II

mf *(pizz)*

Vla.

mf *(pizz)*

Vc.

mf *(pizz)*

Db.

mf

Bing Chuh Shing

31

Fl. *mp* *mf*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn.

C Tpt.

Tbn.

Timp.

Cym. *p* *to splash*

S. D.

Xyl.

Hp. *full sound* *f* 3 3 3 3

Alto *f dolce, sostenuto*
Dye nyung chit-su cho Dyenyung chit-su cho syung sohn

S. *mf*
Shing jen kung jien guh jai yow Chuh lin lin mah shyow shyow Shing jen kung jien guh jai

A. *mf*
Shing jen kung jien guh jai yow Chuh lin lin mah shyow shyow Shing jen kung jien guh jai

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *mf*

Vc. *p* *mf*

Db. *p* *mf*

36

Fl. *f* *mp* *1.*

Ob. *f* *mp*

Cl. *f* *sostenuto* *mp*

Bsn. *f* *sostenuto* *mp*

Hn.

C Tpt.

Tbn.

Timp.

Cym. *splash cymbal* *pp* *emp* *to finger cymbals*

S. D.

Xyl.

Hp. *mf* *3* *3* *3* *3*

Alto *mf* *Soloist*
Chin-ai boo jyen Chi-yen Yung Chyow Chyen yi twin-cho lan tao ku

S. yow

A. yow

Vln. I *div* *mp* *f* *arco* *p*

Vln. II *div* *mp* *f* *arco* *p*

Vla. *arco* *mp*

Ve. *arco* *mp*

Db. *arco* *mp*

156 *mp*

D

E

F

47

Picc. *3*

Fl. *3*

Ob. *3*

Cl. *3*

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Cym.

S. D. *3*

Xyl.

Hp.

Alto *mf* **Soloist**
Chün bo-wen Han jya shan dohng ar bai jo chien tsun

T. chung hai shway Woo hwung kai pyen i way i

B. chung hai shway Woo hwung kai pyen i way i

F

Vln. I *arco* *div*
mp

Vln. II *arco*
mp

Vla. *mp*

Vc. *mp*

Db. *mp*

Bing Chuh Shing

[illegible]

H Elgarian military band style

57

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Cym. *tap lightly on bell of cymbal*

S. D. *p* *mp*

Xyl. *mf*

Hp. *mp*

Alto

S. *mf* Jung yo jyen fu bah cho - li huh shung lohng mo wu

A. *mf* Jung yo jyen fu bah cho - li huh shung lohng mo wu

T.

B.

H *cantabile*

Vln. I *mp*

Vln. II *mp*

Vla. *mp arco*

Vc. *mp arco*

Db. *mp*

I

I

Bing Chuh Shing

68

J

Picc. *mf* *to flute*

Fl. *mf*

Ob. *mf* *mp* *f*

Cl. *mf* *mp* *f*

Bsn. *mf*

Hn. *f* *straight mutes in*

C Tpt. *mf*

Tbn. *f* *mf*

Timp.

Cym.

S. D.

Xyl. *f* *mf* *tacit*

Hp.

S.

A.

T.

B.

J

Vln. I *pizz* *mf pizz*

Vln. II *mf pizz*

Vla. *mf*

Vc. *pizz* *f pizz* *mf*

Db. *f* *mf*

Bing Chuh Shing

73 **K**

Fl. *mp* *1* *a2*

Ob. *mp* *mp*

Cl. *mp* *mp* *2.*

Bsn. *mp* *a2*

Hn.

C Tpt.

Tbn.

Timp.

Hp. *mf*

Alto *mf* *Soloist* *sadly* *mf*
 Shin ju shung nahn wu Fah_n shu shung nway how Shung nü yo duh jya pi - lin

S. *mp*
 Shin ju shung nahn wu fahn_ shu shung nway how

A. *mp*
 Shin ju shung nahn wu fahn_ shu shung nway how

T.

B.

K

Vln. I

Vln. II

Vla.

Vc. *mp* *mf*

Db. *mp* *mf*

Bing Chuh Shing

79 **L** **M**

Fl. *mf*

Ob. *mf*

Cl. *mf* *a2*

Bsn. *mf*

Hn. *mf* *con sord.* *a2*

C Tpt. *mf* *p* *mp*

Tbn. *mp*

Timp. *mp*

Hp. *mf* **Tutti**

Alto *f* *mp*
Shung nahn - mai mo shway pai tsow

S. *mf*
Chwin bu - tyen ching hai to

A. *mf*
Chwin bu - tyen ching hai to

T. *mf*
Chwin bu - tyen ching hai to

B. *mf*
Chwin bu - tyen ching hai to

L **M**

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

86

Fl. *p*

Ob. *p*

Cl.

Bsn. *p*

Hn.

C Tpt. *mutes out* *senza sord.* *mp* *mf*

Tbn. *mp* *mf*

Timp. *p*

Hp.

Alto *mf* *tacit*
Shing gway fahn yuen jyo gway ku Tyen ying yu-shuh shung tyo tyo

S. *p* *cresc.* *f* *dim.* *p* *tyo*
Gu lai pai gu u - ren sho Tyen ying yu shuh shung tyo tyo

A. *p* *cresc.* *f* *dim.* *p* *tyo*
Gu lai pai gu u - ren sho Tyen ying yu shuh shung tyo tyo

T. *p* *cresc.* *f* *dim.* *p* *tyo*
Gu lai pai gu u - ren sho Tyen ying yu shuh shung tyo tyo

B. *p* *cresc.* *f* *dim.* *p* *tyo*
Gu lai pai gu u - ren sho Tyen ying yu shuh shung tyo tyo

Vln. I

Vln. II

Vla.

Vc.

Db.

N

Bing Chuh Shing

95

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt. *mp*

Tbn. *mp*

Timp.

Hp. *mf*

Alto

S. *tyo tyo tyo tyo tyo* "tyo" - the sound of rain drops (onomatopoeic) *stagger breathing*

A.

T. *tyo tyo tyo*

B. *tyo tyo*

Vln. I *col leg* (pitter patter of rain) *p* *col leg* *mf*

Vln. II *p* *col leg* *mf*

Vla. *p* *col leg* *mf*

Vc. *p* *col leg* *mf*

Db.

O

167

Bing Chuh Shing

105

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *mp* *p*

C Tpt. *mf* *p*

Tbn. *mp* *p*

Timp.

Cym. *tam tam*

S. D.

Hp.

Alto *mf* *mf* (haunting ethereal sound)

Chwin bu - tyen ching hai to Gu lai pai gu u - jen sho

S. *p* (ghosts crying in the rain)

A. *p* Chwin bu - tyen

T. *p* Chwin bu - tyen

B. *p* Chwin bu - tyen ching hai

Vln. I *mp* *mf* *dim.* *pp*

Vln. II *mp* *mf* *dim.* *pp*

Vla. *mp* *mf* *dim.* *pp*

Vc. *mp* *mf* *dim.* *pp*

Db. *mp* *mf* *dim.* *pp*

P

Bing Chuh Shing

110

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Cym.

Hp.

Alto

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Chwin bu - tyen ching hai to Gai lai pai gu u - jen sho Shing gway fahn

ching hai to Gu lai pai gu u - jen sho Chwin bu - tyen ching hai to

ching hai to Gu lai pai gu u - jen sho Gu lai pai gu u - jen sho

to Gai lai pai gu u - jen sho Gu lai pai gu u - jen sho

to Gai lai pai gu u - jen sho Gu lai pai gu u - jen sho

pizz

mp pizz

mp pizz

mp

Bing Chuh Shing

113 *rit.*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Tbn. *mf*

Timp. *mf* *deaden*

Cym. *mp* *tam tam*

Hp. *mf*

Alto *ad lib* *pp*
 - yu - ahn jyo kway ku Tyen ying yu - shuh shung tyo tyo

S. *pp*

A. *pp*
 Chwin bu - tyen ching hai to

T. *slowly* *pp*
 Gu lai pai gu u - jen sho

B. *pp*

Vln. I *pizz* *mf* *arco* *gliss.* *pp*

Vln. II *pizz* *mf* *arco* *gliss.* *pp*

Vla. *mf* *arco* *gliss.* *pp*

Vc. *mf*

Db. *mf*

9. Dvatsit Vosyem Shtikovich

Twenty Eight Bayonets

Anna Akmatova (1889-1966)

Larry Nickel

$\text{♩} = 64$ *full bodied Russian style singing*

mf *f*

Nyeh bi - vat tib- yeh Nyeh bi - vat tib- yeh veh zhih - vikh

mf *f*

Nyeh bi - vat tib- yeh Nyeh bi - vat tib- yeh zhih - vikh zhih - vikh

mf *f*

Nyeh bi - vat tib- yeh Nyeh bi - vat tib- yeh zhih - vikh zhih - vikh So snyeh-

mf *f*

Nyeh bi - vat tib- yeh Nyeh bi - vat tib- yeh zhih vikh zhih - vikh So Snyeh

$\text{♩} = 64$ *(You are no longer among the living)*

Piano *rehearsal only*

5 *mf* *mp* *poco rit.*

S. So snyeh - gu nyeh vstat So snyeh - gu nyeh vstat So snyeh - gu nyeh vstat

A. So syeh - gu nyeh vstat So snyeh - gu nyeh vstat So snyeh - gu nyeh vstat...

T. gu nyeh vstat So snyeh - gu nyeh vstat So snyeh - gu nyeh vstat...

B. gu nyeh vstat So snyeh - gu nyeh vstat So snyeh - gu nyeh vstat...

mf *mp* *mf* *mp*

(You cannot rise from the snow)

Pno.

Dvatsit Vosyem Shtikovich

8 *a tempo* *mf* *poco rit.*

S. *mf* Dvat-sit Vo-syem shti - ko-vikh Og-nye-stryel-nikh pyat_ *mf*

A. *mf* Dvat-sit Vo syem shti - ko vikh *p* Dvat sit vo-syem shti-ko-vich ahh... Og-nye-stryel-nikh *mf*

T. *p* (ahh)... Dvat sit vo-syem shti-ko-vich ahh... Og-nye-stryel-nikh pyahh... *mf*

B. *p* (ahh)... Og-nye-stryel-nikh pyahh... *mf*

Pno. *a tempo* (twenty-eight bayonette wounds) (five gunshot wounds)

13 $\text{♩} = 72$ *mf* *f*

S. *mf* Gor - ku-yu ob - no - vush-ku_ Dru - gu shi - la - ya *f* Gor - ku-yu ob - no - vush-ku_

A. *mf* Gor - ku-yu ob - no - vush-ku_ Dru - gu shi - la - ya *f* Gor - ku-yu ob - no - vush-ku_

T. *mp* ob - no - vush-ku_ shi - la - ya_ *mf* Gor - ku - yu_ *mf*

B. *mp* ob - no - vush-ku_ shi - la - ya_ *mf* Gor - ku - yu_ *mf*

Pno. $\text{♩} = 72$ (a bitter new shroud, I sewed for my husband)

Dvatsit Vosyem Shtikovich

19 *molto rit.*

S. *mp*
Dru - gu shi - la - ya

A. *mf*
Dru - gu Shi - la ya Dvat - sit vo - syem shti - ko - vich Og - nye - strye - nihk pyat

T. *mp*
shi - la - ya

B. *mf*
shi - la - ya

Pno.

$\text{♩} = 64$

24 *mp* *mf* *f*

S. *mp* *mf* *f*
Nyah bi - vat tib - yeh Nyah bi - vat tib - yeh veh zhih - vikh

A. *mp* *mf* *f*
Nyah bi - vat tib - yeh Nyah bi - vat tib - yeh zhih - vikh zhih - vikh

T. *mf* *f*
tib - yeh Nyah bi - vat tib - yeh zhih - vikh zhih - vikh So snyeh-

B. *mf* *f*
tib - yeh Nyah bi - vat tib - yeh zhih vikh zhih - vikh So Snyeh

$\text{♩} = 64$

Pno.

Dvatsit Vosyem Shtikovich

28

mf *mp* *poco rit.* *mp*

S. So snyeh - gunyeh vstat So snyeh - gunyeh vstat So snyeh - gunyeh vstat Dvat - sit Vo - syem

A. So syeh - gu nyeh vstat So snyeh - gu nyeh vstat So snyeh - gunyeh vstat... Lyu - bit Lyu - bit

T. gu nyeh vstat So snyeh - gu nyeh vstat So snyeh - gunyeh vstat... Lyu - bit Lyu - bit

B. gu nyeh vstat So snyeh - gu nyeh vstat So snyeh - gunyeh vstat... ah...

Pno.

32

mf *rit.* *p* *mf* *mp*

S. shti - ko - vikh Og - nye - stryel - nikh pyat... Ru - ska - ya zim - lya

A. Kro - vush - ku Lyu - bit Lyu - bit Ru - ska - ya zim - lya

T. Kro - vush ku - Lyu - bit Lyu - bit Ru - ska - ya zim - lya

B. Ru - ska - ya zim - lya

Pno.

(the Russian soil loves - loves droplets of blood)

10. Recordare, Jesu Pie

Larry Nickel

Adagio $\text{♩} = 56$ - Rubato

espress.

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

Harp

Fl.

Ob.

Cl.

Bsn.

Hp.

Sopr.

Alto

Li-ber scrip-tus pro - fe - re tur, in quo to-tum con - ti - ne

Vln. I

Vln. II

Vla.

Vc.

Db.

Recordare

14

Fl. *pp* *mp* *p* **B**

Ob. *mf* *f* *p*

Cl. *pp* *mp* *pp*

Bsn. *p*

Hp. *mp*

Sopr. *mf* *f* *mf* **B**
 Cum re-sur-get cre-a-tu-ra Ju-di-can-ti re-spon-su-ra Je-

Alto *mf*
 tur Re-co-da-re

SSAA

Vln. I *tutti* *pp* *1.* *p* *tutti* *pp* *pizz.* **B**

Vln. II *tutti* *pp* *pizz.*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

Db.

Recordare

19

Fl. *mp* *f* *mp*

Ob. *mf*

Cl. *mp* *mf*

Bsn. *mf*

Hp.

Sopr. *f* *f*
su - pi - e Ne - me - per - das il - la di - e.

Alto *mf* *f*
Quod - sum cau - sa tu - ae vi - ae il - la di - e.

SSAA *mf* *f* *mf*
All Women Quod - sum cau - sa tu - ae vi - ae Re - de -

Vln. I *mp* *f* *mf* *arco solo*

Vln. II *mp* *f* *mf* *arco solo*

Vla. *p* *mp* *mf* *arco*

Vc. *mp* *mf*

Db. *mf*

rit. *a tempo*

Recordare

24 **C**

Fl. *mf* *f* *mf*

Ob.

Cl. *mf* *f* *mf*

Bsn.

Hp. *mf*

Sopr. *f*
Re - de - mis - ti cru - cem pas - sus

Alto *f*
Re - de - mis - sti cru - cem pas - sus

SSAA *f* *mf* *leggiere mp unis.*
mi - sti, Re - de - mi - sti cru - cem pas - sus Quae - rens me, se - dis - ti,

C

Vln. I *mf* *f* *mf*

Vln. II *f* *mf* *f* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

Recordare

28

Fl. *mp* *mf* *mf* *mp*

Ob.

Cl. *mp* *mf* *mp*

Bsn. *mf* ³

Hp.

Sopr. *mf* Re - co - da -

Alto *mf* Re - co - da -

SSAA *mf* *mp*
 Quae - rens me, se - dis - ti, Quae - rens me, se - dis - ti, Quae rens me se - dis - ti Quae rens me se - dis - ti las - sus

Vln. I *f* *p* *dolce tutti*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf* ³

Db. *f* *mf*

Recordare

32 *rit.* **D** $\text{♩} = 58$

Fl. *p* *mp* *mf* *mp* *mf*

Ob. *mp* *3*

Cl. *1.* *p* *3* *mp* *mf* *2.* *mp* *mf*

Bsn. *3* *mp*

Hp. *mf*

Sopr. *mp* *mf*
re Je - su pi - e Tan - tus la - bor Sum

Alto *mp* *mf* *3*
re Je - su pi - e non sit cas - sus

SSAA *mp*
Je - su pi - e

D $\text{♩} = 58$

Vln. I *rit.* *3* *solo* *mp*

Vln. II *tutti* *mp* *solo* *mp* *3*

Vla. *mp* *mp*

Vc. *3* *mp* *pizz.*

Db. *3* *mp* *pizz.*

Recordare

37

Fl. *mp* *mf* *mp* *mf* *mp* *f*

Ob. *mf* *p*

Cl. *mp* *mf* *mp* *mf*

Bsn. *mp*

Hp.

Sopr. cau - sa tu - ae vi - ae

Alto *tacit until m. 49*

SSAA *unis. mf* *3* *mp* *f enhrm.*
Ne me per das il - la di - e

do not cast me out on that day

Vln. I *mf* *mp* *mp* *tutti p*

Vln. II *mf* *mp* *mp* *tutti p*

Vla. *mf* *mp* *mp*

Vc. *mf* *mp* *arco fp* *mp*

Db. *mf* *mp* *arco fp* *mp*

181

Recordare

42

Fl. *mf* *f* *p* *mp* *rit.* *accel.*

Ob. *mp* *f* *mp*

Cl. *mp* *f* *mp* *mp*

Bsn. *mf* *mp* *solo* *mf* *mp*

Hp.

Sopr.

Alto

SSAA *mp* *unis. p* *mp*

Quae rens me se-dis-ti las-sus Re de mis-ti cru-cem la-sus

Vln. I *mf* *f* *p* *mp* *rit.* *accel.* *p*

Vln. II *mf* *3* *p* *mp* *3* *p*

Vla. *mp* *mf* *mp* *p*

Vc. *mf* *mp* *mf* *mp* *p*

Db. *mf* *mp* *mf* *mp* *p*

182

Recordare

47

Fl.

Ob.

Cl.

Bsn.

Hp.

Sopr.

Alto

SSAA

Vln. I

Vln. II

Vla.

Vc.

Db.

a tempo

Alto Solo

mf passionately

Li - ber scrip tus pro - fe - re - tur, in quo to - tum con - ti - ne - tur Un - de mun - dus

Un - de mun - dus

Un - de mun - dus

Un - de mun - dus

102

Recordare

52

Fl. *mf* *f* 3

Ob.

Cl. *I.* *mf* 3

Bsn.

Hp.

Sopr. *f* Cum re - sur - get cre - a - tu - ra Re - co -

Alto ju - di - ce tur Ju - di - can - ti re - spon - su - ra Re - co -

SSAA ju - di - ce tur Ju - di - can - ti re - spon - su - ra

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

Vln. II *mf* 3 3 3

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

Vc. *mp* *f* *mp*

Db. *mp* *f* *mp*

184

Recordare

57 *rit.*

Fl. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Hp. *ad lib.*

Sopr. *no ritardando* *mp*

Alto *mp*

SSAA *mp* *mf* *senza vibrato* *mp*

Quae rens me se dis-ti las-sus Re de mis-ti cru-cem pas-sus

Vln. I *mf* *(tutti) div.* *mp* *pp* *rit.*

Vln. II *mp* *mf* *tutti* *mp* *pp*

Vla. *mp* *mf* *mp* *pp*

Vc. *mf* *mp* *mf* *mp* *pp*

Db. *mf* *mp* *mf* *mp* *pp*

11. Hiroshima Lacrimosa

Tears for Hiroshima

Sankichi Toge (1917-1953)

Larry Nickel

A

♩ = 60

♩ = 86

2 Flutes

2 Oboes

2 Clarinets B♭

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Trombones

Timpani

Tam-tam

Glockenspiel

Wind Chimes

Vibraphone

Harp

Soprano & Alto Solos

Baritone Solo

Choir

Violin I

Violin II

Viola

Violoncello

Contrabass

soft tonguing

mf

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

pp *p* *pp*

pp *p* *pp*

mp *mf*

Project the sound throughout

mf

con sord.

mf

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

div. *mute off*

mute off

mute off

p

Hiroshima Lacrimosa

11 *poco rit.* *a tempo* **B**

Fl. *mp* *mf* *p* *pp* *solo* *mp*

Ob. *mp* *mf* *p*

Cl. *mp* *mf* *p*

Bsn. *mp* *mf* *p*

T.-t. *p*

Hp. *steady rhythm - support the solo voice* *mp* *leggero*

Bar. *baritone solo* *mf* *passionately*

A - no - seng - ko - u - ga wa - su - re - e

18 **C**

Fl. *mf* *mf* *3*

Ob. *mp* *mf* *3*

Cl. *mf* *3*

Bsn. *a2* *mf* *3*

Hp. *yo - ka* *A - no - seng - ko - u - ga*

Bar. *yo - ka* *A - no - seng - ko - u - ga*

Choir *shun - ji - ni gai tou no san - man.*

Vc. *solo pizz.* *p* *mf* *3*

Cb. *p* *mf* *3*

C *rit.*

Hiroshima Lacrimosa

23

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mf* *mp*

Hn. *mf* *p*

C Tpt. *p*

Tbn. *p*

Timp. *p*

Glock. *p* *echoing vibes*

Vib. *Red*

Hp. *Red*

S. *Red*

Bar. *Red*

Choir *mf* *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

A - no seng - ko - u - ga shun ji - ni gai - tou - no san - man -

wa ki - e wa - su - re - e - yo - ka

Hiroshima Lacrimosa

Hiroshima Lacrimosa

34

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Vib.

Hp.

S.

Bar.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

soprano solo

baritone solo

mf

to - shi - yo - ri - o

di - es - il - la

La - cri - mo - sa

di - es di - es il - la

La - cri La - cri mo - sa di - es il - la

es il - la La - cri - mo - sa

ha - ha o ka - e - se

Red

Red

Hiroshima Lacrimosa

39

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

T.-t.

Glock.

Vib.

S.

Bar.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

div

mp

p

soprano and alto

mf

f

mf

mf

senza sord.

mp

div

mp

mp

mp

ka - e - se

ko - do mo o ka - e - se

wa - ta - shi o

Sol - vet sae - clum in fa - vil - la Di - es I - rae Di - es il - la wa - ta - shi o

Sol - vet sae - clum in fa - vil - la Di - es I - rae Di - es il - la wa - ta - shi o

Hiroshima Lacrimosa

192

Hiroshima Lacrimosa

50 **F**

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

T.-t.

Glock.

Vib.

Hp.

S.

Bar.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mf

mf

pizz

mp

mp

mp

ta - shi ni tsu - na-ga-ru nin - gen o ka-e-se nin gen no nin gen no yo no a - lu ka - gi -

tsu - na - ga - ru

F

Hiroshima Lacrimosa

55 **G**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

C Tpt.

Tbn.

T.-t.

Glock. *p*

Vib. *mp*

Hp. *f*

S. *mp*

ri

Bar. *mf*

Nin - gen no nin - gen no yo - no - a - lu ka - gi - ri

Choir *p*

Di - es I - rae Di - es I - rae Sol - vet sae - clum in fa - vi - la

mf unis.

Nin - gen no nin - gen no yo - no - a - lu ka - gi - ri

G

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hiroshima Lacrimosa

60

Fl. *mf* *mf* *mp* **H**

Ob.

Cl. *mf* *mp*

Bsn.

Hr.

C Tpt.

Tbn.

T.-t.

Glock. *p*

Vib. *mf* *mp*

Hp. *f*

S. *f* He - i - wa o - ka - e - se

Bar. ku - zu - re - nu he - i - wa o

Choir *mf* ku - zu - re - nu he - i - wa o

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

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

Vla. *mf* *pizz* *mp*

Vc. *mf* *pizz* *mp*

Cb. *mf* *mp*

Hiroshima Lacrimosa

I

66

Fl. *mf* *mp*

Ob.

Cl. *mf* *mp*

Bsn.

Hn.

C Tpt.

Tbn.

T.-t.

Glock.

Vib. *mf* *mp*

Hp. *dim.* *mf*

S. *mf* *a2*

Bar. *mf*

Choir *mp* *unison espress.* *f* *a resonant buzz*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp* *arco*

Cb. *mf* *mp* *arco*

Nin - gen no nin - gen no yo - no - a - lu

Nin - gen no nin - gen no yo - no - a - lu

Di - es I - rae di - es il - la Sol - vet sae - clum.

Hmm

Hmm

I

Hiroshima Lacrimosa

J

[illegible]

Hiroshima Lacrimosa

76

Fl. *l.* *f* *mp* *mf*

Ob. *mf* *mp* *mf*

Cl. *mf* *mp* *mf*

Bsn. *mf* *mp* *mf*

Hn. *p* *f* *a2*

C Tpt. *p* *f*

Tbn. *p* *f*

Timp.

T.-t. *mp* *mf*

Glock.

Vib. *mf*

Hp.

S. *mf* *f* *mf* *f*
Hi - ro - shi - ma La - cri - mo - sa Hi - ro - shi

Bar. *mf* *f* *mp* *mf*
Hi - ro - shi - ma La - cri - mo - sa Hi - ro - shi

Choir *mf* *f* *mp* *mf*
Hi - ro - shi - ma La - cri - mo - sa Hi - ro - shi

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Hiroshima Lacrimosa

82 **K** *rit.*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

C Tpt.

Tbn.

Timp. *mp* *< mp* *< mp*

T.-t.

Glock.

Vib. *mp* *Red* *Red* *Red*

Hp. *dolce* *mf*

S. *mp unis.* *ma* *Hi - ro - shi* *ma*

Bar. *mp* *Hi - ro - shi* *ma*

Choir *p* *ma* *ma* *ma* *ma*

K *rit.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

12. Dulce et Decorum

Wilfred Owen (1893-1918)

Larry Nickel

$\text{♩} = 70$

2 Flutes

2 Oboes

2 Clarinets Bb

2 Bassoons

2 Horns in F

2 Trumpets in C

2 Trombones

Timpani

Bass Drum

Sus. Cymbal

Snare Drum
Claves

Chimes

Choir

(soft mallets)

p *f*

p *f*

p *f*

ff

Dul - ce et De - co - rum

est Pro Pa - tri - a Mo - ri

$\text{♩} = 70$

Violin I

Violin II

Viola

Violoncello

Contrabass

div.

p *f*

div.

p *f*

pizz

p *f*

A

A

Dulce et Decorum

11

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

S. D.

Chim.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

knock kneed cough-ing cough ing like hags we cursed through sludge till on the haun-ting flares we turned our backs

knock kneed cough-ing cough ing like hags we cursed through sludge ah... (we turned our backs) and to -

Dulce et Decorum

B

15

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Timp. *mf* *f*

B. D. *f*

Cym. *p* *f* *p* *f* *to snare sticks*

S. D. *p* *f* *p* *f*

Chim.

Choir

ahh. the dis-tant rest be-gan to trudge. Dul - ce et De - co - rum est Pro Pa - tri - a Mo - ri

wards the dis-tant rest rest be-gan to trudge.

Vln. I *f*

Vln. II *f* *div.*

Vla. *pizz* *p* *div.* *f*

Vc. *p* *pizz* *p* *f*

Cb. *p* *f*

Dulce et Decorum

C

23

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

S. D.

Chim.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

harmon mutes in

mf

f

men marched a-sleep ma-ny lost their boots but limped on blood shod all went lame all blind drunk with fa-tigue deaf

men a-sleep ma-ny boots limped on blood shod all went lame all blind drunk with fa-tigue

mp

p

div.

p

Dulce et Decorum

28

D ♩ = 152

Fl. *mp* *f*

Ob. *f*

Cl. *mp*

Bsn. *mf* *f*

Hn.

C Tpt.

Tbn.

Timp. *ff*

B. D. *ff*

Cym. *use snare sticks on sus. cymb.*

S. D. *p* *mf*

Chim.

Choir

e - ven to the hoots *fp* *mf* hoo... *desperation* *mf* Gas

ahh... of gas shells drop-ping soft-ly be- hind *mf* Gas

D ♩ = 152

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf pizz* *arco* *mf*

Cb. *p* *pizz* *(pizz)* *mf*

Dulce et Decorum

34

Fl. *f*

Ob. *f*

Cl. *f* *a2* 3 3 3 3 3 3 3 3 3 3

Bsn. *f*

Hn. *f*

C Tpt. *f* *harmon mutes* *mutes out* *senza sord.* *f* *a2* 3 *mf*

Tbn. *f* *f* *a2* 3 *mf*

Timp. *mf* *f* *choke* *f* *choke*

B. D. *mf* *f* *snare sticks (struck together)*

Cym. *f* *snare sticks (struck together)*

S. D. *f* *f* *choke* *f* *choke*

Chim. *f*

Choir *yell!* *f* Gas quick boys fum - bl - ing fit - ting the
Gas quick boys an ec - sta - cy of fum - bl - ing fit - ting the

Vln. I *f*

Vln. II *f*

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

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

Cb. *f*

Dulce et Decorum

39

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

S. D.

Chim.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

harmon mutes in

con sord.

sticks

snare

mf

ff

gliss

gliss

clum - sy hel - mets just in time but some - one was yel - ling out and stum - bling

Dulce et Decorum

Fl. *mp*

Ob. *p*

Cl. *mf*

Bsn. *mf*

Hn. *f* *senza sord.* *a2* *mutes in* *con sord.* *p*

C Tpt. *f* *mp*

Tbn. *f* *mp*

Timp. *p*

B. D. *p*

Cym. *p*

S. D. *p*

Chim. *mf*

Choir *Dim* *mp* *through the*

Vln. I *gliss* *8^{va}* *p*

Vln. II *gliss* *8^{va}* *p*

Vla. *melody* *p*

Vc. *p*

Cb. *p*

Dulce et Decorum

49

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

S. D.

Chim.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *mp* *f*

mp *mf* *mp* *f*

soft mallets *mp* *f*

mp *f*

mp *f*

mis - ty panes and thick green light *mf* *f*

as un - der a green sea 1

p *p* *mf* *mf*

Dulce et Decorum

F *direct in two*
♩ = 132

poco rit.

54

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

S. D.

Chim.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit.

$\text{♩} = 132$

direct in two

F

$\text{♩} = 132$

210

Dulce et Decorum

60 *rit.* **G** $\text{♩} = 72$

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

S. D.

Chim.

Choir

fore my help - less sight he plun - ges at me gut - ter - ing. cho - king. drow - ning.

mf *mp* *pp* *direct in four*

rit. **G** $\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *p* *p* *p*

Dulce et Decorum

H

poco rit.

a tempo

68

Fl.

Ob. *dolce solo mp*

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

S. D.

Chim.

Choir

painfully - sadly

mf unis.

you too could pace be hind the

mf unis. poco rit. a tempo

If in some smo-ther-ing dream

H

Vln. I *p mf p*

Vln. II *p mf p*

Vla.

Vc.

Cb.

Dulce et Decorum

73

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

S. D.

Chim.

Choir

wa- gon we flung him in _____ and watch the white eyes wri- thing in his face my friend you would not tell with such high

anger boiling up

(wri - thing in his face)

ahh

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dulce et Decorum

♩ = 62

78 *rit.*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Timp. *p*

B. D. *p*

Cym. *p*

S. D. *p*

Chim.

Choir
zest to chil - dren ar - dent for some des - per - ate glo - ry the old lie

f *ff*

rit. ♩ = 62

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Dulce et Decorum

81

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

S. D.

Chim.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

biting sarcasm **ff**

Dul - ce et De - co - rum est Pro Pa - tri - a Mo - ri

13. Kindered van de Vrede

Menno Simons (1496-1561)

Larry Nickel

$\text{♩} = 60$ **Trio** *brightly* (this is a transliteration) -
(* = back of the throat - with a guttural "h")

Soprano Alto
Why zine duh kin - du - ren fun duh Fray - duh dee hu - en zwar - den tot ploech* - shar - en en

Baritone
Why zine duh kin - du - ren fun duh Fray - duh dee hu - en zwar - den tot ploech* - shar - en en

S. *dolce* $\text{♩} = \text{♩}$ *mf* *poco rit*
spee - en tot sick - les heb - ben huh* - maakt en ken - nen gain* or - loch meer en ken - nen gain or - loch meer

Bar.
spee - en tot sick - les heb - ben huh* - maakt en ken - nen gain* or - loch meer en ken - nen gain or - loch meer

A $\text{♩} = 82$

Hn. *a2* *mp* *p*

Tbn. *a2* *mp* *p*

Hp.

S.

Bar.

Choir *mp* *mf* *mp* *mf* *mf*

A $\text{♩} = 82$

Vln. I *con sord.* *p* *mp* *p* *mp* *mf*

Vln. II *con sord.* *p* *mp* *p* *mp* *mf*

Vla. *con sord.* *p* *mp* *p* *mp* *mf*

Vc. *con sord.* *p* *mp* *p* *mp* *mf*

Cb. *p* *mp* *p* *mp* *mf*

Kinderen van de Vrede

This page contains measures 19 through 24 of the musical score. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Harp (Hp.), Soprano (S.), Baritone (Bar.), and a full choir. The key signature is B-flat major (two flats). Measure 19 is marked with a rehearsal symbol 'B'. In measures 19-20, the Oboe and Bassoon play a melodic line marked '1. dolce' and 'mf'. The Baritone has a solo in measure 24, marked 'warm and expressive' and 'mf'. The choir enters in measure 21 with the lyrics 'Why zine duh kin - du-ren fun duh Fray - duh'. The strings (Violins I and II, Viola, and Cello/Double Bass) provide harmonic support, with the Cello and Double Bass marked 'pizz' (pizzicato) in measure 21. The score concludes in measure 24 with a rehearsal symbol 'B'.

Kinderen van de Vrede

27

Fl.

Ob.

Cl.

Bsn.

Bar.

las - sen *sehnt sich oft mein Herz* *nach sti - ler Ruh*

dolce *mf* *mp* *pp*

34

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Bar.

doch Du dek - kest mit dem Fit - tich *Dei - ner Lie - be sanft mich zu*

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

Kinderen van de Vrede

41

Fl. *mp* *cresc.* *mf*

Ob.

Cl. *mp* *cresc.* *mf*

Bsn. *p* *mp* *cresc.* *mf*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Hp. *mf*

Bar. un - ter Dei - nem sanf - ten Fit - tich find' - ich Frie - den, Trost und

Choir

Vln. I

Vln. II

Vla.

Vc. *arco* *mp* *cresc.* *mf*

Cb. *arco* *mp* *cresc.* *mf*

Kinderen van de Vrede

47 **C**

Fl. *mf* *dim.*

Ob.

Cl. *mf* *dim.*

Bsn. *mf* *dim.*

Hn. *mp* *legato*

C Tpt. *legato* *p*

Tbn. *legato* *p*

Hp.

Bar.

Ruh

Choir

p *mf* *mp*

Ooo... Why zine duh kin-du ren fun duh Fray duh

C

Vln. I *p* *mp* *p* *mp* *p*

Vln. II *p* *mp* *p* *mp* *p*

Vla. *p* *mp* *p* *mp* *p*

Vc. *p* *mp* *p* *mp* *p*

Cb. *p* *mp* *p* *mp* *p*

Kinderen van de Vrede

55 **D** **E**

Fl. *mp*

Ob. *mp*

Cl.

Bsn. *mp* *mf*

Hn.

C Tpt.

Tbn.

Hp. *mf*

alto & soprano duet

S. *mf* *f* *mf*

Se - lig sind die wel che trau - en dem Gott

Bar. *mf dolce*

Un - ter Dei nem

Choir *mp* *mf* *mp*

Ooo...

All Men *mf dolce*

Un - ter Dei nem

D **E**

Vln. I *p* *mf* *mp*

Vln. II *p* *mf* *mp*

Vla. *mp*

Vc. *pizz* *mf* *arco* *mp*

Cb. *pizz* *mf* *arco* *mp*

Kinderen van de Vrede

[illegible]

Kinderen van de Vrede

70

Fl. *mf*

Ob. *mf* *p* *mf*

Cl.

Bsn. *mp* *p* *mf*

Hn.

C Tpt.

Tbn. *mp* *mf*

Hp.

S. *mf* *mp*
denn Du schir - mest mich so freund - lich schüt - zest mich_ und deckst mich zu_

Bar.

All Women - including soloists

Choir *mf* *mp*
denn Du schir - mest mich so freund - lich schüt - zest mich_ und deckst mich zu_

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Kinderen van de Vrede

77

Fl. *mp* *cresc.* *mf*

Ob.

Cl.

Bsn. *mp* *cresc.* *mf*

Hn.

C Tpt. *p*

Tbn. *p*

Hp.

Bar. *solo* *cresc.* *f*
 un - ter Dei - nem sanf - ten Fit - tich find' - ich Frie - den, Trost und Ruh

S. Why

A. Why

T. Why

B. Why

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

Kinderen van de Vrede

84 **F**

S. zine duh kin - du ren fun duh Fray - duh dee hu - en zwar - den tot ploech schar-en en speer-en tot sick-les heb - ben huh-

A. zine duh kin - du ren fun duh Fray - duh dee hu - en zwar - den tot ploech schar-en en speer-en tot sick-les heb - ben huh-

T. zine duh kin - du ren fun duh Fray - duh dee hu - en zwar - den tot ploech schar-en en speer-en tot sick-les heb - ben huh-

B. zine duh kin - du ren fun duh Fray - duh dee hu - en zwar - den tot ploech schar-en en speer-en tot sick-les heb - ben huh-

89 $\text{♩} = \text{♩}$

S. en ken - nen geen oor - log meer

Bar. en ken - nen geen oor - log meer

S. maakt en ken - nen gain or - loch meer in ken - nen gain or - log meer

A. maakt en ken - nen gain or - loch meer in ken - nen gain or - log meer

T. maakt en ken - nen gain or - loch meer in ken - nen gain or - log meer

B. maakt en ken - nen gain or - loch meer in ken - nen gain or - log meer

94 **G**

S. A - men A men

Bar. A 3 men A men A men

S. A men A men

A. A men A men

T. A men

B. A men

14. Reconciliation

Walt Whitman (1819-1892)

Larry Nickel

THE ROSE TREE

English Lyrics:
 O - - - ver all Word o - ver all, Word o - ver all,
 beau - ti - ful as the sky Beau - ti - ful that war, and all its deeds of car - nage, must in

German Lyrics:
 O - - - ver all Wort o - ver all, Wort o - ver all,
 schö - n als der Him - mel schö - n als der Him - mel, und alle Thaten des Blutes, müssen in

Tempo and Dynamics:
 ♩ = 52 (Piano)
 ♩ = 62 (Vocalists)
mp (mezzo-piano), *mf* (mezzo-forte), *dolce* (sweetly)

Rehearsal Markings:
 Rehearsal 1 (marked "rehearsal only")
 Rehearsal 2

Reconciliation

11 *f* *poco rit* **A** $\text{♩} = 72$ *leggiero* *mf*

time be ut - ter - ly lost. That the hands of the

time be ut - ter - ly lost. That the hands of the

time be ut - ter - ly lost. That the hands of the sis - ters,

time be ut - ter - ly lost. That the hands of the sis - ters,

$\text{♩} = 72$

16

sis - ters in - ces - sant - ly soft - ly wash in - ces - sant - ly soft - ly

sis - ters, Death and Night in - ces - sant - ly soft - ly wah... Wash in - ces - sant - ly soft - ly

— Death and Night in - ces - sant - ly soft - ly wash, and e - ver a -

— Death and Night wash a - gain and e - ver a -

Reconciliation

B ♩ = 72

20 *rit.* *mp*

wash a-again and e-ver a gain this soiled world For my e-ne-my is dead

wash a-gain and e-ver a gain this soiled world my e-ne

gain in-ces-sant-ly soft-ly wash this soiled world

gain soft-ly wash this soiled world

mp ♩ = 72

rit.

25 *pp* *p* *enunciate clearly*

a man di-vine as my-self is

my is dead a man di-vine as my-self is

mp *pp* *p*

for my e-ne-my is dead my e-ne-my is dead a man di-vine as my-self is

mp *pp* *p*

for my e-ne-my my e-ne-my is dead a man di-vine as my-self is

Reconciliation

31

The musical score is for the song 'The Rose Tree'. It consists of three systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment starts with a bass clef and the same key signature. The second system continues the vocal and piano parts. The third system shows the vocal part continuing, while the piano part has a more complex accompaniment with triplets and sixteenth notes. The lyrics are: 'dead is dead white-faced and still in the dead is dead white-faced and still in the dead I look where he lies dead I look where he lies'.

dead is dead white-faced and still in the

dead is dead white-faced and still in the

dead I look where he lies

dead I look where he lies

37

C *rubato* *mp* *mf*

cof- fin I draw near and touch light-ly with my lips light-ly with my

cof- fin I draw near and touch light-ly with my lips light-ly with my

mp *mf*

I draw near bend down bend down

mp *mf*

I draw near... (I draw near) bend down bend down

Reconciliation

a tempo

espress.

D

42

rit.

lips the white face in the cof - fin Ooo...

lips the white face in the cof - fin Ooo...

cof - fin Ooo...

cof - fin

rit.

a tempo

E

$\text{♩} = 68$

dolce

48

poco rit.

Word o-ver all Word o-ver all beau - ti - ful as the

Word o-ver all Word o-ver all beau - ti - ful as the

Word o-ver all Word o-ver all beau - ti - ful as the

Ooo... Word o-ver all Word o-ver all beau - ti - ful as the

$\text{♩} = 68$

Reconciliation

poco rit.

53

sky beau-ti-ful that war and all it's deeds of car-nage must in time be ut-ter-ly

sky beau-ti-ful that war and all it's deeds of car-nage must in time be ut-ter-ly

sky war and all it's deeds of car-nage must in time be ut-ter-ly

sky war and all it's deeds of car-nage

58

F $\text{♩} = 60$
p *Rubato*

lost, ut-ter-ly lost ut-ter-ly lost

lost, ut-ter-ly lost ut-ter-ly lost

lost, ut-ter-ly lost ut-ter-ly lost

ut-ter-ly lost ut-ter-ly lost

$\text{♩} = 60$ *rit.*

15. Agnus Dei

Larry Nickel

$\text{♩} = 64$

2 Flutes

2 Oboes

Clarinet in B \flat

2 Bassoons

Horn in F

2 Trumpets in C

2 Trombones

Timpani

Bass Drum

Cymbals

Chimes
Glock. (tubular bells)

Soprano

Baritone soloist

Choir

Violin I

Violin II

Viola

Violoncello

Contrabass

p *mf* *f* *ff*

exclamatory - rubato

Ag - nus De - i, Prin - ceps Pa - cis

Sci - o e - nim quod Re demp - tor me - us vi - vit

$\text{♩} = 64$

Agnus Dei

9

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Chim.

S & A soloists.

Bar.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *f* *ff*

div. *p*

(baritone)

Ag - nus De i, Ag - nus

Sci - o e - nim quod Re demp tor me - us vi - vit.

Ag - nus De - i Ag - nus

Agnus Dei

A **B**

15 $\text{♩} = 68$

Fl. I *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *mf* *p*

Hn. *mf* *f* *mf* *mp*

C Tpt. *mf* *f* *mf* *mp*

Tbn. *mf* *f* *mf* *mp*

Timp.

B. D.

Cym.

Chim.

S & A soloists. *f*
De - i Ag - nus De - i qui

Bar.

Choir *joyfully, optimistically - with confidence*
De - i Ag - nus De - i, qui

Vln. I $\text{♩} = 68$ *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

Agnus Dei

25

Fl. I

Ob.

Cl. *a2* *mf* *l.* *3*

Bsn. *mf* *l.*

Hn. *mf* *mp* *a2* *mf* *3*

C Tpt. *mf* *3*

Tbn. *mf* *mp* *a2* *mf* *3*

Timp.

B. D.

Glock.

S & A soloists. *mp* *f*
tol - is pec-ca-ta mun - di Ag - nus De - i qui tol - lis pec-ca - ta mun-di Do - na e - is

Choir *mp* *f*
tol - is pec-ca-ta mun - di Ag - nus De - i, qui tol - lis pec-ca - ta mun-di Do - na e - is *sopr. div.*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc.

Cb.

Agnus Dei

34

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Glock.

Hp.

S & A soloists.

Bar.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

a2 *mp* *mf* *p*

l. *a2* *mp*

mp

p

mf

Re - qui - em Re - qui - em sem - pi - ter - nam

Re - qui - em Re - qui - em sem - pi - ter - nam Mi - se - re - re no - bis De - us

mf *mf* *mf*

div. *div.* *pizz* *mf* *mf* *mf*

C

Agnus Dei

[illegible]

E

E

Agnus Dei

52

Fl. I *>mp*

Ob. *>mp*

Cl. *>mp*

Bsn.

Hn. *mp* *p*

C Tpt. *mp* *p*

Tbn. *mp* *p*

Timp.

B. D.

Cym.

Chim.

Hp.

S & A soloists.

ca - ta nos - tra fe - de - lis est et ius - tus ut re - mit - tat *mf* et e - mūn-det nos ab om - ni in - i - qui - ta -

Choir

no - bis pec - ca - ta ab om - ni in - i - qui - ta -

no - bis pec - ca - ta ab om - ni in - i - qui - ta -

Vln. I *con sord.* *p* *mf* *div.*

Vln. II *con sord.* *p* *mf*

Vla. *con sord.* *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Agnus Dei

57 **F** *accel.* $\text{♩} = 68$

Fl. I *f* *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Bsn. *mf* *cresc.*

Hn. *f* *mp* *mf*

C Tpt. *mf*

Tbn. *mf*

Timp. *f*

B. D. *f*

Cym. *mp*

Chim. *f*

Hp. *f*

S & A soloists. *f* *te* De - i Do - na pa - cem

Choir *f* *te* Ag - nus De - i Do - na pa - cem

F *accel.* $\text{♩} = 68$

Vln. I *f*

Vln. II *f* *mute off* *senza sord.*

Vla. *f*

Vc. *f*

Cb. *f*

Agnus Dei

63 **G** **H** $\text{♩} = 72$

Fl. I *f* *p*

Ob. *f* *p*

Cl. *p*

Bsn. *mf* *p*

Hn. *cantabile* *mf* *full warm sound*

C Tpt. *full warm sound*

Tbn. *cantabile* *mf* *full warm sound*

Timp.

B. D.

Cym. *mf*

Chim.

Hp.

S & A soloists *f* *alto & soprano soloists*
 Ag - nus De - i Ag - nus De - i qui tol - lis pec - ca - ta mun - di

Choir *f unis.*
 Ag - nus De - i Ag - nus De - i qui tol - lis pec - ca - ta mun - di *f unis.*
 Ag - nus

G **H** $\text{♩} = 72$

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Agnus Dei

242

Agnus Dei

77

I

Fl. 1

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Hp.

Choir

Et ip-se est pro-pi-ti-a-ti-o non pro-nos-tris au-tem, tan-tum sed e-ti-am pro

244

molto rit.

84

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Hp.

Choir

to - ti - us mun - di pro - to - ti - us mun - di pro - to - ti - us

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto rit.

fp f fp f

244

Agnus Dei

J ♩ = 72

91

Fl. I *f* *cantabile* *mf*

Ob. *f* *cantabile* *mp*

Cl. *mp*

Bsn. *mp*

Hn. *f*

C Tpt. *mf*

Tbn. *f*

Timp. *mp*

B. D.

Cym. *ff*

Glock.

Hp. *f* *gliss.*

S & A soloists. *legato f* *mf*

Choir *mf* *dolce mf*

Vln. I *mf*

Vln. II *mf pizz*

Vla. *f* *mf pizz*

Vc. *f* *mf pizz*

Cb. *f* *mf*

Mi - se - re - re Re - qui - em Ag - nus De i

mun - di Do - na - e - is

to - tius mun - di to - tius

J ♩ = 72

Agnus Dei

[illegible]

K

K

247

Agnus Dei

L

broadly - grandios

broadly - grandios

Agnus Dei

Agnus Dei

114

Fl. I

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

B. D.

Cym.

Chim.

Hp.

S & A soloists.

Bar.

Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

a₂

molto rit.

directed

mf

mp

f

8va

ad libitum

Do - na no - bis Pa - cem

Do - na no - bis Pa - cem

Do - na no - bis Pa - cem

Do - na no - bis Pa - cem

molto rit.