

Vonnegut Requiem

For SATB (div.) choir and chamber ensemble

Cary Boyce
Stacy Garrop
Dale Trumbore
Gabriel Lubell
Malcolm Dalglish
Lauren Bernofsky
Don Freund
Moira Smiley

Text by
Kurt Vonnegut

INSTRUMENTATION

B-flat Clarinet

Bassoon

C Trumpet

Percussion: Shaker, Bongos, Triangle, Suspended Cymbal, Duck Call, Tom Toms (2), Bass Drum, Kazoo, Guiro, Slide Whistle, Tambourine, Bell Tree, Glockenspiel, Kick Drum, Hand Drum, Sleigh Bells, Spring Drum, Ocean Drum, Finger Cymbals, Splash Cymbal, Timpano or Timpano-like drum (mvmt. 9)

Violin

Double Bass

SATB Choir

Vonnegut Requiem

Commissioned by:

Voces Novae, Bloomington, Indiana

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Charles and Linda Pickle in honor of the Schelbitzki family
Paul and Susan Sullivan

In memory of:

Marian and John Gaskill
John Lawson
Sandy Wood Taylor
Evans Woollen III

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MASS PROMULGATED BY VONNEGUT IN 1985

ENGLISH TRANSLATION OF THE LATIN MASS
PROMULGATED BY POPE ST. PIUS V IN 1570
BY DECREE OF THE COUNCIL OF TRENT

*Text not included in the Voces Novae Vonnegut: Requiem
is included here in italics.*

***Requiem Aeternam* by Cary Boyce**

Rest eternal grant them, O Cosmos,
and let not light disturb their sleep.
A hymn is naught to Thee, O flying Stones,
nor a vow unratified in a dream in Jerusalem.
Yet I pray:
From Thee all flesh did come;
Time, have mercy upon us;
Elements, have mercy upon us.
Rest eternal grant them, O Cosmos,
and let not light disturb their sleep.

***A Day of Wrath* by Stacy Garrop**

A day of wrath, that day:
We shall dissolve the world into glowing ashes,
as attested by our weapons for wars
in the names of gods unknowable.
Let not the ashes tremble,
Though some Judge should come
To examine all in some strict justice!
Let no trumpet's wondrous call sounding abroad
In tombs throughout the world
Drive ashes toward any Throne.
*Let ashes remain as ashes
though summoned to approach in terror,
as in life, some Judge or Throne.
Must a written book be brought forth
In which everything is contained
From which the ashes shall be judged?
Then when some Judge is seated,
and whatever is hidden is made known,
let him understand*

Rest eternal grant them, O Lord,
and let light perpetual shine upon them.
A hymn befits Thee, O God, in Zion,
and to Thee shall be paid a vow in Jerusalem.
Hear my prayer,
to Thee all flesh shall come.
Lord, have mercy upon us.

Rest eternal grant them, O Lord,
And let light perpetual shine upon them.

A day of wrath, that day,
It will dissolve the world in glowing ashes,
As attested by David together with the Sibyl.

What trembling will there be
When the Judge shall come
to examine everything in strict justice!
The trumpet's wondrous call sounding abroad
in tombs throughout the world
shall drive everybody toward the throne.
Death and nature shall stand amazed
When Creation rises again
to give answer to its Judge.
A written book will be brought forth
in which everything is contained
From which the world shall be judged.
So when the Judge is seated,
Whatever sin is hidden will be made known.

*That naught hath gone unpunished.
 Let Death and Nature say what they will
 when ashes sleep like ashes
 when commanded to give answers to some Judge.
 What shall I, a wretch, say at that time?
 What advocate shall I entreat
 when even the righteous have been damned
 By wars in the names of gods unknowable?*

The Innocence of Sleep by Dale Trumbore

Structure of awesome majesty,
 donor of sleep or wakefulness,
 Thou fount of random pain or pity,
 give me the innocence of sleep.
*Gambler with flesh,
 Thou are the reason for my journey:
 Do not cast the dice again on that day.
 My wild and loving brother
 did try to redeem me by suffering death on the cross:
 Let not such toil have been in vain.*

*I groan like one condemned;
 my face blushes for my sins.
 Spare a suppliant from more such wakefulness.
 Thou who didst neither condemn nor forgive Mary Magdalen
 and the robber on the cross
 hast given me hope as well.*

A Place Among by Gabriel Lubell

My prayers are unheard,
 But thy sublime indifference will ensure
 that I burn not in some everlasting fire.
 Give me a place among the sheep
 and the goats, separating none from none.
 leaving our mingled ashes where they fall.
*That day will be one of comical disappointment
 to any who hoped to see rise again from the embers
 The guilty to be judged.*

The Litigious by Malcolm Dalglish

When the litigious have been confounded
 and sentenced to comical disappointment,

Nothing sinful shall go unpunished.
 Death and nature shall stand amazed
 When Creation rises again
 to give answer to its Judge.
 What shall I, a wretch, say at that time?
 What advocate shall I entreat to plead for me
 when scarcely the righteous shall be safe from damnation?

King of awesome majesty,
 Who to those that are to be saved givest the grace of salvation,
 Save me, O fount of Pity.

Recall, dear Jesus,
 That I am the reason for Thy journey into this world:
 Do not cast me away from Thee on that day.
 Seeking me, Thou didst sit down weary.
 Thou didst redeem me, suffering death on the Cross:
 Let not such toil have been in vain.
 Just Judge of vengeance, grant me the gift of pardon
 before the day of reckoning.
 I groan like one condemned;
 my face blushes for my sins;
 spare a suppliant, O God.
 Thou who didst absolve Mary Magdalen,
 and heard the prayer of the robber,
 hast given me hope as well.

My prayers are not worthy;
 but Thou, of Thy goodness, deal generously with me,
 that I burn not in the everlasting fire.
 Give me a place among the sheep,
 and separate me from the goats,
 setting me on Thy right hand.
 That day will be one of weeping,
 on which shall rise again from the embers
 the guilty man, to be judged.

When the accursed have been confounded
 and sentenced to acrid flames,

count me among the gratified.

*That day will be one of comical disappointment
on which shall rise again from the embers*

No guilty man or woman or child to be judged.

I depend on you to spare them, O Stones,

O Time, O Elements.

Grant them rest. Amen.

O Cosmos by Lauren Bernofsky

O Cosmos, O structure of awesome majesty,
deliver without exception the souls of the departed
from the pains of hell and from the bottomless pit.
Save them from the lion's jaws, that hell
may not engulf them, that they may only fall into darkness
which is still and sweet.

*Dazzle them not with light promised in a dream
to Abraham and his seed.*

*Sacrifices and prayers of praise to Thee, O Cosmos,
we have offered for millennia.*

*Reward us with Thy continued indifference to the destinies past
death of those souls whom we this day commemorate.*

Life was sport enough!

Allow them to pass from death unto sleep.

Holy, holy, holy by Don Freund

Holy, holy, holy, Time and the Elements:

Heaven and earth are full of Thy Glory.

Hosanna in the highest.

Humbled and amazed are he and she who have experienced life.

Hosanna in the highest.

A day of wrath, that day:

We shall dissolve the world into glowing ashes,

As attested by our weapons for wars

In the names of gods unknowable.

Thus I pray to Thee,

from whom all flesh did come.

Grant Them Rest by Malcolm Dalglish

Merciful Time, who buries the sins of the world,
grant them rest.

Merciful Elements, from whom a new world can be constructed,
moist, blue-green and fertile,

grant them eternal rest.

Let not eternal light disturb their sleep.

call me along with the blessed.

That day will be one of weeping,

on which shall rise again from the embers

the guilty man, to be judged.

Therefore spare him, O God,

Merciful Lord Jesus:

grant them rest. Amen.

O Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit.
Save them from the lion's jaws, that hell
may not engulf them, that they may not fall into darkness,
but let Saint Michael the standard-bearer lead them into the
holy light

which Thou of old didst promise to Abraham and his seed.

Sacrifices and prayers of praise to Thee, O Lord,
we offer:

Do Thou receive them on behalf
of those souls whom this day we commemorate.

Allow them, O Lord, to pass from death unto life.

Holy, holy, holy, Lord God of Sabaoth,

heaven and earth are full of Thy Glory.

Hosanna in the highest.

Blessed is He who cometh in the name of the Lord.

Hosanna in the highest.

A day of wrath, that day:

It will dissolve the world into glowing ashes,

As attested by David together with the Sybil.

Hear my prayer,

to Thee all flesh shall come.

Merciful Jesus, who takest away the sins of the world,
grant them rest.

O Lamb of God,

who takest away the sins of the world,

grant them eternal rest:

Light Perpetual by Moira Smiley*Let not eternal light disturb their sleep,**O Cosmos, for Thou art merciful.*

Deliver me, O Cosmos, from everlasting wakefulness
 on that dread day when the Heavens and Earth shall quake,
 when we shall dissolve the world into glowing ashes
 in the names of gods unknowable.

I am seized with trembling and I am afraid
 until the day of reckoning shall arrive
 and the wrath to come.

Hence I pray.

Deliver me, O Cosmos, from everlasting wakefulness
 on that day of wrath, calamity and misery.

Rest eternal grant them, O Cosmos,

And let not light perpetual disturb their harmless sleep.

*Let eternal light shine upon them,**O Lord with Thy saints forever, for Thou art merciful.*

Deliver me, O Lord, from everlasting death
 on that dread day when the heavens and earth shall quake
 when Thou shall come to judge the world by fire.

I am seized with trembling and I am afraid until
 the day of reckoning shall arrive
 and the wrath to come.

Hear my prayer.

Deliver me, O Lord, from everlasting death.

That day, a day of wrath, calamity and misery:

Rest eternal grant them, O Lord,

And let light perpetual shine upon them.

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7

Bsn. *mp* *f* *cresc.* *ff* *fp*

Perc. **Shaker** *f*

Db. *mp* *f* *cresc.* *ff* *fp*

S. *f* *cresc.* *ff*
em_ ae - ter_ nam Do - - na e - is, Do - na e - is!

A. *f* *cresc.* *ff* *fp*
ter_ nam_ Do - - na, do - na e - is! ah!_

T. *poco* *cresc.* *ff*
8 - ter - nam Do - - na, do - na e - is, do - na_ e - is!

B. *mp* *f* *cresc.* *ff* *fp*
Do - na e - is. Do - na e - is. Do - na, Do - na e - is! ah!_

17 *(with violin)*

Cl. *f*

Bsn. *f* *mp*

Perc. **Shaker** **Bongos** **Shaker** *mp*

Vln. *(brushed)* *f*

Db. *f* *mp*

T. *mp*
Cos-mos. Rest e-ter-nal grant them, O

B. *mp*
Cos-mos. Rest e-ter-nal grant them, O

21

Cl. *mf* *f*

Bsn. *mf* *f*

harmon mute (through m. 102)

Tpt. *mf* *f*

Perc. Bongos *mp* *f*

Vln. *f*

Db. *f*

S. *mp* *f*
 Rest e - ter - nal grant them, O Cos - mos. Rest e - ter - nal grant them, O

A. *mp* *f*
 Rest e - ter - nal grant them, O Cos - mos. Rest e - ter - nal grant them, O

T. *f*
 Cos - mos. Rest e - ter - nal grant them, O

B. *f*
 Cos - mos. Rest e - ter - nal grant them, O

Perusal score

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27

Cl. *mf*

Bsn.

Tpt.

Perc. Bongos

Vln.

Db.

S. *mp*
let not light dis-turb their sleep. Let not light dis-turb their sleep. A hymn is naught to thee...

A. *mp*
let not light dis-turb their sleep. Let not light dis-turb their sleep. A hymn is naught to thee...

T. *mp*
let not light dis-turb their sleep. Let not light dis-turb their sleep. O fly - ing

B. *mp*
let not light dis-turb their sleep. Let not light dis-turb their sleep. O fly - ing

31

Cl. *f* *f* *mp*

Bsn. *f* *f* *mp*

Tpt. *f* *f* *mp*

Perc. *f* Shaker

Db. *mf* *arco* *mf*

S. *mp* A hymn is naught to thee... O fly - ing stones, Nor a vow un

A. *mp* A hymn is naught to thee... O fly - ing stones, Nor a vow un

T. *mf* *mp* stones, O fly - ing stones, Nor a vow un

B. *mf* *mp* stones, O fly - ing stones, Nor a vow un

35

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

Triangle

f *mf* *cresc.*

f *mf* *cresc.*

mf *cresc.*

mp

mf *cresc.*

f *mf* *cresc.*

f *pp* *mp* *mf* *pp* *mp* *mf* *cresc.*

ra-ti-fied... In a dream, In a dream, In a dream of Jer-u-sa-lem. In a dream, In a dream, In a dream of Jer-

f *pp* *mp* *mf* *pp* *mp* *mf* *cresc.*

rā-ti-fied... In a dream, In a dream, In a dream of Jer-u-sa-lem. In a dream, In a dream, In a dream of Jer-

f *pp* *mp* *mf* *pp* *mp* *mf* *cresc.*

ra-ti-fied... In a dream, In a dream, In a dream of Jer-u-sa-lem. In a dream, In a dream, In a dream of Jer-

f *pp* *mp* *mf* *pp* *mp* *mf* *cresc.*

ra-ti-fied... In a dream, In a dream, In a dream of Jer-u-sa-lem. In a dream, In a dream, In a dream of Jer-

39

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

Triangle

L.V.

ff *mp* *f*

ff *mp* *fp* *f*

ff *mp* *f*

f

ff

ff *fp* *f*

ff *f*

u - sa - lem, Jer - u - sa - lem, Jer - u - sa - lem, I pray: _____

ff *mf* *f*

u - sa - lem, Jer - u - sa - lem, Jer - u - sa - lem, I pray: _____

ff *mp* *f*

u - sa - lem, Jer - u - sa - lem, Jer - u - sa - lem, I pray: _____

ff *mp* *f*

u - sa - lem, Jer - u - sa - lem, Jer - u - sa - lem, Yet I pray: _____

43

Cl. *p*

Bsn. *f* *p*

Tpt. *p*

Vln. *f*

Db. *f*

S. *f* *mf* *simile*
 From Thee all flesh did come! Time! (mm) Time! Time! Time!

A. *f* *mf* *simile*
 From Thee all flesh did come! Time! (mm) Time! Time! Time!

T. *f* *mf* *simile*
 From Thee all flesh did come. Time! (mm) Time! Time! Time!

B. *f* *mf* *simile*
 From Thee all flesh did come. Time! (mm) Time! Time! Time!

Perusal score

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52

Bsn. *f*

Perc. Bongos

Vln. *f* *mp* *un poco secco, light, playful* *pizz.*

Db. *mp*

S. *mp light, playful*
Time! E - le - ments have mer - cy.____

A. *mp light, playful*
Time!_____ El - e - ments have mer - cy._____

T. *light, playful* *mp*
Time! El- e -

B. Time!

The musical score for page 52 includes the following details:
- **Bsn. (Bassoon):** Starts with a forte (*f*) dynamic, playing a rhythmic eighth-note pattern.
- **Perc. (Bongos):** Plays a rhythmic pattern of eighth notes.
- **Vln. (Violin):** Starts with a forte (*f*) dynamic, then transitions to mezzo-piano (*mp*) with the instruction *un poco secco, light, playful*. It ends with a pizzicato (*pizz.*) dynamic.
- **Db. (Double Bass):** Plays a rhythmic pattern, marked with mezzo-piano (*mp*).
- **S. (Soprano):** Sings "Time! E - le - ments have mer - cy.____" with a mezzo-piano (*mp*) dynamic and the instruction *light, playful*.
- **A. (Alto):** Sings "Time!_____ El - e - ments have mer - cy._____".
- **T. (Tenor):** Sings "Time! El- e -" with a mezzo-piano (*mp*) dynamic and the instruction *light, playful*.
- **B. (Bass):** Sings "Time!".

55

Bsn. *mp*

Vln. *trm* *arco*

Db.

S. *mp*
E - le ments have mer - cy.

A. *mp*
E - le - ments have mer - cy. —

T. *mp*
ments have mer - cy. — E - le - ments have mer - cy. —

B. *mp light, playful*
E - le - ments have mer - cy. E - le - ments have

58

Bsn. *mf*

Vln. *mf* (ord.)

Db. *mf*

S. *mf*
El - e ments have mer - cy — up - on us.

A. *mf*
El - e - ments have mer - cy up - on us.

T. *mf*
El - e - ments have mer - cy — up -

B. *mf*
mer - cy, — have mer - cy — up - on us. — El - e - ments have

61

Cl.

Bsn.

Vln.

Db.

S.

A.

T.

B.

mf

f

El - e ments have mer- cy. Time have

El - e ments have mer - cy up - on us. have mer- cy_ Time have

on us. El - e ments have mer - cy. have mer- cy Time have

mer - cy up - on us. El - e ments have mer- cy, have mer-cy. Time have

65 **Poco Rit.** **A Tempo**

Cl.

Bsn.

Vln.

Db.

solo, espress.
mf 3

pizz.
mp

Poco Rit. **A Tempo**
mp (*Not too quietly, but enough to highlight the instruments...*) *simile*

S.
mer-cy— El - e - ments have mer - cy up - on — us. Time! (mm) Time!

A.
mer-cy— El - e - ments have mer - cy up - on — us. Time! (mm) Time!

T.
mer-cy— El - e - ments have mer - cy up - on — us. Time! (mm) Time!

B.
mer-cy— El - e - ments have mer - cy up - on us. Time! (mm) Time!

mp *simile*

mp *simile*

mp *simile*

mp *simile*

69

Cl. *legato*
mp < >

Bsn. *mp*

Tpt. *legato (harmon mute)*
mp < > *mf* 3

Vln. *Time!*

Db. *Time!*

S. *Time!*

A. *Time!*

T. *Time!*

B. *Time!*

Perusal score

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Poco Rit. A Tempo

80

Cl.

Bsn.

Tpt.

Vln.

Db.

mp

poco marcato pizz.

f

3

Poco Rit. A Tempo

S.

A.

T.

B.

Time!

Time!

Time!

Time!___

Time!

Time!

Time!

Time!

Time!

Time!___

85

Cl.

Bsn. *poco marcato*
mp *cresc.* *mf* *f*

Tpt.

Perc. Bongos *f*

Vln. *arco*
mp *mf* *f* *tr*

Db. *poco marcato*
mp *cresc.* *mf* *f arco*

S. *mp poco marcato* *cresc.* *mf* *gliss.*
Bum, bum, - bum, bum, bum, bum... Bum, bum, - bum, bum, bum, - bum... WAH!

A. *mp poco marcato* *cresc.* *mf* *gliss.*
Bum, bum, - bum, bum, bum, bum... Bum, bum, - bum, bum, bum, - bum... WAH!

T. *poco marcato* *mp* *cresc.* *mf* *gliss.*
Bum, bum, - bum, bum, bum, bum... Bum, bum, - bum, bum, bum, - bum... WAH!

B. *mp poco marcato* *cresc.* *mf* *gliss.*
Bum, bum, - bum, bum, bum, bum... Bum, bum, - bum, bum, bum, - busm... WAH!

89

Cl. *(w/tpt)*
f

Bsn.

Tpt. *(w/Cl.)*
f

Perc. **Bongos**

Vln. *(brushed)*
f *(detaché)*

Db. *f*

S. *f*
Rest e - ter-nal grant them, O Cos- mos.

A. *f*
Rest e - ter-nal grant them, O Cos- mos.

T. *f*
Rest e - ter-nal grant them, O Cos- mos.

B. *f*
Rest e - ter-nal grant them, O Cos- mos.

92

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

Bongos

Shaker

fp

mp

mp

mp

mp

mp

mp

mp

Rest e - ter-nal grant them, O

Rest e - ter-nal grant them, O

Rest e - ter-nal grant them, O Cos-mos.

Rest e - ter-nal grant them, O Cos-mos.

95

Cl. *f* *mf* *f*

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

Tpt. *f*

Perc. Shaker Bongos *f*

Vln. *f* *mf* *f*

Db. *f*

S. *f*
Cos- mos. Rest e - ter - nal grant them, O Cos- mos.

A. *f*
Cos- mos. Rest e - ter - nal grant them, O Cos- mos.

T. *f*
Rest e - ter - nal grant them, O Cos- mos.

B. *f*
Rest e - ter - nal grant them, O Cos- mos.

Perusal score

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101

Cl. *p subito*

Bsn. *p subito* *pp* *f* *p* *fp*

Tpt. *Mute out* *p subito*

Perc. **Bongos** *sfz*

Vln. *p subito* *mf* *f*

Db. *p subito* *pp* *f* *p* *fp*

S. *p subito*
Let not light dis- turb__ their sleep.

A. *p subito* *fp*
Let not light dis- turb__ their sleep. Ah!__

T. *p subito*
Let not light dis- turb__ their sleep.

B. *p subito* *fp*
Let not light dis- turb__ their sleep. Ah!

106

Cl. *(w/ altos)* *mf*

Bsn. *(w/ basses)* *f* *p* *mp* *p* *mf*

Tpt. *(w/ tenors)* *mp* *mf* *mp* *mf*

Vln. *mf*

Db. *(w/ basses)* *f* *p* *mp* *p* *mf*

S. *fp* *f* *p* *mf*
 Ah! Ah! Re - qui -

A. *f* *p* *mf*
 Ah! Re - qui-em_ ae -

T. *fp* *f* *p* *mp* *mf* *mp* *mf*
 Ah! Ah! Re - qui - em_ ae - ter_ nam Do - na re - qui - em ae -

B. *f* *p* *mp* *p* *mf*
 Ah! Re qui-em ae - ter - nam Do - na e - is. Do - na_ e - is.

113

Cl. *f* *mp* *f*

Bsn. *f* *mp* *f*

Tpt. *f* *f*

Vln. *f* *cresc.*

Db. *mp* *f* *cresc.*

S. *f* *cresc.*
em_ ae - ter_ nam_ Do - - - na e - is, Do - na

A. *f* *cresc.*
ter_ nam_ Do - - - na, do - - - na e -

T. *poco* *cresc.*
- ter - nam Do - - - na, do - na e - is, do - na

B. *mp* *f* *cresc.*
Do - - na e - is. Do - na e - is. Do - na, Do - na

117

Cl. *ff f* *fp fp sfz*

Bsn. *ff f* *fp sfz fp*

Tpt. *ff f* *fp sfz*

Perc. *f fp sfz mf* Bongos Triangle L.V.

Vln. *ff fp sfz*

Db. *ff fp sfz fp f* pizz.

S. *ff* e - is! [Oh! _____ Yeah!]

A. *ff* - is! [Oh! _____ Yeah!]

T. *ff* e - is! [Oh! _____ Yeah!]

B. *ff* e - is! [Oh! _____ Yeah!]

II. A Day of Wrath

Kurt Vonnegut

Stacy Garrop

♩ = 144 Fierce!

The musical score is for a 4/4 piece in G major. It features a driving, rhythmic accompaniment with triplets in the woodwinds and brass, and a steady bass drum and tom tom pattern. The vocal parts are currently silent. The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like *Gliss.* (glissando) for the strings.

Clarinet in Bb
f 3 3 3 3

Bassoon
f

Trumpet in C
f 3 3 3 3

Percussion
Bass Drum & Tom Toms
Rubber mallets
p *f* 3 3 3 3

Violin
f *Gliss.*

Double Bass
f *Gliss.*

Soprano

Alto

Tenor

Bass

6

Cl. *tr* *Ord.* *tr* *Ord.*

Bsn. *fp* *<mf* *fp* *<mf* *fp* *mp* *p*

Tpt. *p* *mp* *<mf* *p* *mp* *<mf* *p*

Perc. Bass Drum *p* *mf* *p* *mf*

Vln. *tr* *p* *mf* *p* *mf*

Db. *fp* *<mf* *fp* *<mf* *fp* *mp* *p*

S. *mp* *<f* *mp* *<f* *mp*

A. *mp* *<f* *mp* *<f* *mp*

T. *mp* *<f* *mp* *<f* *mp*

B. *mp* *<f* *mp* *<f* *mp*

A day of wrath: A day of wrath: that day we shall dis-solve the

A day of wrath: A day of wrath: that day we shall dis-solve the

A day of wrath: A day of wrath: that day we

A day of wrath: A day of wrath: that day we

13

Cl.

Bsn.

Tpt.

Vln.

Db.

S.

A.

T.

B.

mp

p

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

mp

world we shall dis - solve the world dis - solve

world we shall dis - solve the world dis - solve

shall dis - solve the world we shall dis - solve the world dis -

shall dis - solve the world we shall dis - solve the world dis -

17

Cl. *p* *mp* *mf* *f*³

Bsn. *mp* *p* *mp* *mf* *f*³

Tpt. *p* *mp* *mf* *f*³

Perc. Tom Toms 3 *mf*

Vln. *mp* *p* *mp* *mf* *mp* *f*³

Db. *mp* *p* *mp* *mf* *f*³

S. *f*
dis - solve dis - solve dis - solve in - to glow - ing ash - es, —

A. *f*
dis - solve dis - solve dis - solve in - to glow - ing ash - es, —

T. *f*
solve dis - solve dis - solve in - to glow - ing ash - es, —

B. *f*
solve dis - solve dis - solve in - to glow - ing ash - es, —

22

Cl. *fp* *f*³ *fp* *f*

Bsn. *fp* *f*³ *fp* *f*

Tpt. *fp* *f*³ *fp* *f*³ 3 3 3

Perc. Tom Toms Bass Drum *f* *p* *f*

Vln. *fp* *f*³ *fp* *f*

Db. *fp* *f*³ *fp* *f*

S. *ff*
A day of wrath: A day of wrath: _____

A. *ff*
A day of wrath: A day of wrath: _____

T. *ff*
A day of wrath: A day of wrath: _____

B. *ff*
A day of wrath: A day of wrath: _____

Perusal score

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for perusal only

33

Cl. *p mp p mp*

Bsn. *p mp p mp*

Perc. Triangle *p*

Vln. *p*

Db. *p*

S. test - ed by our weap-ons_ for wars by our

A. test - ed by our weap-ons_ for wars by our

T. test - ed by our weap-ons_ for wars by our

B. test - ed by our weap-ons_ for wars by our

37

Cl. *p* *mp* 3

Bsn. *p* *mp* 3

Tpt. *p* *mp* 3

Perc. Triangle

Vln.

Db.

S. *mf*
 weap- ons_ for wars. In the names of gods un -

A. *mf*
 weap- ons_ for wars. In the names of gods un -

T. *mf*
 weap- ons_ for wars. In the names of gods un -

B. *mf*
 weap- ons_ for wars. In the names of gods un -

41

Cl. *mf* 3

Bsn. *mf* 3

Tpt. *mf* 3

Perc. Bass Drum Rubber mallets *p*

Vln. *mp* *mf* *f*

S. know - a - ble. *f*

A. know - a - ble. *f*

T. know - a - ble. *f*

B. know - a - ble. *f*

44

Cl. *f*

Bsn. *f*

Tpt. *f* *p* *f* *p* *Ord.* *Harmon mute in, stem in*

Perc. *f* *p* *Suspended Cymbal* *Medium yarn mallets*

Vln. *f* *Arco*

Db. *f*

S. *f* *ff* *f*

A. *f* *ff* *f*

T. *f* *ff* *f*

B. *f* *ff* *f*

A day of wrath: A day of A day of wrath: A day of wrath:

A day of wrath: A day of A day of wrath: A day of wrath:

A day of wrath: A day of A day of wrath: A day of wrath:

A day of wrath: A day of A day of wrath: A day of wrath:

Off-kilter waltz; lightly

49

Cl. *ff* *mf* *mp* *p*

Bsn. *ff*

Tpt. *mf* *mp* *p*
Harmon mute
wa wa (No wa) wa wa

Perc. *f*
Suspended Cymbal
l.v.

Vln. *ff* *mf* *mp* *p*

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

S. *ff* *mp*
(Let not the ash - es

A. *ff* *mp*
(Let not the ash - es

T. *ff* *mp*
(Let not the ash - es

B. *ff* *mp*
(Let not the ash - es

55

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

trem - ble, Though some Judge should come should

trem - ble, Though some Judge should come should

trem - ble, Though some Judge should come should

trem - ble, Though some Judge should come should

mp

p

mp

pp *mp*

mf *p* *p* *mp*

mf

mf

mf

mf

Suspended Cymbal

tr

(Pizz.)

wa

wa

wa

Perusal score

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for perusal only

67

Cl. *p*

Bsn. *mf* *mp*

Tpt. *mf* *p* *wa* *wa* *wa*

Perc. *pp* *mp* *f*
Suspended Cymbal Duck Call

Vln. *mf* *p* *pp* *mf* *p*
(tr) (Pizz.) Arco Pizz.

Db. *mf* *p* *p*

S. *mp*
(Let not the ash - es trem - ble, Though some

A. *mp*
(Let not the ash - es trem - ble, Though some

T. *mp*
(Let not the ash - es trem - ble,

B. *mp*
(Let not the ash - es trem - ble,

74

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

mf

mf

mp

mf

f

pp *mf* *mp*

mf *f*

mf *f*

mf *f*

wa wa wa

Duck Call

(Pizz.)

Judge should come should come To ex - am - ine all _____

Judge should come should come To ex - am - ine all _____

Though some Judge should come should come To ex - am - ine all _____

Though some Judge should come should come To ex - am - ine all _____

Boisterous!

80

Cl. *pp* *f*

Bsn. *f*

Tpt. *wa* *Mute out* *Open* *mp* *f*

Perc. *f* *p* *mf* *Suspended Cymbal*

Vln. *pp* *f* *Sustain top pitches*

Db. *(Pizz.)* *Arco* *(Ossia: higher pitch)* *f*

S. *ff*
in some strict jus - tice!)

A. *ff*
in some strict jus - tice!)

T. *ff*
in some strict jus - tice!)

B. *ff*
in some strict jus - tice!)

87

Cl. *mf sub.*

Bsn. *mf*

Tpt. *mf sub.*

Perc. *p* *mf* *mp*
Suspended Cymbal Tap with wood of mallet

Vln. *p* *f* *mf sub.*
tr Sim.

Db. *mf*

for personal use only

Meno mosso Rit.

♩ = 84-90 Solemn, yet mocking

93

Cl. *mp sub.* *p*

Bsn. *mp*

Tpt. *mp sub.* *p*

Perc. *mp* *mp*
Suspended Cymbal
Tap with wood
Triangle

Vln. *Pizz.* *mp sub.* *p* *Arco* *Unmeasured tremolo* *pp*

Db. *mp* *Pizz.* *p*

S. *mp*
Let no trum - pet's

A. *mp*
Let no trum - pet's

Perusal score

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(...♩ = 132...)

(...♩ = 144...)

116

Cl. *p mp p mp p mp p*

Bsn. *mp p mp p mp p mp*

Tpt. *p mp p mp p mp p*

Vln. *p mp*

Db. *mp p mp p mp p mp*

S. *mf*
tombs through - out the world Drive ash - es toward

A. *mf*
tombs through - out the world Drive ash - es toward

T. *mf*
8 call In tombs through - out the world Drive ash - es

B. *mf*
call In tombs through - out the world Drive ash - es

♩ = 152

120

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

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

Tpt. *mp* *mf* *mp* *mf*

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

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

S. Drive ash - es toward Drive ash - es ash - es toward toward an - y

A. Drive ash - es toward Drive ash - es ash - es toward toward an - y

T. toward Drive ash - es toward ash - es toward toward an - y

B. toward Drive ash - es toward ash - es toward toward an - y

130

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

Tom Toms & Bass Drum

mf sub.

mf

mf sub.

mf

f

f

f

f

A day of

A day of

A day of

A day of

Perusal score

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for perusal only

Accel.

144 *Fall*

Cl.

Bsn.

Tpt.

Perc. Tom Toms

Vln.

Db.

S.

A.

T.

B.

Ah Ah Oh

Ah Ah Oh

Ah Ah Oh

Ah Ah Oh

$\text{♩} = 100 \text{ or faster}$

Scoop up to pitch *Bend up*

Cl. *f* *ff* *lunga*

Bsn. *f* *ff*

Tpt. *f* *f più*

Perc. *f* *f più*

Vln. *f* *ff*

Db. *f* *ff*

CHOIR:
End on random high pitches

CHOIR:
Loosely together

S. *fff* *lunga*
Ah Oh Ah Oh Ah

A. *fff*
Oh Ah Oh Ah Oh

T. *fff*
Ah Oh Ah Oh Ah

B. *fff*
Oh Ah Oh Ah Oh

♩ = 120 Sub.; Smoldering

♩ = 106

153

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

Bsn. *mf* *mp* *mp*

Tpt. *mp* *Straight mute in*

Vln. *mf* *mp*

Db. *mp*

CHOIR: menacing!
S&A: speak breathily
T&B: loud stage whisper

S. *breve*
A day of wrath: A day of wrath:

A. *breve*
A day of wrath: A day of wrath:

T. *breve*
A day of wrath: A day of wrath:

B. *breve*
A day of wrath: A day of wrath:

III. The Innocence of Sleep

Kurt Vonnegut

Dale Trumbore

Like an incantation; ♩ = ca. 100

Gentler; ♩ = ca. 88

Clarinet in Bb

Bassoon

Cl.

Bsn.

7 Tempo 1 (♩ = ca. 100)

Cl.

Bsn.

S.

A.

T.

B.

Struc-ture of awe-some maj-es - ty___ Do-nor of sleep or wake-ful-ness,

Struc-ture of awe-some maj-es - ty___ Do-nor of sleep or wake-ful-ness,

11

Cl. *p* *mf*

Bsn. *p*

S. *p* *pp*
 Struc-ture of awe-some maj-es-ty Do-nor of sleep or wake-ful-ness,

A. *p* *pp*
 Struc-ture of awe-some maj-es-ty Do-nor of sleep or wake-ful-ness,

T. *p* *pp*

B. *p* *pp*

15

Cl. *p* *mf* *pp* *mf*

Bsn. *mf* *pp* *mf*

S. *p* *p* *pp*
 Struc-ture of awe-some maj-es-ty Do-nor of

A. *p* *pp*
 Struc-ture of awe-some maj-es-ty Do-

T. *p* *p* *pp*
 Struc-ture of awe-some maj-es-ty, Do-nor

B. *p* *pp*

20

Cl.

Bsn.

S.

A.

T.

B.

pp

pp

mf

mf

mf

sleep or wake - ful - ness, _____

nor of sleep _____ or wake - ful - ness, _____

of sleep _____ or wake - ful - ness. _____

24

Cl.

Bsn.

S.

A.

T.

B.

mf

mf

pp

pp

p

p

mf

mf

Struc - ture of _____ awe - some _____ maj - es - ty

Struc - ture of _____ awe - some _____ maj - es - ty

Thou fount of _____ ran - dom

Thou fount of _____ ran - dom

28

Cl.

Bsn.

S. *pp* Do - nor of sleep *mf* or wake - ful - ness, *p*

A. *pp* Do - nor of sleep *mf* or wake - ful - ness, *p*

T. *mf* (mm) pain or pit - y, *p*

B. *mf* (mm) pain or pit - y, *p*

33

Cl.

Bsn.

S. *p* Struc - ture of awe - some (mm) *mp*

A. *p* Struc - ture of awe - some (mm) *mp*

T. *mp* Thou fount of ran - dom (mm) *f* pain or pit - y,

B. *mp* Thou fount of ran - dom (mm) *f* pain or pit - y,

39

Cl.

Bsn.

S. *mf* maj - es - ty *pp* Do - nor of

A. *mf* maj - es - ty *pp* Do - nor of

T. *p* Give me the *mf* in - no - cence *p* of

B. *p* Give me the *mf* in - no - cence *p* of

44

Tenderly

Cl.

Bsn.

S. *f* sleep *p* or wake-ful - ness, *pp* *mp*

A. *f* sleep *p* or wake-ful - ness, *pp* *mf*

T. *f* sleep, *p* Oh, *pp* Give me the *pp* in - no - cence *mf* of,

B. *f* sleep, *p* Oh, *pp* Give me the *pp* in - no - cence *mf* of,

Perusal score

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60

Cl.

Bsn.

S.

A.

T.

B.

mf

p

ppp

ppp

ppp

ppp

sleep,

sleep,

sleep,

sleep,

sleep,

66

Cl.

Bsn.

S.

A.

T.

B.

mf

mp

f

mp

mp

mf

f

mp

mp

f

mp

f

f

f

f

rit. ♩ = ca. 74

Give me the in - no - cence of sleep,

Give me the in - no - cence of sleep,

Give me the in - no - cence of sleep, sleep,

Give me the in - no - cence of sleep,

72

Cl. *pp* *mf* *pp*

Bsn. *mf* *mf*

S. *mp* *p*
sleep, sleep,

A. *mp* *p* *pp*
sleep, sleep, sleep,

T. *p* *pp*
sleep, sleep,

B. *mp* *p*
sleep, sleep,

78 *rit.*

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

Bsn. *p* *p*

S. *pp* *p* *ppp*
sleep, sleep,

A. *p* *ppp*
sleep, sleep,

T. *p* *ppp*
sleep, sleep,

B. *pp* *p* *ppp*
sleep, sleep,

IV. A Place Among

Kurt Vonnegut

Gabriel Lubell

Adagio (♩ = c. 69)

Clarinet in B \flat

Bassoon

Double Bass

Soprano

Alto

Tenor

Bass

p *mp* *mp*

My prayers are un -

p

p *falsetto*

6

Cl.

Bsn.

Db.

S.

A.

T.

B.

p *p* *mp* *p* *mp*

heard

My prayers are un - heard

p *falsetto*

But

11

Cl.

Bsn.

Db.

S.

A.

T.

B.

But thy sub - lime in -

But thy sub - lime, sub - lime in - diff' - rence

But thy sub - lime in - diff' - rence will en - sure that I

thy sub - lime in - diff' - rence, in - diff' - rence

16

Cl.

Bsn.

Db.

S.

A.

T.

B.

diff' - rence will en - sure that I burn not

will en - sure that I burn not

burn not

20 Chanted, freely

Cl. *colla voce*

p My prayers are un - heard, But thy sub - lime in - diff' - rence will en - sure that I burn

p My prayers are un - heard, But thy sub - lime in - diff' - rence will en - sure that I burn

21 A tempo

Cl. *pp* *mf*

pp in some ev - er - las - ting fire. *mf*

pp in some ev - er - las - ting fire. *mf*

pp not in some ev - er - las - ting fire. *mf*

pp not in some ev - er - las - ting fire. *mf*

26 (♩=♩)

Cl. *p*

Bsn. *p*

Db. *p*

S.

A. *mp*
Give me a place a - mong the sheep and the goats, *mp* Give me a

T. *mp*
Give me a place, _____

B. *mp*
Give me a place a - mong the sheep,

31

Cl. *mp* *f* *p*

Bsn.

Db.

S. *mp*
Give me a place a - mong the sheep and the goats,

A. *mp*
place a - mong the sheep and the goats, Give me a place a - mong the sheep _____

T. *mp*
Give me a place, Give me a place a - mong the sheep and the goats,

B. *mp*
Give me a place a - mong the sheep and the goats, Give me a

35

Cl. *mp*

Bsn.

Db.

S. *mf*
Give me a place

A. *mp*
and the goats Give me a place

T. *mp*
Give me a place, a place

B. *mp*
place a - mong the sheep and the goats

39

Cl. *f*

Bsn. *f*

Db. *f*

S. *f*
Sep - a - rat - ing none from none, Sep - a - rat - ing none from

A. *f*
Sep - a - rat - ing none from none, Sep - a - rat - ing none from

T. *f*
Sep - a - rat - ing none from none, none, none, Sep - a - rat - ing none from

B. *f*
Sep - a - rat - ing none from none, Sep - a - rat - ing none from

Perusal score

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49 A tempo

Cl. *pp*

Bsn. *pp*

Db. *pp*

S. *pp*
Lea - ving our min - gled ash - es where they fall,

A. *pp*
Lea - ving our min - gled ash - es where they fall,

T. *pp*
8 Lea - ving our min - gled ash - es where they fall,

B. *pp*
Lea - ving our min - gled ash - es where they fall,

Cl. *ppp*

Bsn. *ppp*

Db. *ppp*

S. *ppp* *p*
Lea - ving our ash - es where they fall,

A. *ppp* *p*
Lea - ving our ash - es where they fall, fall,

T. *ppp* *p*
8 Lea - ving our ash - es where they fall, fall,

B. *ppp* *p*
Lea - ving our ash - es where they fall, fall,

59

Cl.

Bsn.

Db.

S.

A.

T.

B.

mf

p

mf

pp

fall.

pp

fall.

pp

fall.

pp

fall.

fall.

V. The Litigious

Kurt Vonnegut

Malcolm Dalglish

♩ = 144 Pompous

Clarinet in Bb

Bassoon

Percussion

Violin

Double Bass

Soprano

Alto

Tenor

Bass

f *ff* *f* *ff* *f* *ff* *f*

Bass Drum

pizz. *f* *pizz.* *strike body* *mf* *f* *mf* *f* *mf* *f*

behind bridge; on threads, near the frog, sul D

♩ = 144 Pompous *nostril H sound, a snooty disdain*

Hm! Hm! Hm!

Hm! Hm! Hm!

Hm! Hm! Hm!

Hm! Hm! Hm!

8

Cl. *mp* *mp* *f*

Bsn. *f*

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

Perc. Bass Drum

Vln. *arco* *mp* *dampen after pizz.* *arco*

Db. *(pizz.)* *ff* *f* *gliss.*

13

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

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

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

Perc.

Vln. *mp* *f* *mp* *f* *mp*

Db. *mp* *f* *pizz.*

18

Cl. *ff*

Bsn. *ff* *ff*

C Tpt. *ff*

Perc. **Bass Drum** **Kazoo** **Guiro**

Vln. *ff* *pizz.* *f*

Db. *ff*

Cartoon *in which exaggerated "masks" unify and inform the sound*

S. *fff* *mf*
 When the li - ti-gious have been con - found - ed Hm! bm pd m pd m pd m bm Hm! and

A. *fff* *mf*
 When the li - ti-gious have been con - found - ed Hm! bm pd m pd m pd m bm Hm! and

T. *fff* *mf*
 When the li - ti-gious have been con - found - ed Hm! bm pd m pd m pd m bm Hm! and

B. *fff* *mf*
 When the li - ti-gious have been con - found - ed Hm! bm pd m pd m pd m bm Hm! and

27

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

Bsn. *f mp < f mp < ff mp <*

C Tpt. *f mp < f mp < f mp <*

Perc. Kazoo *mp <*

Vln. *f mp f mp f*

Db. *f mp f mp f*

Litigious Monkey Fight, Choir: Show Teeth on Chak with silent 'k' and 'A' vowel as in "Jack"

S. *mp ff mp ff mf*
 bm pd m pd m p chak sh bm pd m pd m p chak sh Chak ShN Cha----K Ob Chak ShN

A. *mp ff mp ff*
 bm pd m pd m p chak sh bm pd m pd m p chak sh Chak ShN Cha---K Ob Chak ShN

T. *mp ff mp ff mf*
 bm pd m pd m p chak sh bm pd m pd m p chak sh Chak ShN Cha----K Ob Chak ShN

B. *mp ff mp ff*
 bm pd m pd m p chak sh bm pd m pd m p chak sh Chak ShN Cha----K Ob Chak ShN

Composit word = "objection"

Perusal score

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36

Cl. *f* *ff* *mp*

Bsn.

C Tpt. *f* *mp*
mouthpiece buzz (like a quack) *replace mouthpiece!* *muted*

Perc. *f* *mf*
 Slide Whistle *gliss.* Duck Call Kazoo

Vln. *f* *ff* *mp*
scratch tone, sul G *pizz.*

Db.

S. *mp* *ff*
 (Duh - buh) *Same as m. 27 & 28*
 Cha k Chek Shn Cha k Cha k Cha k Du-ba Du-ba Du-ba bm pd m pd m p chak sh

A. *mp* *ff*
 Cha k Chek Shn Cha k Cha k Cha k Du-ba Du-ba Du-ba bm pd m pd m p chak sh

T. *mp* *ff*
 K---Ob Chek Shn n Cha n Cha n Cha Du-ba Du-ba Du-ba bm pd m pd m p chak sh

B. *mp* *ff*
 K---Ob Chek Shn n Cha n Cha n Cha Du-ba Du-ba Du-ba bm pd m pd m p chak sh

40

Cl.

Bsn.

C Tpt.

Perc. Kazoo Bass Drum

Vln.

Db.

S.

A.

T.

B.

mp *ff* *mp ff* *mp ff* *mp* (*Duh -buh*) *ffs*

bm pd m pd m p chak sh dm p chak sh dm p chak sh Du-ba Du-ba Chek Shn

mp *ff* *ff* *ff* *ff*

bm pd m pd m p chak sh dm p chak sh dm p chak sh Du-ba Du-ba Chek Shn

mp *ff* *ff* *ff* *ff*

bm pd m pd m p chak sh dm p chak sh dm p chak sh Du-ba Du-ba Chek Shn

mp *ff* *ff* *ff* *ff* Bass see note below

bm pd m pd m p chak sh dm p chak sh dm p chak sh Du-ba Du-ba Chek Shn

Bass exaggerated vibrato gradually slows down, morphing into the directed pulse of a dying motor turning over and over. The last sputter (again indicated by conductor) is a short M sound, a forlorn disgruntled dog-like pout of dissatisfaction. Head sinks, lower lip protrudes, slouching on the ponch

45

Bsn. *mp* *f*

Db. *f*

S. *mf* *ff*
 Count me a - mong Count me a - mong Count me a - mong the grat - ti - fied, the grat - ti - fied.

A. *ff*
 Count me a - mong Count me a - mong Count me a - mong the grat - ti - fied, the grat - ti - fied.

T. *ff*
 Count me a - mong Count me a - mong the grat - ti - fied, the grat - ti - fied.

B. *ff*
 Count me a - mong the grat - ti - fied, the grat - ti - fied.



54

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

Bsn. *ff* *f* *ff* *f* *mp*

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

Perc. Bass Drum *f* *arco*

Vln. *mp* *mp* dampen after pizz. *arco* *pizz.* *p*

Db. *ff* *f* *gliss.* *f*

66

Cl.

Bsn.

Perc. Tambourine

Db.

S.

A.

T.

B.

mp *f mp*

p

emphasize the Oom pa pa of the 6/4

wom-en or child__ to be ju uh hu n n n n n n

wom-en or child__ to be n n n n judge (d) n n

wom-en or child__ to be judge (d) n n judged

wom-en or child__ to be judged n n n n

Perusal score

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for perusal only

74 *legato*

Cl.

Bsn.

SOLO
2nd time only (1st time TACET) *p* skip to bar 80

Vln. *legato* *legato*

Db. *pizz.* *mp*

CODA

S. *mp* Begins with a hollow windy color

A. *mp* *divisi* top alto voice breaks into a harder sound

T. *mp*

B. *mp*

Oh Stones, Oh Time, Oh El - le- ments.

Oh Stones, Oh Time, Oh El - le- ments.

Oh Stones, Oh Time, Oh El - le- ments.

Oh Stones, Oh Time, Oh El - le- ments.

all voices harden their color through the word "elements" then return to hollow windy sound on repeat.

1.

1.

VI. O Cosmos

Kurt Vonnegut

Lauren Bernofsky

♩ = 96 Solemn

Clarinet in B-flat

Bassoon

Percussion

Violin

Double Bass

Soprano

Alto

Tenor

Bass

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

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

Bell Tree Sus. Cym. (scrape)

f *f* *mp*

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

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

mf *mf* *mf*

0 Cos-mos, 0 struc-ture of awe-some maj-es-ty.

0 Cos-mos, 0 struc-ture of awe-some maj-es-ty.

0 Cos-mos, 0 struc-ture of awe-some maj-es-ty.

0 Cos-mos, 0 struc-ture of awe-some maj-es-ty.

7 $\text{♩} = 120$ *Agitato*

Cl. *mf*

Bsn. *mf*

Perc. Trngl. *mf*

Vln. *mf*

10

Cl.

Bsn.

Perc. Sus. Cym. (soft mallets) *mf*

Vln.

14

Cl. *mp* *mf* *f*

Bsn. *mp* *mf* *f*

Perc. *p* *f*
Sus. Cym. B. D.

Vln. *f*

Db. *f*

S. *f*
0 Cos - mos

A. *f*
0 Cos - mos

T. *f*
0 Cos - mos

B. *f*
0 Cos - mos

19

Cl. *mf*

Bsn. *mf*

Perc. *mf* *mf*
Trngl. Sus. Cym. (strike)

Vln. *mf*

23

Cl. *mp*

Bsn. *mp*

Perc. *p* *Sus. Cym.* *mf*

Vln. *mp cresc.*

Db. *mp*

S.

A.

T. *mf*
De -

B. *mf*
De -

27

Cl. *mf*

Bsn. *mf*

Vln. *f* *pizz.* *mf*

Db. *mf*

S.

A. *mf*
from the pains _____ of

T. ⁸ liv - er with - out ___ ex - cep - tion the souls of the ___ de - part - ed from the pains of

B. liv - er with - out ___ ex - cep - tion the souls of the ___ de - part - ed from the pains of

Perusal score

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for perusal only

36

Cl.

Bsn.

Vln.

Db.

S.
de - liv - er, de - liv - er, de - liv - er, ah del -

A.
cep - tion the souls of the de - part - ed, ah ah de -

T.
8
de - liv - er, de - liv - er, de - liv - er, de - liv - er, de

B.
De - liv - er, de - liv - er, de -

The musical score for page 36 includes parts for Clarinet (Cl.), Bassoon (Bsn.), Violin (Vln.), Double Bass (Db.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The woodwinds and strings provide accompaniment for the vocalists. The lyrics are: "de - liv - er, de - liv - er, de - liv - er, ah del - cep - tion the souls of the de - part - ed, ah ah de - de - liv - er, de - liv - er, de - liv - er, de - liv - er, de De - liv - er, de - liv - er, de -".

46

Cl. *mf*

Bsn. *mf*

Vln. *mf*

Db. *mf*

S. *mf*
pains and from the bot - tom - less, bot - tom - less

A. *mf*
pains and from the bot - tom - less, bot - tom - less
(same pitch)

T. *mf*
8 the pains and from the bot - tom - less, bot - tom - less

B. *mf*
the pains and from the bot - tom - less, bot - tom - less

49

Cl. *f*

Bsn. *f*

Vln. *f*

Db. *f*

S. *f*
pit. Save them, save them, save them,

A. *f*
pit. Save them, save them, save them

T. *f*
8 pit. Save them, save them, save them

B. *f*
pit. Save them, save them, save them

52

Cl.

Bsn.

Vln.

Db.

S.

A.

T.

B.

from the li - on's jaws, save them, save them,

from the li - on's jaws, save them, save them,

from the li - on's jaws, save them, save them,

from the li - on's jaws, save them, save them,

Perusal score

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for perusal only

60

Cl.

Bsn.

Perc.

Vln.

Db.

S.

A.

T.

B.

hell may not en - gulf them, ah _____ hell may

hell may not en - gulf them, ah _____ hell may

hell may not en - gulf them, ah _____ hell may

hell may not en - gulf them, ah _____ hell may

ff

ff

B. D.

sfz mp

ff

ff

mp *ff*

mp *ff*

mp *ff*

mp *ff*

for

66

Cl.

Bsn.

Perc. Sus. Cym.

Vln.

Db.

S.

A.

T.

B.

not en - gulf them.

not en - gulf them.

not en - gulf them.

not en - gulf them.

mf

pizz.

mf

71

Cl. *mf*

Perc.

Vln.

Db. *arco*

75

Cl.

Bsn. *mf*

Vln.

Db. *pizz.*

80 *poco rit.* ♩ = 80 Calm

Cl. *mp*

Bsn. *mp*

Vln. *mp*

Db. *arco* *mp* (sounds at pitch) V

S. *mp* Save

A. *mp* Save

T. 8

B.

87

Cl.

Bsn.

Vln.

Db.

S.

A.

T.

B.

mp

mp

mp

them, that they may on - ly fall in - to dark - ness

them, that they may on - ly fall in - to dark - ness

that they may fall in - to dark - ness

in - to dark - ness

Perusal score

This page is intentionally left blank.

for perusal only

109

Cl.

Bsn.

Vln.

Db.

S.

A.

T.

B.

mp

mp

mp

mp

Life was sport e - nough! Life was sport — e -

Life was sport e - nough! Life was sport — e -

sport — e - nough!

sport — e - nough!

117

Cl.

Bsn.

Perc.

Vln.

Db.

S.

A.

T.

B.

nough!

nough!

Life was sport

Life was sport

Glock.

mp

mp

mp

126

Cl.

Bsn.

Perc. Glock.

Vln.

Db.

S.

A.

T. *mp*

B. *mp*

134

Cl. *poco cresc.* *p*

Bsn. *poco cresc.* *p*

Perc. Glock. *p*

Vln. *poco cresc.* *p*
(sounds at pitch)

Db. *mp poco cresc.* *p*

S. *poco cresc.* *sub. p*
ah ah

A. *poco cresc.* *sub. p*
ah ah

T. *poco cresc.* *sub. p*
8 ah

B. *poco cresc.* *sub. p*
ah

VII. Holy, Holy, Holy

Kurt Vonnegut

Don Freund

$\text{♩} = 138$ ($\text{♩} = 69$)

Clarinet in B \flat

Bassoon

Trumpet in C

Percussion

Kick Drum

*The Kick Drum and Hand Drum should be prepared to sound "broken."
These repeated 16th notes wherever they come should always be felt as groups of 2 sixteenths,
never as groups of 4 (even when the meter suggest quarter-note beat).*

mp

Violin

Double Bass

SOPRANO

ALTO

TENOR

BASS

half whispered mp Ho - ly, ho - ly, ho - ly,

half whispered mp Ho - ly, ho - ly, ho - ly,

*Exaggerated pronunciation:
Hoh (dark) - lee (bright)*

half whispered mp Ho - ly, ho - ly, ho - ly,

half whispered mp Ho - ly, ho - ly, ho - ly,

6

Cl. *numb, mesmerized*
mp, match violin

Bsn. *mp*

Tpt.

Any of the hand-held percussion instruments
(hand drum, spring drum, ocean drum, sleighbells, finger cymbals)
may be played by members of the chorus.

Perc. *mp* Hand Drum

Vln. *numb, mesmerized*
mp, match clarinet

Db. *mp, match bassoon*

S. *mp*
Ho - ly, ho - ly, ho - ly,

A. *mp*
Ho - ly, ho - ly, ho - ly,

T. *mp*
Ho - ly, ho - ly, ho - ly,

B. *mp*
Ho - ly, ho - ly, ho - ly,

11

Cl.

Bsn. *mp*

Tpt.

Perc. *mp*

Vln.

Db. *mp*, match bassoon

S. *mp*
Ho - ly, ho - ly, ho - ly,

A. *mp*
Ho - ly, ho - ly, ho - ly,

T. *mp*
Ho - ly, ho - ly, ho - ly,

B. *mp*
Ho - ly, ho - ly, ho - ly,

numb, mesmerized

15 *a distant fanfare*

Cl. *p* *mp* 3 3

Bsn. *p* *mp*

Tpt. *cup mute* *p* 3 3 *mp*

Perc. Hand Drum 2 Tom-toms soft felt mallets *mp* *mf*

Vln. *p* *mp* 3 3 *mp*

Db. *mp* 3 3 *mp*

S. 4/8 3/4

A. 4/8 3/4

T. 4/8 3/4

B. 4/8 3/4

numb, mesmerized

$\overset{3}{\cdot}$ = \cdot , \cdot = 104

20

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

mf

mf, match bassoon

Sleigh Bells

mf

mf no vib.

mf

more engaged

mf

Ho - ly, ho - ly, ho - ly,

Ho - ly, ho - ly, ho - ly,

mf

Ho - ly, ho - ly, ho - ly, ho - ly,

mf

Ho - ly, ho - ly, ho - ly, ho - ly,

Perusal score

This page is intentionally left blank.

for perusal only

27

Cl. *mf* *p*

Bsn. *mf* *p*

Tpt. *mf* *p*

Perc. *f* *f* *p* *f*

Vln. *f* *f* *f* *f* *p* *mp* *f* *add vib.*

Db. *f* *p, match violin* *mp* *f*

S. (sung) *f* *mf*

A. ho - ly, (sung) *f* *mf*

T. (sung) *f* *mf*

B. (sung) *f* *mf*

Time_ Time(m) t - t - t - t

34

Cl. *f* > *p* *p* *mf* *mf* *f* *f*

Bsn. *f* > *p* *p* *mf* *mf* *f* *f*

Tpt. *f* > *p* *p* *mf* *mf* *f* *f*

Perc.

Vln. *f* > *p* *mf* *f* *f*

Db. *f* *f*

S
Time - (m) and El - - e - ments;

A
- (m) Time (m) and El - - e - ments;

T
Time - (m) and El - - e - ments;

B
Time - (m) and El - - e - ments;

37 *pp* *f* *pp* *f* *f* *mf* *mf* *pp* *pp* *p subito* *3* *p subito* *3* *p subito* *3* *p subito* *3*

Cl. *pp* *f* *pp* *f* *f* *mf* *mf*

Bsn. *pp* *f* *pp* *f* *f* *mf* *mf*

Tpt. *f* *f* *f* *mf* *mf*

Perc. *p* *ff* *mf* *mf* *mf* *mf* *mf* *mf*

Spring Drum *p* *ff*

High Tomtom wood sticks *mf*

Vln. *pp* *f* *f* *mf* *mf* *mf* *mf* *mf*

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

S. *p subito* *3* El - e - ments;

A. *p subito* *3* El - e - ments;

T. *p subito* *3* El - e - ments;

B. *p subito* *3* El - e - ments;

accel......

40 ♩ = 80, Bright!

Cl. *f*, match violin *ff*

Bsn. *f* *f* *open*

Tpt. *p* *f*, match bassoon

Perc.

Vln. *f* *mf*

Db. *mf* *f*, match bassoon *f* *f*

S. *mf* Time_ ho - ly,

A. *mf* Time_ ho - ly, Time_

T. *mf* ho - ly, ho - ly, Time_ Time_ ho - ly,

B. *mf* Time_ ho - ly, Time_

From this point on the pronunciation of "holy" should be natural. (No more exaggeration)

Perusal score

This page is intentionally left blank.

for perusal only

45

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S

A.

T.

B.

mf, match clarinet

mf

f

f

f

ho - ly, Heav - en and earth are full of Thy

f El - - e - ments; Heav - en and earth are full of Thy

El - - e - ments; *f*

ho - - ly

47

Cl. *f*

Bsn. *mf* *f*

Tpt. *mf* *f*

Perc.

Vln. *mf* *f*

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

S
Glo - ry.

A
Glo - ry.

T. *f*
Heav - en and earth are full of Thy Glo - ry.

B. *f*
Heav - en and earth are full of Thy Glo - ry.

Detailed description: This page of a musical score covers measures 47 to 50. It features a woodwind section with Clarinet (Cl.) and Bassoon (Bsn.), a brass section with Trumpet (Tpt.), and a string section with Violin (Vln.) and Double Bass (Db.). The woodwinds and brass play melodic lines with dynamic markings of *mf* and *f*. The strings provide harmonic support with *mf* and *f* dynamics. Percussion is present but has no notation. Vocal soloists Soprano (S), Alto (A), Tenor (T.), and Bass (B.) enter in measure 47 with the lyrics "Glo - ry." and "Heav - en and earth are full of Thy Glo - ry." respectively. The Tenor and Bass parts are marked with a forte (*f*) dynamic.

50

Cl. *f* *mf* *f, match violin*

Bsn. *f, match violin*

Tpt. *f* *f, match violin*

Perc. *mf* *mf*

Vln. *f*

Db. *f* *f* *f*

S

A

T

B

2 Tom-toms
wood sticks

Detailed description: This page of a musical score covers measures 50, 51, and 52. The score is for a large ensemble. The Clarinet (Cl.) part starts in measure 50 with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) in measure 51, and returns to forte (*f*) in measure 52, with the instruction "match violin". The Bassoon (Bsn.) part is silent in measure 50 and enters in measure 51 with a forte (*f*) dynamic, also instructed to "match violin". The Trumpet (Tpt.) part starts in measure 50 with a forte (*f*) dynamic and continues in measures 51 and 52, also instructed to "match violin". The Percussion (Perc.) part is silent in measure 50 and plays in measures 51 and 52 with a mezzo-forte (*mf*) dynamic. The Violin (Vln.) part starts in measure 50 with a forte (*f*) dynamic. The Double Bass (Db.) part starts in measure 50 with a forte (*f*) dynamic and continues in measures 51 and 52 with a forte (*f*) dynamic. The Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts are silent throughout all three measures. The score is written in 2/4 time and features various musical notations including slurs, accents, and dynamic markings.

53

Cl. *p* *mf*

Bsn. *mf*

Tpt. *p* *mf*

Perc. *Splash Cymbal (damped)*
Kick Drum

Vln. *p* *mf*

Db. *mf*

S.

A. *f*
Heav - en and earth are full of Thy

T. *f* *mp*
Heav - en and earth are full of Thy Glo - - ry,

B. *f* *mp*
Heav - en and earth are full of Thy Glo - - ry. Ho - ly, ho - ly,

56

Cl. *mp*

Bsn. *mp* *mf*

Tpt. *mf* *mp* *mf*

Perc.

Vln. *mf* *f*

Db. *f*

S. *f*
Heav - en and earth are full of Thy Glo - ry, full of Thy Glo - ry, full of Thy

A. *mp* *f*
Glo - - - ry. are full of Thy Glo - ry, full of Thy Glo - -

T. *f*
Heav - en and earth are full of Thy Glo - ry, full of Thy Glo - -

B. *f*
ho - ly, Heav - en and earth are full of Thy Glo - ry, full of Thy Glo - -

Perusal score

This page is intentionally left blank.

for perusal only

62

Cl. *f* *mp*, match violin

Bsn. *f* *mp*, match violin

Tpt. *f* *mp* *p*

Perc. 2 Tom-toms on the rims with mallet handles normal (hard yarn mallets) *f* *f* *mp*

Vln. *f* *mp*

Db. *f* *mp*, match violin

S.

A. *f* Ho -

T. *f* Ho - san - na

B. *f* Ho - san - -

65

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

mp, match violin

fp

mp

f

f

ff

ff

Ho - san - - - na

Ho - san - - - na

- san - - - na

Ho - san - - - na

Ho - san - - - na

- na

Ho - san - - - na

Ho - san - - - na

Ho - san - - - na

Ho -

68

Cl. *f* *ff* *mf*

Bsn. *f* *ff* *mf*

Tpt. *mf* *f, match violin* *mf*

Perc.

Vln. *f* *ff* *mf*

Db. *f*

S. *ff* *mf*

A. *mf*

T. *mf*

B. *mf*

- na in the high - est. Time t - t - t - t - t

- san - na in the high - est. Time t - t - t - t - t

- na in the high - est. Time t - t - t - t - t

- san - na in the high - est. Time t - t - t - t - t

74

Cl. *fp*

Bsn. *fp*

Tpt.

Perc.

Vln. *fp*

Db.

S. *mf* *p*
-Time - (m) El - - - e - ments;

A. *mf*
-Time - (m) El - e - ments;

T. *fp* *mf*
-Time - (m) Time - (m) El - e - ments;

B. *fp*
-Time - (m) Time - (m)

76 $\text{♩} = 60$ (subito)

Cl. *f, brittle*

Bsn. *f, brittle*

Tpt. *cup mute*
f, brittle

Perc. Low Tomtom
soft felt mallets

Vln. *f*

Db. *p*

S.

A. *p* ho - ly,

T. *p* ho - ly, ho - ly,

B. *p* ho - ly, ho - ly,

Perusal score

This page is intentionally left blank.

for perusal only

83

Cl. *p*

Bsn. *p*

Tpt. *p*

Perc. *mf* Finger Cymbals

Vln. *p*

Db.

S. *mp* *p*
who have ex - pe - ri - enced life. _____

A. *mp* *p*
who have ex - pe - ri - enced life. ho - ly, ho - ly, ho - ly,

T. *mp* *p*
who have ex - pe - ri - enced life. ho - ly, ho - ly, ho - ly,

B. *mp* *p*
who have ex - pe - ri - enced life. _____

86

Cl. *p*

Bsn. *p*

Tpt. *p*

Perc.

Vln. *p*

Db. *p*

S. *mf, warm*
Ho - san - - - na Ho - san - - - na in the

A. *mf, warm*
Ho - san - - - na Ho - san - - - na in the

T. *mf, warm*
Ho - san - - - na Ho - san - - - na in the

B. *mf, warm*
Ho - san - - - na Ho - san - - - na in the

89

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

Kick Drum

p

p

p

p

p

p

p

p

p

high - - est.

high - - est.

high - - est.

high - - est.

Ho - ly, ho - ly

Ho - ly, ho - ly

Ho - ly, ho - ly

Ho - ly, ho - ly

VIII. Grant Them Rest

Kurt Vonnegut

Malcolm Dalglish

$\text{♩} = 100$

Soprano
Merc-i - ful time who bur - ies the sins of the world Grant them rest

Alto
Merc-i - ful time who bur - ies the sins of the world Grant them rest

Tenor
Merc-i - ful time who bur - ies the sins of the world Grant them rest

Bass
Merc-i - ful time who bur - ies the sins of the world Grant them rest

11

S.
Grant them rest Grant them rest

A.
Grant them rest Grant them rest

T.
Grant them rest Grant them rest

B.
Grant them rest Grant them rest

22 *seperate pools of light*

S.
Mer - ci ful El - e - ments from whom a new world can

A.
Mer - ci ful El - e - ments from whom a new world can

T.
Mer - ci ful El - e - ments from whom a new world can

B.
Mer - ci ful El - e - ments from whom a new world can

29

S. be con - struc - ted. mm mm moist

A. be con - struc - ted. mm mm

T. be con - struc - ted. mm mm moist

B. be con - struc - ted. mm

38 *water in descending "ripples" of melody moving across a shifting harmonic bedrock of descending 4ths*

S. blue green and fer - tile moist blue green and fer - tile

A. moist blue green fer - tile

T. blue green fer - tile

45

S. moist blue green fer - tile moist blue green fer - tile Grant

A. moist blue green fer - tile moist blue green fer - tile Grant

T. moist blue green and fer - tile Grant them e - ter - nal moist

B. Grant them e - ter - nal Grant

Perusal score

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for perusal only

IX. Light Perpetual

Kurt Vonnegut

Moira Smiley

$\text{♩} = 72$ Intense and foreboding

The score is for a 4/4 piece in E major. The woodwinds (Clarinet in Bb and Bassoon) play a rhythmic pattern of quarter notes with a dynamic of *f*. The Trumpet in C plays a similar pattern with a dynamic of *f*. The Percussion part uses a large, soft mallet to play a pattern of chords with dynamics *pp*, *mp*, *pp*, *mp*, *p*, *mp*, *p*, and *pp*. The Violin and Double Bass play a sustained *f* note with *arco* markings. The vocal parts (Soprano, Alto, Tenor, Bass) enter in the final measure with the lyrics "De - li - ver me me me" at a dynamic of *f*. A note in the vocal parts is marked with a flat sign.

hold long enough to create hoquet-like continuity between parts

Timpani or timpani-like
Large, soft mallet

arco
f

arco
f

f

f

f

f

De - li - ver me me me

De - li - ver me me me

De - li - ver me me me

De - li - ver me me me

6

Cl.

Bsn.

Tpt.

Vln.

Db.

S.

A.

T.

B.

pp *mf* *pp* *mf*

me me O Cos - mos oh so so so so From ev- er-

me me O Cos - mos oh so so so so From ev- er-

me me O Cos - mos oh so so so so From ev- er-

me me O Cos - mos oh so so so so From ev- er-

11

Cl.

Bsn.

Tpt.

Vln.

Db.

S.

A.

T.

B.

last - ing wake - ful - ness__ Wake - ful - ness__

last - ing wake - ful - ness__ Wake - ful - ness__

last - ing wake - ful - ness__ Wake - ful - ness__ De-

last - ing wake - ful - ness__ Wake - ful - ness__ De-

23

Cl. *ff* *fff* *ff* *fff*

Bsn. *ff*

Tpt. *ff* 3 3 3 3

Perc. *p* *mp* *p* *pp*

Vln. *ff*

Db. *ff*

S. quake quake!

A. quake quake!

T. quake!

B. quake!

Perusal score

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27

Cl. *ff* *fff*

Bsn.

Tpt. 3

Vln.

Db.

S.

A.

T.

B.

in the names of gods un - know - a - ble

in the names of gods un - know - a - ble

in the names of gods un - know - a - ble

in the names of gods un - know - a - ble

29

Cl. *fff*

Bsn. *fff*

Tpt. *fff* 3

Vln. *fff*

Db. *ff*

S. *ff*
When we shall dis-solve the world in - to glow - ing ash - es in the names of

A. *ff*
When we shall dis-solve the world in - to glow - ing ash - es in the names of

T. *ff*
When we shall dis-solve the world in - to glow - ing ash - es in the names of

B. *ff*
When we shall dis-solve the world in - to glow - ing ash - es in the names of

32

Cl. *ff*

Bsn. *ff*

Tpt. *ff*

Vln. *ff*

Db. *ff*

S. gods un - know - a - ble I am seized with trem - bling, and I am a -

A. gods un - know - a - ble I am seized with trem - bling, and I am a -

T. gods un - know - a - ble I am seized with trem - bling, and I am a -

B. gods un - know - a - ble I am seized with trem - bling, and I am a -

35

Cl.

Bsn.

Tpt.

Vln.

Db.

S.

A.

T.

B.

fraid, a - fraid, un - til the day of reck - on - ing shall ar -

fraid, a - fraid, un - til the day of reck - on - ing shall ar -

fraid, a - fraid, un - til the day of reck - on - ing shall ar -

fraid, a - fraid, un - til the day of reck - on - ing shall ar -

38

Cl. *fff*

Bsn. *fff*

Tpt. *fff*

Perc. *mf* *f* *mf* *ff* *f*

Vln. *fff*

Db. *fff*

S. *fff*
rive and the wrath, the

A. *fff*
rive and the wrath the

T. *fff*
rive and the wrath the

B. *fff*
rive and the wrath the

Detailed description: This page of a musical score, numbered 151, contains measures 38 through 41. The score is for a full orchestra and a vocal ensemble. The orchestral parts include Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Percussion (Perc.), Violin (Vln.), and Double Bass (Db.). The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. In measure 38, the woodwinds and strings play a rhythmic pattern of eighth notes. The percussion part features a sequence of chords with dynamic markings of *mf*, *f*, *mf*, *ff*, and *f*. The vocalists enter in measure 39 with the lyrics "rive and the wrath, the". The vocal parts are marked with *fff* dynamics. The score concludes in measure 41 with a final chord and a fermata over the vocal lines.

Perusal score

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42

m.43 Singers Breathe:
...into m.46 'Hence I Pray'

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

n

ppp

ppp

ppp

ppp

ppp

ppp

ppp

All singers inhale/exhale (as if winded) on quarter note pulse from m.44 through beat 3 of m.46 (Inhale on beat 1)

48

Cl. *mf*

Bsn. *mf*

Tpt. *mf*

Vln. *mf*

S. *mf* *gliss.*
Hence, I pray

A. *mf* *gliss.*
Hence, I pray

T. *mf* *gliss.*
Hence, I pray

B. *mf* *gliss.*
Hence, I pray

50

Cl. *mp*

Bsn. *mp*

Tpt. *mp*

Vln. *mp*

S. *mp*
Hence, I pray I

A. *mp*
Hence, I pray I

T. *mp*
Hence, I pray I

B. *mp*
Hence, I pray I

52

Cl. *f* *ff*

Bsn. *f* *ff*

Tpt. *f* *ff*

Vln. *f* *ff*

S. *f* pray pray

A. *f* pray pray I *ff*

T. *f* pray pray pray pray *ff*

B. *f* pray pray pray

Detailed description: This page of a musical score, numbered 52, features eight staves. The top four staves are for woodwinds and strings: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), and Violin (Vln.). Each of these staves contains a continuous sixteenth-note pattern. The bottom four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics 'pray' are written under the vocal lines. The Soprano part has two 'pray' lyrics. The Alto part has two 'pray' lyrics and a fermata over the final note. The Tenor part has four 'pray' lyrics. The Bass part has three 'pray' lyrics. Dynamic markings include *f* (forte) and *ff* (fortissimo) with accents. A large, semi-transparent watermark 'for PDF' is visible across the page.

Perusal score

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56

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

mf *f* *f* *ff* *mf*

ff

De - li - ver me, O Cos - mos

pray pray pray pray pray pray pray pray pray pray pray pray pray pray pray

pray pray

ff

pray De - li - ver me, O Cos - mos

58

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S. *ff*
De - li - ver me, O Cos - mos

A.
pray pray pray pray pray pray pray pray pray pray pray pray pray pray pray

T. *f*
pray pray

B. *ff*
pray De - li - ver me, O Cos - mos

62

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

la - mi - ty and mi - se - ry mi - se - ry

pray pray pray pray pray pray pray pray pray pray pray pray pray pray

pray pray

la - mi - ty on that day of mi - se - ry of

m.66 'O Cosmos':
Grand, then tender

64

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

mf *mf* *f* *ff*

ff

Rest e - ter - nal grant them, O Cos - mos

pray pray pray pray pray pray pray pray pray pray pray pray pray oh so so so ...

pray pray oh so so so ...

mi - se - ry Rest e - ter - nal grant them, O Cos - mos

'Make a very light 'S pulse' sound.
Vowel 'O' is constant, unbroken.

'Make a very light 'S pulse' sound.
Vowel 'O' is constant, unbroken.

Perusal score

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71

Cl. *mp*

Bsn.

Tpt.

Vln. *mf* *f*

Db.

S. *mp* *p*
Rest e - ter - nal grant them Rest e - ter - nal grant them Rest e -

A. *mp* *p*
Rest e - ter - nal grant them Rest e - ter - nal grant them Rest e -

T. *mp* *p*
Rest e - ter - nal grant them Rest e - ter - nal grant them Rest e -

B. *mp* *p*
Rest e - ter - nal grant them Rest e - ter - nal grant them Rest e -

Detailed description: This page of a musical score, numbered 71, features a woodwind and string ensemble with vocal soloists. The woodwinds include Clarinet (Cl.), Bassoon (Bsn.), and Trumpet (Tpt.). The strings consist of Violin (Vln.) and Double Bass (Db.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in a key with four sharps (F#, C#, G#, D#) and a 4/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, with dynamics ranging from mezzo-piano (*mp*) to forte (*f*). The vocal soloists enter in measure 71 with the lyrics "Rest e - ter - nal grant them" and continue through measure 74. The vocal parts are marked with dynamics *mp* and *p*, and include rests and slurs. A large, semi-transparent watermark "for personal use only" is overlaid diagonally across the page.

Poco Rall. . . . ♩ = 72

m.77 'Perpetual Light':
Growing anxiety

76

Cl.

Bsn.

Tpt.

Vln.

Db.

S.

A.

T.

B.

mp *f* *mp* *f* *mp* *f* *mp* *f*

ter-nal grant them. And let not light per-pe-tu-al light per-pe-tu-al light per-pe-tu-al light per

ter-nal grant them. And let not light per-pe-tu-al light per-pe-tu-al light per-pe-tu-al light per

ter-nal grant them. And let not light per-pe-tu-al light per-pe-tu-al light per-pe-tu-al light per

ter-nal grant them. And let not per-pe-tu-al light per-pe-tu-al light per-pe-tu-al light per

81

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

pe - tu - al light per - pe - tu - al light per - pe - tu - al light per - pe - tu - al light dis -

pe - tu - al light per - pe - tu - al light per - pe - tu - al light per - pe - tu - al light dis -

pe - tu - al light per - pe - tu - al light per - pe - tu - al light per - pe - tu - al light dis -

pe - tu - al light

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

ff *fff*

ff *fff*

ff *fff*

ff

86

m.87 'Harmless Sleep':
Prayer For Rest

Cl.

Bsn.

Tpt.

Perc.

Vln.

Db.

S.

A.

T.

B.

Vln is the soloist m.87-100 & outlines descending melody that runs across voice parts. Standing suggested.

Bring out melodic line (stems down) across voice parts that the Vln. outlines

With Vln.

turb their harm - less sleep sleep sleep sleep sleep

turb their harm - less sleep sleep sleep sleep their harm - less

turb their harm - less sleep sleep sleep sleep their harm - less

turb their harm - less sleep sleep sleep sleep

92

Cl. *mf* *f*

Bsn. *mf*

Tpt. *mf*

Vln. *ff* *fff*

Db. *f*

S. sleep sleep sleep sleep sleep sleep

A. *f* *Stems down with Vln.*
sleep sleep sleep sleep sleep their harm - less

T. *f* *Stems down with Vln.*
sleep sleep sleep sleep sleep their harm - less

B. *f* *Stems down with Vln.*
sleep sleep sleep sleep sleep sleep

Perusal score

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104

Cl.
Bsn.
Tpt.
Vln.
Db.
S.
A.
T.
B.

sleep mm sleep
sleep mm their harm - less sleep
sleep me their harm - less sleep
sleep mm mm sleep

110

Cl.

Bsn.

Tpt.

Vln.

Db.

S.
mm sleep mm sleep

A.
mm sleep mm sleep

T.
mm sleep mm sleep

B.
mm sleep mm sleep

Detailed description: This page of a musical score, numbered 110, contains eight staves. The top five staves are for instruments: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Violin (Vln.), and Double Bass (Db.). The bottom three staves are for vocal parts: Soprano (S.), Alto (A.), and Bass (B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts have lyrics 'mm' and 'sleep' under the notes. The instrumental parts feature long, sweeping lines with slurs and ties, indicating sustained notes. A large, semi-transparent watermark 'for personal use only' is overlaid diagonally across the page.