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LEONARD BERNSTEIN

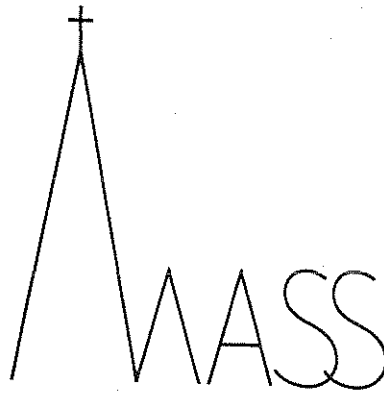
MASS

A Theatre Piece For Singers, Players and Dancers



Steve Dinnenkamp 1/5/50

LEONARD BERNSTEIN



A Theatre Piece For Singers, Players and Dancers

Text from the Liturgy of the Roman Mass

Additional Texts by
Stephen Schwartz and Leonard Bernstein

VOCAL SCORE

First Edition

AMBERSON ENTERPRISES, INC., Publisher

G. SCHIRMER, New York / London
Sole Agent

This piano-vocal score is not intended as a detailed production guide, but rather as a documentation of the original production. The stage directions have been reduced to a necessary minimum; for fuller detail, a blocking script is available from the publisher.

This first edition incorporates a few minor revisions which may not correspond to the Columbia recording mentioned below.

I am particularly thankful to Thomas Cothran for his special assistance in preparing this score.

L.B.

MASS is available on Columbia Records:

2-record set	M2 31008
Two Cassette set	MTX 31008
8-track Cartridge	MAX31008
Reel to Reel	MRX31008
Quadraphonic 2-record set	M2Q31008
Quadraphonic Cartridge	QMA31008

MASS was created for the Opening of the John F. Kennedy Center
for the Performing Arts in Washington, D.C., September 8, 1971.



Musical Director Maurice Peress

Celebrant: Alan Titus

Norman Scribner Choir The Berkshire Boy Choir, Jonathan Gram, Soloist

Directed by
Gordon Davidson

Choreography by Alvin Ailey

Settings by
Oliver Smith

Costumes by
Frank Thompson

Lighting by
Gilbert Hemsley, Jr.

Produced by
Roger L. Stevens

Associate Producer
Schuyler G. Chapin

THE SETTING

There is a continuous path that originates in the pit and rises as stairs onto the stage apron where there is a square of earth suggesting a small consecrated area. This path leads to a central playing area which, in turn, leads to a raised circular Altar space and then continues as stairs that ascend to a distant summit point.

During the third sequence, choir pews appear upstage right and left, abutting the stair path, and remain there throughout the work.

THE PERFORMERS

The orchestra is divided into two parts: A pit orchestra of strings and percussion, plus two organs (a concert and "rock" organ); a stage orchestra of brass, woodwinds, electric guitars and keyboards, etc. These stage instrumentalists are in costume and act as members of the cast.

The chorus of street people consists of singers and dancers. Filling the up-stage pews is a sixty-member mixed choir in robes.

A complement of dancers in hooded robes play Acolytes who assist the Celebrant in the ritual of the Mass.

In addition to the original version, a reduced orchestration as well as a version for chamber group are available.

*Performance materials for MASS may be
obtained from the publisher.*

MASS

Text from the Liturgy of the Roman Mass
Additional Texts by
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Leonard Bernstein

I DEVOTIONS BEFORE MASS

1. Antiphon: Kyrie Eleison

In total darkness a Quadraphonic tape is heard, coming from four speakers placed in the four corners of the house.

SPEAKER I
Right front

Allegretto con spirito ♩ = 108
ma marc.

HIGH SOPRANO
(Coloratura)

GLOCKENSPIEL
+ Xylophone (unis.)
SMALL CYMBAL

Ky - (hy) - ri - e e - le - i - son, e - le - i - son, e - le - i - son.

mf *cresc.*

Ky - ri - e, ky - ri - e, ky - ri - e e - lei - son, e - lei - son,

p stacc. *mp* *p* *cresc.*

f *mp come prima*

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

f *mp* *p marc. e stacc.*

SPEAKER II
Left rear

Andante sonore ♩ = 80

BASS SOLO

5 TIMPANI

LARGE CYMBAL
(hard timpani stick)

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

mf *cresc.*

mp *marc.* *mf* *marc.*

mf

S. *cresc.* *mf*
 lei - son, e - le, e - le, e - le, e - le - i - son. Ky - ky - ri - e -

p *mf*
ord. *f* *dome*

B. *f* *mf*
 e - lei - son. Ky - ri - e e -

cresc. *f* *mp* *ma sempre marc.*

S. *cresc.*
 Ky - ky - ky - Ky - ri - e, ky - ri, ky - ri, ky - ri, ky - ri - e e - lei - son,

ord. *p* *mf*

B. *mp* *f*
 lei - son. Ky - ri - e e - le - i - son,

p *cresc. molto* *fp* *mp marc.*

S. *f* *mp ma marc.*

e-le-i-son. Ky - (hy) - ri - e e-le-i-son, e-le-i-son, e-le-i-son.

f *p marc.*

on dome

f *p*

B mp *p* *mf*

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

p *mf* *marc.*

SPEAKER III
Right rear

SECOND SOPRANO
and ALTO Soli

Vivo ♩. = 96

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

VIBRAPHONE

4 TEMPLE BLOCKS

TRIANGLE

s. mf *cresc.* *f*

Ky - ri - e, ky - ri - e, ky - ri - e e - lei - son, e - lei - son, ky - ri - e e - lei -

p stacc. *p* *cresc.* *f* *mp* *mf* *f* *mp*

B. *f* *mf*

e - lei - son. Ky - ri - e e -

mp *ma sempre marc.*

S.2 and A.

Christe e - lei - son, — Chri - ste, Chri - ste, Chri - ste, Chri - ste, Chri - ste e - lei -

f

S. *mp come prima*

son. Kyri-e e-le, e-le-i-son, e-lei-son, e-le, e-le, e-le, e-le-i-son. *mf*

p marc. e stacc. *p* *cresc.* *mf*

ord. *f*

B. *mp*

lei-son. Ky-ri-e e-le-i-son, *f*

p *cresc. molto.* *fp* *mp marc.*

S. 2. A. *f*

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

mp *cresc.* *f*

p *cresc.* *f*

III

S.

Ky, — ky — ri — e, — Ky, — ky, — ky, — Ky-ri-e, ky-ri, ky-ri, ky-ri, ky-ri-e e-lei-son, *cresc.*

dome *ord.* *p* *mf*

B.

mp *p* *mf*

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

p *mf* *marc.*

S. 2, A.

p legg.

E-le-le-le-le le i-son.

molto f *p*

f *p* *p*

3/4 *6/8* *4/4*

S.

f *mp ma marc.*

e - lei - son, Ky - (hy) - ri - e e - le - i - son, e - le - i - son, e - lei - son.

f *p marc.* *on dome*

B.

e - lei - son, Ky - ri - e e -

f *mp* *ma sempre marc.*

S.2, A.

E-le-le-le-le-le, e-le-le-le-le-lei - son, Chri - ste e - le - i - son,

cresc. *f* *f*

Solo *cresc.* *f* *f*

cresc. *f* *f*

cresc. *f* *f*

SPEAKER IV
Left front

TENOR SOLO

BARITONE SOLO

MARIMBA

WOOD BLOCK

Maestoso ♩ = 96

ff Chri - ste

ff Chri - ste

ff *ff*

S. mf

cresc.

Ky - ri - e, ky - ri - e, ky-ri-e e-lei - son, e-lei - son, ky - ri - e e-le-i-

p stacc. *p* *mf* *f* *mp*

B. mp

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

p *cresc. molto* *fp* *f* *mp marc.*

S.2, A.

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

f

T.

e - lei - son, e - lei - son.

Bar.

Chri - ste e - lei -

ff

S. *mp come prima*

son. Kyri-e e-le, e-le-i-son, e-lei-son, e-le, e-le, e-le, e-le-i-son.

p marc. e stacc. *p* *cresc.* *mf* *ord.*

B. *mp* *p* *mf*

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

p *mf* *marc.*

S.2, A.

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

mp *cresc.* *p* *cresc.*

T.

Chri-ste e-lei-son,

Bar.

son. Chri-ste

6 6

4 4 3 4

S.

cresc.

Ky - ky - ri - e, Ky, ky, ky, Ky-ri-e, ky-ri, ky-ri, ky-ri, ky-ri-e e-lei - son,

dome

ord.

p

mf

B.

e - lei - son. Ky - ri - e e -

f

mf

mp ma sempre marc.

S. 2. A.

f

p legg.

Chri-ste e - le - i - son, Chri - ste e - le - i - son. E - le - le - le - lei -

f

molto f

p

T.

sempre ff

e - lei - son. Chri - sto, Chri - ste, Chri -

Bar.

e - lei - son. Chri -

6

3

3

S. *f* *mp ma marc.*
e - lei - son. Ky - (hy) - ri - e e - le - i - son, e - le - i - son, e - lei - son.

f *p marc.*
on dome

B. *mp*
lei - son. Ky - ri - e e - le - i - son,

p *cresc. molto* *fp* *mp marc.*
f

S.2, A.
- i - son. E - le - le - le - le, e - le - le - le - lei - Solo
cresc.

cresc.
cresc.
cresc.

T.
- ste e - lei - son, e - le - i - son, e - le - i - son, e - le -

Bar.
- ste e - le - i - son.

IV
6 6 6
3 3 3

S. *mf*

Ky - ri - e, ky - ri - e, ky - ri - e e - lei - son, e - lei - son, ky - ri - e e - lei -

p stacc. *p* *cresc. 5* *f* *mp*

B. *mp* *p* *mf*

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

p *mf* *marc.*

S.2, A.

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

f *f*

III

T.

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

mf *ff*

IV

Bar. Chri - ste, Chri - ste,

mf *ff*

ff

[From this point until the Celebrant's entrance (p.17) there is a gradual and steady increase in volume.]

S. *mp come prima*
son. Ky-ri-e e-le, e-le-i-son, e-lei-son, e-le, e-le, e-le, e-le-i-son. *cresc. mf*

p marc. e stacc. *p* *mf*
ord. f

B. *f* *mf*
e-lei-son. Ky-ri-e e-

II *5* *f* *mp ma sempre marc.*

S.2. A.
Chri-ste e-le-i-son, Chri-ste, Chri-ste, Chri-ste, Chri-ste e-le-i-son. *mp*

III *p*

T. *3*
e-lei-son, e-lei-son.

Bar. *3*
Chri-ste e-lei-

IV *6* *6* *6* *6*

[illegible]

S. *f* *mp ma marc.*

e-lei - son. Ky - (hy) - ri - e e-le-i-son, e-le-i-son, e-lei - son.

f *p marc.*
on dome *p*

B. *mp* *p* *mf*

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

p *mf* *marc.*

S. 2, A. *p legg.*

E-le-le-le-le-le - i - son.

molto f *p*

T. *sempre ff*

e - lei - son. Chri - ste, Chri - ste, Chri -

Bar. *sempre ff*

e - lei - son. Chri

6

S. mf

cresc.

Ky - ri - e, ky - ri - e, kyri-e e-lei - son, e-lei - son, ky - ri - e e-le-i -

p stacc. *p* *cresc.* *f* *mp*

B.

e - lei - son. Ky - ri - e e -

f *mf*

mp ma sempre marc.

S. 2. A.

cresc.

E-le-le-le-le-le, e-le-le-le-le-lei - son. Chri-ste e-le-i-son,

Solo *cresc.* *f* *f*

f

T.

- ste e - lei - son, e-le-i-son, e-le-i-son, e-le-

Bar.

- ste e-le-i-son.

6 *6* *6* *6*

S.

mp come prima

p

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

p marc.

p

B. *mp*

f b p b

lei - son. Ky - ri -

p

cresc. molto

f

S.2, A.

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

f

CUT-OFF POINT

T.

i - son, e - le - i - son. Ah Chri -

mf

Bar.

Chri - ste, Chri -

6 6 6 6

3 4

4 4

2. Hymn and Psalm: "A Simple Song"

STAGE

Tranquillo $\text{♩} = 48$

Celebrant

Sing God a

(The Celebrant with Guitar is alone on stage, before the closed curtain.
His Guitar chord wipes out tapes, which fade immediately.)

* repeat if acoustically necessary

5

p *f sub.*

C. sim - ple song: Lau - da, Lau - dē... Make it up — as you

p *f sub.*

10

p *f*

C. go a - long: Lau - da, Lau - dē... Sing like you

p *f*

dim. *pp*

C. like to sing. God loves all sim - ple things, For God is the

mf *mp* *pp*

15

,ppp

C. sim - plest of all, For God is the sim - plest of all. —

ppp

attacca

(The curtain rises.)

20 **Poco meno mosso** (♩ = 88)

(sempre tranquillo)

optional cut

p

I will sing the Lord a

(Guitar doubles the melody)

25 new song— To praise Him, to bless Him, to bless the Lord. I will sing His prai-ses

30 while I live All of my days. Blessed is the man who

Flute (offstage)

p

meno p

35 *cresc.* loves the Lord, Blessed is the man who *mf* praises Him. *dim.* Lau-da, Lau-da,

cresc.

mf *rhythmic (but lightly)* *dim.*

+ Perc.

(40) *p* Lau-dē... And walks in His ways. *mf* I will lift up my eyes To the

Flute

p *mf* warmly

(45) hills from whence comes my help. I will lift up my voice to the Lord Sing-ing

(A Solo boy from the Boys Choir enters.)

(50) *pp* Lau-da, Lau-dē. For the Lord is my shade, Is the

Flute (entering) *pp* *cresc. poco a poco*

pp *cresc. poco a poco* (50)

mp *mf* *cresc.*

C. shade up-on my right hand, — And the sun shall not smite me by day — Nor the

(Two altar boys appear.)

55 *f* *non dim.* *f sempre*

C. moon — by night, — Blessed is the man who loves the Lord, —

mf dim. poco a poco *p* 60

C. Lau-da, — Lau-da, — Lau-dē, — And walks in His ways. —

(Solo boy takes Celebrant's guitar. Altar boys invest him with a simple robe.)

65 *Fl. Solo* *espr.*

(70) *molto rall. e dim.*

Celebrant

Cadenza (freely)

quasi f *dim.* *p*

Lau-da, Lau-da, Lau - dē, Lau-da, Lau-da di da di day... —

a tempo (più lento)

(75)

c. All of my days. —

Flute *pp*

quasi rall. *p* *pp*

attacca subito

3. Responsory: Alleluia

STAGE

$\text{♩} = 100$

Fl.

TAPE (SIX SOLO VOICES)

Precise and swinging $\text{♩} = 100$

Sop. 1, 2 Alto

unis.

pp

Du - bing, du - bang, du - bong, — Du - bing, du - bang, du - bong, —

Ten. Bar. Bass

unis.

pp

Du - bing, du - bang, du - bong, — Du - bing, du - bang, du - bong, —

Celesta and Marimba

Vib. Solo (motor off)

pp

DRUMS
(Traps)

pp

(non cresc.)

Du - bi - ding, dong, — ding, — dong, ding, dong.

(non cresc.)

Du - bi - ding, dong, — ding, — dong, ding, dong.

(motor on)

Glock. Solo

(non cresc.)

Du - bi - ding - i - di - bing, — ding - i - di - bang, ding - i - di - bong, —
 Du - bi - ding - i - di - bing, — ding - i - di - bang, ding - i - di - bong, —
 Glock. Vib. (motor off) (Cel. Mar.)
 Traps

SOPRANO 2
 SOLO *p cresc. poco a poco*
 Du-bing, du-bang, du-bong, —
 ALTO SOLO
cresc. poco a poco
 Du-bing, du-bang, du-bong, — Du-bing, du-bang, du-bong, —
 Traps

Glock. Vib. *p cresc. poco a poco* Cel.
 Traps
non cresc.

Soprano 1 *Solo mp cresc. mf*
 Du-bing, du-bang, du - bong. — Du-bing, du-bang, du - bong. —

S.2 *mf cresc.*
 — Du-bing, du-bang, du - bong. — Du - bi - ding, dong, — ding, —

A. *mp mf*
 — Du - bi - ding, dong, — ding, — dong, ding, dong, —

TENOR *Solo mf cresc.*
 Du-bing, du-bang, du-bong, —

(Motor on) *mf cresc.*

mp cresc. poco a poco

S.1 *cresc. f*
 — Du - bi ding, dong, — ding, — dong, ding, dong. —

S.2 *f*
 — dong, ding, dong. — Du - bi - ding-i - di - bing, — ding-i -

A. *cresc. f*
 — Du - bi - ding-i - di-bing, — ding-i - di-bang, ding-i - di-bong. —

T. *f*
 — Du-bing, du-bang, du - bong. — Du - bi - ding, dong, — ding, —

BARITONE *Solo mf cresc. f*
 Du-bing, du-bang, du-bong, — Du-bing, du-bang, du - bong. —

BASS *Solo f*
 Du-bing, du-bang, du-bong, —

Glock. *Vib. (Motor on)*
 Vib. *Mur. Cel.* *Glock. ff*

SOPRANO 1 *f* *dim.* *mf*
 Du - bi - ding-i - di - bing, — ding-i - di - bang, ding-i - di-bong, —

SOPRANO 2 *dim.* *mf*
 di - bang, ding-i - di-bong, — Bong, —

ALTO *dim.* *mf*
 — Bong, — Bong, —

TENOR *dim.* *dim.*
 — dong, ding, dong, — Du - bi - ding-i - di bing, — ding-i -

BARITONE *b⁷.* *dim.* *mf*
 — Du - bi - ding, dong, — ding, — dong, ding, dong. —

BASS *dim.* *mf* *b⁷.* *dim.*
 — Du - bing, du-bang, du - bong. — Du - bi - ding, dong, — ding, —

Glock. *dim.* *mf* *dim.*
Vib. (motor on)

Cel. *b⁷.* *dim.* *mf* *dim.*

Mar.

(Traps) *dim.* *mf dim.* *dim.* *mf dim.*

mp *dim.* *p* *dim.*
 Bong, _____ Bong, _____

mp *dim.* *p* *dim.*
 Bong, _____ Bong, _____

mp *dim.* *p* *dim.*
 Bong, _____ Bong, _____

mp *dim.* *p* *dim.*
 di-bang, ding-i - di-bong, _____ Bong, _____

mp *dim.* *p*
 Du - bi - ding-i - di-bing, ding-i - di-bang, ding-i - di-bong.

mp *dim.* *p* *dim.*
 — dong, ding, dong. Du - bi - ding-i - di - bing, — ding-i -

Glock. *mp* *p* *p* *(motor on)*
 Cel. Cel.

Traps *mp* *dim. molto* *p*

pp *sub. ff*
 Al - le - lu - ia!

pp *sub. ff*
 Al - le - lu - ia!

pp *sub. ff*
 Al - le - lu - ia!

pp *sub. ff*
 Al - le - lu - ia!

pp *sub. ff*
 Al - le - lu - ia!

pp *ppp*
 di-bang, ding-i - di - bong, —

Tutti
 Chime
ff sub.

Sn. Dr.
f

Cymbal
ff sub.

Al - le - lu - ia! — Al - le -

Al - le - lu - ia! — Al - le -

Al - le - lu - ia! — Al - le -

Al - le - lu - ia! — Al - le -

Al - le - lu - ia! — Al - le -

Al - le - lu - ia! — Al - le -

Chime

Cel. Glock.

sfz

meno f

mf

Mar.

Sn.Dr.

ff

mf

mf

3/2 Cym.

ff

47108

Al - le -

Al - le -

Al - le -

Du-bing, du-bang, du-bong.

Du-bing, du-bang, du-bong. — Du-bing, du-bang, du-bong. —

— Du-bing, du-bang, du-bong. — Du-bi-ding, dong, — ding, —

Gl. Cel.

Vib.

Traps

lu -

lu -

lu -

(pp sempre)

Du-bing, du-bang, du - bong. Du - bi - ding, dong, ding,

(sempre)

Du - bi - ding, dong, ding, dong, ding, dong,

(pp sempre)

— dong, ding, dong. Du - bi - ding-i - di-bing, ding-i -

Vib..(motor on)

ppp

FADE
(long)

ppp

ia.

ppp

ia.

ppp

ia.

ppp

dim.

ppp

— dong, ding, dong. — Du - bi - ding-i - di-bing, — ding-i - di-bang, ding-i - di -

— Du - bi - ding-i - di-bing, — ding-i - di-bang, ding-i - di-bong, —

di - bang, ding-i - di-bong. —

Chime

pp

Cel.

(off)

(fade)

ppp

(fade)

pppp

(fade)

pppp

attacca subito

II FIRST INTROIT (Rondo)

1. Prefatory Prayers

(The stage is suddenly flooded with people, light and music.)

Allegro gioioso $\text{♩} = 116$

Marching Street Band

Tpt. ff

Cymbal

Drums *Rim-Shots* ff

marc.

⑤

Full Street Chorus

SOPRANO ff *con brio*

Ky - ri - e! Chri - ste e -

ALTO ff *con brio*

Ky - ri - e! Chri - ste e -

TENOR ff marc. molto mf

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

BASS ff marc. molto mf

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

sub. meno forte

⑩

lei - son, Chri - ste e - le - i - son, e - lei - son, Chri -

lei - son, Chri - ste e - le - i - son, e - lei - son, Chri -

son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - e - le - i - son, e - lei - son, Chri -

son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - e - le - i - son, e - lei - son, Chri -

(15)

te, Ky - ri - e, e - le - i - son, e - le - i - son!

te, Ky - ri - e, e - le - i - son, e - le - i - son!

te, Ky - ri - e e - le - i - son, e - le - i - son!

te, Ky - ri - e e - le - i - son, e - le - i - son!

(15)

te, Ky - ri - e, e - le - i - son, e - le - i - son!

te, Ky - ri - e, e - le - i - son, e - le - i - son!

te, Ky - ri - e e - le - i - son, e - le - i - son!

te, Ky - ri - e e - le - i - son, e - le - i - son!

(20)

(25)

Sop. *div.* (30)

Glo-ri-a! Glo-ri-a!

Alto *div.*

Glo-ri-a! Glo-ri-a!

Ten. *div.*

Glo-ri-a! Glo-ri-a!

Bass

Glo-ri-a Pa-tri et Fi-li-o, Et Spi-ri-tu-i San-cto!

(30)

unis. Ky-ri-e! *div.* Ky-ri-e! (35)

Ky-ri-e! Ky-ri-e!

unis. Ky-ri-e! *div.* Ky-ri-e!

Ky-ri-e! Chris-te e-le-i-son, e-lei-son Chris-te.

sfz

(35)

Sop. f unis. Si-cut e-rat in prin-ci-pi-o Et nunc et sem-per, Et in saecula saecu-

Alto unis. f Si-cut e-rat in prin-ci-pi-o Et nunc et sem-per, Et in

Ten. unis. f Si-cut e-rat in prin-ci-pi-o Et nunc et sem-per, Et in

f *ff*

(40)

lo - rum. A - men A-men.

sae-cu-la sae-cu-lo - rum. A-men.

sae-cu-la sae-cu-lo - rum. A-men.

Bass *fff*
In - tro - i - bo ad al-

(40)

p *ff sub.* *pesante* *sim.*

(45)

Bass
ta - re, ad al - ta - re, in - tro - i - bo, in - tro - i - bo ad al -

(50)

ta - re De - i. *Sempre molto marc.* *festoso*

55

Sop.
ff
Ad De - um, ad De - um qui lae - ti - fi - cat ju - ven - tu - tem

Alto
ff
Ad De - um, ad De - um qui lae - ti - fi - cat ju - ven - tu - tem

Ten.
ff
Ad De - um, ad De - um qui lae - ti - fi - cat ju - ven - tu - tem

Bass
ff
Ad De - um, ad De - um qui lae - ti - fi - cat ju - ven - tu - tem

f marc.

60

me - am, Ad De - um qui lae - ti - fi - cat ju - ven - tu - tem me - am.

me - am, Ad De - um qui lae - ti - fi - cat ju - ven - tu - tem me - am.

me - am, Ad De - um qui lae - ti - fi - cat ju - ven - tu - tem me - am.

me - am, Ad De - um qui lae - ti - fi - cat ju - ven - tu - tem me - am.

ff

Tutti

65

70 *Pesante*
(hold back!)

Soprano *p legg. e stacc.* 75
A - sper - ges me, — a - sper - ges Do - mi - ne, A -

Alto *p legg. e stacc.*
A - sper - ges me, — a - sper - ges Do - mi - ne, A -

75 *dim. molto* *p legg.*

Sop. *p* 80
sper - ges me, Hys - so - po, et mun - da - bor, Domine, a - sper - ges me!

Alto *p* *div.*
sper - ges me, Hys - so - po, et mun - da - bor, a - sper - ges me!

80 *pp*

85

2 Sop. Soli *p*

E - mit - te - lu - cem -

Cls. *pp*

Cbn. *stacc.*

90

tu - am, Et - ve - ri - ta - tem tu - am, Et - ve - ri - ta - tem,

95

ve - ri - ve - ri - ta - tem tu - am.

Tbns. *ff*

(Tutti) *ff sub.*

stacc.

Tbns. (100)

stacc.

Alto

O - sten - de no - bis, Do - mi - ne, O -

Bass

Do - mi - ne.

(Tbns.)

f *marc.*

(105)

Alto

sten - de no - bis Mi - se - ri - - cor - di - am tu - am.

f *pesante*

(110)

47108

$\text{♩} = \text{♩}$ Soprano Solo
mp (lyrical)

(115)

Vi - di a - quam e - gre-di - en - - tem

p

sffz $\text{♩} = \text{♩}$

(+ Celebrant and more soprani)

De _____ temp - lo ia - te-re dex - - tro

All Others *f*

Al - le - lu - ia!

sffz $\text{♩} = \text{♩}$

Celebrant and all Soprani

cresc.

(120)

Et _____ om - nes ad quos per-ve - - nit

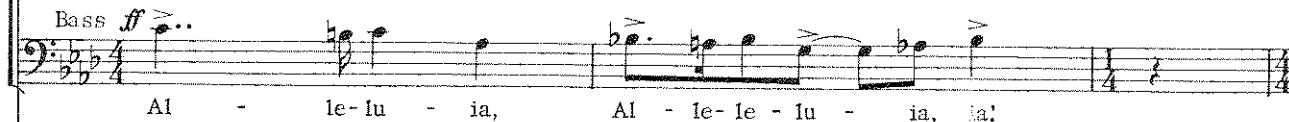
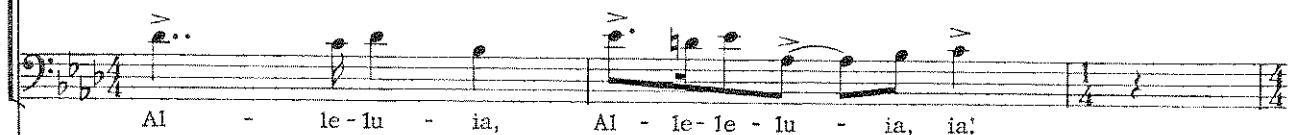
p *cresc.*

sffz $\text{♩} = \text{♩}$

f A - qua is - ta sal - vi fac - ti sunt, Et di - - cent:

f

sffz $\text{♩} = \text{♩}$

Sop. Alto *ff*Ten. *ff*Bass *ff*8-^{*}
ffz8-^{*}
ffz

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

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

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

ffz

(135)

fff Al - le-lu - ia, Al - le-lu-ia, Al - le-le - lu - ia, ia!

fff Al - le-lu - ia, Al - le-lu-ia, Al - le-le - lu - ia, ia!

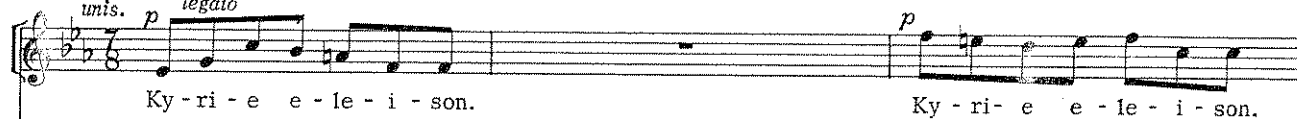
fff Al - le-lu - ia, Al - le-lu-ia, Al - le-le - lu - ia, ia!

(135)

fff

Allegretto con grazia (♩ = ♩)

Boys Choir (suddenly appearing)
unis. *p* legato



Street Chorus

(Tutti unis.)

f

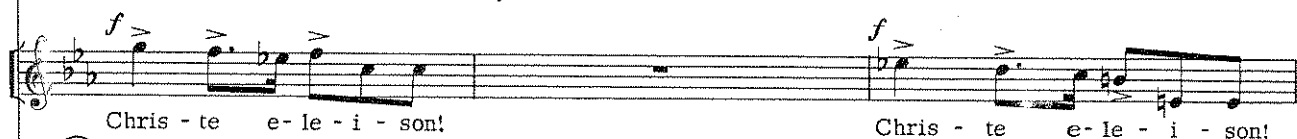


Allegretto con grazia (♩ = ♩)

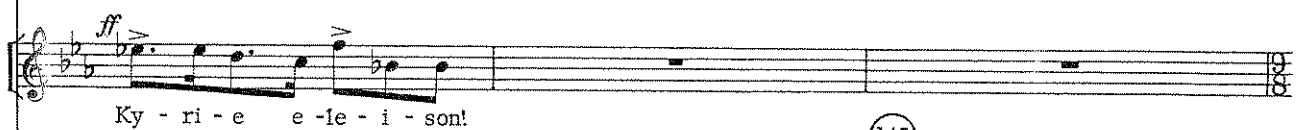
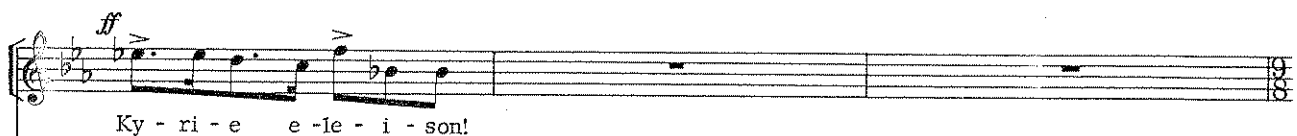
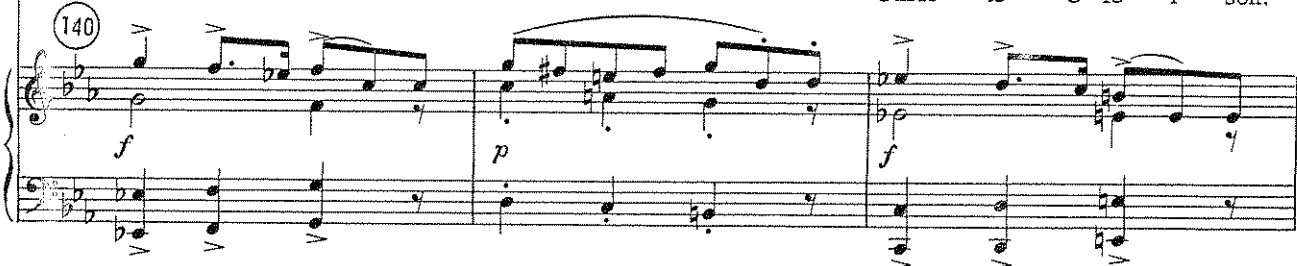
Organ



(140)



(140)



(145)



Boy Solo *p*

Here I go up to the al-tar of God.

(Horn) *f* *dim.* Organ *p* (Quasi $\frac{3}{4}$)

Boy Solo (150)

In I go, — up I go — To God who made me young, — To

($\frac{3}{4}$)

Boy Solo (155)

God who made me hap-py, — To God who makes me hap-py — to be

Boy Solo
young.

Boys (div.)

I
Here I go up to the al-tar of God. In I go, —

II
Here I go, In I go, up I go, In I go, —
marc. In I go, —
marc. In I go, —
(Quasi $\frac{3}{4}$ - - - - -)

p W.W.

(160)

Boy Solo
To God, to

I
up I go — To God who made me young, — To God who made me

II
up I go To God who made me young, — To God who
marc. up I go
marc. up I go
(160)
($\frac{3}{4}$ - - - - -)

Boy Solo

165

God. Ky-ri-e e-le-i-son.

hap-py, ——— To God who makes me hap-py ——— to be young.

made me hap-py, To God who makes me happy to be young.

165

dim. pp

Boy Solo

Boys Tutti div.

170

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

Chris - te e-le - i - son! Chris - te e-le - i - son!

Sop. f Chris - te e-le - i - son! Chris - te e - le - i - son!

Alto f Chris - te e-le - i - son! Chris - te e-le - i - son!

Ten. f Chris - te e-le - i - son! Chris - te e-le - i - son!

Bass f Chris - te e-le - i - son! Chris - te e - le - i - son!

170

p f

Boy Solo

f dolce Ky - ri - e e - le - i - son. *ff* Ky - ri - e e - le - i - son!

ff Chris - te e - le - i - son! *ff unis.* Ky - ri - e e - le - i - son!

ff Ky - ri - e e - le - i - son!

ff Ky - ri - e e - le - i - son!

ff Ky - ri - e e - le - i - son!

ff Ky - ri - e e - le - i - son!

p *mf* *ff* *pesante (hold back!)*

(Instrumental dance reprises)

(175)

marc.

First system of musical notation, measures 175-179. The treble staff features a melodic line with trills and grace notes, while the bass staff provides a harmonic accompaniment. A forte (*ff*) dynamic marking is present in measure 179.

Second system of musical notation, measures 180-184. Measure 180 is circled. The treble staff continues the melodic development, and the bass staff has a *p sub.* (piano subito) marking in measure 184.

Third system of musical notation, measures 185-189. Measure 185 is circled. The treble staff shows a series of chords, and the bass staff has a *stacc.* (staccato) marking in measure 185.

Fourth system of musical notation, measures 190-194. Measure 190 is circled. A tuba part (Tbns.) is introduced in measure 190. The piano part has a *ff sub.* (fortissimo subito) marking in measure 190.

Fifth system of musical notation, measures 195-199. Measure 195 is circled. The system concludes with a final chord in measure 199.

stacc. pesante

This system contains the first two measures of the piece. It is written for piano in 3/2 time with a key signature of two flats. The first measure is marked 'stacc.' and the second measure is marked 'pesante'. Both measures feature a melody in the right hand and a bass line in the left hand.

200

This system contains measures 199 and 200. Measure 199 is marked with a circled '200' at the beginning. The music continues with a melody in the right hand and a bass line in the left hand.

205 sim. festoso ff

This system contains measures 205 and 206. Measure 205 is marked with a circled '205'. The music is marked 'sim.' (simile) and 'festoso'. The first measure of this system is marked 'ff' (fortissimo). The melody in the right hand is more active than in the previous systems.

210

This system contains measures 210 and 211. Measure 210 is marked with a circled '210'. The music continues with a melody in the right hand and a bass line in the left hand.

(Tutti whistling.) ff sempre

This system contains measures 212 and 213. The music is marked '(Tutti whistling.)' and 'ff sempre'. The melody in the right hand is marked with a 'V' (accent) and the bass line is marked with a 'V' (accent). The system ends with a double bar line.

215

(+ Boys playing Kazoos)

mp

220

mp

sffz

225

ff

sffz

Chime

230

sffz

2. Thrice-Triple Canon: Dominus Vobiscum

235

Celebrant
Do - mi - nus vo - bis - cum.

Boys Choir I
Et cum spi - ri - tu tu - o. Do - mi - nus vo - bis - cum, Et cum

Street Chorus *staccato e legg.*
Do - mi - nus vo - bis - cum, Et cum

Chime

240

Boys 1
spi - ri - tu tu - o. Do - mi - nus vo - bis - cum. Et cum spi - ri - tu tu - o. Do - mi - nus vo -

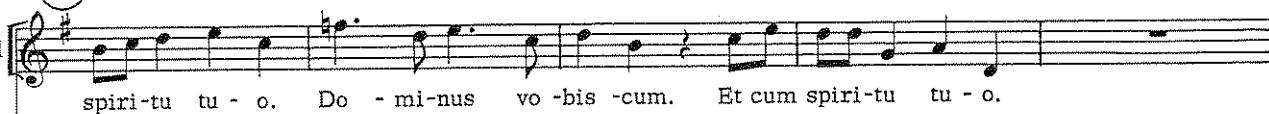
STREET CHORUS
2 spi - ri - tu tu - o. Do - mi - nus vo - bis - cum. Et cum spi - ri - tu tu - o. Do - mi - nus vo -
3 *p staccato e legg.*
4 Do - mi - nus vo - bis - cum. Et cum spi - ri - tu tu - o. Do - mi - nus vo - bis - cum. Et cum
5 *p staccato e legg.*
Do - mi - nus vo - bis - cum. Et cum spi - ri - tu tu - o. *p staccato e legg.*
Do - mi - nus vo -

Boys 1
bis - cum. Et cum spi - ri - tu tu - o. Do - mi - nus vo - bis - cum. Et cum

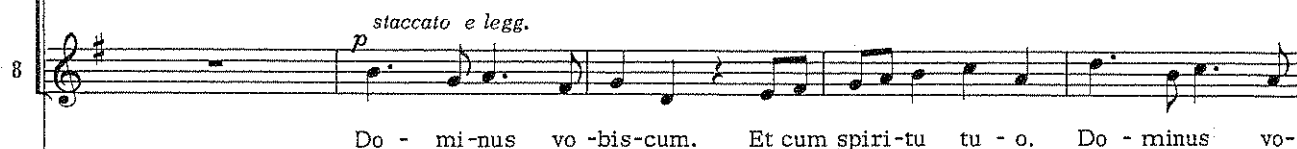
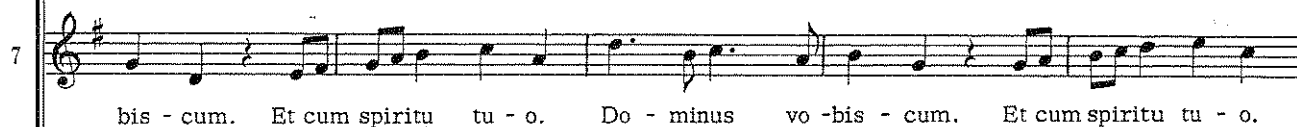
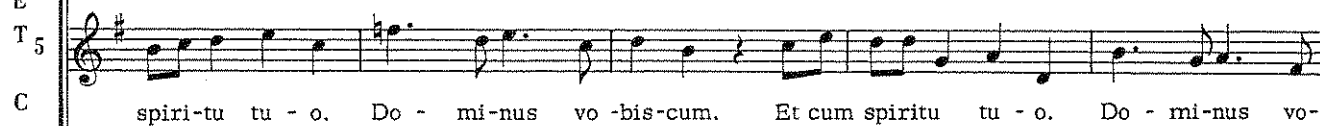
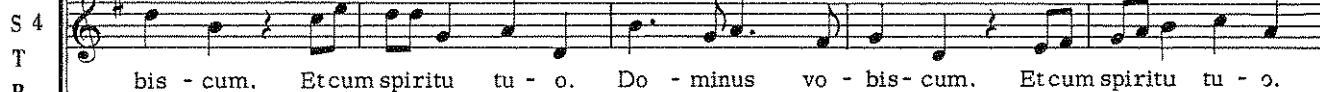
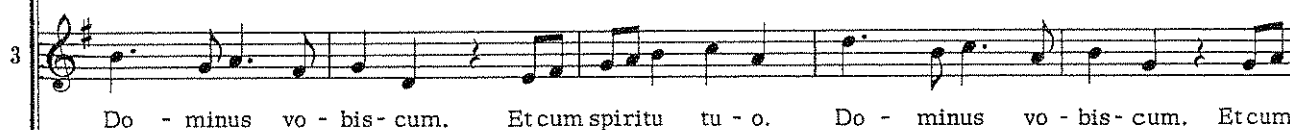
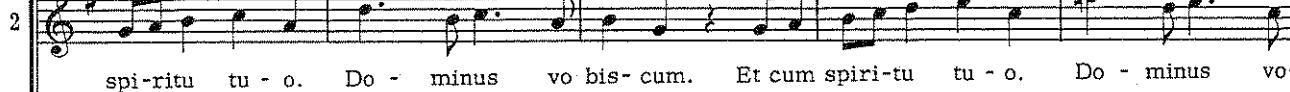
STREET CHORUS
2 bis - cum. Et cum spi - ri - tu tu - o. Do - mi - nus vo - bis - cum. Et cum
3 spi - ri - tu tu - o. Do - mi - nus vo - bis - cum. Et cum spi - ri - tu tu - o.
4 Do - mi - nus vo - bis - cum. Et cum spi - ri - tu tu - o. Do - mi - nus vo -
5 bis - cum. Et cum spi - ri - tu tu - o. Do - mi - nus vo - bis - cum. Et cum
6 *p staccato e legg.*
7 Do - mi - nus vo - bis - cum. Et cum spi - ri - tu tu - o. *p staccato e legg.*
Do - mi - nus vo -

(245)

Boys I

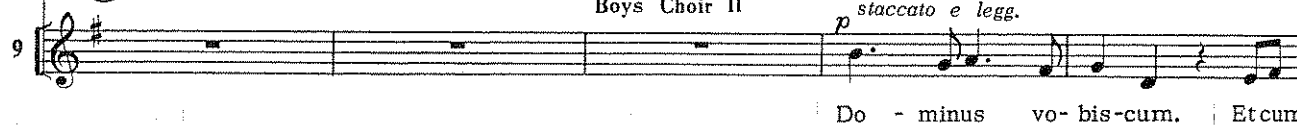


Street Chorus

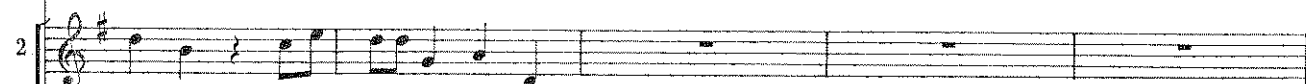
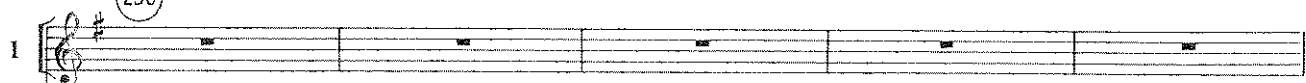


(245)

Boys Choir II



(250)



bis-cum, Et cum spi-ritu tu- o.



spiritu tu - o. Do - minus vo - bis - cum. Et cum spiritu tu - o.



Do - minus vo - bis - cum. Et cum spiritu tu - o. Do - minus vo - bis-cum. Et cum



bis-cum. Et cum spiritu tu - o. Do - minus vo - bis-cum. Et cum spiritu tu - o.



spiritu tu - o. Do - minus vo - bis - cum. Et cum spiritu tu - o. Do - minus vo-

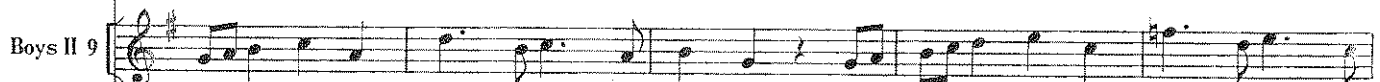


Do - minus vo - bis-cum. Et cum spiri-tu tu - o. Do - minus vo-bis -cum. Et cum



bis - cum. Et cum spiritu tu - o. Do - minus vo - bis - cum. Et cum spiritu tu - o.

(250)



spiritu tu - o. Do - minus vo - bis - cum. Et cum spiritu tu - o. Do - minus vo-

(255)

S 4 spi-ri- tu tu - o.

T 5 Do - mi-nus vo - bis- cum. Et cum spi-ri- tu tu - o.

E 6 bis - cum. Et cum spiritu tu - o. Do - mi-nus vo - bis - cum. Et cum

E 7 spi-ri- tu tu - o. Do - mi-nus vo - bis - cum. Et cum spi-ri- tu tu - o.

T 8 Do - mi-nus vo - bis- cum. Et cum spi-ri- tu tu - o. Do - mi-nus vo -

(255)

Boys II 9 bis - cum. Et cum spi-ri- tu tu - o. Do - minus vo - bis - cum. Et cum

(260)

S 6 spi-ri- tu tu - o.

T 7 Do - mi-nus vo - bis - cum. Et cum spi-ri- tu tu - o.

E 8 bis - cum. Et cum spi-ritu tu - o. Do - mi-nus vo - bis - cum. Et cum

(260)

Boys II 9 spi-ri- tu tu - o. Do - mi-nus vo - bis - cum. Et cum spi-ri- tu tu - o.

III SECOND INTROIT

1. In nomine Patris

(Tempo di Rondo)

(The Celebrant kneels.)

Celebrant (speaking)

p 3 3 3 3

In the name of the Fa-ther, and the Son, and the Ho-ly Ghost.

8 Spi-ritu tu-o.

Boys II *p* dim. pp Tape begins

Do - mi-nus vo - bis - cum Et cum Spi-ri- tu tu- o.

Fast and primitive
prec. = 100, ♩ = 150

(The Acolytes enter, carrying ritual objects, relics, etc.)

Boys

Men

TENOR *p ritmico*

BASS *p*

In no-mi - ne Pa - tris, et

In,

Small Folk Band

Finger Cymbals

3+3
8 4 *p*

3 hand drums
(high medium low) *p*

TAPE
Speaker placed in remote backstage position.

(The Choir files into the pews and sits.)

p
In no - mi - ne Pa - tris, et Fi - li - i.

p
Fi - li - i. In no - mi - ne Pa - tris, et Fi - li - i.

in, _____

(Solo Vn. or Viola d'amore)
(Ob. or Shawm)
f sub. marc.

f sub. (+ tambourine)

p cresc.
In *p cresc.*
In, _____

p
In no - mi - ne Pa - tris, *cresc.*
p
In, _____ in, _____

molto
p (2 Tbn.)

molto
p
molto
(tamb. out)

mf *f marc.*

no - mi - ne Pa - tris, In no - mi - ne Fi - li-i, et Spi - ri - tus, et Spi - ri - tus,

cresc. *mf cresc.* *f marc.*

in, et Spi - ri - tus, et Spi - ri - tus,

no - mi - ne Pa - tris, In no - mi - ne Fi - li-i, et Spi - ri - tus, et Spi - ri - tus,

cresc. *mf* *f marc.*

in, et Spi - ri - tus, et Spi - ri - tus,

cresc. *mf*

3 Drums (+Tamb.)

cresc. *cresc.* *f*

ff

Spi - ri - tus Sanc - ti. A - men.

ff

Spi - ri - tus Sanc - ti. A - men.

ff *mf*

Spi - ri - tus Sanc - ti. A - men.

mf

Spi - ri - tus Sanc - ti. A - men.

Spi - ri - tus Sanc - ti. A - men.

Spi - ri - tus Sanc - ti. A - men.

ff *dim.* *p* *gliss.*

ff *dim.*

3 3 4 8

3 3 4 8

This musical score is for the piece "The Dance of the Hours" (L'Opéra de la Danse des Heures) by Franz Liszt, from his "Les Mephistophélès" cycle. The score is arranged for piano, orchestra, and percussion. The piano part is written for right and left hands. The orchestra includes strings, woodwinds (flute, oboe, clarinet, bassoon, horn, and trumpet), and percussion (trigon, gourd, cymbal, bass drum, and three drums). The score is in 3/4 time and features a variety of musical notations, including dynamics (p, f, ff, sub.), articulation (accents, staccato), and performance instructions (Trgl., non dim.). The score is divided into measures by vertical bar lines, and the piano part includes a repeat sign at the beginning. The percussion parts are written on a single staff with various rhythmic patterns and dynamics.

(The Celebrant stands and raises his arms.)

Celebrant
(speaking)

Let us rise and pray.

Trg. *p*
Gourd *p*
Cym. *p*
B. Dr. *mf*
3 Drums *f* *mf* *p*

(All rise.)

(Hn. solo) (♩ = ♩)
pp *p* *dolce*
3 Drms. *pp* *niente* *niente*

Celebrant

Almighty Father, bless this house.

And bless and protect all who are assembled
in it.

poco rall.
p sempre
(as before) *pp* *niente* *attacca*

2. Prayer for the Congregation (Chorale: "Almighty Father")

Adagio

SOPRANO

ALTO

TENOR

BASS

div. unis.

Adagio

(for rehearsal only)

Drums
as before $\frac{3+3}{8\ 4}$ *pp* *niente*

5 *pp sempre* Bless us and

Al - might-y Fa - ther, in - cline Thine ear: Bless us and

Al - might-y Fa - ther, in - cline Thine ear: Bless us and

Al - might-y Fa - ther, in - cline Thine ear: Bless us and

all those who have gath - ered here. Thine an - gel send us—

all those who have gath - ered here. Thine an - gel send us—

all those who have gath - ered here. Thine an - gel send us—

all those who have gath - ered here.

10

10

dolce (15)

And fill with grace

dolce

Who shall de - fend us all. And fill with grace

dolce

Who shall de - fend us all. And fill with grace

div. dolce unis.

Who shall de - fend us all. And fill with grace

(15)

(The Celebrant gestures
all to sit.)

ppp

All who dwell in — this place. A - men.

ppp

All who dwell in — this place. A - men.

ppp

All who dwell in — this place. A - men.

ppp *div.*

All who dwell in — this place. A - men.

Drums as before $\frac{3+3}{8}$ *pp*

repeat into Oboe solo
attacca

3. Epiphany

TAPE

Prestissimo e staccato
OBOE (darting about among the four speakers)

pp *sempre pp e staccato* *Vary the pauses ad libitum

Distant Drums fading niente

pp sempre

Elec. Piano *sffz* *dim. sempre*

TAM-TAM *sffz* L.V.

* change D^b grace note to E^b ad libitum

(pp)

Celebrant

I confess to Almighty God, to blessed Mary ever Virgin, to blessed Michael the archangel, to blessed

sffz

Elec.
Pno.+
Drums

attacca

IV CONFESSION

67

1. Confiteor

(During this chorus several street people kneel as in confession.)

Allegro pesante ♩. = 80+

C. 

SOPRANO *div. a 3 ff* Con -

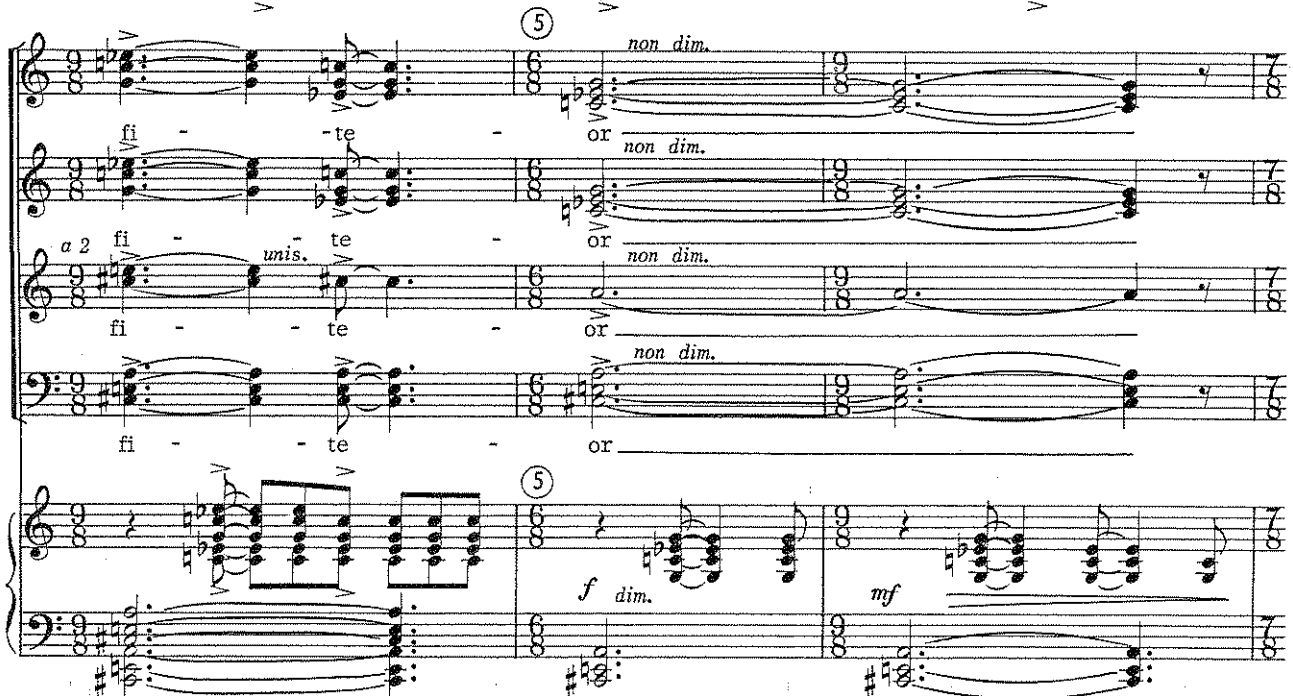
ALTO *div. a 3 ff* Con -

TENOR *div. a 3 ff* Con -

BASS *div. a 3 ff* Con -

Allegro pesante ♩. = 80+ *ff molto marc.*

PIT ORCH.



non dim.

or non dim.

a 2 fi - te or non dim.

fi - te or non dim.

non dim.

f dim. mf

unis.
A. *ff marc.* (10)
De - o o - mni - po - ten - ti,
T. *ff marc.*
De - o o - mni - po - ten - ti,
B. a 2 *marc.* *unis.*
De - o o - mni - po - ten - ti,
(Hold chord until Bar 20) (10)
pp *ff* *dim. molto*
Perc. Sn. Dr. *f*

S. *a 3 pp*
Ma - ri - ae sem - per Vir - gi - ni, Mi - cha -
A. *a 3 pp*
Ma - ri - ae sem - per Vir - gi - ni, Mi - cha -
T. *pp*
Be - a - tae Be - a - to
B. *a 2 pp*
Be - a - tae Be - a - to
pp (brushes)
(Sn. Dr.) *pp*

(15)

e-li Arch-ange-lo, Jo-an-ni Bap-tis-tae, A-pos-to-lis

e-li Arch-an-ge-lo, Jo-an-ni Bap-tis-tae, A-pos-to-lis

Be-a-to Sa-(a)nct-is

Be-a-to Sa-(a)nct-is

(15)

cresc. a 2 f (20)

Pet-ro et Pau-lo, san-ctis, Et vo-bis, frat-res:

Pet-ro et Pau-lo, san-ctis, Et vo-bis, frat-res:

cresc. f

Omni-bus Et vo-bis, frat-res:

cresc. a 2 f

Omni-bus Et vo-bis, frat-res:

BASS {div.} cresc. f (20)

Omni-bus Et vo-bis, frat-res:

molto cresc. fff

pp Cym. cresc. molto f

unis. ppp
 Qui - - a pec - ca - vi
unis. ppp
 Qui - - a pec - ca - vi
ppp
 Qui - - a pec - ca - vi
unis. ppp
 Qui - - a pec - ca - vi
 ni - mis
 ni - mis
 ni - mis
 ni - mis
 ff *molto* *ppp*
 ff *pp* *ff*
 (25)
ppp
 co - gi - ta - tio - ne,
a2 ppp
 co - gi - ta - tio - ne,
f
 ver - bo
 ver - bo
 (25)
fff *ppp*
ppp *pp* *ff*

(30)

S. *ppp* (non cresc.) *accel.* *al* - -
et o - pe-re: _____

A. *ppp* (non cresc.)
et o - pe-re: _____

T. *ppp* (non cresc.)
et _____

(30)

sffp *ppp* *accel.* *al* - -

VIB. (motor on) *pp*

(35) ♩ = 116 Swinging

SOPRANO

niente (The Celebrant blesses the relics of the Acolytes.)

ALTO

niente

Finger snaps (Tenors and Basses)

(35)

♩ = 116 Swinging

(3 GUITARS off stage)

mf marc.

mf

T. and B. (Finger snaps)

(40)

mf *cresc.*

TENOR

div. fp

Me - a cul - pa,

p sub.

(45)

fp

Me - a cul - pa, me - a max - i - ma cul - pa.

(45)

SOPRANO (50) *div. fp* *3* *3* *fp* *3* *3*

T. and B. Me - a cul - pa, me - a cul - pa,

(50) *p* *3* *3* *3* *3* *3* *3* *3*

S. *fp* *3* (55) *unis.*

me - a max - i - ma cul - pa. I - de - o

stacc.

SOPRANO (60) *mf* *f*

pre - cor, I - de - o pre - cor, I - de - o

ALTO *f*

I - de - o

TENOR *mf* *f*

I - de - o pre - cor, I - de - o

(60) *cresc.* *mf* *f*

div. a 3 *p*

precor Ma-ri-am semper Vir-gi-nem,

precor, _____ *mp marc.* precor, _____

pp

pre-cor be - a-tam _____ be -

BASS *div. a 2 pp* be - a-tam _____ be -

ff (Hold chord until Bar 76)

Sn. Dr. *ff* *dim. molto* *pp* (brushes)

(65)

Mi - cha - e - lem Archan-ge - lum, Jo - an-nem Bap-

mp sempre marc.

I - de - o pre-cor _____

a - tum _____ be - a - tum _____

a-tum _____ be - a - tum _____

(65)

(70)

tis-tam, A-pos-to-los Pet-rum et Pau-lum.

Precor, *più marc.* I-de-o pre-cor—

Sa - (a)nct- os

Sa - (a)nct- os

(70)

mf Sanc-tos, et *f* vos, *ff* frat- res,

cresc. *f* *ff* frat- res,

cresc. *ff* Om - nes frat- res,

cresc. *ff* Om - nes frat- res,

(75)

cresc. *molto* *fff*

Cym. *p* *cresc.* *fff* Solo

(div. a 3) *ff* (80) *non dim.*

div. a 3 ff O - ra - re - pro me *non dim.*

div. a 3 ff O - ra - re - pro me *non dim.*

div. a 3 ff O - ra - re - pro me *non dim.*

div. a 3 ff O - ra - re - pro me *non dim.*

ff (80) *f dim.*

B.D.

unis. ff marc.

Do - mi - num De - um nos - trum.

ff marc.

Do - mi - num De - um nos - trum.

Ad marc. ff a 2 unis.

Ad Do - mi - num De - um nos - trum.

mf pp ff

attacca subito

2. Trope: "I Don't Know"

L'istesso tempo $\text{♩} = 80+$ (85)

STREET CHORUS (Men)

Heavy blues Con - fi - te - or, con-fi - te - or, ...

ROCK BAND on stage

f pesante *marc.* *p sub. legg.*

(90) **1st Rock Singer (TENOR)** *p*

If I

could — I'd con - fess — Good and loud, — nice and

slow, — Get this load — off my chest, —

f sub. *p* *f sub.*

(100)

Yes, but how, — Lord, — I don't know.

(p)

p

pp

f *pesame*

(105)

What I say — I don't

p

p sub. legg.

(110)

feel, — What I feel — I don't show. —

f sub.

p

f sub.

(115)

What I show — is-n't real, — What is

p

f sub.

p

(p) *cresc.* *f*

real,— Lord, I don't know, No, no, no... I don't know.

f *dim.*

(120) *p* *♩ = ♩* **Più mosso**
(urgent)

I don't know why ev - 'ry time I find a new

p molto agitato

(125) *mf* *♩ = ♩* *cresc.*

love I wind up de - stroy - ing it.— I don't know why I'm so

mf cresc.

f

freak - y - mind - ed I keep on kind of en - joy - ing it.— Why I

130

drift off to sleep With pledg-es of deep re - solve a - gain, — Then a -

cresc. long comes the day And sud - den - ly they dis - solve a - gain. — *rall.* — *più f* I don't

135

al — — — — — *ff* — — — — — **Tempo I, pesante**
know. — — — — — What I say — — — — — I don't feel, — — — — — What I

Descant
(High male voice) *ff* — — — — —
What I say — — — — — I don't feel, — — — — — What I

135

al — — — — — **Tempo I, pesante**
cresc. *ff* *simile*
sempre marc.

140

feel — I don't show, — What I show — is-n't real. — What is

feel — I don't show, — What I show — is-n't real. — What is

140

real, — Lord, I don't know. No, no, no...

real, — Lord, I don't know. No, no, no...

(sempre f)

145

ff I don't know.

ff I don't know. *(Rva bassa ad lib.)*

145

ff

BLUES COMBO
(on other
side of
stage)

ff

3. Trope: "Easy"

Poco più mosso $\text{♩} = 100+$

(150)

(BLUES COMBO)

f *dim.*

1st Blues Singer (high BARITONE)

Well, I

mf *dim.* *p*

(155)

went to the ho - ly man and I con - fessed, — Look, I can

beat my — breast — With the — best. — And

(160)

I'll say al - most an - y-thing that gets me — blessed, — Up — on —

mf

cresc.

mf

(165)

— re - quest, — It's — eas - y to stay as cool as

f

p sub. (lightly)

cresc.

f

p sub.

au - tumn rain. — You start by sweeping standards down the wellknown — drain. —

stacc. sempre

poco cresc.

(170)

Then — swap — your — zeal — For — nerves — of — steel. —

poco cresc.

dim.

— It's so eas - y and you feel² no — pain. —

2nd Rock Singer (BARITONE)

I don't

ROCK BAND

p light

Drum etc.

(175)

know — where to start. There are scars — I could

(180)

show — If I o - - pened my heart. —

(185) *cresc.*

But how far, — Lord, — but how far can I

(190) *f*

go? — I don't know. —

2nd Blues Singer (ALTO)

If you

BLUES COMBO *p*

(195)

ask me to love you on a bed of spice, — Now that

might be__ nice__ Once or__ twice__ But

don't look for sac - ra - ments or sac - ri - fice, — They're not worth —

(200)

— the__ price. — It's__ eas - y to keep the flair in

f *p* *sub. (lightly)*

cresc. *f* *sub. p*

your af - fair. — Your bod - y's al - ways read - y, but your soul's not__ there__

(205)

poco cresc. *f* (210) *dim.*

Don't be non-plussed. Come love, come lust. It's so easy when you

poco cresc.

p

just don't care.

p

3rd Rock Singer (HIGH BAR)

What I need I don't

ROCK BAND

f

(215)

have, What I have I don't own,

marc.

(220)

What I own _____ I don't want, _____ What I

(225)

want, Lord, _____ I don't know. _____

BLUES COMBO

3rd Blues Singer (BAR.) *p*

If you ask me to sing your verse that's

(230)

ver - sa - tile, ——— I'll be glad to be - guile ——— you — For a — while.

p

(235)

But don't look for con - tent — be - neath the — style, —

cresc.

mf Sit — back — and — smile. — *f* It's —

mf *cresc.* *f*

(240)

p (lightly) eas - y to cri - ti - cize and beat my jive, — But hard to de - ny how

p sub. *stacc. sempre*

poco cresc.

neat-ly I sur - vive. — And — what — could — give — More — pos - i - tive —

poco cresc.

(245)

dim.

— Plain — proof — that — liv - ing is eas - y when you're half a - live. —

dim.

(250) All three Blues Singers

Eas - y, —

All three Rock Singers

If I could — I'd con - fess. Good and loud, — nice and

(250)

255

Eas - y.

slow, ... slow...

255

(The Acolytes enrich the Celebrant's robes with ecclesiastical ornaments.)

L'istesso tempo

SOPRANO *div. a 3 ppp* 260

Ma - ri - am sem - per Vir - gi - nem, Mi - cha -

ALTO *marc.*

Pre - cor, ...

TENOR *ppp*

Be - a - tam ... Be - a - tum ...

BASS *div. a 2 ppp*

Be - a - tam ... Be - a - tum ...

L'istesso tempo

ORCH. 260

Sn. Dr. (brushes) *ppp* *sim.*

ei- em Archangelum, Jo- an-nem Bap - tis-tam, 265

mp sempre marc.

I - de - o pre-cor ————— pre-cor, —

be - a - tum ————— Sa -

be - a - tum ————— Sa -

265

6/8 5/8 6/8 5/8

A-pos-to-los Pe-trum et Pau - lum, sanctos et *mf*

più marc.

I - de - o pre-cor ————— *cresc.*

(a)nct- os ————— Om - nes *cresc.*

(a)nct- os ————— Om - nes

mf cresc. molto

6/8 5/8 6/8 4/8

270

f *ff* *ff* *div. a 3* *ff*

vos, fra-tres!

fra-tres!

fra-tres!

fra-tres!

ff *div. a 3* *ff* *ff* *div. a 3* *ff*

270

fff *ff*

Cym.

Solo Perc.

fff B.D. >

275

non dim. *unis. ff marc.*

ra - re - pro me

non dim. *Ad*

a 2 *unis. non dim.* *ff marc.*

ra - re - pro me

non dim. *Ad*

non dim. *a 2 ff marc.*

ra - re - pro me

Ad

275

f dim. *mf* *pp*

(280) *ff* *unis.*

Do - mi - num De - um no - strum.

Do - mi - num De - um no - strum,

Do - mi - num De - um no - strum.

Do - mi - num De - um no - strum,

Do - mi - num De - um no - strum.

Do - mi - num De - um no - strum,

Do - mi - num De - um no - strum.

(280)

(Pit Orch.)

sempre ff

SOLI
(Street Singers)

ROCK BAND,
BLUES COMBO, etc.

All 6 Solo Singers *ff*

Descant(High male voice) *ff*

Broadening out - - - - - What I

What I

(285) 6 Soli

Descant say — I don't feel, What I feel — I don't show, — What I

(285) say — I don't feel, What I feel — I don't show, What I

sempre marc.

(290) show — is-n't real, — What is real, — Lord, I don't know. No, no,

show — is-n't real, What is real, Lord, I don't know. No, no,

(290)

(295) (In 3)

no, — I don't know. —

no. — I don't know. —

(295)

(300)

meno f *dim.* *mf* *p*

8

1st Rock Singer

long *(very slow, free)* *(slow, free)*

p

Come on, Lord, if you're so great — Show² me

Senza tempo *In tempo* *Senza tempo*

(Guitar and drum only)

pp *(pp)*

(305) *(free)*

how, where to go. — Show me now, — I can't

In tempo *Senza tempo*

wait, _____ May-be it's too late, _____ Lord. _____

In tempo *Senza tempo* *In tempo*

pp *(fast)* *pp*

310

Celebrant (spoken)

God forgive you.

I don't know...

1st Blues Singer

Con - fi - te - or.

(in tempo) *ppp* *pp* *ppp*

(in tempo) *pp* *(ORGAN)* *pp* *ppp*

315

C. God be with you. Let us pray.

Chorus (tutti) (spoken)

315

God forgive us all. And with your spirit.

attacca

V MEDITATION No. 1

Lento assai, molto sostenuto (♩ = 63)

Vn. I *fp*
 (Vo.) *f con intensità (sempre f)*
 Vn. II
 Vla.

5 *f* *fp* *pp*
cresc. molto *f* *p* *non cresc.*

10 , Org.
pp

15 *Tranquillo*
 Strgs. *pp* *(non cresc.)*

20 *cresc.*

Musical score for measures 25 through 35, featuring piano, strings, and percussion.

Measure 25: Piano (p) begins with *f cresc. molto* and *sff*. The Cello (Cb.) and Double Bass (Vc.) play *fff* with the instruction *ruvido*. The section concludes with *sempre molto marcato*.

Measure 30: Violin II (Vln. II) enters with *f marc.*. The section concludes with *sempre cresc.*.

Measure 35: The Piano (p) continues with *fff marcato*. The Cym. (Cym.) plays *pp*. The section concludes with *dim. molto* and *p*.

The score includes various dynamic markings (*f*, *cresc.*, *sff*, *fff*, *pp*, *dim.*, *p*) and performance instructions (*ruvido*, *sempre molto marcato*, *sempre cresc.*).

poco rall. **Meno mosso** (peacefully)

Vn. Solo

p molto

pp dolcissimo

pp

Ob.

Cymb.

pp

40

45

f sub.

Org.

Str.

pp sub.

f sub.

50

Poco meno

Org.

pp sub.

non cresc.

Basses

ppp

misterioso

(Str. soli + Org.)

55

tutti (Str.)

pp

molto dim.

very long

attacca

(A group of boys rush up to the Celebrant with a set of bongo drums.)

VI GLORIA

1. Gloria Tibi

Celebrant (with joyous excitement,
half-whispered)

Vivo ♩ = 100, ♩ = 150

⑤

Glo-ri-a ti-bi,

BOYS CHOIR

Vivo ♩ = 100, ♩ = 150

⑤

STAGE
WIND-
ORCHESTRA

3 BONGOS (played by Celebrant)

*f**dim.**p*

C.

Glo-ri-a ti-bi, Glo-ri-a!

⑩

BOYS

div. mf

Glo-ri-a ti-bi, Glo-ri-a ti-bi, Glo-ri-a!

⑩

simile

C. *p grazioso* (15) *Glo-ri-a Pa-tri, Glo-ri-a Fi-li-o,*

unis. p cresc. *Glo-ri-a Pa-tri, (15) Glo-ri-a Fi-li-*

p cresc.

tacet

C. *mf* *p sub.* (20) *Et (t) Spi-ri-tu-i San-cto.*

p dolce *Spi-ri-tu-i*

p sub. f (20)

C. (25) *Lau-da-mus te,*

dim. p *San-cto. Lau-da-mus,* (25)

f pp

Bongo in C

47108

Bongo in C

mf

C. *cresc.* *f* *>* *>* *>* *>*
 A - do-ra-mus te, ——— Glo-ri-fi-ca-mus te, ——— Be-ne-di-ci-mus
cresc.
 A - do-ra-mus, ——— Glo-ri-fi-ca-mus, ———
cresc. *f* *marc.*
 te. ——— Glo-ri-a Pa-tri, ——— Glo-ri-a Pa-tri, ———
f *div.* *f* *ff* *ff*
 te! ——— Glo-ri-a Pa-tri, ———
 Be-ne-di-ci-mus, Be-ne-di-ci-mus te! ——— Glo-ri-a Pa-tri, ———
 Glo-ri-a Fi-li-o, ——— Et (t) Spi-ri-tu-i
dim. *unis. mf* *p*
 Glo-ri-a Pa-tri, ——— Glo-ri-a Fi-li-o, ———
dim. *mf* *p* *grazioso*

Bongo in C *sim.*
 30 35 40 40

San - cto. _____

Spi - ri - tu - i San - cto. _____

Bongo in C

Glo-ri - a!

Glo-ri - a!

dim.

Bongo

Bongos

f marc.

(45)

(45)

(50)

(55)

pp *cresc. molto*

pp *cresc. molto*

f

60

Bongos *tacet*

65 *f*

cresc. *p sub.*

Bongo in C *f*

70 *p* *f* *pp*

Bongo in C *f* *dim.* *cresc.*

mf *sim.*

Celebrant *ff*

Glo-ri - a Pa-tri, *ff*

Boys Choir *div.*

Glo-ri - a Pa-tri, *ff*

80

f marc.

C. *Glo-ri-a Pa-tri, Glo-ri-a Fi-li-o, Et (t)*

dim. unis. mf p

Glo-ri-a Pa-tri, Glo-ri-a Fi-li-o,

dim. mf

(85)

C. *Spi-ri-tu-i San-cto.*

p

Spi-ri-tu-i San-cto.

p

p grazioso f p

Bongo in C *f*

(90)

C. *Glo-ri-a!*

f

Glo-ri-a!

f

dim. f sub. pp

(95)

attacca

2. Gloria in Excelsis

Celebrant (*embracing Boys, in shout of praise*): Glory to God in the Highest and Peace on Earth to Men of Good Will! (*He is interrupted by the "Gloria in Excelsis"*)

Choir

Con brio $\text{♩} = 100$ **SOPRANO, ALTO** *ff*

Glo - ri - a in ex-cel-sis De-o, et in

TENOR, BASS *ff*

Glo - ri - a in ex-cel-sis De-o, et in

PIT ORCH.

Con brio $\text{♩} = 100$ *ff con fuoco* *mf*

(100)

mp sub.

ter-ra pax ho-minibus bo-nae vo-lun-ta - tis. Lau - (u) - da-mus te,

mp sub.

ter-ra pax homini-bus bo-nae vo-lun-ta - tis. Lau - (u) - damus te,

(100)

f *p sub.*

(105)

A - do-ramus te, Be-ne - di-ci-mus te, Glori-fi-ca - mus te.

A - do-ramus te, Be-ne - di-ci-mus te, Glori-fi-ca - mus te.

(105)

ff sub.

S. A. *ff* (110)
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

T. B. *ff*
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

mf (110)

mp sub. (115)
glo - ri - am tu - am: Do - mi - ne De - us, Rex cae - le - stis.

mp sub.
glo - ri - am tu - am: Do - mi - ne De - us, Rex cae - le - stis.

f *p sub.* (115)

ff *div.* *unis.*
De - us Pa - ter o - mni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su

ff *div.* *unis.*
De - us Pa - tri o - mni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su

(120) *div.* *unis.*

Chri - ste; Do-mi-ne De - us, A - gnus De - i, Fi-li-us Pa - tris:—

div. *unis.*

Chri - ste; Do-mi-ne De - us, A - gnus De - i, Fi-li-us Pa - tris:—

(120)

dim. (125) *p*

Qui ————— tol -

dim.

(125) *sfz* *dim. molto* *p*

S. A. (130)

- lis pec-ca - - ta mun - di,

TENOR *div.* *p*

mi - se-re - re no - bis; sus - ci-pe

BASS *div.* *p*

mi - se-re - re no - bis; sus - ci-pe

(130)

S. A. 135

T. *unis.* Qui se - des ad dex -

B. *unis.* Qui se - des ad dex -

de-pre-ca-ti-o-nem nos - tram; Qui se - des ad dex -

de-pre-ca-ti-o-nem nos - tram; Qui se - des ad dex -

135 *cresc.*

S. A. *f* *marc.*

T. B. *f* *marc.* mi - se - re - re,

- ter - am Pa - tris, mi - se - re - re,

- ter - am Pa - tris, mi - se - re - re,

mf *f marc.*

140 *cresc.* mi - se - re - re no -

cresc. mi - se - re - re no -

140 *cresc.*

S. A. (145) *ff* *ff*
 - bis. Quo - ni - am

T. B. (145) *ff* *ff*
 - bis. Quo - ni - am

(145) *ff* *sempre ff*

(150) tu so-lus San-ctus, Tu so-lus Do-mi-nus, Tu so-lus Al-tis - si-mus,
 tu so-lus San-ctus, Tu so-lus Do-mi-nus, Tu so-lus Al-tis - si-mus,

(150)

mp sub. (155) Je - su Christe, cum San-cto Spi - ri - tu; in glo - ri - a De - i Pa - tris. A - men.
mp sub. Je - su Christe, cum San-cto Spi - ri - tu; in glo - ri - a De - i Pa - tris. A - men.

p sub. (155)

attacca subito

CHOIR and
PIT. ORCH.
Incet

3. Trope: "Half of the People"

STREET CHORUS

S. A. (jumping to their feet) *ff* >

A - men! * Half of the people are stoned And the

T. B. (jumping to their feet) *ff* >

A - men! Half of the people are stoned And the

STAGE BAND

160 *mp*

other half are waiting for the next e - lec - tion. Half the people are

other half are waiting for the next e - lec - tion. Half the people are

160 *p sub.*

165 *f sub.*

drowned And the oth-er half are swimming in the wrong di - rec - tion. They call it

drowned And the oth-er half are swimming in the wrong di - rec - tion. They call it

165

*This quatrain was a Christmas present from Paul Simon. Gracias. L.B.

(During this sequence, the Acolytes place an elaborate stole on the Celebrant's shoulders.)

div. > unis. div. >

Glo - ri - ous Li - ving, They call it Glo - ri - ous

div. > unis. div. >

Glo - ri - ous Li - ving, They call it Glo - ri - ous

(170) unis. dim.

Li - ving, And, ba - by, where does that leave you, _____

unis. dim.

(170) Li - ving, And, ba - by, where does that leave you, _____

(175) p

— You — and your kind?...

p

— You — and your kind?...

(175)

dim. molto p

(Street Chorus)

S. A. (180)

T. B.

CHOIR (MEN)

T. *p div.*

B. *p div.*

(180)

cresc. (185)

cresc.

(185)

marc.
No - - where, - no - - where, -
marc.
No - - where, - no - - where, -
f marc.

(190) no - - - where, *ff*
no - - - where, *ff*

(195) *Womendiv. wild*
fff No - where, no - where, no - where, no - where.
Men unis. fff wild

Half of the people are stoned And the other half are waiting for the next e-lec-tion...

(195) *fff*

(200) All Electronic Instruments

fff squillando *p* *mp* *pp* *dim.* *rall.* *attacca*

4. Trope: "Thank You"

Meno mosso (Moderato) $\text{♩} = 72$

W.W. Quintet

(210) *f* *p* *pp* *non stacc.*

Cb. in pit

SOPRANO SOLO

(215) *p* *mp* *pp* *p*

There once were days so bright, —

(220) *f* *mf* *espr.* *f rhythmically*

— And nights when eve-ry crick-et call seemed right, And I sang Glo - ri - a, —

Then I sang Gra - ti - as De - o. I knew a glo - ri - ous feel - ing

225 of thank you and... Thank you...

230 The bend of a wil-low, A friend and a pil-low, A

sub. p lov - er whose eyes Could mir-ror my cries of Glo-ri - a... 235

(240)

non stacc.

And now, it's strange — Some-how, though noth-ing

rall. molto

p

sffz p

mf

(245)

much has really changed, I miss the Glo - ri - a, I don't sing

espr.

f (as before)

(250)

Gra - ti - as De - o. I can't say quite when it hap-pened, But

p

dim.

espr.

(255)

gone is the... thank you...

espr.

mp

f

dim.

tratt.
3

S. A. **Tempo I** ♩ = 100

pp

(260) Half the peo - ple are

T. B. *pp*

Half the peo - ple are

rall. **Tempo I** ♩ = 100

mp

pp

pp sempre al fine

(260)

Celebrant (*speaking*): Let us pray.
(Everybody quietly sits or kneels.)

drowned, and the oth-er half Are swim-ming in the wrong di - rec - tion. *attacca*

drowned, and the oth-er half Are swim-ming in the wrong di - rec - tion.

(Silence)

VII MEDITATION No. 2

Andante sostenuto $\text{♩} = 69$

Strgs. Perc.

5

10

Var. I (Vc.)

+ Cym.

Vla.

pespr.

dim. molto

8

Ch. pizz.

15

+ Vn. 2

poco cresc. mp

poco cresc.

Vc.

mp

8

20

murmurando

+ Vn. 1

Meno sostenuto

dim.

pp

ppp

cresc. poco a poco

(poco avanti)

cresc.

8

Detailed description of the musical score: The score is for a piano accompaniment of a piece titled 'VII MEDITATION No. 2'. It is in 3/2 time and marked 'Andante sostenuto' with a tempo of 69 beats per minute. The score is divided into four systems. The first system (measures 5-9) features a piano accompaniment with dynamics ranging from *ff* to *ff*. The second system (measures 10-14) includes a solo part for Violoncello (Vc.) marked 'Var. I' and 'pespr.', and a solo part for Viola (Vla.) marked 'Vla.'. The piano accompaniment dynamics range from *ff* to *dim. molto*. The third system (measures 15-19) includes a solo part for Violoncello (Vc.) marked 'Vc.' and a solo part for Violin 2 (Vn. 2) marked '+ Vn. 2'. The piano accompaniment dynamics range from *mp* to *poco cresc.*. The fourth system (measures 20-24) is marked 'Meno sostenuto' and 'murmurando'. It includes a solo part for Violin 1 (Vn. 1) marked '+ Vn. 1'. The piano accompaniment dynamics range from *dim.* to *ppp*, and includes a crescendo marked 'cresc. poco a poco' and '(poco avanti)'. The score includes various articulations such as *ff*, *mf*, *mp*, *p*, *ffz*, *dim. molto*, *poco cresc.*, *mp*, *pp*, and *ppp*. There are also markings for 'Strgs. Perc.', 'Ch. pizz.', and '8' (octave).

poco accel.

Vn. 1-2

(25)

f sempre cresc.

Vla, Vc.

fff

Cb.

♩ = ♩ **Con moto**

Var. II

(30)

(Organ) *fff*

Var. III

fff 3

3

(35)

Var. IV

Più lento
trattenuto

non rubato

♩ = ♩ *rall.*

Pno. solo

p

pp

pppp

org. pedal

cresc.

Coda
a tempo primo $\text{♩} = 69$
Rall. *long*
 (40)
 Org. *f* *mp*
 Strgs. + Vibs. *mp* *3*
 Timp. Cb. *ff* *mp*
 Cel. 2 Vn. Soli *mp* *3*
f *ff* *p subito*

(Two altar boys enter, one bearing a large Bible,
 the other a censer. The Celebrant censes the book and kisses it.)
 (45)
 Vc. solo *pp*
 p *espr.*
 Vla. *pp*
 cresc. un poco
 non cresc.

(50)
mf *dim.* *p* *pp*
pp sempre

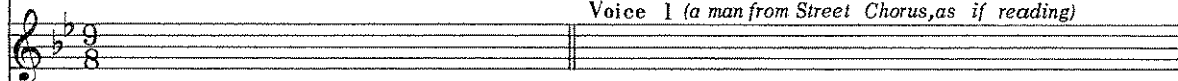
Più mosso (Presto)

(55)
ppp *fff tutta forza* *fffz*
 Sn. Dr. *ppp*
 + Timp.
 8
 B. Dr. *molto* *attacca*

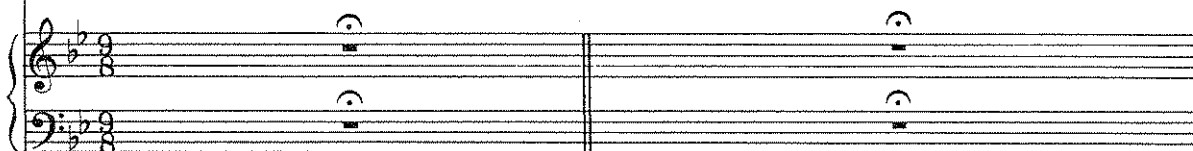
VIII EPISTLE: "The Word of the Lord"

Celebrant (*reading from the Book*)

Brothers: This is the gospel I preach;
and in its service I have suffered hard-
ship like a criminal; yea, even unto
imprisonment; but there is no imprison-
ing the word of God....

Voice 1 (*a man from Street Chorus, as if reading*)

Dearly Beloved: Do not be surprised if the world
hates you. We who love our brothers have crossed



(Voice 1)

Voice 2
(*a young man as if reading*)

Andante con moto ♩. = 72

over to life, but they who do not
love abide in death. Everyone who
hates his brother is a murderer.

Dear Mom and Dad:

Harp and Organ sustained

attacca
senza
pausa

pp

p marc.

Bass Guitar

Celebrant
(*singing*)*p un poco rubato*

5

(Voice 2)

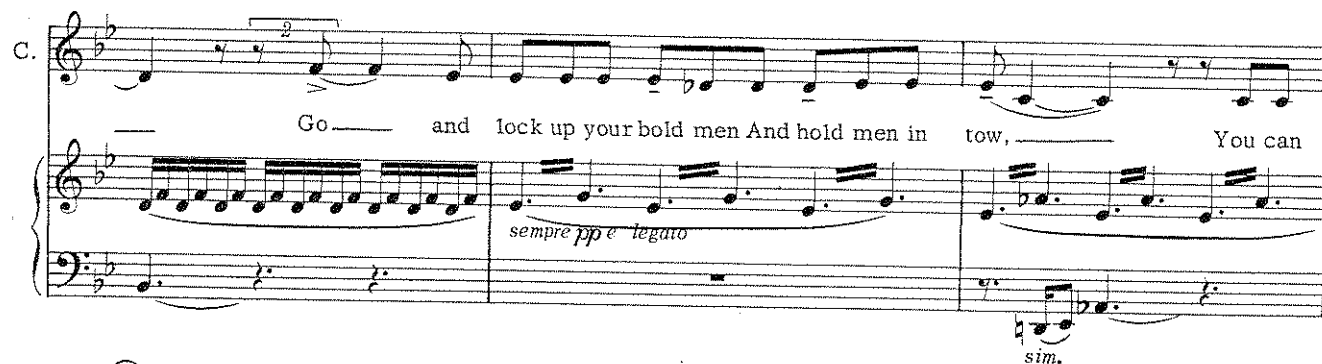
You can lock up the bold men,

Nothing will make me change my
mind. Do not feel badly or worry
about me. Try to understand: I am
now a man.

repeat ad lib.

5

p marc.

C. 

Go — and lock up your bold men And hold men in tow, — You can

sempre ppe legato

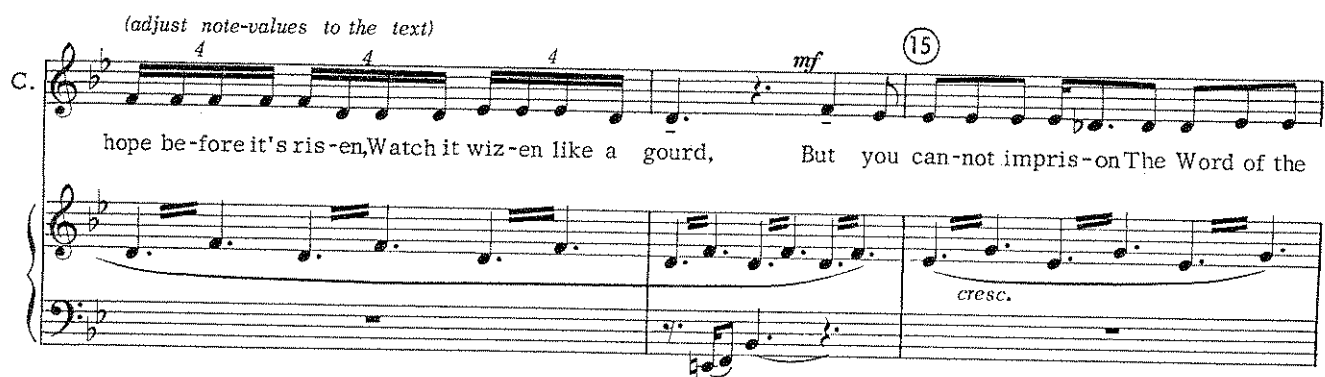
sim.

C. 

sti- fle all ad-ven- ture For a cen- tu- ry or so. — Smoth-er

più f

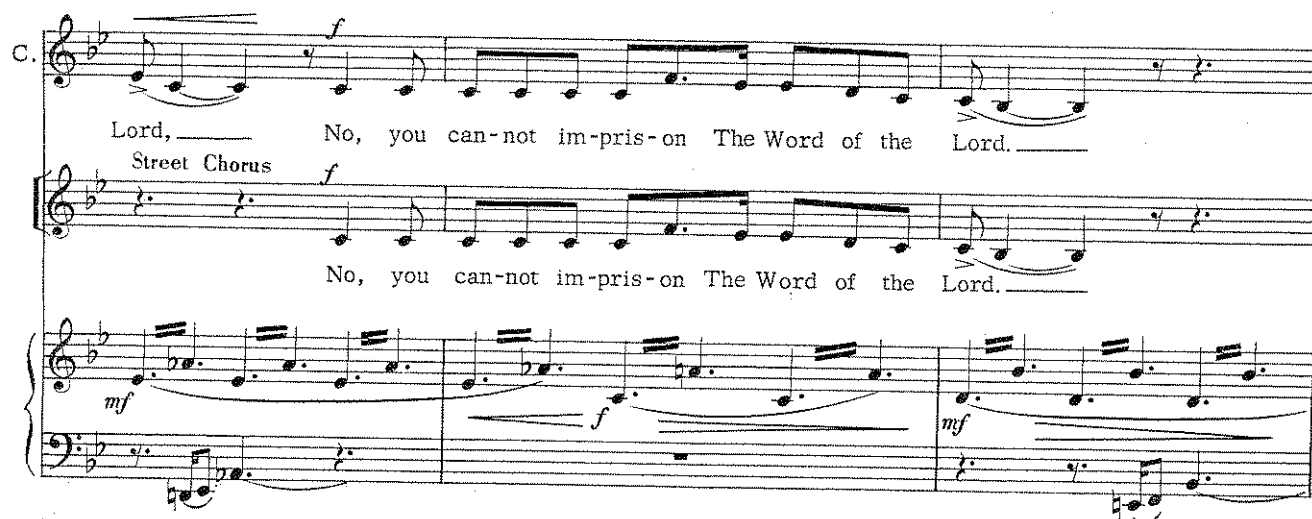
(adjust note-values to the text)

C. 

hope be- fore it's ris- en, Watch it wiz- en like a gourd, But you can- not im- pris- on The Word of the

mf

cresc.

C. 

Lord, — No, you can- not im- pris- on The Word of the Lord. —

Street Chorus *f*

No, you can- not im- pris- on The Word of the Lord. —

mf

f

mf

(20) (rhythmic)

p

For the Word, — For the Word was at the birth of the be-gin - ning, —

mp *p* *Fl.*

cresc. *mf* *strong*

It made the heav-ens and the earth and set them spinning, — And for

cresc. *mf*

(25)

cresc. *f*

sev-eral million years It's withstood all our fo-rums and fine i-deas. — It's been rough, —

mf *cresc.* *f*

più f *ff* (30)

C. It's been rough but it ap-pears to be win-ning! — There are people who doubt it, —

C. — There are peo-ple who doubt it and shout it out loud, — There are

(35) *ff sempre*

C. lo-cal vo-cal yokeis who we know col-lect a crowd. — They can

mf *sim.*

C.
 fash-ion a re-but-tal that's as sub-tle as a sword, But they're

C.
 nev-er gonna scut-tle the Word of the Lord. Chorus No, they're
 No, they're

C.
 nev-er gonna scut-tle the Word of the Lord!
 nev-er gonna scut-tle the Word of the Lord!

Voice 3 (a man, as if reading) (45)

Dear Brothers:

...I think that God has made us apostles the most abject of mankind. We hunger and thirst, we are naked, we are roughly handled, and we have no fixed abode. They curse us and we bless. They persecute us and we suffer it...They treat us as the scum of the earth, the dregs of humanity, to this very day.

p *pp colla voce*

Celebrant * V_1 In tempo

Voice 4 (a young woman, as if reading)

All you

Dear Folks: Jim looked very well on my first visit. With his head clean-shaven, he looked about 19 years old. He says the prison food is very good, cafeteria-style. For the first few days he is not allowed any books except his Bible and his breviary. We sat and talked about our marriage and about how we would grow through this. When I hugged him he smelled so good, a smell of clean plain soap; he smelled like a nun, or like a child when you put him to bed.

p *pp* **In tempo**

* V_1 Optional cut to Bar 61

(50)

big men of merit, (t) all you big men of merit who fer-ret out

p marc.

C. flaws, — you re-ly on our compli-ance with your science and your laws. —

(pp)

sim.

C. Find a freedom to de-mol-ish while you pol-ish some a - ward, but you

cresc. (55)

mf

cresc.

mp

C. can-not a - bol-ish the Word of the Lord, — No, you cannot a - bol-ish the Word of the

Chorus

No, you cannot a - bol-ish the Word of the

cresc.

mf cresc.

f

C. 60 -De
p *ritmico*
 Lord, _____ For the Word, _____ for the
 Lord, _____

60 *mf* *mp* *p*
 Word created mud and got it go-ing, _____ It filled our empty brains with blood and set it flowing, _____

C. 65 *mf*
 Word created mud and got it go-ing, _____ It filled our empty brains with blood and set it flowing, _____

C. *marc.* *cresc.* *f*
 And for thousands of regimes It's en-dured all our fol-lies and fan-cy schemes...

cresc.

C. *f* (70) *cresc.* *ff*
 It's been tough, It's been tough, and yet it seems to be grow-ing! — O you

C. *ff* *sim.*
 people of pow-er, — O — you peo-ple of pow-er, your hour — is

C. *fff* *f*
 now. — You may plan to ⁴rule for - ev - er, but you nev - er ⁴do some -

C. *fff* *f* *mp* *rit.* *p*
 how! — ((*sim.* Celebrant closes the Book.)) ** rit.* So we

(freely, in speech pattern) (In tempo) (freely again)

80

C. *wait in si-lent trea-son un-til rea-son is re-stored, And we wait for the sea-son of the Word of the*

pp sempre legato, colla voce

In tempo

pp colla voce

(in tempo)

85

C. *Lord. We a - wait the sea-son (n) of the Word of the*

In tempo

rit.

a tempo

Again slow and free

In tempo

C. *Lord. we wait,*

pp

colla voce

In tempo

p

Very slow and free

90

In tempo

C. *we wait for the Word of the Lord...*

pp colla voce

In tempo

ppp

p

pp

ppp

IX GOSPEL-SERMON: "God Said"

(The Preacher jumps on a bench, surrounded by his congregants.)

Light and innocent ♩ = 144 +

Celebrant

Preacher (pious) *p.* ♩ = ♩

God said: Let there be light. And there was

Street Chorus

♩ = 144 +

p.

5

Pr. light. God

Chorus

God said: Let there be night. And there was night.

(b)

10

Pr. *cresc. un poco*

said: Let there be day. And there was day... *mf cresc.*

...day

15

mp *mf* *cresc.*

Pr.  (20) *f* And it was good, broth-er, And it was to fol - low the night. And it was

Pr.  (25) good, broth-er, And it was good, broth-er, And it was god - dam good, broth-er, And it was god - dam

Pr.  good. good. (30) *ff* *molto*

Pr. *p* (35)

God said: Let there be storms. Storms to bring

Pr. (40)

life... herds

...life in all of its forms, Forms such as herds...

Pr. *cresc. un poco* (45)

and gag - gles and swarms, Swarms that have names...

mf

...names

(45)

mp *mf* *cresc.*

Pr. (50)

And it was good, broth-er, And it was

and num-bers and norms. And it was

f marcato

Pr. (55)

good, broth-er, And it was good, broth-er, And it was god - dam

good, broth-er, (55) And it was god - dam

Pr. (60)

good.

good.

ff *molto*

Dance Interlude
Light, graceful

137

(65)

pp sub.

(70)

cresc. un poco *mf* *dim.* *cresc. (f)*

Preacher (a little less pious)
p sub.

(75)

God said: Let there be *gnats. Let there be sprats...

Chorus

... sprats

(75)

p sub.

(80)

... sprats may

to gob-ble the gnats So that the sprats...

(80)

*Pronounce the "g."

Pr. 85 *cresc.*

nour-ish the rats, Mak-ing them fat...

cresc.

...fat, fine food for the

cresc.

Pr. 90 *f*

And they grew fat, broth-er, And they grew fat, broth-er,

cats. And they grew fat, broth-er,

f marc.

Pr. 95 *b*

All but the gnats, broth-er, They all grew fear-ful fat.

They all grew fear-ful fat.

95

(100) *ff*

Preacher (always a bit nastier)

Pr. *p sub.* (105)

And God saw it was good. Cre - at - ed it

Chorus

God made it be good,

grazioso (105)

pp sub. *sim.*

Pr. *cresc.*

good, ... gnats to nour-ish the sprats... And all for us

cresc.

Cre - at - ed the gnats... ... sprats to nurture the rats,

cresc.

140

Pr. 110

big fat cats. Yow!

us cats! Yow!

110

mf *f* *ff* (stomping)

(Chorus)

115

ff *dim.* *molto*

And it was good, and it was good, And it was good, and it was

sim. *dim.* *molto*

sim.

5 SOLI *

120

p

1. God said it's good to be poor,
2. God said take charge of my zoo
3. God said to spread His com-mands
4. God said that sex should re-pulse
5. God said it's good to be meek

Good men must not be se -
I made these creatures for
To folks in far-a-way
Un-less it leads to re -
And so we are once a

CHORUS

p

1. good.
2. good.
3. good.
4. good.
5. good.

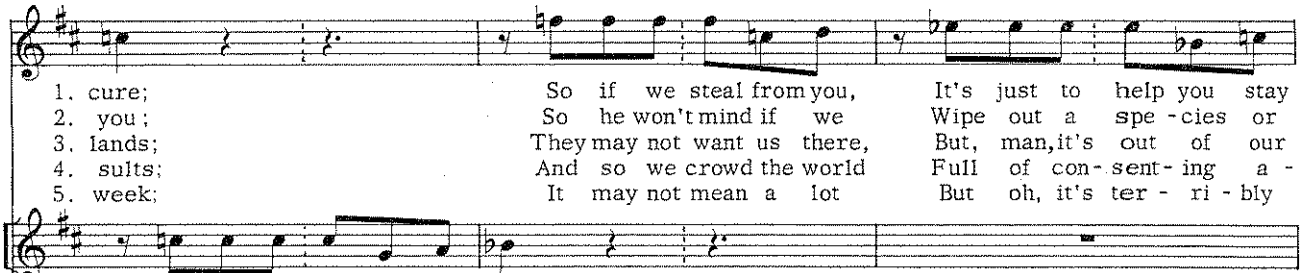
God said it's good to be poor,
God said take charge of my zoo
God said to spread His commands
God said that sex should re-pulse
God said it's good to be meek

p stacc. 120

*Stanzas 1, 3, and 5 are sung by male soli; 2 and 4 by female soli.

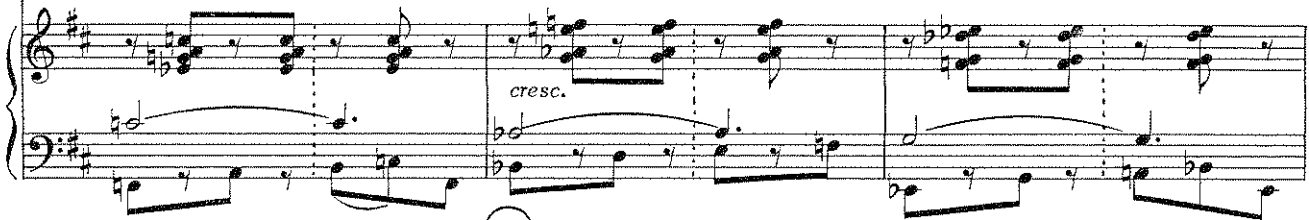
cresc.

141

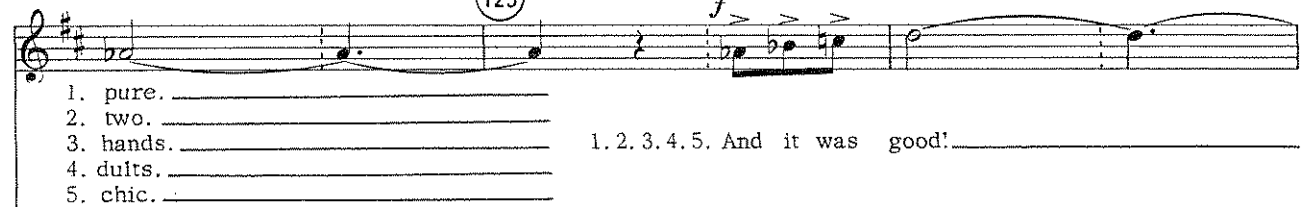


1. cure; So if we steal from you, It's just to help you stay
2. you; So he won't mind if we Wipe out a spe-cies or
3. lands; They may not want us there, But, man, it's out of our
4. sults; And so we crowd the world Full of con-sent-ing a -
5. week; It may not mean a lot But oh, it's ter-ri-bly

1. Good men must not be se-cure;
2. I made this creatures for you;
3. To folks in far-a-way lands;
4. Un-less it leads to re-sults;
5. And so we are once a week;

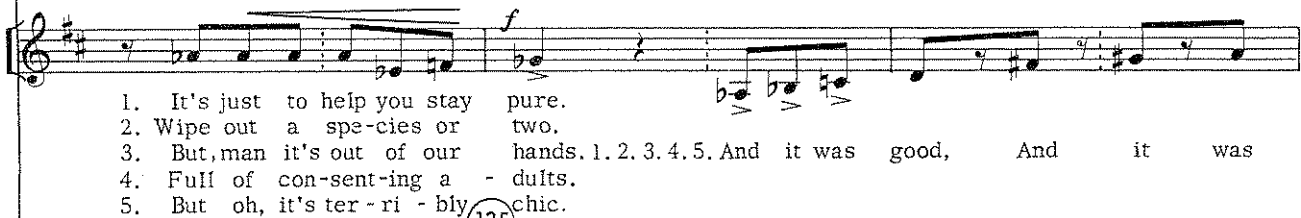


cresc.



1. pure. _____
2. two. _____
3. hands. _____
4. dults. _____
5. chic. _____

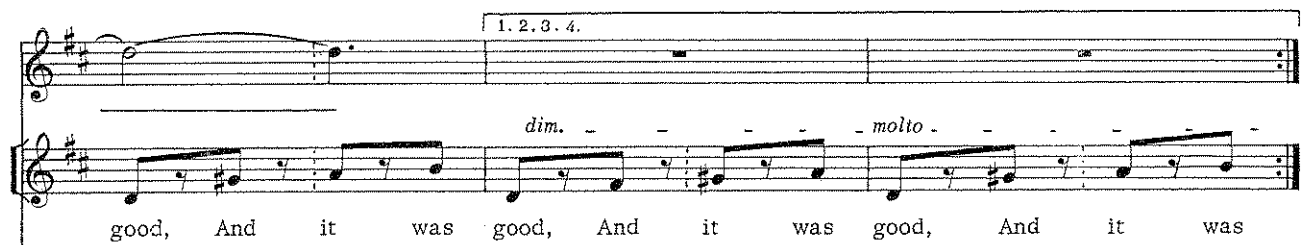
1. 2. 3. 4. 5. And it was good! _____



1. It's just to help you stay pure.
2. Wipe out a spe-cies or two.
3. But, man it's out of our hands. 1. 2. 3. 4. 5. And it was good, And it was
4. Full of con-sent-ing a - dults.
5. But oh, it's ter-ri-bly chic.



mf ffz



1. 2. 3. 4.

dim. - - - - - molto - - - - -

good, And it was good, And it was good, And it was



1. 2. 3. 4.

dim. - - - - - molto - - - - -

130 Preacher (with rising arrogance and delight)

5. *mf* *cresc.*

God made us the boss. God gave us the

(5.) good. *mf* *cresc.*

God made us the boss.

130 5. *p sub.* *poco a poco cresc.*

Pr. *f* *cresc.* *f*

cross. We turned it in- to a sword

God gave us the cross. We turned it in - to a

135

Pr. *cresc.*

To spread the Word of the Lord. We use His ho - ly de -

sword To spread the Word of the Lord.

sempre cresc.

Pr. 140

cresc. *cresc.* To do what - ev - er we please.

We use His ho - ly de - crees To do what - ev - er we

140

Pr. *ff* And it was good! And it was good! Yeah! And it was

please, Yeah! *ff* Yeah! And it was good! Yeah! And it was

f marc.

145 *fff* (They dance, drunk with power.)

god - dam good!

god - dam good!

145 *fff* *tutta forza*

(150)

(The dance suddenly halts at the appearance of the Celebrant, who is now even more elaborately robed.)

(suddenly pious again)

Pr. *p sub.* (155)

God said: Let there be light. And there was

Pr. (160)

light.
Chorus

God said: Let there be night. And there was night.

Pr. (165) *non cresc.*

said: Let there be day. And there was day...

(165) *non cresc.*

...day to

(165) *non cresc.*

Pr. (170) *(retreating)* *p*

And it was good, brother, And it was good, brother!

fol - low the night. *(retreating)* *p* And it was good, brother!

(170) *legg.* *p*

Pr. *pp* (175)

And it was good, broth-er! And it was...

And it was...

(175) *pp*

(180)

dim. *pp* *attacca*

Optional ending
if performed
separately

ppp

X CREDO

1. Credo in unum Deum

Celebrant (*declaiming*): I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible. And in One Lord...
(He is interrupted by the tape.)

Fast, rigid; sempre forte

$\text{♩} = 160+$ ($\text{♩} = \text{♩}$ sempre)

(The Acolytes form a rigid tableau around the Celebrant.)

TAPE

Soprano
Alto
CHOIR
Tenor
Bass

Cre-do in u-num De-um, Pa-trem o-mni-po-ten-tem, Fa-cto-rem cae-li et ter-rae,

Cre-do in u-num De-um, Pa-trem o-mni-po-ten-tem, Fa-cto-rem cae-li et ter-rae,

Timp.

Large Cym.

Tenor Drum (without snares)

2 Sn. Drs. (with snares) small large

* Breaths ad lib. There must be no feeling of stopping for breath.

Vi-si-bi-li-um o-mni-um et in-vi-si-bi-li-um. Et in u-num Do-mi-num Je-sum Christum,

Vi-si-bi-li-um o-mni-um et in-vi-si-bi-li-um. Et in u-num Do-mi-num Je-sum Christum,

Timp.

Chime

5 Temple Blocks

2 Cym. large

2 Sn. Drs. small large

Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la.

Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la.

Ten. Dr.

small Cym.

large Cym.

Temple Blocks

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non

Chime

small

2 Sn. Dr.

large

Ten. Dr.

2 Cym. large

W. blocks

fa-ctum, con-sub-stan-ti-a-lem Pa-tri: Per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes et

fa-ctum, con-sub-stan-ti-a-lem Pa-tri: Per quem o-mni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes et

Timp.

small

2 Sn.Dr.

large

small

2 Cym.

large

Tam tam

Temple blocks

Ten.Dr.(without snares)

pro-pter nos-tram sa-lu-tem de-scen-dit de cae-lis. Et in-car-na-tus est de Spi-ri-tu San-cto

pro-pter nos-tram sa-lu-tem de-scen-dit de cae-lis. Et in-car-na-tus est de Spi-ri-tu San-cto

Timp.

Ten. Dr.

sm.

2 Sn.Dr. (snares off)

large

2 Cym.

Temple blocks

Ex Ma - ri - a Vir - gi - ne: et ho - mo fa - ctus est.

Ex Ma - ri - a Vir - gi - ne: et ho - mo fa - ctus est.

2 Sn. Dr.

2 Cym.

Temple blocks

2. Trope: Non Credo

♩ = ♩ (The Celebrant kneels.)

f marc.

MALE GROUP
(interrupting Tape)

STAGE

Et hó - mo fa - ctus est.

Fender Bass

f marc.

♩ = ♩ (♩ = 54+)

Solo Baritone

And was made man...

And you be-came a

(Male Group)

And was made man,

And was made man, And was made man,

2 Guitars

ROCK BAND

Fender Bass

marc. molto

dim.

mf

p

5

mf (grim)

BAR. SOLO

man. You, God, chose to be - come a man. To pay the earth — a

pp And was made man, — man, —

pp And was made man, — man, —

cresc. (10) *f sub.* small so-cial call I tell you, sir, — you nev-er were A man at all. Why? — You had the

And was made man.

And was made (10) man.

cresc. *ff* (15) choice When to live When — To die, And then — Become a god a-gain. —

mf And was made man.

f And was made man.

cresc. *ff* (15)

And then a plaster god like you Has the gall to tell me what to do To be—

A God like you ———

God like you ———

Guitars
Sn. Dr. rim shots *ff* *pp* (Fender)

(20) *cresc.*
come a man To show my re-spect on my knees, Go genuflect, but don't expect ——— guaran-tees.

too, ——— Be like a man

(20) ——— too, ——— Be like a man.

(25) *f sub.* *ff marc.*
Oh, ——— Just play it dumb, Play it blind, But when I go Then Will I become a

f *fffz*

god a-gain? ————— Yes, prob-ably no.

div. yesss, Prob- ab-ly no... unis.

Pos-si-bly yes, Prob - ab-ly no...

Guitars

(with Sn.Dr. rimshots)

30 Give me a choice — I nev-er had a choice — Or I would have been a

p sub. (Fender) *cresc.* *p sub. scherzando*

35 sim-ple tree, A bar-na-cle in a si-lent sea, An-y-thing but what I must be: —

cresc. *f* *cresc.*

(40)

A man, — A man, — A

f *sim.* *crest.* *sim.*

man! — You knew what you had to do, — You knew why —

Chorus (4 Men)

ff Pos-si-bly yes, prob-ab-ly no, — Prob-ab-ly

ff Pos-si-bly yes, — Pos-si-bly yes, —

dim.

ff *f*

(45)

— you had to die. You chose to die, and then re-vive a-gain. You chose, you

no, — Man, — Man —

p *p*

Man, — Man —

(45)

f

rose — a-live a-gain. But I, — I don't know why I should live If on-ly to
 die. Well, I'm not gon-na buy it! —
 Prob- ab - ly
 Pos - si - bly yes,
 I'll nev-er say credo. — How can an- y-bod-y say cre-do?
 no, unis. *mf* Prob-ab- ly no. *p*
 Pos - si - bly yes. *mf dim.* *p*

meno f *cresc.* 50
f 50
f *div. yesss,*
 55 *dim.* *mf*
 55 *mf dim.* *p*

p (cut off by the tape)
I want to say, credo...

♩ = 160 (The Acolytes dance.)

TAPE

CHOIR

ff come prima

ff come prima

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi -

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi -

Whip

ff

Ratchet

ff

(Thumb)

4 Tambourine

4 Gourd

Presto *♩* = 80
♩ = *♩* **Più mosso**

la - to, Pas - sus, et se - pul - tus est. Et re - sur - re - xit ter - ti - a di - o, se - cun - dum Scrip - tu - ras.

la - to, Pas - sus, et se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scrip - tu - ras.

Tamb.

Castanets

2 Cymb.

Et a - scen-dit in cae - lum: Se - det ad dex - te - ram Pa - tris, Et i - te - rum ven - tu - rus

Et a - scen-dit in cae - lum: Se - det ad dex - te - ram Pa - tris, Et i - te - rum ven - tu - rus

Timp. *gliss.*

Tamb.

Tam tam

7 2 Sn. Dr. *f*

p cresc. *mf legg.* *cresc.*

2 Cym.

p

Whip *cresc.*

est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os.

est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu - os.

gliss.

Whip

Tam tam

Ratchet

Sn. Dr. small

5 large *ff*

3. Trope: "Hurry"

MEZZO-SOPRANO SOLO (interrupting tape)

♩ = ♩ = 120

STAGE

You said you'd come a - gain. —

Stage Drums

mf

Mezzo Sopr.
Solo

When? ——— When things got real - ly

Stage Instruments *f marc.* *dim.* *mp* *f marc.*

Perc. *f* Cym.

rough. ——— So you made us all suf - fer While they got a bit rough - er,

mp *cresc.*

Tough - er and tough - er. Well, things are tough - e - nough. ——— So

f *dim. molto* *p* *pp*

(but a bit more urgent, moving forward)
(almost whispered)

when's your next ap - pear-ance on the scene? I'm read-y. Hur-ry.

pp legato

marc.

Drums

pp

Went to church for clear-ance and I'm clean And stead-y. Hur-ry.

+ Drums

(20) *cresc.* *f* *dim.*

While I'm wait-ing I can get my bags packed, Flags flown, Shoes blacked,

cresc. *f* *dim.*

(25) *p* *dim.* *f* *molto* *p*

Wings sewn on. Oh don't you wor-ry: I—

p cresc. molto *f marc.* *sfz ff* *dim.*

(30)

— could ev - en learn to play the harp. You know it. Show it.

p

dim. (35)

Hur-ry.

cresc. — — — molto — — — ff *sfz* *f* *p*

pp

Hur - ry and come a-gain.

TAPE $\text{♩} = 80$

(interrupting)

CHOIR

Soprano *ff*

Alto *ff*

Tenor *ff*

Bass *ff*

Se-det ad dex-te-ram Pa-tris. Et i - te - rum ven-tu - rus est cum glo - ri - a

PERC.

9 4 9 4 9 4 9 4 9 4 9 4

5 4 5 4 5 4 5 4 5 4 5 4

ju - di - ca - re vi - vos et mor - tu - os: Cu - jus re - gni non e - rit fi - nis.

ju - di - ca - re vi - vos et mor - tu - os: Cu - jus re - gni non e - rit fi - nis.

ju - di - ca - re vi - vos et mor - tu - os: Cu - jus re - gni non e - rit fi - nis.

ju - di - ca - re vi - vos et mor - tu - os: Cu - jus re - gni non e - rit fi - nis.

Timp. *mp cresc. molto* *gliss.* *ff*

2 Sn. Dr. *mp cresc. molto* *ff*

2 Cym. *p* *molto* *ff*

attacca subito

4. Trope: "World without End"

Agitato (♩ = prec.) ♩ = 80, ♩ = 120

STAGE Street Chorus (interrupting tape)

ff *mf dim.* *pp*

Non e-rit fi-nis... World without end...

ff *f* *mf* *mp*

Mezzo-Soprano Solo
(restless)

(5) *p*

Whis-pers of liv-ing, ech-oes of warn-ing, Phan-toms of laugh-ter on the

pp *sim.*

(10)

edg-es of morn-ing. World with-out end spins end-less-ly on,

cresc. *mf*

On-ly the men who lived here are gone, Gone on a per-ma-nent va-ca-tion,

mf

(15) *più cresc.* (no breath) *molto* *f marc.*

Gone to a - wait the next cre - a - tion. World with-out end at the

più cresc. *molto* *f marc.* *sim.*

(20)

end of the world. Lord, don't you know it's the end of the world? Lord, don't you care if it

ff

marc.

all ends to - day? Some-times I'd swear that you planned it this way...

(25) *p subito*

Dark are the cit - ies, dead is the o - cean, Si - lent and sick-ly are the

pp subito

(30)

rem-nants of mo-tion. World with-out end turns mind-less-ly round,

non cresc. *p*

Nev-er a sen - try, nev-er a sound. No one to proph-e - sy dis -

(35) *cresc. un poco*

as - ter, No one to help it hap-pen fast-er.

cresc. un poco

mf *mp* *p dim.*

No one to ex-pe - dite the fall, No one to soil the breeze,

(40) *dim.* *sempre più p*

No one to oil the seas, No one to an - y - thing, No one to an - y - thing,

dim. *stacc. sempre più p*

pp

No one to an-y-thing at all.

pp stacc.

Sempre presto $\text{♩} = 120. \text{♩} = 80$

TAPE
(interrupting)

CHOIR

Sempre presto $\text{♩} = 120, \text{♩} = 80$

prec.

S A Et in Spi - ri - tum San - ctum, Do - mi - num et

T B Et in Spi - ri - tum San - ctum, Do - mi - num et

7 2 Cymb. ff *sec.*

7 2 Sn. Dr. ff

Soli on stage

(freely, on cue)

* SOLO 1

 $\mathcal{H}$

SOLO 1

You chose...

**SOLO 2

ff

Hur - ry and come a -

***SOLO 3

vi - vi - fi - can - tem: Qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre, et Fi - li - o

vi - vi - fi - can - tem: Qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum pa - tre, et Fi - li - o

Timp.

gliss.

5
4 2 Cym.
5
4
5 2 Sn. Dr.
4

7
4
7
4
7
4

8
4
8
4
8
4

All in their original tempi { * The singer of "NON CREDO"
** The singer of "HURRY"
*** The singer of "WORLD WITHOUT END"

You rose... gain... *ff* World with - out end, end of the world!_____

si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe - tas. Et u - nam
 si - mul a - do - ra - tur, et con - glo - ri - fi - ca - tur: Qui lo - cu - tus est per Pro - phe - tas. Et u - nam

Timp.

2 Cym.
 2 Sn. Dr.
 Ratchet *ff*

A man!_____ A -

Bags packed, wings sewn, *ff* End of the world!_____

san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or
 san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con - fi - te - or

ff 2 Cym.
 2 Sn. Dr.
 Trg. *aliss.*
 Ratchet

man' _____

wings sewn. _____

Lord, don't you care? _____

ROCK DRUMS

Più mosso $\text{♩} = \frac{3}{4} \text{ prec.}$
Prestissimo ($\text{♩} = 120, \text{♩} = 180$)

TUTTA FORZA

u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto

u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum. Et ex - spe - cto

ad lib. very fast, hitting everything in sight

Tutti Perc.

tutta forza

You chose! _____

You rose! _____

Hur - ry! _____

Hur - ry! _____

Lord, don't you care? _____

Rock Drums

re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li. A - men.

re - sur - re - cti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li. A - men.

sempre ad lib.

poco accel.

Perc.

attacca

attacca

attacca

attacca

TAPE TACET

5. Trope: "I Believe in God"

167

STAGE

$\text{♩} = 90$

3 FOREGOING
SOLO *ff*

A-men! A-men! A-men! A-men! A-men! A-men! A-men!

Street Chorus

A-men! A-men! A-men! A-men! A-men! A-men! A-men!

$\text{♩} = 90$

ROCK BAND *ff*

dim. *mf*

Rock Drums

etc. continue

SOLO *p* (lightly)

⑤

I be - lieve in God, — But does God be - lieve in me? —

p

⑩

I'll be - lieve in an - y god — If an - y god there be. — That's a pact. —

p

(15)

— Shake on that. — No tak - ing back.

(20)

p (lightly)
I be - lieve in one God, , But then I be - lieve in three. — I'll be - lieve in

twen-ty gods — If they'll be - lieve in me. — That's a pact. — Shake on that. —

(25)

— No tak - ing back. Who cre - at - ed

(30)

my life? — Made me come to be? — Who ac - cepts this

(35) *più f*

aw - ful — Respon-si-bil - i - ty? Is there some-one

più f

(40)

out there? — If there is, then who? — Are you list' - ning

sempre più f

to this song — I'm sing-ing just for you? — I be-lieve my

sempre più f

(45)

sing-ing.— Do you be-lieve it too? — I be-lieve each

(50)

note I sing— But is it get-ting through? I believe in F sharp. —

(55)

I believe in G. But does it mean a thing to you Or should I change my

(60) *fff*

key? How do you like A flat? — Do you be-lieve In

(C sempre)

fffz *fff*

(65) *tutta forza (desperate)*

C? Do you be - lieve in

In strict tempo

CHOIR
(live)

Cru - ci - fi - xus e - ti - am pro no - bis sub...

Cru - ci - fi - xus e - ti - am pro no - bis sub... *tutta forza*

(65) *pesante*

(70)

an - y - thing That has to do with me?

pp **Street Chorus**

I be - lieve in God, — But does

(70) *pp sub.*

pp sempre

God be - lieve in me? — I'll be - lieve in thir - ty gods — If

(75) (CHORUS)

they'll be-lieve in me. — That's a pact. — Shake on that. — No tak - ing back.

pp sempre

pp

(80) Rock Singer (Solo)

pp (smoothly)

I'll be - lieve in sug-ar and spice, — I'll believe in ev'-rything nice; —

(85)

non cresc. *pp mezza voce* *molto rall.*

I'll be-lieve in you and you and you And who. . . . Who'll — be - lieve in

ppp

(90)

a tempo *Celebrant (speaking)* *p* *f*

Let us pray. — Let us pray! —

(95)

Rock
Singer

me? —

a tempo *marc.* *mp* *p*

attacca

XI MEDITATION No. 3 (De Profundis, part 1)

CHOIR

BASSES **Largo** (♩ = 80)

De pro - fun-dis cía - ma - vi, clama - vi ad

fff (non dim.) *dim.* *molto* *niente*

Org.
T.T.
Timp.

TENOR

ad te, Do-mi-ne; Do-mine, au - di vo -

Basses te, Domine, ad te Domi - ne; Domi-ne, au - di vo -

te, Domi-ne, ad De pro - fun-dis cía - ma - vi, clama - vi ad

ff *ffz*

Trb.
Tuba
Timp.

SOPRANO - ALTO

De pro - fun - dis cía -

cem me - am! De pro - fun - dis cía -

Basses - cem me - am! cía -

te, Do-mi-ne, ad te, Do-mi-ne, Domi-ne, Do-mi-ne, cía -

unis. ff

Hns.

Any note may be sung within the range of a fifth below the first note.

Presto ♩ = ♩_{prec.} = 160

(10)

S. 1 **ff** *ma-vi, cla-ma - vi, cla - ma - vi, cla - ma-vi, cla - ma-vi, cla -*

S. 2 **ff** *ma - vi, cla - ma-vi, cla - ma-vi, cla - ma - vi, cla -*

A. 1 **ff** *ma-vi, cla - ma-vi, cla - ma - vi, cla - ma - vi, cla -*

A. 2 **ff** *ma - vi, cla - ma-vi, cla - ma - vi, cla - ma - vi, cla -*

T. 1 **ff** *ma - vi, cla - ma-vi, cla - ma-vi, cla - ma - vi, cla -*

T. 2 **ff** *ma-vi, cla - ma-vi, cla - ma - vi, cla-ma - vi, cla - ma - vi, cla -*

B. 1 **ff** *ma - vi, cla-ma - vi, cla - ma - vi, cla - ma-vi, cla-ma - vi, cla -*

B. 2 **ff** *ma - vi, cla - ma-vi, cla-ma - vi, cla - ma - vi, cla -*

Presto ♩ = ♩_{prec.} = 160

(10)

Glock. *f*

B. Dr. *f*

Xylo.

Sn. Dr.

Vibes

4 T. Dr.

4 Tamb.

4 Trel.

Doppio più lento

(Largo come prima) $\text{♩} = \text{♩}_{\text{prec.}} = 80$

ma - vi, cia - ma-vi!

ma - vi, — cia - mavi!

ma-vi, cia - ma-vi, cia - ma-vi!

ma - vi, clama - vi, cia - ma-vi!

ma - vi, cia - ma-vi!

mavi, clama - vi, cia - ma-vi!

ma - vi, cia - ma-vi!

ma-vi, cia - ma-vi, cia - ma-vi! Doppio più lento

(Largo come prima) $\text{♩} = \text{♩}_{\text{prec.}} = 80$

4 Hns.

3 Trbs. Tuba

2 Cymbs. hard stick

2 Cymbs. hard stick

Tam Tam

Timp.

Gl.

B.D.

Xvl.

Sn.Dr.

Vib.

T.Dr.

Tamb.

Trgl.

(15)

SOPRANO div. *ff* Fi-ant au - res tu - ae in -

Fi-ant au - res tu-ae in -

ALTO div. *ff* Fi-ant au - res tu-ae in -

Fi-ant au - res tu-ae in -

Xyl. *ffz*

S. Dr. rim shot *ffz*

(20)

S. div. *marc.* tent - ae Ad - vo - cem ob - se - cra - ti - o - nis me - ae.

tent - ae Ad - vo - cem ob - se - cra - ti - o - nis me - ae.

A. div. *marc.* tent - ae Ad - vo - cem ob - se - cra - ti - o - nis me - ae.

tent - ae Ad vo - cem ob - se - cra - ti - o - nis me - ae.

Xyl. *f*

(20) Tpts. *ffz*

2 Cymbs. *ff*

Sn. Dr. (head) rim.

As before.

Presto come sopra $\text{♩} = \text{♩}_{\text{prec.}} = 160$

S.1

S.2

A. 1

A. 2

ff marc.

Ten. *div.*

ff marc.

ff marc.

Bass *div.*

ff marc.

Si de-lic-to - rum Si, Si, Do - mi - ne, Do - mi - ne,

Si de-lic-to - rum Si, Si, Do - mi - ne,

Si me - mo - ri-am ser - va - ve - ris, Do - mi - ne, Do - mi - ne,

Si me - mo - ri-am ser - va - ve - ris, Do - mi - ne,

Presto come sopra $\text{♩} = \text{♩}_{\text{prec.}} = 160$

Trbs.

4 Hns.

Trb. I *marc.*

Timp.

Cym.

Woodblock

Sn. Dr.

2 Cymbals

Tamb.

ff secco

(25) *Tutta forza*

Do-mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne, Do - mi - ne, Domi-ne!

Do - mi-ne, Do - mi-ne, Do - mi - ne, Domi-ne, Do-mi-ne, Domi-ne!

Do - mi - ne, Do-mi-ne, Do - mi-ne, Do - mi - ne, Domi-ne!

Do-mi-ne, Do-mi-ne, Do - mi - ne, Do-mi-ne, Domi-ne!

Do - mi - ne, Domi - ne, Domi-ne, Do - mi - ne, Domi-ne!

Do-mi - ne, Domi-ne, Do - mi - ne, Do - mi - ne, Domi-ne!

Do - mi - ne, Do - mi - ne, Domi-ne, Domi-ne, Domi-ne!

Do - mi - ne, Do-mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne Domi-ne!

(25)

W.B.

Sn. Dr.

2 Cym.

Tamb.

Trb. 3

Timp.

Tuba

TamTam

ff

ffz

The musical score consists of four staves, each representing a different voice part: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff begins with a treble clef for S., A., and T., and a bass clef for B. The key signature has one flat (B-flat), and the time signature is common time (C). The music starts with a forte (*ff*) dynamic marking. The lyrics "quis sus-te - ne - bit?" are written below each staff, followed by a long horizontal line indicating a sustained note or breath mark, and ending with "(t)" for tenuto. A circled number "30" appears at the end of each staff, likely indicating a measure number or rehearsal mark.

Musical score for Tuba 2 and Horns (Hns.) and Trumpets (Tpts.). The score is written for two staves. The top staff is for Tuba 2 (Tub. 2) and the bottom staff is for Horns (Hns.) and Trumpets (Tpts.). The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. There are also performance instructions like "Hns. only" and "Tpts." above the staves.

S. *f* *p* *cresc.*
Sed pe-nes te est pec-ca-to - -rum ve - ni - a, Ut cum re - ve -

A. *f* *p*
Sed pe - nes te est pec - ca - to - -rum ve - ni - a,

B. *p*
Sed pe - nes te est pec - ca - to - -rum ve - ni - a,

(35) *mf cresc.* *ff* *cresc.* *mf cresc.* *f* *ff*

ren - ti - a — ser - vi - a - tur ti - bi.

35 Ut cum re-ve- ren - ti - a _____ servi-a-tur ti- bi.

3 Tpts. *ff marc.*

Tpt. 4, Hns. *ff marc.*

SOPRANO *div.* **ff** Sperat! Spe-rat a-ni-ma me - a in verbum e-ius. (40)

ALTO *div.* **ff** Sperat! Spe-rat a-ni-ma me - a in verbum e-ius.

TENOR *div.* **ff** Sperat! Spe-rat a-ni-ma me - a in verbum e-ius.

BASS *div.* **ff** Spe-ro! Spero in Do - mi-num, Spe-ro in Do - mi-num,
Spe-ro! Spero in Do - mi-num, Spero in Do - mi-num,

Trbs. (40) + Timp. *p*

2 Cym.

Sn. Dr.

T. Dr.

ff Spe - ro! Spe - rat! *unis.*

ff Spe - ro! Spe - rat! *unis.*

ff Spe - ro! Spe - rat! *unis.*

ff Spe - ro! Spe - rat! *unis.*

ff Spe - ro! Spe - rat! *unis.*

Hns., Trb. 1 (45) + Xyl.

Trb. 2, 3 Tuba

2 Cym.

Sn. Dr.

T. Dr.

(During the foregoing, four altar boys bring the Celebrant vessels for Communion: Monstrance, Chalice, Lavabo-basin, and Sanctus Bell.)

Tpts. + Xyl. Hns. only

Trbs. 1,2

Trb. 3

Tuba

Sn. Dr.

T. Dr.

2 Cym.

choke

50

Tpts. sord. (in tempo)

mf

Timp.

+ Timp. mp

Sn. Dr.

T. Dr.

Cym.

mp

Celebrant: Memento, Domine... Remember, O Lord, Thy servants and handmaids... (ad lib. names of cast members)..... and all here present, whose faith is known to Thee, and for whom we offer up this sacrifice. We beseech Thee, in the fellowship of communion, graciously to accept it and grant peace to our days.

55

Hns. sord.

Stage ORGAN

+ Timp.

pp

Cym.

pp

attacca

XII OFFERTORY (De Profundis, part 2)

(The Boys' Choir files in carrying lit votive candles. The Celebrant blesses the sacred objects held by the altar boys. The Acolytes receive them and carry them downstage to the consecrated square. The Celebrant exits.)

CHOIR

BOYS **L'istesso tempo** ($\text{♩} = 120$)
(with hushed excitement)

molto *f* ⑤

Ex - spec - tat a - ni - ma me - a Do - mi - num

(double Boys if needed)

molto *f*

Ex - spec - tat a - ni - ma me - a Do - mi - num

f *p*

Expectat a - ni - ma me - a Do - mi - num

div. *f* *p*

Expectat a - ni - ma me - a Do - mi - num

div. *f* *p*

Expectat a - ni - ma me - a Do - mi - num

L'istesso tempo ($\text{♩} = 120$)
(Vib., Ped., motor off)

p legg. *molto* *mf* *p* ⑤

Hns. con sord.

Trbs. con sord.

Cym. soft stick

(non cresc.) *p* *f* ⑩

Ma - gis quam cu - sto - des au - ro - ram -

p *f*

Ma - gis quam cu - sto - des au - ro - ram -

div. *f* *p*

Ma - gis quam cu - sto - des au - ro - ram -

f *p*

Ma - gis quam cu - sto - des au - ro - ram -

f *p*

Ma - gis quam cu - sto - des au - ro - ram -

Vib. *p* *molto* *mf* *p* ⑩

Tpts. con sord.

Hns.

mf risoluto. *f*

Ex - spec - tet Is - ra - el Do - mi - num, —

Ex - spec - tet Is - ra - el Do - mi - num, —

unis. *f* *p*

Do - mi - num, Qui - a pe - nes Do - mi - num

(*div.*) *f* *p*

Do - mi - num, Qui - a pe - nes Do - mi - num

(*div.*) *f* *p*

Do - mi - num, Qui - a pe - nes Do - mi - num

Xyl., Vib. *mf* *f* *p*

⑮ *f* *ff* *mp* *molto*

Mi - se - ri - cor - di - a

Mi - se - ri - cor - di - a

div. *f* *mp* *molto*

et co - pi - o - sa pe - nes e - um re - demp - ti - o:

et co - pi - o - sa pe - nes e - um re - demp - ti - o:

et co - pi - o - sa pe - nes e - um re - demp - ti - o:

⑮ Xyl. Vib. *f* Hns. *poco* *molto*

Trbs. *f* *p* *molto*

Ten. Dr. *f* *p* *molto*

Cymb. *f* *p* *molto*

(20)

div. ff

Et ip - se re-di-met Is-ra - el ex om-ni - bus in - i - qui -

ff

Et ip - se re-di-met Is-ra - el ex om-ni - bus in - i - qui -

ff unis. div.

Et ip - se re-di-met Is-ra - el ex om-ni - bus in - i - qui -

ff unis. div.

Et ip - se re-di-met Is-ra - el ex om-ni - bus in - i - qui -

div. a 3 ff unis. div. a 3

Et ip - se re-di-met Is-ra - el ex om-ni - bus in - i - qui -

(20)

Hns.

Trbs.

Tuba

Glock.

ff

sffz

mf

Sn.Dr.

mp

Ten.Dr.

p

ff

2 Cym.

p

ff

choke

p

♩ = 1

(25)

Tutti choir
hand-clapping: etc. sim.

ff *ff unis.*

ta - ti - bus e - ius. Glo - ri - a Pa - tri!

ta - ti - bus e - ius. Glo - ri - a Pa - tri!

ta - ti - bus e - ius. Glo - ri - a Pa - tri!

ta - ti - bus e - ius. Glo - ri - a Pa - tri!

ta - ti - bus e - ius. Glo - ri - a Pa - tri!

(25)

crudely
fff

Glock.

Sn. Dr.

Ten. Dr.

2 Cym.

B. Dr.

ff

(With the exit of the Celebrant, the ensemble are drawn to the holy vessels and dance around them with fetishistic passion.)

Musical score for the first system, measures 1-10. The score includes a piano introduction and a percussion ensemble. The piano part is in 3/4 time, with a key signature of one sharp (F#). The percussion ensemble consists of:

- Gourd: 3/8 + 3/4, marked *ff*.
- Cymb. (Cymbal): 3/8 + 3/4, marked *ff*.
- B. Dr. (Bass Drum): 3/8 + 3/4, marked *ff*.
- Tamb. (Tambourine): 3/8 + 3/4, marked *ff*.
- 3 hand Dr. (3-hand Drum): 3/8 + 3/4, marked *ff*.

 The piano part features a melodic line with various ornaments and a bass line with a steady eighth-note pattern. The percussion ensemble provides a complex rhythmic accompaniment.

Musical score for the second system, measures 11-20. The score continues the piano and percussion parts. The piano part is marked *f* (forte) and features a melodic line with various ornaments and a bass line with a steady eighth-note pattern. The percussion ensemble continues with the same instruments and dynamics.

- Gourd: 3/8 + 3/4, marked *ff*.
- Cymb. (Cymbal): 3/8 + 3/4, marked *ff*.
- B. Dr. (Bass Drum): 3/8 + 3/4, marked *ff*.
- Tamb. (Tambourine): 3/8 + 3/4, marked *ff*.
- 3 hand Dr. (3-hand Drum): 3/8 + 3/4, marked *ff*.

 The piano part features a melodic line with various ornaments and a bass line with a steady eighth-note pattern. The percussion ensemble provides a complex rhythmic accompaniment.

Obs. Vlms. 8va

35

gliss.

sub. f con brio
(Trb.)

f

p

f (non dim.)

Musical score for measures 1-45. The score is written for a piano (Piano) and a percussion ensemble. The piano part consists of a right-hand melody and a left-hand accompaniment. The percussion part includes a Gourd and a B. Dr. (Bass Drum). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The percussion part provides a steady accompaniment. The Gourd part has a melodic line with some grace notes. The B. Dr. part has a simple rhythmic pattern. The score ends with a double bar line and a repeat sign.

Musical score for measures 46-90. The score is written for a piano (Piano) and a percussion ensemble. The piano part consists of a right-hand melody and a left-hand accompaniment. The percussion part includes a Gourd, a Cym. (Cymbal), and a B. Dr. (Bass Drum). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The percussion part provides a steady accompaniment. The Gourd part has a melodic line with some grace notes. The Cym. part has a simple rhythmic pattern. The B. Dr. part has a simple rhythmic pattern. The score ends with a double bar line and a repeat sign.

50

Hn.

ff sub.

f

p

ff sub.

Gourd

ff sub.

Cym.

ff sub.

B. Dr.

ff sub.

p

p

p

accelerando sin' al fine

[illegible]

8

(55)

f (sempre accel.!) *f*

△

Gourd

Cym.

B. Dr.

Tamb.

3 hand Drs.

(The Celebrant reappears wearing a cope. There is a frozen silence, during which the ensemble slowly backs off and exits.)

Presto possibile

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

△

Gourd

Cym.

B. Dr.

Tam.

3 hand Drs.

XIII THE LORD'S PRAYER

1. Our Father . . .

191

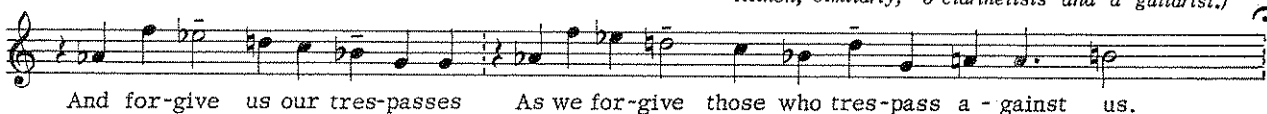
(The Celebrant, left alone, goes to the piano, picks out a melody with one finger, searching it out, and sings along with it.)

Celebrant Slowly, reflectively (as if improvising)

sempre p



...then, similarly, 3 clarinetists and a guitarist.)



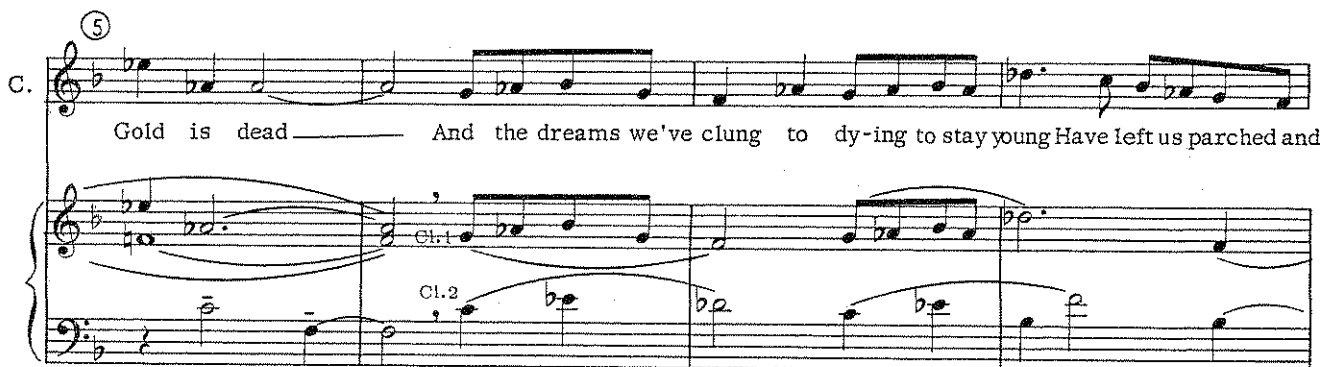
(slow again)

(Leaves piano)



2. Trope: "I Go On"

Andante moderato (♩ = 60) *p sempre*



10

C. old in-stead, ——— When my cour-age crum-bles, ——— When I feel con -

B.C.I.

15

C. fused and frail, ——— When my spir-it fal - ters on de-cay-ing al - tars — And my il -

Tranquillo

(No breath, if possible)

20

C. lu - sions fail, ——— I go on right then, I go on a -

Acoustic Guitar

pp

cresc. un poco

25

C. gain. I go on to say I will cel-e-brate — an-oth-er day... I go

mp

p sub.

poco

p

cresc.

mp

p

(non arp.)

Tempo I

(30) *poco cresc.*

C. on... If to-mor-row tumb - les And eve-ry-thing I

Cl. 1, 2 *p* *pp* *pp* *poco cresc.*

B. Cl. Guitar

dim. poco a poco

C. *mp* love is gone, I will face re-gret All my days, and yet I will still go

p

mp B. Cl. *p*

(Two altar boys enter and assist the Celebrant in the washing (ad lib.)

(35) **Meno mosso** *ppp* *rall.*

C. on... on... Lau-da, Lau-da, Lau -

Cl. 1 *pp* *espress.* *ma semplice* *ppp*

Cl. 2 Guitar B. Cl.

and drying of his hands.)

(40) *mp* *mp* *pp*

C. dē, Lau-da, Lau-da di da di day.

Guitar

attacca

XIV SANCTUS

(As he finishes singing, the Celebrant seizes the Sanctus Bell and rings it loudly.)

Allegretto con anima ♩ = 138

Celebrant (shouting)

⑤

(The Boys' Choir rush onstage.)

Holy! Holy! Holy is the Lord God of Hosts! Heaven and earth are full of Thy glory!

Sanctus Bell

PIT ORCH.

mf

Boys' Choir I (Throughout the Sanctus, the Celebrant is preparing communion.)

San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth.

Bells

mp

mp brillante

pizz.

sim.

mf cresc.

Boys' Choir II

San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth.

sempre stacc.

⑮ (Horn-)

f

(+Stage Winds and Glock.)

f brillante

⑳

Boys I

div. mf

⑮

Ple - ni sunt coe - li et — ter - ra Glo-ri - ae tu - ae. —

mf

Boys II

div. f

Ple - ni sunt coe - li et ter - ra Glo - ri - ae tu - ae.

dolce

(30)

8----- (Bells)

(35)

Boys I

div. mf

O - san -

f

più f sf mf cresc.

(40)

I

Boys

na!

div. mf

O - san - na!

f ff

O -

(45) *Tutti div.*
ff
 I san - - - na!
 II

Bells

(50)

unis. mf sonore
 I Be - ne - di - ctus qui - ve - nit in - no - mi - ne, qui - ve - nit
 II *unis. mf sonore* Be - ne - di - ctus qui - ve - nit in - no - mi - ne Do - mi - ni, *f div.*

(55) Bells

60 *mp* *mf*

I in no - mi - ne Do - mi - ni. O - san -

II Do - mi - ni. O - san -

60 *mf*

Boys I-II *f* *ff* *molto*

na! O - san - na! O -

f *molto*

(The boys disperse.)

fff marcato

I sanna in ex-cel-sis! O - sanna in excelsis!

II

fff *f* *dim.*

5 Bongos *fff* *dim.*

65 70

(Dance.)

p

ppp mistico, poco agitato

Bongos

f *dim.* *to* *mp* *ppp*

75

mp *mf*

mf

mf

80

pp *meno pp* *mf* *warm and lyrical*

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

85

cresc.

90

f *ff* *sfz*

Bongos

ff

(The Celebrant joyously receives his guitar from the Solo Choir-boy.)

95

ff *dim.* *mf*

rall. a tempo

100

p *dim.* *p ma marc.*

Celebrant (to the boy) singing:

105

mf *mp*

CELEBRANT:
playing acoustic guitar: (2 open strings)

Mi... Mi...

105

pp *mp*

Vla.

2 Bns.

5 Bongos

C. *mi a-lone is on-ly me. But mi with sol*

(mp sempre)

110 *cresc. mf* *sub. p*

C. *Me with soul, Mi sol Means a song is be -*

mf *f* *Tacet*

cresc. mf *f* *p legato*

Timp. *marc.*

115 *p* *cresc.*

C. *gin - ning, - Is be - gin - ning to grow, - Take wing, and*

non cresc. *p* *cresc.*

120

mf cresc. *f*

rise up—sing—ing From me and—my soul.

mf *cresc.* *fp cresc.* *mp*

125

ff

Ka - dosh! Ka - dosh! Ka - dosh!

mf dim. *mp* *dim.*

Mm

mf dim. *mp* *p* *p marc.* *dim.* *pp*

130

prec. (The Celebrant stands at the center of the altar circle. The ensemble brings imaginary gift-offerings to him. S.A. Each kneels, places a gift, and then stands, until the entire company has surrounded him. He is no longer visible.)

C H O I R

p Ka - dosh, Ka - dosh, Ka - dosh A - do - nai ts' va -

T.B. *p* Ten. *p*

prec. TWICE AS SLOW Ka - dosh, Ka - dosh, Ka - dosh A - do - nai ts' va -

135

pp

Sn. Dr. 4 Bongos *pp*

S *cresc.* *mf* *f*
 ot, M' lo chol ha - a - retz k' vo - do. Sing-ing:

A *cresc.* *mf* *f*
 ot M' lo chol ha - a - retz k' vo - do. Sing

T *cresc.* *mf* *f*
 ot, M' lo chol ha - a - retz k' vo - do. Sing

B

cresc.
p cresc. poco a poco *mp cresc.*

(140)
 Come $\frac{3}{8}$

Ho - ly, Ho - ly, — Ho - ly, Lord God of Hosts. All the heav - ens and earth Are full of His

Ho - ly, Ho - ly.

Ho - ly, Ho - ly.

Come $\frac{3}{8}$ **

(140)

Bells

Ho - ly, Ho - ly, — Ho - ly, Lord God of Hosts. All the heav - ens and earth Are

fp *fp* *fp* *dim.*

fp
 * plus Street Chorus Sopranos
 ** plus Street Chorus Basses

glo - ry. *mp* (145)

CHOIR only 3-6 COUNTERTENORS *pp*

Ka - dosh, Ka -

full of His glo - ry. *mp*

Picc. *p dolce* Fl. *p dolce* (145)

p *pp*

Bongos *mf* *pp*

1, 2 dosh, Ka - dosh A - do - nai ts'va -

3 dosh, Ka - dosh A - do - nai ts'va -

47108

1,2 *cresc.* (150) *f cresc.*

(Counter Tenors) ot M'lo chol ha - a - retz k'vo - do.

3 *cresc.* *f cresc.*

ot M'lo chol ha - a - retz k'vo - do.

+ Vlns. *cresc.* *f*

+ Vlns. *cresc.* *f*

(150)

SOPRANO *molto f* (155)

Full Choir Ba - ruch ha' - ba B' - shem A - do -

ALTO *molto f*

TENOR *molto f*

BASS *div. molto f*

Ba - ruch ha' - ba B' - shem A - do -

Ba - ruch ha' - ba B' - shem A - do -

8

Fls., Vlns., Org. *tr* (155)

Bongos *ff*

XV AGNUS DEI

207

Soloists of
Street Chorus
TENOR (2)

BASS (2)

mp *agitato*

mp *agitato*

L'istesso tempo $\text{♩} = 160$

ff *dim. molto* *p* *agitato* *sim.*

A - gnus De - i, A - gnus De-i, qui tol - lis pec - ca - ta
(2+3) (3+2)

Electronic
Orch.
in PIT

⑤

stamp *mf*

stamp *mf*

mun - di, A - gnus De - i, A - gnus De-i, qui tol - lis pec - ca - ta

mun - di, A - gnus De - i, A - gnus De-i, qui tol - lis pec - ca - ta

⑤

più f

stamp ⑩ (A few more join them...)

stamp *f*

mun - di, Mi - se - re - re, mi - se - re - re no - bis!

mun - di, Mi - se - re - re, mi - se - re - re no - bis! _____

⑩

f

SOLIST

T. (+a few more...)

B.

15

ff marc.

no bis! A - gnus De - i, Etc. with tutti

MI - se - re - re, mi - se - re - re

STREET CHORUS

SOPRANO

ALTO

TENOR

BASS

ff marc.

A - gnus De - i,

A - gnus De - i,

A - gnus De - i,

A - gnus De - i,

A - gnus De - i,

(Entire Pit Orch.)

ff sempre

15

PIT ORCH.

20

stamp

A - gnus De - i, qui tol - lis pec - ca - ta mun - di, —

A - gnus Dei, qui tol - lis pec - ca - ta mun - di, —

A - gnus Dei, qui tol - lis pec - ca - ta mun - di, —

A - gnus Dei, qui tol - lis pec - ca - ta mun - di, —

A - gnus De - i, qui tol - lis pec - ca - ta mun - di, —

A - gnus De - i,

20

stamp

A-gnus De-i, qui tol-lis pec-ca-ta mun - di, — Mi - se-re-re,

A-gnus De-i, qui tol-lis pec-ca-ta mun - di, — Mi - se-re-re,

A-gnus De-i, qui tol-lis pec-ca-ta mun - di, — Mi - se-re-re,

A-gnus De-i, qui tol-lis pec-ca-ta mun - di, — Mi - se-re-re,

(25)

mi - se-re-re no - bis! — Mi - se-re-re, mi - se-re-re

mi - se-re-re no - bis! — Mi - se-re-re, mi - se-re-re

mi - se-re-re no - bis! — Mi - se-re-re, mi - se-re-re

mi - se-re-re no - bis! — Mi - se-re-re, mi - se-re-re

(25)

(30) *ff sempre, wild*

no - bis! A - gnus De - i, A - gnus De - i, qui tol - lis pec - ca - ta

no - bis! *ff sempre, wild* A - gnus De - i, A - gnus De - i, qui tol - lis pec - ca - ta

no - bis! *ff sempre, wild* A - gnus De - i, *ff sempre, wild* A - gnus De - i, qui tol - lis pec - ca - ta

no - bis! A - gnus De - i, A - gnus De - i, qui tol - lis pec - ca - ta

(30)

mun - di; stamp *ff* Do - na no - bis pa - cem!

mun - di; stamp *ff* Do - na no - bis pa - cem!

mun - di; stamp *ff* Do - na no - bis pa - cem!

mun - di; stamp *ff* Do - na no - bis pa - cem!

mun - di; Do - na no - bis pa - cem!

(35) *ffz Perc.* *ff*

④ Celebrant (spoken:)

Coro cant. (spoken)

Hoc est enim
Corpus Meum.

Do - na no - bis pa - cem! Pa - cem! Pa - cem!

Do - na no - bis pa - cem! Pa - cem! Pa - cem!

Do - na no - bis pa - cem! Pa - cem! Pa - cem!

Do - na no - bis pa - cem! Pa - cem! Pa - cem!

ffz ff

(40)

(He rises and goes toward the Altar. His way is barred by the Acolytes.)

Barbaro *ff molto marc.*

A musical score for a piece titled 'Barbaro'. It features two staves, likely for piano and bass. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 2/4 time. The tempo and dynamics are marked 'ff molto marc.'. The score includes various musical notations such as notes, rests, and dynamic markings. A circled number '45' is visible in the upper right area of the score.

(grasping the Chalice with his other hand)

C. *div. a 3* *f* *mf* *p* Hic est e-nim Ca-lix San-gui-nis Me - i!

TENOR *f* *mf* *p*

BASS *div. a 3* *f* *mf* *p* Do-na... no-bis... pa-cem...

Do-na... no-bis... pa-cem... (50)

sff dim. *mf* *mp* *pp* *ff sub.*

(55)

(The Celebrant appeals to the ensemble) Celebrant

Street Chorus

SOPRANO *f* *mf* *p* Hos-ti - am pu - ram! *div. f*

Do-na... no-bis... pa-cem... Do - na

ALTO *f* *mf* *p* Do-na... no-bis... pa-cem... *div. f*

Do-na... no-bis... pa-cem... Do - na

TENOR *f* *mf* *p* Do-na... no-bis... pa-cem...

BASS *div. f* *mf* *p* Do-na... no-bis... pa-cem...

(60)

sff *mf* *mp* *pp* *mf*

(60)

(weakening) *meno f* *3* (65)

Hos - ti - am sanc - tam....

S. *dim.* *p*

no - bis pa - cem. (m)

A. *dim.* *p*

no - bis pa - cem. (m)

(65)

dim. *mp* *p* *ppp* *pp*

(65)

(weaker) **mf** **3** **p**

C. Hos - ti - am im - ma - cu - la - tam...

S. **mf** **p**
Do - na no - bis pa - cem.

A. **mf** **p**
Do - na no - bis pa - cem.

mp **dim.** **pp**

70

SOPRANO **75** (div.) **mf** **f unis.** **ff**
Pa - cem! Pa - cem! Pa - cem!

ALTO (div.) **mf** **f unis.** **ff**
Pa - cem! Pa - cem! Pa - cem!

TENOR **div. p espr.** **cresc.** **mf marc.** **f** **ff**
Do - na no - bis pa - cem. Pa - cem! Pa - cem!

BASS **div. p espr.** **cresc.** **mf marc.** **f** **ff**
Do - na no - bis pa - cem. Pa - cem! Pa - cem!

75 **p cresc.** **mf** **ff** **ff**

Wood-blocks **mf** **f** **ff**

Street Chorus plus Choir

TUTTA FORZA

S *fff* A - gnus De - i, A-gnus Dei, qui tol-lis pec-ca-ta mun-di; **(80)** stamp

A *fff* A - gnus De - i, A-gnus Dei, qui tol-lis pec-ca-ta mun-di; stamp

T *fff* A - gnus De - i, A-gnus Dei, qui tol-lis pec-ca-ta mun-di; stamp

B *fff* A - gnus De - i, A-gnus Dei, qui tol-lis pec-ca-ta mun-di; stamp

(con 8)

fff **(80)** *Pero. sffz*

(con 8 bassa)

(In a desperate effort to regain control, the Celebrant elevates the Monstrance above his head.)

fff Do-na no-bis pacem! Do-na no-bis **(85)** pacem! Pacem!

fff Do-na no-bis pacem! Do-na no-bis pacem! Pacem!

fff Do-na no-bis pacem! Do-na no-bis pacem! Pacem!

fff Do-na no-bis pacem! Do-na no-bis pacem! Pacem!

(85) *fff* *sffz* *sffz*

(hoarse whisper) *ff* (The ensemble instantly kneels.)

Let us pray!—

div. *Pa - cem!*

div. *Pa - cem!*

div. *Pa - cem!*

div. *Pa - cem!*

(Organ) *ffz* *fff* *harsh* *p sub.* *ppp* (in tempo)

Andante misterioso ♩ = 160

div. pp (timidly) *(pp sempre)*

div. a 3 *pp* (timidly) *(pp sempre)*

A - - - gnus De - - - i,

A - - - gnus De - - - i,

Andante misterioso ♩ = 160

Guitar *pp ma marc.* (recalling previous Agnus)

(Choir)

S. (95) *mp* *mf* *p* *pp*
 qui tol - lis pec-ca - ta mun - di...

A. (95) *mp* *mf* *p* *pp*
 qui tol - lis pec-ca - ta mun - di...

p cresc. *mp* *mf* *pp*

(100)
 (The Celebrant moves to the Altar.)
molto espr.

f *p* *f espr.*

Timp. Cb. pizz.

C. (105) (110) *p* *3*
 Non sum dignus, Do-mi-ne.

TENOR *unis.* *p espr.* *poco*
 Mi - se - re - re no-bis.

BASS *div.* *p espr.* *poco*
 Mi - se - re - re no-bis.

(105) *espr.* (110) *pp*

(The Celebrant, still holding the Monstrance and Chalice, moves to the upstage side of the Altar.)

S. *f* *>* *p* *f* *p* (115)
 A - - - gnus De - - i,
 A. *f* *>* *p* *f* *p*
 A - - - gnus De - - i,
f, marc. *p* *f* *p* *p cresc.* (115)

(The stage becomes gradually disorganized. Musicians wander downstage, singers appear where instrumentalists should be, etc.)

S. *mf* *f* *p*
 qui tol-lis pec-ca-ta mun-di...
 A. *mf* *f* *p*
 qui tol-lis pec-ca-ta mun-di... (120)
 (+ Hn. Solo wandering downstage)
f *p* *f* *espr.*

TENOR (125) *p espr.* *poco*
 Mi - se -
 BASS *div. p* *espr.* *poco*
 Mi - se -

(+ Cl. solo, sim.) (125) (+ Ob. Bn., stm.)
f *espr.* *p* *p espr.*

(The Celebrant begins to climb the upstage staircase.)

C. 130

I am not wor- thy, Lord.

SOPRANO *sempre ff*

ALTO *sempre ff*

TENOR

BASS

re - re no-bis!

re - re no-bis!

sempre ff

135

ff non dim.

i, qui tol-lis pec-ca-ta mun - di!

ff non dim.

i, qui tol-lis pec-ca-ta mun - di!

135

sff

mf molto

(The Celebrant climbs the staircase with increasing difficulty, stumbling as if under a great burden.)

219

Più mosso (♩ = 80) (♩ = 120)

ff *molto marc.* (140) (♩ = ♩)

TENOR (145) *ff* Do - na no - bis

BASS *div. ff* Do - na no - bis

(150) *Sn. Dr.* *sempre marc.*

Celebrant (elevating the holy vessels)

f *ff* *unis.* *div.*

SOPRANO *ff* Cor - pus! Ca - lix! Pa - cem! Pa - cem! Pa - cem!

ALTO *ff* Pa - cem! Pa - cem! Pa - cem!

T. *div.* pacem Pa - cem! Pa - cem! Pa - cem!

B. *unis.* pa - cem Pa - cem! Pa - cem! Pa - cem!

(150) *Organ* *sempre f*

Sn. Dr. *molto* Ratchet

(155)

fff

Pa-nem!

Do - na - no-bis pacem! Do-na pa - cem, pa - cem! Do - na - no-bis

Do - na - no-bis pacem! Do-na pa - cem, pa - cem! Do - na - no-bis

unis. *div.* *unis.*

Do - na - no-bis pacem! Do-na pa - cem, pa - cem! Do - na - no-bis

Dona pa - cem, pa - cem!

(155)

fff

Do - na - no-bis pacem! Do-na pa - cem, pa - cem! Do - na - no-bis

Do - na - no-bis pacem! Do-na pa - cem, pa - cem! Do - na - no-bis

unis. *div.* *unis.*

Do - na - no-bis pacem! Do-na pa - cem, pa - cem! Do - na - no-bis

Dona pa - cem, pa - cem!

Sn. Dr.

Ratchet

(The Celebrant reaches the summit. His lips move but no sound emerges. He stands motionless, the Monstrance and Chalice elevated, until the end of the sequence.)

C.  (Quasi $\frac{3}{4}$)
molto marc. e pesante (160)

unis.
 pa-cem! Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na

div.
 pa-cem! Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na

div.
 pa-cem! Do-na no - bis, nobis pa - cem, pa-cem do - na. Do-na

Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na

(Quasi $\frac{3}{4}$) *Ben tenuto; non stringere* (160)

fp *molto*

Sn. Dr. *fp* *molto* T. Dr. *f* B. Dr. *f* etc. etc.

(165)

no - bis, no-bis pa - cem, pa-cem do - na. Do-na no - bis, no-bis

no - bis, no-bis pa - cem, pa-cem do - na. Do-na no - bis, no-bis

no - bis, no-bis pa - cem, pa-cem do - na. Do-na no - bis, no-bis

no - bis, no-bis pa - cem, pa-cem do - na. Do-na (165) no - bis, no-bis

(Firmly $\frac{6}{8}$!)

pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa - cem
 pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa - cem
 pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa - cem
 pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa - cem

(FIRMLY $\frac{6}{8}$!)

pesante
 Add Rock Instruments

(170)

do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na
 do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na
 do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na
 do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na

(170)

175

no - bis, no-bis pa - cem, pa - cem do - na. Do-na no - bis, no-bis

no - bis, no-bis pa - cem, pa - cem do - na. Do-na no - bis, no-bis

no - bis, no-bis pa - cem, pa - cem do - na. Do-na no - bis, no-bis

no - bis, no-bis pa - cem, pa - cem do - na. Do-na no - bis, no-bis

175

(The Choir has for some time [during the ascent of the Celebrant] been leaving the pews, and mixing with Chorus downstage. The whole stage is in increasing disarray and turmoil.)

*Tenor Solo (harshly)

Street
Chorus

180

ff *sim.* We're not down on our knees, We're not pray-ing, We're not ask-ing you

fp *sim.* *p sempre* pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa - cem

fp *sim.* *p sempre* pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa - cem

fp *sim.* *p sempre* pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa - cem

fp *sim.* *p sempre* pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa - cem

fp *sim.* *p sempre* pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa - cem

180 *sim.*

*Preferably the Singer of NON CREDO in Sequence X.
47108

(One or two others [men] join him.)

Ten.
Solo

please, We're just say-ing: Give us peace now and peace to hold on to.

do - na. Do-na no - bis, no-bis pa - cem, pa - cem

do - na. Do-na no - bis, no - bis pa - cem, pa - cem

do - na. Do-na no - bis, no - bis pa - cem, pa - cem

do - na. Do-na no - bis, no - bis pa - cem, pa - cem

185 (+ still more)

And God, give us some rea-son to want to! Do-na no-bis, do-na no-bis.

do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na

do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na

do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na

185 do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na

(All male Soli)

190

ff You worked six days and rest - ed on Sun - day. We can tear the whole

fp no - bis, *p sempre* no - bis pa - cem, pa - cem do - na. Do - na

fp no - bis, *p sempre* no - bis pa - cem, pa - cem do - na. Do - na

fp no - bis, *p sempre* no - bis pa - cem, pa - cem do - na. Do - na

fp no - bis, *p sempre* no - bis pa - cem, pa - cem do - na. Do - na

cresc. poco a poco
sim.

190

mess down in one day. Give us peace now and we don't mean lat - er,

no - bis, no - bis pa - cem, pa - cem do - na. Do - na

no - bis, no - bis pa - cem, pa - cem do - na. Do - na

no - bis, no - bis pa - cem, pa - cem do - na. Do - na

no - bis, no - bis pa - cem, pa - cem do - na. Do - na

(195)

Don't for - get you were once our Cre - a - tor! Do - na no - bis,

no - bis, no - bis pa - cem, pa - cem do - na. Do - na

no - bis, no - bis pa - cem, pa - cem do - na. Do - na

no - bis, no - bis pa - cem, pa - cem do - na. Do - na

(195) no - bis, no - bis pa - cem, pa - cem do - na. Do - na

(+ a few women) (ff) (200)

Do - na no - bis. We've got quar - rels and qualms and such ques - tions,

no - bis, no - bis *fp* pa - cem, *p sempre* pa - cem do - na. Do - na

no - bis, no - bis *fp* pa - cem, *p sempre* pa - cem do - na. Do - na

no - bis, no - bis *fp* pa - cem, *p sempre* pa - cem do - na. Do - na

no - bis, no - bis *fp* pa - cem, *p sempre* pa - cem do - na. Do - na

no - bis, no - bis pa - cem, (200) do - na. Do - na

sempre cresc.

(+ more women)

Give us an - swers, not psalms and sug - ges - tions. Give us peace that we

no - bis, no - bis pa - cem, pa - cem do - na. Do - na

no - bis, no - bis pa - cem, pa - cem do - na. Do - na

no - bis, no - bis pa - cem, pa - cem do - na. Do - na

no - bis, no - bis pa - cem, pa - cem do - na. Do - na

sim.

(205)

don't keep on break - ing, Give us some - thing or we'll just start tak - ing! Do - na no - bis,

no - bis, no - bis pa - cem, pa - cem do - na. Do - na no - bis, no - bis

no - bis, no - bis pa - cem, pa - cem do - na. Do - na no - bis, no - bis

no - bis, no - bis pa - cem, pa - cem do - na. Do - na no - bis, no - bis

no - bis, no - bis pa - cem, pa - cem do - na. Do - na no - bis, no - bis

(205)

(+all remaining voices)

Street
Chorus

Do-na no-bis. We're fed up with your heav - en - ly si - lence,

pa - cem, pa-cem do - na. Do - na no - bis, no - bis

pa - cem, pa-cem do - na. Do - na no - bis, no - bis

pa - cem, pa-cem do - na. Do - na no - bis, no - bis

pa - cem, pa-cem do - na. Do - na no - bis, no - bis

pa - cem, pa-cem do - na. Do - na no - bis, no - bis

sempre cresc.

210

And we on - ly get ac - tion with viol - ence, So if we can't have the

pa - cem, pa-cem do - na. Do - na no - bis, no - bis

pa - cem, pa-cem do - na. Do - na no - bis, no - bis

pa - cem, pa-cem do - na. Do - na no - bis, no - bis

pa - cem, pa-cem do - na. Do - na no - bis, no - bis

pa - cem, pa-cem do - na. Do - na no - bis, no - bis

(215)

world we de-sire,— Lord, we'll have to set this one on fire!— Do-na no-bis,
 pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa-cem
 pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa-cem
 pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa-cem
 pa - cem, pa-cem do - na. Do-na no - bis, no-bis pa - cem, pa-cem

Add Instrumental Improvisations (Guitars, organs, drums, etc.)

(215)

Do-na no - bis. We're fed up with your (220) heav - en - ly si - lence,
 do - na. Do-na no - bis, no - bis pa - cem, pa-cem
 do - na. Do-na no - bis, no - bis pa - cem, pa-cem
 do - na. Do-na no - bis, no - bis pa - cem, pa - cem
 do - na. Do-na no - bis, no - bis (220) pa - cem, pa - cem

ff cresc. sempre

Entire
Street
Chorus



And we on - ly get ac - tion with vio - lence, So if we can't have the

C



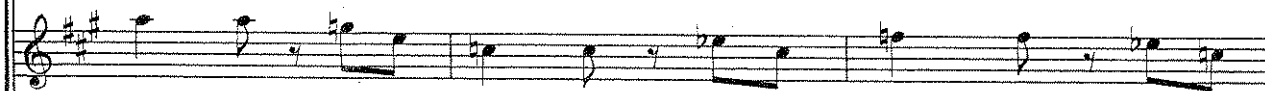
do - na. Do - na no - bis, no - bis pa - cem, pa - cem

H



do - na. Do - na no - bis, no - bis pa - cem, pa - cem

O



do - na. Do - na no - bis, no - bis pa - cem, pa - cem

I

R



do - na. Do - na no - bis, no - bis pa - cem, pa - cem

Entire stage orch. with improvisations



(225)

world we de-sire,— Lord, we'll have to set this one on fire!— Do-na no-bis,

do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na

do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na

do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na

do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na

(225)

A few blues-shouters, male and female:

VOCAL IMPROVISATIONS IN HIGHEST REGISTER

fff

do-na no-bis. We're fed up with your heav-en - ly si - lence,

no - bis, no-bis pa - cem, pa - cem do - na. Do - na

no - bis, no-bis pa - cem, pa - cem do - na. Do - na

no - bis, no-bis pa - cem, pa - cem do - na. Do - na

no - bis, no-bis pa - cem, pa - cem do - na. Do - na

(230)

fff sempre cresc.

(VOCAL AND INSTRUMENTAL IMPROVISATIONS)

And we on-ly get ac-tion with violence, So if we can't have the world we de-sire, —

no - bis, no-bis pa - cem, pa-cem do - na. Do-na no - bis, no-bis

no - bis, no-bis pa - cem, pa-cem do - na. Do-na no - bis, no-bis

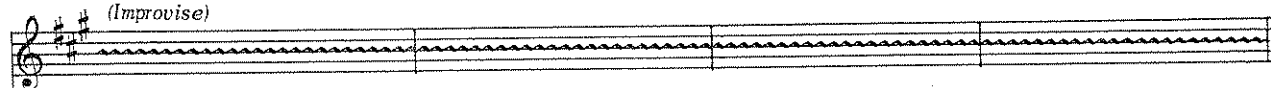
no - bis, no-bis pa - cem, pa-cem do - na. Do-na no - bis, no-bis

no - bis, no-bis pa - cem, pa-cem do - na. Do-na no - bis, no-bis

no - bis, no-bis pa - cem, pa-cem do - na. Do-na no - bis, no-bis

235

(Improvise)



Lord, we'll have to set this one on fire!— Do-na no-bis, do-na no-bis.



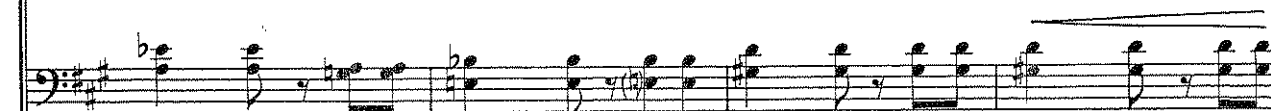
pa-cem, pa-cem do-na. Do-na no-bis, no-bis pa-cem, pa-cem



pa-cem, pa-cem do-na. Do-na no-bis, no-bis pa-cem, pa-cem



pa-cem, pa-cem do-na. Do-na no-bis, no-bis pa-cem, pa-cem



pa-cem, pa-cem do-na. Do-na no-bis, no-bis pa-cem, pa-cem

235



(240)

* [Add opening KYRIES (quadraphonic tape) on house speakers]
(Improvise)

fff

We're fed up with your heav-en - ly si - lence, And we on - ly get

fff

do - na. Do-na no - bis, no - bis pa - cem, pa - cem

fff

do - na. Do-na no - bis, no - bis pa - cem, pa - cem

fff

do - na. Do-na no - bis, no - bis pa - cem, pa - cem

fff

do - na. Do-na no - bis, no - bis pa - cem, pa - cem

(240)

fff

* If desired, the members of the pit orchestra may join in this final blues stanza, playing anything they wish from the entire musical literature.

(Improvise)

ac - tion with vio - lence, So if we can't have the world we de - sire, —

do - na. Do - na no - bis, no - bis pa - cem, pa - cem

do - na. Do - na no - bis, no - bis pa - cem, pa - cem

do - na. Do - na no - bis, no - bis pa - cem, pa - cem

do - na. Do - na no - bis, no - bis pa - cem, pa - cem

(245) Celebrant *ff* PA - - - -

Improvise

Lord, we'll have to set this one on fire!... Do-na no -bis, do-na no-bis.

do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na...

do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na...

do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na...

do - na. Do-na no - bis, no-bis pa - cem, pa-cem do - na. Do-na...

(245) *molto*

XVI FRACTION: "Things Get Broken"

237

(On his last note he hurls the raised sacraments to the floor. The Chalice is shattered; the Monstrance is smashed. There is a stunned silence; and throughout the entire sequence no one moves except the Celebrant, who gradually moves down the stairs.)

L'istesso tempo

very long *ff* *ritardando* *very long* *fff* ⑤

(pa) - cem! Pa-cem! Pa - - - cem!

(Entire company falls to the ground.)

PIT ORCH.

Noises of breaking glass *ff* *f*

Timp.

Meno mosso (♩ = 152)

(Beat in 6) *p* (catatonic) *molto stacc.* Finger snap ⑩

Look... Is-n't that... odd...

(rigid in tempo)

Strgs. (pizz.) *p* *non cresc.* Marimba *pp* Strgs.

sempre p e molto staccato (p) (p)

Red wine... is-n't red at all... It's sort of... brown... brown and blue...

mf *p* *non cresc.* *poco*

⑮ *non stacc. (flat)* (same tone) *sempre p*

I nev-er no-ticed that. What are you star-ing at? Haven't you

sfz *p* *(non cresc.)* Vc. Cb. Timp. - Timp.

(20) (He picks up a smashed fragment and smashes it again.)

C. ev-er seen an ac-ci-dent be - fore?

mf *sfz* *dim. molto* *pp* *ff* *ff* *+ Timp.*

(25) *p* *Timp.* *Finger Snap* *(sempre ff)* *psempre*

C. Look... Is-n't that... odd... Glass shines... brighter..

f dim. *molto* *pp* *pp*

f dim. *molto* *pp*

non stacc. (30) *rall.* *Meno mosso* (♩ = 120)

C. When it's..broken... I never no-ticed that. How eas - i - ly things get

sf p *pp* *un poco cresc.* *mp espr.*

pp *mp*

(35) *mf*

C. brok-en. How eas - i - ly things get brok-en.

p *pp ma marc.* *p* *mf*

Tenor drum *pp sempre*

mp *cresc.* *f* *sub. p (parlato)*

C. Glass...and brown wine... Thick...like blood... Rich...like hon-ey and blood... Hey...

p legato e tenebroso *cresc.* *fp > pp*

(non cresc.)

(40) *(ad lib. rapidamente)* *(in tempo) cantato pp*

C. don't you find that fun-ny? I mean, it's sup-posed to be blood... I mean, it is blood... His... It

Colla voce

rall. *Ancora meno mosso* $\text{♩} = 108$ *espr.* (45) *Twice as fast* $\text{♩} = \text{♩} (\text{♩} = 72)$ *ff sub. wild*

C. was... How eas-i-ly things get brok-en... What are you star-ing at?

ppp *p espr.* *pp* *ff* (The Celebrant hits or kicks percussion instruments on each accent.)

$\text{♩} = \text{♩}$ $(\text{♩} = 108)$ *poco string.* (50)

C. Have-n't you ev-er seen an ac-ci-dent be-fore?

ff wild

Poco più mosso (♩ = 132)

C. *ff* *3*
Come on, come on, ad - mit it, — Con - fess it was fun. —

(55) *p* *mf*
Was-n't it? You know it was ex - cit - ing To see what I've done. —

(60) *ff* *3*
— Come on, you know you loved it, — You're dy-ing for more. —

(65) *p* *mf*
Was-n't it smash-ing To see it all come crash-ing Right down to the floor? —

sub. *f*

c. Right! — (t) You were right, lit-tle broth-ers, — You were

(Ben tenuto il tempo)

f *ff* *f marc.* *fff*

(70)

c. right all a -long. — Little brothers and sis-ters, — It was I who was wrong. —

f *mf marc.* *f*

mf quasi legato (parodying himself)

(75) *p subito* *molto*

c. So ear- nest, so sol- emn, As stiff as a col - umn, "Lauda, Lauda, Laude."

mf *f*

f *ff* *mf*

c. Lit- tle brothers and sis-ters, You were right all a-long! — It's got to be ex -

80

ff

cit-ing, It's got to be strong. — Come on! Come on and

mf

ff

p *stacc.* (He defiles the Altar.)

join — me, — Come join in the fun: — Shat-ter and splat-ter, Pitch-er and plat-ter,

85

p

90

f

What do we care? — We won't be there! —

Xylo.

Marimba

f

gliss.

(Xylo., Mba.)

(He picks up one Altar-candle and smashes it against the edge of the Altar; then smashes the other.)

p

95

What does it mat-ter? What does it... mat-ter...

Vibraphone

Xylo. Mba.

p

dim.

100

pp

C. Our _____ Fath - er, _____ who art in Heav - en,

105

pp *sub. cresc. molto* *f*

C. Have-n't you ev-er seen an ac-ci-dent be-fore?

Twice as slow

(He smashes something else; then he stops suddenly.) ♩ = ♩ = 132

110

pp 8^{ad lib.}

C. Lis-ten...

(Strgs. con sord.)

pp

3 Tom-toms

1 Vla sola

115

pp non cresc.

C. Is- n't that odd... We can... be... so still...

rit. molto

Più lento $\text{♩} = 108$

C. *mf espr. legato*
So still and numb... How eas - i - ly things get qui - et. *p*

sempre pp *mf espr.* *p*

120 Adagio $\text{♩} = 36$

(troncato)

legato

(troncato)

C. *pp*
Qui - et... like a com - ing storm... Air gets... sick - ly thick and warm...

pp

C. *poco meno pp* 125 *dim.*
If I... don't touch the ground, I might... not make a

poco meno pp *dim.*

Andante ($\text{♩} = \text{prec.} = 108$)

(He begins a slow-motion walk around the Altar.)

C. *ppp*
sound... One, two, three...

Vn. 2 *ppp*
Vla. *ppp*
Vc. *ppp*

(135) (He pauses)

Sound - less - ly... Step... Step...

* Vi-
sempre ppp

(140)

Shh... Shh...

Vln. I
Vln. II Vla
sempre ppp

Vc.

p Soft - ly... as cats can crawl... *dim.* Al - most... not there at

meno ppp

(145) Andante come prima ($\text{♩} = 108$)
(He walks again.)

all... Care - ful - ly... Qui - et -

* Optional Cut to Φ bar 152

(150) (pauses at Altar)

ly. ... Shh...

(He lunges at the Altar with a cry - - wrecks violence upon it - - rips up the Altar cloths - -)

De Allegro furioso $\text{♩} = 160$

fff sub.

Timp.

Drums

Cymb.

fff sub.

(155) - waving them like streamers.)

with jazzy violence >

1. 2. *ff*

Cym.

Cym.

p molto

(He leaps onto the Altar and dances on it like a madman possessed simultaneously by fury, pain and high glee.)

(160)

fff sempre

Grand Organ

Cymb.

Drums

165

170

etc.

(He begins to tear the vestments from his body.)

Str.
Mallets

175

180

185

p subito (with muted frenzy)

C. Why are you wait - ing? Just go on with - out me. Stop wait - ing. What

Vib.

Xylo.
p sub.
Mar.

(190) *non cresc.*

C. is there a - bout me That you've been re - spect - ing And what have you

non cresc. *sempre stacc.*

(195) *poco a poco cresc.* (showing his torn

C. all been Ex - pect - ing to see? Take a look, there is noth - ing But

Glock., Small Org. *p marc.* *poco a poco cresc.*

cresc. poco a poco

(200) *mf* *sempre cresc.* (He throws them to the crowd.)

C. vestments to everyone) me un - der this, There is noth - ing you'll miss! Put it on, and you'll

mf *sempre cresc.*

(205)

f cresc. *ff*

C. see An - y one of you can be An - y - one of me!

f cresc. *ff*

f cresc. *ff*

(210) (He leaps off the Altar.)
(hoarse)

p *3*

C. What? Are you still wait-ing? Still wait-ing for me, Me a-lone, To

p subito, ma marc. *p*

(215)

C. sing you in - to heav-en? Well, you're on your own.

pp secco *ppp marc.*

pp (bitter) (2 + 3) (3 + 2) (stamp)

C. Come on, say it, What has happened to All of your vo-cal pow-ers?

(stamp)

(2 + 3) (3 + 2)

220 *mf*

C. Sing it, pray it, Where's that mumbo and jum-bo I've heard for hours?

mf

sempre stacc.

..... to the Gospel Preacher....

(He runs to one, then another, of the solo singers.. 225)

f

C. Pray-ing and pout-ing, Bray-ing and shout-ing lit-a-nies, Chant-ing e-pis-tles,

...to the singer of "Non Credo"..
molto marc. e forte

C. Bounc-ing your mis-sals On your knees... Go on whin-ing,

Chimes

molto f

...to the Acolytes...

230 (2 + 3) (2 + 3) *ff*

C. Pin-ing, moaning, in-ton-ing, Groaning ob-scen-i-ties! Why have you stopped

ff stridente

...to the choir... (235) ...to everyone, in full despair...

Where is your crying and com-
e-ing?

praying? Stopped your Ky-ri -

fff *martellato*

Where is your ly - ing and pro - fan - ing?
plain - ing?

(240) ...advancing straight front, to the audience.) *meno f* *mf dim. molto* *p in tempo*

Where is your ag-o - ny? Where is your mal-a - dy? Where is your par-o-dy Of God...said...

fff *f* *mf* *p dim. molto* *ppp*

(245) (He kneels in front of the consecrated square and becomes again catatonic, ignoring everyone and singing only for and to himself to the end of the sequence.) *pp* (without nuances)

Let there be and there was... God said: Let there Be - a-tam Ma-ri-am semper

subito molto rall. Slower, a piacere *p dolce ma intensivo* *accel. poco a poco Faster* *cresc.* (255) *mf*

Vir - gi-nem, Be - a-tam miss the Glo - ri - a, I don't sing Gra - ti-as agimus ti-bi

(Suddenly quite gay, clapping his hands on the off-beats, like an idiot.)

C. *cresc.* *f* *dim.* *p* (anxious)
 pro-pter ma-gnam Glo-ri-am tu-am-en... A-men. A-men. I'm in a hur-ry-
 (260) *pp* *sub. mf* *ritenuto* *mp* (swinging mindlessly)
 And come a-gain. When? You said you'd come... Come love, come lust,
 (265) *p* *Rubato* (barely singing; the voice is ex-hausted)
 It's so eas-y if you just don't care, Lord, don't you care... if it all ends to -
 (270) *molto f* (suddenly strong) *mf*
 day... pro-fun-dis cia-ma-vi Cla-ma-vi ad te, Do-mi-ne, ad Do-minum,
 (weak again) *p* *molto f* (in torment) *ff* *dim.* *mf* *più dim.* *p*
 ad Dom... A-do-nai — don't know, — I don't no-bis... Mi-sere-re no-bis...
 (275) (back to his catatonic trance. He seems to be seeking his guitar.) *ppp* *rall.* (He cannot say it.)
 Mi-se... mi... Mi a-lone is on-ly me... But mi... with so...

(Utterly fatigued, he sinks to the floor.)

C. (rall.) *molto* *allegro* *Lento molto* $\text{♩} = 60$ *p*
 Me with s... mi... Oh, I sud-denly feel every step I've ever taken, And my legs are
 (280) (Dirge-like, with a steady tread.) *ppp* *pp* *mf* *p*
 (285) *pp* *mf* *p*
 lead. And I sud-den-ly see ev-ery hand I've ever shaken, And my arms are

290

dead. I feel ev-ery psalm that I've ev-er sung Turn to worm-wood, wormwood on my tongue.

pp *cresc.* *f* *molto*

295

And I won-der, Oh, I won-der, Was I ev-er real-ly young?

pp *cresc.* *f* *mp* *pp* *Org. pp*

300

Più lento ♩ = 50

p dolce

It's odd how all my bo-dy trem-bles, Like

non cresc. *p*

305 *pp subito* *mp*

C. all this mass Of glass on the floor. How fine it would be to rest my head, And

più sonore *dim.* *p* *mf*

C. lay me down, Down in the wine, Which nev-er was real-ly red...

(He slowly stands and descends the pit steps. He pauses at the bottom.)

310 **Ancora meno mosso** ♩ = 100 *rall.* *sempre* *molto* **Adagio** ♩ = 80

C. ... But sort of... brown... And let not... an-other word... Be spoken... Oh... How

320 (He disappears into the pit.)

C. eas-i-ly things get broken.

pp *dim. as slowly and as long as possible into silence.* *attacca*

XVII PAX: COMMUNION ("Secret Songs")

Sustained silence. Then:

FLUTE
on stage

long
ppp sempre e staccato

Prestissimo a piacere

(Vary the length of the fermata)

sim.

(longer pause)

⑤

⑩

pp

rall.

⑮

ppp

Molto tranquillo (♩ = 88)

Solo: Boy Soprano

p dolce

⑲

rall. molto

Andante non troppo mosso (♩ = 50)
prec. del rall.

Sing God a se - cret song Lau - da, Lau - dē...

niente rall. molto

Harp

pp

Harp (in pit)

pp

Ve. solo

pp sempre

Lau - da, Lau - - - da, Lau - - - dē.

Flute

(25) *(non cresc.)*

Lau - da, Lau - - - da, Lau - da - te.

(non cresc.)

(30)

Lau - dē, De - - - um, Lau-da - te E - - - um.

(The Boy crosses the stage slowly...)

$\text{♩} = \text{♩} = 75$

non rit.

ppp

pp sempre

...and stops beside a man (Bass) of the Street Chorus.)

257

ppp sempre

35

Bass Solo

pp (misterioso)

Lau - da, Lau - dē, Lau - da,

simile

40

Lau - dē, Lau - dē De - um,

45 (The boy and the man embrace.)
♩ = **Tempo I**

Lau - dē E - um,

ppp

p

Molto lento $\text{♩} = 40$ *rubato, quasi cadenza*

Boy *pp*

Bass (ossia Sva bassa) *pp*

Lau - da, Lau - da, Lau - da - te...

Lau - da, Lau - da, Lau - da - te...

(Cl. solo, on stage)

(in tempo) *Colla voce*

p dolce

Hp.

50

* SOPRANO SOLO 1 (Elsewhere on stage)

rall.

Con moto ($\text{♩} = 50$, $\text{♩} = 75$, $\text{♩} = 150$)
(with grace and tenderness)

Lau - da, Lau - dē, Lau - da, Lau - da, Lau - da, Lau -

* TENOR SOLO 1 (at some distance from the Soprano)

Lau - da, Lau - dē,

50

pp

rall.

Fl.

Hp.

Cl.

(Two chains of embraces begin to form, one originating with the Boy, the other with the Man.)

55

dē. — Lau-da, Lau-da, Lau-da-te De-um. — Lau-da, Lau-da, Lau-da-te

pp

Lau-da, Lau-da, Lau-da, Lau - dē. — Lau-da, Lau-da, Lau-da-te De-um. —

55

* of the Street Chorus

Sop. solo

SOP.SOLO 2
sempre legato
pp

E - um. — Lau-dē De um, Lau - da - te E - um. — Lau-da,

Ten. solo

Lau-da, Lau - da, Lau - da - te E - um. — Lau - dē De - um, Lau - da - te

Vn. I
Vn. II
pp

Cb.

(60)

poco a poco cresc. (Two more chains of embraces are formed, originating from Sop. and Ten. I)

Lau - da, Lau - da, Lau - dē. Lau - da, Lau - da, Lau - da - te De - um. Lau - da,

TEN.SOLO 2
pp sempre legato, poco a poco cresc.

E - um. Lau-da, Lau-da, Lau-da, Lau - dē. Lau - da, Lau - da, Lau - da - te

(60)

Vla.
Vc.
pp

Hp.
Org.

Sopr. Solo 2

cresc. *mf* (65)

Lau - da. Lau - da - te E - um. Lau - dē De - um, Lau - da - te E - um. Lau - da,

Tenor Solo 2

cresc.

De - um. Lau - da, Lau - da, Lau - da - te E - um. Lau - dē De - um, Lau - da - te

Street Chorus

SOPRANOS and ALTOS (gradually joining in) (*warmly*)
mp

Lau - da,

(65)

+ W. W.

(The chains of embraces spread all over the stage.)

cresc. poco a poco

Sop. Solo 2

Lau - da, Lau - da, Lau - dē. Lau - da, Lau - da, Lau - da - te De - um. Lau - da,

Ten. Solo 2

E - um. Lau - da, Lau - da, Lau - da, Lau - dē. Lau - da, Lau - da, Lau - da - te

SOPRANOS, ALTOS

Lau - da, Lau - da, Lau - dē. Lau - da, Lau - da, Lau - da - te De - um, Lau - da,

TENORS and BASSES (gradually joining in)

Lau - da, Lau - da, Lau - da, Lau - dē. Lau - da, Lau - da, Lau - da - te

mp (warmly)

cresc. poco a poco

mf

70

Sop. Solo 2

Lau - da, Lau - da - te E - um. Lau - dē De - um, Lau - da - te E - um. Lau - da,

Ten. Solo 2

De - um. Lau - da, Lau - da, Lau - da - te E - um. Lau - dē De - um, Lau - da - te

SOPRANO, ALTO

Lau - da, Lau - da - te E - um. Lau - dē De - um, Lau - da - te E - um. Lau - da,

TENOR, BASS

De - um. Lau - da, Lau - da, Lau - da - te E - um. Lau - dē De - um, Lau - da - te

cresc.

mf

cresc.

cresc.

f marc.

Etc. with Chorus

cresc.

f

* Plus Choir members and stage instrumentalists gradually joining in, until full Tutti at ⊕.

85

S. Lau-da, Lau-da, Lau - dē. Lau-da, Lau-da, Lau-da - te De - um. Lau-da,

A. *div.* da, Lau - dē, *unis.* Lau - da, *sim.* Lau - dē, Lau -

T. *ff* E - um. Lau-da, Lau-da, Lau-da, Lau - dē. Lau-da, Lau-da, Lau-da - te

B. *ff* E - um. Lau - da, Lau - dē, Lau - da, Lau -

* plus some Baritones

90 **Con moto** SOP. Solo 3 *f*

Lau -

Lau-da, Lau-da - te E - um. Lau-dē De-um, Lau-da - te E - um,

div. da, Lau - dē, *unis.* Lau - da, Lau - dē.

De - um. Lau-da, Lau-da, Lau-da - te E - um, Lau-dē De - um, Lau-da - te

dē, Lau - da, Lau - dē, Lau - da.

90 **Con moto** Strings *f dolce*

Harp, Org.

* Sopr. solo 3

da, Lau - dē, Lau - da, Lau - dē, Lau -

* Tenor solo 3 *f*

Lau - da, Lau - dē, Lau - da, Lau -

T. *p*

E - um.

B.

Harp
Organ

(95) *ff*

Sopr. solo 3

da - te De - um. Lau - da, Lau - da, Lau - da, Lau - dē. Lau - da,

Ten. solo 3 *port.* *ff*

dē, Lau - da - te De - um. Lau - da, Lau - da, Lau - da, Lau -

(100) *f* *rall.* *molto rall.* *mf* *mp*

Sopr. solo 3

Lau - da, Lau - da - te De - um, De - um, Lau - da

Ten. solo 3 *dim.* *mf* *rall.* *mf* *molto rall.* *mp*

dē. Lau - da, Lau - da, Lau - da - te De - um, Lau - da

(100) *rall.* *molto rall.* *mf* *mp*

* of the Street Chorus

47108

mp

(All turn toward the Celebrant who has unobtrusively reappeared, at extreme stage left, dressed simply as at the beginning.)

Meno mosso, molto tranquillo

Boy Solo (extreme stage right)
p dolce e sereno

Sop. Solo 3 *p* E - um. Lau-da, Lau-da, Lau - da, Lau -

Ten. Solo 3 *p* E - um. **TUTTI VOICES (whispering)** Pax te-cum.

(Quasi lento) **105 Meno mosso, molto tranquillo** Fl. (♩ = 120)
pp ma marc. pp sempre legato

Boy solo *(sempre legato)* dē. Lau-da, Lau-da, Lau-da - te De - um. Celebrant *dolce e sereno* Lau-da, Lau-da, Lau-da, Lau - dē. Lau-da, Lau-da, Lau-da - te

Boy solo *slentando* Lau-da, Lau-da, Lau-da - te E - um. Lau-dē De - um, Lau-da - te

C. **110** De - um. Lau-da, Lau-da, Lau-da - te E - um. *slentando*

Hp.

115

calmo $\text{♩} = 50$ e sempre più calmo

Boy solo *pp* *calmo* *ppp*

E - um. Lau - da, Lau - dē, Lau - da - te

dim. *calmo* *pp* *ppp*

C. Lau - dē De - um, Lau - da - te E - um. Lau - da, Lau - dē, Lau -

115

Harp Cl. *dim.*

Harp Vc.

120

Boy solo *morendo* *pppp* **Adagio**

De - um. De - um, E - um, Lau - da.

morendo *pppp*

C. da - te De - um, E - um, Lau - da.

SOPRANO Entire Company *pp sempre*

Al - mighty

ALTO *pp sempre*

Al - mighty

TENOR *pp sempre*

Al - mighty

BASS *pp sempre*

Al - mighty

120

Adagio

Fl. *f*

Harp, Via. *pppp*

Cl. *pppp*

Strings and Organ

(The Boys' Choir descends the steps on either side and into the house.
The Boys fill the aisles, bringing the touch of peace to the audience.)*

Boy

C.

S.

A.

T.

B div. unis.

125

Fa - ther, in - cline thine ear: Bless us and all those who have

125

gath - ered here. Thine an - gel send us, — Who shall de -

130

gath - ered here. Thine an - gel send us, — Who shall de -

130

* In the original production the Boys said "Pass it on" with each touch.

dolce (135) *ppp*

fend us all; And fill with grace All who

dolce *ppp*

fend us all; And fill with grace All who

dolce *ppp*

fend us all; And fill with grace All who

div. dolce unis. *ppp*

fend us all; And fill with grace All who

(135)

Voice: The Mass is ended;
(on tape) go in peace.

(140)

dwell in — this place. A - men.

dwell in — this place. A - men.

dwell in — this place. A - men.

dwell in — this place. A - men.

(140)