

Voices of Light

An Oratorio Inspired By Carl Dreyer's Film

The Passion of Joan of Arc

for Soprano, Alto, Tenor, Baritone, Chorus, 2 Flutes, 2 Oboes, Strings, and Digital Sampler

PIANO/VO^CAL SCORE

Richard Einhorn

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RICHARD EINHORN MUSIC (ASCAP)

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Voices of Light

Voices of Light is an oratorio in celebration of the life of Joan of Arc. It is inspired by and may be performed during a screening of Carl Dreyer's film, **The Passion of Joan of Arc**.

2 Flutes

2 Oboes

3 Violas da Gamba (optional: parts may be performed by a combination of 2 cellos and 1 viola)

String Orchestra (Violins, Violas, Cellos, and Basses)

Digital Sampler - Akai S900 or S1000 attached to a velocity sensitive midi keyboard. A disc entitled "Joan Bells" with the appropriate bell sound may be obtained from the composer. Tubular Bells may be (reluctantly) substituted.

Soprano

Alto

Tenor

Baritone

Chorus (SATB, minimum of 25. Preferred: 50 or more)

Libretto: Texts selected by the composer from the writings of medieval women mystics, Joan of Arc, the Latin Bible, and other medieval sources.

Note: A pronunciation guide to the Old and Middle French (which differs from modern French) is available on tape from the composer. In the event that the singers believe that a different rhythm will better express the pronunciation of the ancient French, the singers are encouraged, within reason, to change the notated rhythms.

Significant electronic amplification of all performers is encouraged.

Order of Movements

0. Exclamavit (performed prior to the beginning of the film)
1. ~~Prelude~~
2. 1st Interrogation Part 1
3. 1st Interrogation Part 2
4. The Jailers 1
5. Interrogation 2
6. The Jailers 2
7. Torture
8. Illness
9. Sacrament
10. Abjuration
11. Haircut
12. Massieu and Joan
13. The Final Walk
14. The Burning
15. Protest.

00 Exclamavit

*She cried out in a loud voice
Freely, in the style
of a Gregorian Chant*

Soprano & Alto solo

"Everlasting God, who

[Ex - cla - ma - vit au - tem vo - ce mag-na...] "De - us ae - ter - ne, qui
knows things hidden and all things before they happen

ab-scon-di-to-rum es cog-ni-tor, qui nos - ti om-ni-a an-te-quam fi-ant,

you know they have borne false witness against me;

tu scis quo - ni - am fal-sum tes - ti - mo - ni - um tu - le - runt con - tra me;

and see! I die, although I am innocent of everything

et ec - ce mo - ri - or, cum ni - hil ho - rum fe - ce - rim quea is -

their malice has invented against me."

ti ma - li - ti - o - se com-po - su - e - runt ad - ver - sum me."

I. PRELUDE

 $\text{♩} = 55$

5

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Soprano

Alto

Tenor

Baritone

Sopranos

Altos

Tenors

Basses

f

Thro - nus flam - mae ig - nis Ro - tae ci - us ig - nis

f

Thro - ~~nus~~^{xxxxx} flam - mae ig - ^{NYS} nis Ro - tae ci - us ig - nis

f

Thro - nus flam - mae ig - nis Ro - tae ci - us ig - nis

f

Thro - nus flam - mae ig - nis Ro - tae ci - us ig - nis

marcato

f

sforzando

10

15

Soprano: ac - cen sus Flu - vi - us ig - ne - us ra - pi - dus - que

Tenor: ac - cen sus Flu - vi - us ig - ne - us ra - pi - dus - que

Tenor: ac - cen sus Flu - vi - us ig - ne - us ra - pi - dus - que

Basses: ac - cen sus Flu - vi - us ig - ne - us ra - pi - dus - que

Flute: *sfz* *sfz* *sfz* *sfz*

10

15

Soprano: e - gre - di - e - ba - tur a fa - ci - e ci - us

Tenor: e - gre - di - e - ba - tur a fa - ci - e ci - us

Tenor: e - gre - di - e - ba - tur a fa - ci - e ci - us

Basses: e - gre - ³di - e - ba - tur a fa - ci - e ci - us

Flute: *sfz* *sfz*

20

25

p

35

p

40

mp poco a poco cresc.

Sopr. Mil - li - a Mil - li - um min - i - stra - bant Et de - cies mil - li -

Altos *mp* 3 3 3 Et de - cies mil - li -

Tenor Mil - li - a Mil - li - um min - i - stra - bant Et de - cies mil - li -

Basses Et de - cies mil - li -

45

mf 3 3

40

mp poco a poco cresc.

poco a poco cresc.

45

sfz

50

Soprano: es cen-te-na mil - li - a as - sis - te - bant - lu - di cium
 Alto: es cen-te-na mil - li - a as - sis - te - bant - lu - di cium
 Tenor: es cen-te-na mil - li - a as - sis - te - bant - lu - di -
 Basso: es cen-te-na mil - li - a as - sis - te - bant -

Tenor: es cen-te-na mil - li - a as - sis - te - bant -

Bass: es cen-te-na mil - li - a as - sis - te - bant -

50

sfz f

55

60

Soprano: se - - - dit Et li - bri a - - - per - ti sunt
 Alto: se - - - dit Et li - bri a - - - per - ti sunt
 Tenor: ci um se - dit et li - bri a - - - per - ti sunt
 Basso: lu - di - ci um se - dit et li - bri a - - - per - ti sunt

f

ff

55

60

f

ff

II. First Interrogation Part 1

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J = 79

Keyboard

5

Kybd

10 15

WGC

Jehanne... the Maid sends you

Sopr. *20* *sim.*

Je - han - ne *la Pu - cel - le* *vous fait sa - voir*

Alo

Je - han - ne *la Pu - cel - le* *vous fait sa - voir*

Kybd

20

This musical score page contains two staves for the piano (Keyboard) and three staves for the voice (Soprano, Alto, and another Keyboard part). The vocal parts sing the name 'Jehanne...' followed by 'the Maid' and 'sends you'. The piano accompaniment features chords and sustained notes. Measure numbers 5, 10, 15, and 20 are indicated. A box labeled 'WGC' is positioned above the vocal parts. The vocal parts also have lyrics for 'la Pucelle' and 'vous fait savoir'.

news from these parts

25 news from these parts

wbl des nou-vel-les de par de - - - cha _____

44o des nou-vel-les de par de - - - cha _____

bd 25 30

wbl bd p g: mf

30

wbl 35

bd g: 6 c g: c g: 6

wbl bd p mf g: c g: c g: 6

that in one week

she has chased

40 que en VIII jours _____

wbl el-le a ca-chie les An -

45 que en VIII jours _____

el-le a ca-chie les An -

40 45

Kybd g: b: g: b:

wbl c g: c g: c

the English out of all the places that they held along the Loire river,

Sopr. *mf* 3 *p* 3 50
Wcl gloix hors de tou - tez les pla - ces quiz ten-oient sur le re-vire de loi - - - re
Alto gloix hors de tou - tez les pla - ces quiz ten-oient sur le re-vire de loi - - - re
Kybd *mf* 3 *p* 3 50

either by assault or otherwise, in which encounters many were killed 35

Sopr. *f* *Subito p*
Wcl par as-saut et au - tre - ment ou il en eu mains mors et prins et
Alto par as-saut et au - tre - ment ou il en eu mains mors et prins et
Kybd *f* *Subito p* 55

and captured and she has routed them in a pitched battle.

A brother of the Earl

Sopr. 60 *mf*
Wcl lez a des - con - fis en ba-tail - le Le frere du conte de
Alto lez a des - con - fis en ba-tail - le Le frere du conte de
Kybd 60 *mf*

of Suffolk's and Glasdale were killed.

I promise and assure you [that we will take possession]

WGL

65

Suf - fort et Gla - sias mors. Je vous pro-mectz et cer - ti - fie en
Suf - fort et Gla - sias mors. Je vous pro-mectz et cer - ti - fie en

65

p

mf

mf

en

of all the cities that must belong to [our] holy realm in spite of all opposition!

WGL

70

toul - tes les vil - les quy doib - vent es - tre du saintc roy - au - me quy que vy - en - ne con - tre car
Alto

70

toul - tes les vil - les quy doib - vent es - tre du saintc roy - au - me quy que vy - en - ne con - tre car

75

75

So God King of Heaven, wills it;

and so it has been revealed by the Maid...

WGL

80

Dieu, le Roy du ciel le veult et est ré-vé-lé par la Pu - cel - le par la Pu - cel - le
Dieu, le Roy du ciel le veult et est ré-vé-lé par la Pu - cel - le par la Pu - cel - le

80

pp

85

85

III. Interrogation 1 Part 2

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Soprano

Alto

Tenor

Baritone

Sopranos

Altos

Tenors

Basses

Piano

d=75

f

sfz

Ho - mas - - - se! Ho - mas - sel!

f

sfz

Ho - mas - - - se! Ho - mas - sel!

f

sfz

Ho - mas - - - se! Ho - mas - sel!

f

sfz

p

5
 Pno. {

10
 Pno. {

15
 Pno. {

20
 Pno. {

Pno. {

solo

25 **TENOR SOLO**

Ten. *mp* / *mf* 3 *mp*

B Heel quel hon - neur au fem- e- nin Sex- el Par qui tout le re -

Pno.

solo

30

Ten. gne ert de - sert Par femmeest souris et re - cou - vert

Sops. *mp*

Altos *Vir* *mp* *tu - tem* mys-

Pno.

TCC

35

Sops. ter - i - um se - cre - ta - rum et

Altos ter - i - um se - cre - ta - rum et

Pno.

40

ps.

TCC

Altos

Tens.

Basses

Pno.

Admiranda rum visio num
Admiranda rum visio num

vi - si - o - num

Ho - f Ho -

f

mf

mf

f

mf

TCC

Tens.

Basses

Pno.

mas - - - - se! Ho - mas - - se! Ho -
mas - - - - se! Ho - mas - - se! Ho -

f

mf

45

Tens.

TCL

Basses

Pno.

50

Tens.

TCL

Basses

Pno.

55

Fls.

Basses

Ho - mas - se!

Ho - mas - se!

Pno.

p

60

Pno.

65

Pno.

Pno.

mf

p

70

Pno.

Staves for piano: Treble and Bass. Treble staff has eighth-note pairs. Bass staff has quarter notes.

solo

Ten.

75

TENOR SOLO *mp*

U - ne fil - let - te A qui ar - mes ne sont pe -

Pno.

Staves for piano: Treble and Bass. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *mf*, *p*.

solo

Ten.

80

mf

sans Et de - vant el - le vont fu - yant Les en - ne - mis ne nul n'y

Pno.

Staves for piano: Treble and Bass. Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

en. *du-re.*

Sops. *a puel - la - ri ae - ta - te*

Altos *a puel - la - ri ae - ta - te*

Pno. *mf v v v v v v v v v v v v*

Sops. *es - sem us-que ad prae-sens te-mpus mi - ra - bi - li mo - do in me*

Altos *es - sem us-que ad prae-sens te-mpus mi - ra - bi - li mo - do in me*

Pno. *mf v v v v v v v v v v v v*

90

Tenor Solo: *mf*

Tenor: -

Baritone Solo: *mf*

Baritone: *Ve-lis* aut
Ve-lis aut

Soprano: *p*
sen - se-ram

Alto: *p*
sen - se-ram

Piano: *p* *mf*

95

Tenor Solo: *mf*

Tenor: *no-lis* haec e-rit

Baritone Solo: *mf*

Baritone: *no-lis* haec e-rit

Piano: *p*

100

Solo

Tenor (Ten.)

Baritone (Bar.)

Soprano (Sops.)

Alto (Altos)

Tenor (Tens.)

Bass (Basses)

Piano (Pno.)

The musical score consists of seven staves. The top three staves are vocal parts: Tenor, Baritone, and Soprano. The Tenor and Baritone staves begin with dynamic *mf* and lyrics "tu- um". The Soprano staff begins with dynamic *f* and lyrics "e - go". The bottom four staves are instrumental: Alto, Tenor, Bass, and Piano. The Alto, Tenor, and Bass staves begin with dynamic *f* and lyrics "e - go". The Piano staff shows a rhythmic pattern of eighth notes. A rehearsal mark "8" is placed above the piano staff, and a circled "f" dynamic is shown above the bass staff.

TCC

Sops. > sci - o quid e -
 Altos > sci - o quid. e -
 Tens. > sci - o quid. e -
 Basses > sci - o quid. e -

Pno.

TCC

Sops. > le - gi mf decresc. e - go sci - o
 Altos > le - gi mf decresc. e - go sci - o
 Tens. > le - gi mf decresc. e - go sci - o
 Basses > le - gi mf decresc. e - go sci - o

Pno.

110

p

ps. quid e - - le - gi *p*

Altos quid e - - le - gi *p*

Tens. quid e - - le - gi *p*

Basses quid e - - le - gi

Pno.

misterioso

115

p *misterioso*

Sops. Ex ne- mo- re ca - nu - to -

Altos *p* *misterioso* Ex ne- mo- re ca - nu - to -

Basses

120

Non in - du - e - tur

Pno.

p

p *misterioso* *espr.*

125

Sops. Altos. Tens. Basses.

TCL

mu - li - er ves - te vi - ri - li pu - el - la nec vir u - te -

pp

130

Sops. *pp* — li - mi - na - bi - tur *f*

Altos *pp* e - li - mi - na - bi - tur *f*

Tens. — — — — —

Basses *p* — — — — —

FCC

Pno. — — — — —

135 *pp* ut me - de -
ut me - de -

tur ves - te fem - i - ne - a

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth-note patterns, with the top staff having a more complex rhythmic pattern than the bottom staff.

145

Sops. 

Altos 

Tens.

Basses 

ne-mo-re

ca-nu-to

ne-mo-re

ca-nu-to

p

A - bo - mi - na - ble

A musical score for piano. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes from G major (no sharps or flats) to F# major (one sharp) at measure 8. Measure 1 consists of a single note. Measures 2-7 show a melodic line with eighth-note patterns. Measure 8 begins with a forte dynamic (indicated by a large '8') and includes a dynamic marking 'p' below the notes. Measures 9-10 show a continuation of the melodic line. Measure 11 concludes with a half note followed by a fermata, with a dynamic marking 'ff' above it.

TLL

150

Sops. pu - el - la e -

Altos. pu - el - la e -

Tens.

Basses. e - nim A - pud De - um Est qui Fa - cit

155

Pno.

165

	ps.	Altos	Tens.	Basses
<i>TCC</i>	 <i>lae</i> cu - ram ad - hi - be - at.	 <i>lae</i> cu - ram ad - hi - be - at.		
				<i>G.P.</i>

A musical score for piano, page 170. The score features a treble clef staff above a basso continuo staff. The basso continuo part consists of eighth-note patterns, primarily consisting of pairs of notes connected by a horizontal line. The score is enclosed in a rectangular border.

A musical score for piano, page 175. The score features a treble clef at the top left, followed by a bass clef, and a key signature of one sharp. The page number "175" is enclosed in a small box in the top right corner. The music itself is arranged in six measures. Each measure begins with a bass note (F#) followed by a treble note (B). The first three measures show a repeating pattern of eighth notes: B, A, G, F#, E, D, C, B. The fourth measure starts with a bass note (E) followed by a treble note (A), with the same eighth-note pattern (B, A, G, F#, E, D, C, B). The fifth measure starts with a bass note (D) followed by a treble note (G), with the same eighth-note pattern. The sixth measure starts with a bass note (C) followed by a treble note (F#), with the same eighth-note pattern.

Pno.

180

185

190

195

Pno.

200

Pno.

205

10.

210

Pno.

215

Pno.

220

Pno.

220

Pno.

225

Pno.

230

IV. The Jailers 1

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118

Tenor

Solo

Baritone

Keyboard

116

This section of the musical score consists of three staves. The top staff is for Tenor, the middle for Baritone, and the bottom for Keyboard. The Tenor and Baritone staves are blank, showing only measure lines. The Keyboard staff contains a continuous series of eighth-note chords. The tempo is marked as 118 BPM at the top left, and 116 BPM is indicated above the keyboard staff.

5

mf marcato

Ten.

Solo

Bar.

5

mf marcato

Kybd.

5

mf marcato

This section of the musical score includes vocal parts for Tenor and Baritone, and a Keyboard part. The vocal parts enter with the instruction "mf marcato". The lyrics "Tant y a fe - me scet bon tai - re" are written below the vocal staves. The Keyboard part also features "mf marcato" dynamics. Measure numbers 5 and 5 are marked above the vocal and keyboard staves respectively.

10

Ten. *Solo* Tant y a fe - me scet bon tai - re

Bar.

Kybd. *mf marcato*

15

Kybd.

20

Kybd.

25

TENOR

mf

Tenor

solo

Kybd.

Fe-me a un cuer par her - i - ta - ge

30

BARITONE

Ten.

solo

Bar.

Qui ne puet es - tre_en un es - ta - ge.

30

Kybd.

35

Ten.

solo

Bar.

Or est sau - va - ge, or est pri - ve - e

35

Kybd.

40

Ten.

solo

Bar.

Kybd.

Or - e veult paiz, or ve - ult mes - lee;

40

This page contains three staves. The top staff is for Tenor (soprano clef) with a dynamic instruction 'solo'. The middle staff is for Basso Continuo (bass clef). The bottom staff is for Keyboard (treble clef). The vocal line consists of two measures of rests followed by lyrics. The keyboard part features eighth-note patterns. Measure 40 is indicated above the keyboard staff.

45

Kybd.

This page shows the keyboard part for measure 45. It consists of two staves: treble and bass. The treble staff has eighth-note patterns with some grace notes. The bass staff has eighth-note chords. The measure number 45 is centered above the staves.

50

solo

Ten.

TENOR

Fem - me_en_gi - nd_en

Kybd.

50

This page shows the Tenor part (soprano clef) and the Keyboard part (treble clef) for measure 50. The Tenor part begins with a sustained note followed by eighth-note pairs. The Keyboard part consists of eighth-note chords. The dynamic 'solo' is written above the Tenor staff. The vocal line continues from the previous page. The measure number 50 is centered above the staves.

TENOR

mf

solo

25

Fe-me a un cuer par her - i - ta - ge

Kybd.

25

Tenor

solo

30

BARITONE

Qui ne pue^t es - tre_en un es - ta - ge.

Kybd.

30

Tenor

solo

35

Or est sau - va - ge, or est pri - ve - e

Bar.

35

Kybd.

40

Ten.

Solo

Bar.

Kybd.

Or - e veult paiz, or ve - ult mes - lee;

40

45

Kybd.

50

Tenor

Ten.

Fem - me_en_gi - ne_en

Kybd.

50

Ten.

Solo

poi d' u - re

Bar.

BARITONE

Dount un - [e] - te - re

Kybd.

55

Ten.

Solo

Que qui ai - me et

Bar.

tout plou - re.

55

Kybd.

60

Ten. Solo
Bar.
Kybd.

croit fo - le fa - me

Gas - te son temps,

60

65

Ten. Solo
Bar.
Kybd.

pert corps et a - me.

65

70

Ten.
Bar.

Solo

Kybd.

70

Ten.
Bar.

Solo

Kybd.

vous ai dit de lur vi - es, Fu - oums de lur
vous ai dit de lur vi - es, Fu - oums de lur

75

85

Ten. *vi - es, Fu - oums de lur cum - pai - gni - es.*

460

Bar. *vi - es, Fu - oums de lur cum - pai - gni - es.*

Kybd. *{*

85

Musical score for keyboard instrument, page 90. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (two sharps) and common time. The music features eighth-note patterns. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-4 show a repeating pattern of eighth notes. Measures 5-6 show a repeating pattern of eighth notes. Measures 7-8 show a repeating pattern of eighth notes. Measures 9-10 show a repeating pattern of eighth notes. Measures 11-12 show a repeating pattern of eighth notes. Measures 13-14 show a repeating pattern of eighth notes. Measures 15-16 show a repeating pattern of eighth notes. Measures 17-18 show a repeating pattern of eighth notes. Measures 19-20 show a repeating pattern of eighth notes. Measures 21-22 show a repeating pattern of eighth notes. Measures 23-24 show a repeating pattern of eighth notes. Measures 25-26 show a repeating pattern of eighth notes. Measures 27-28 show a repeating pattern of eighth notes. Measures 29-30 show a repeating pattern of eighth notes. Measures 31-32 show a repeating pattern of eighth notes. Measures 33-34 show a repeating pattern of eighth notes. Measures 35-36 show a repeating pattern of eighth notes. Measures 37-38 show a repeating pattern of eighth notes. Measures 39-40 show a repeating pattern of eighth notes. Measures 41-42 show a repeating pattern of eighth notes. Measures 43-44 show a repeating pattern of eighth notes. Measures 45-46 show a repeating pattern of eighth notes. Measures 47-48 show a repeating pattern of eighth notes. Measures 49-50 show a repeating pattern of eighth notes. Measures 51-52 show a repeating pattern of eighth notes. Measures 53-54 show a repeating pattern of eighth notes. Measures 55-56 show a repeating pattern of eighth notes. Measures 57-58 show a repeating pattern of eighth notes. Measures 59-60 show a repeating pattern of eighth notes. Measures 61-62 show a repeating pattern of eighth notes. Measures 63-64 show a repeating pattern of eighth notes. Measures 65-66 show a repeating pattern of eighth notes. Measures 67-68 show a repeating pattern of eighth notes. Measures 69-70 show a repeating pattern of eighth notes. Measures 71-72 show a repeating pattern of eighth notes. Measures 73-74 show a repeating pattern of eighth notes. Measures 75-76 show a repeating pattern of eighth notes. Measures 77-78 show a repeating pattern of eighth notes. Measures 79-80 show a repeating pattern of eighth notes. Measures 81-82 show a repeating pattern of eighth notes. Measures 83-84 show a repeating pattern of eighth notes. Measures 85-86 show a repeating pattern of eighth notes. Measures 87-88 show a repeating pattern of eighth notes. Measures 89-90 show a repeating pattern of eighth notes. Measures 91-92 show a repeating pattern of eighth notes. Measures 93-94 show a repeating pattern of eighth notes. Measures 95-96 show a repeating pattern of eighth notes. Measures 97-98 show a repeating pattern of eighth notes. Measures 99-100 show a repeating pattern of eighth notes.

95

Kybd.

100

Ten. *p*
Tenor voice part with dynamic marking *p*.
Bar. *p*
Bassoon part with dynamic marking *p*.

Solo

Tant y a fe - me scet bon tai - re
Tant y a fe - me scet bon tai - re

100

Ten.
Bar.
I.

105

Ten. *p*
Tenor voice part with dynamic marking *p*.
Bar. *p*
Bassoon part with dynamic marking *p*.

Solo

Tant y a fe - me scet bon tai - re
Tant y a fe - me scet bon tai - re

105

Ten.
Bar.
Kybd.

110

Ten. *solo*

Bar.

Kybd.

Or - - - e

Or - - - e

110

110

Ten. *solo*

Bar.

Kybd.

vous ai dit de lur vi - es, Fu - oums de lur

vous ai dit de lur vi - es, Fu - oums de lur

115

120

Ten.

Solo

Bar.

Kybd.

The musical score consists of three staves. The top staff is for Tenor (soprano clef), the middle for Bassoon (bass clef), and the bottom for Keyboard. The time signature is common time (indicated by 'C'). The key signature has two sharps. The vocal parts sing the lyrics 'cum - pai - gni - es.' in a rhythmic pattern of eighth and sixteenth notes. The keyboard part provides harmonic support with sustained chords and eighth-note patterns. Measure numbers '120' are placed above each staff.

V. Interrogation 2

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$\text{♩} = 97$

Keyboard

5

Kybd.

10

15

Kybd.

20

mf

gamba solo

Kybd.

25

Kybd.

30

mp

f

mf

3

35

K

40

45

K

Our Father, who art in Heaven

Hallowed by Thy Name

p innocentie

50

Wcl

Pa - ter Nos - ter, qui es in cae - lis —
p innocentie

Sanc - ti - fi - ce - tur no - men tu - um

Pa - ter Nos - ter, qui es in cae - lis —
Sanc - ti - fi - ce - tur no - men tu - um

50

ad

>

Thy Kingdom Come

Thy will be done

In Earth as it is

55

Sop.

Wcl

Ad - ven - i - at reg - num tu - um —

60

Fl - at vo-lun-tas tu - a, Si - cat in cae - lo

Fl

Ad - ven - i - at reg - num tu - um —

Fl - at vo-lun-tas tu - a, Si - cat in cae - lo

55

vbd

in Heaven.

65

Sopr. Alto Kybd.

et in ter - ra.

et in ter - ra.

65

Kybd.

70

Kybd.

75 *mp marcato*

Sopr. Alto Ten. Bass. Kybd.

'Fil - i - a me

dul - cis mi - chi;

75

Kybd.

fil - i - a me - a, fil - i - a de - lec - tum
Alto
solo
 Ten.
 de - lec - tum me - um, temp - lum me - um;
 Bar.
 Kybd.
solo
 me - um, a - ma me qui - a tu es
 Ten.
 de - lec - tum me - um, qui - a tu es
 Kybd.

80

Sop.

Alto

Tenor

Bass

Kybd.

mul - tum a - ma - ta a me, mul - tum plus quam tu

mul - tum a - ma - ta a me, mul - tum plus quam tu

85

Sop.

Alto

Tenor

Bass

Kybd.

a - mas a - mas me. Et postquam
a - mas a - mas me. Et postquam
a - mas a - mas me. Et postquam
Et postquam

mp

mp

mp

mp

f

45

90

e-go col-ca-vi me in te; mo-do col-ca-te tu in me. ls-ta est— me-a cre-a-tu-ra

e-go col-ca-vi me in te; mo-do col-ca-te tu in me. ls-ta est— me-a cre-a-tu-ra

e-go col-ca-vi me in te; mo-do col-ca-te tu in me. ls-ta est— me-a cre-a-tu-ra

e-go col-ca-vi me in te; mo-do col-ca-te tu in me. ls-ta est— me-a cre-a-tu-ra

e-go col-ca-vi me in te; mo-do col-ca-te tu in me. ls-ta est— me-a cre-a-tu-ra

95

Sop. *mp*
Is - ta est me - a cre - a - tu - ra"

Alo. *mp*
Is - ta est me - a cre - a - tu - ra"

Tenor. *mp*
Is - ta est me - a cre - a - tu - ra"

Bass. *mp*
Is - ta est me - a cre - a - tu - ra"

v. b.d.

100
ybd

 105
mp

110
Sop.
Wbl.
 PaterNoster, qui- es in cae-lis— Sancti-fi-ce-tur no - men- tu - um Ad-ven- i- at - reg - num - tu - um—
Alto
 PaterNoster, qui- es in cae-lis— Sancti-fi-ce-tur no - men- tu - um Ad-ven- i- at - reg - num - tu - um—
 115
Kybd.

120
Sop.
Wbl.
 Fi - at vo-lun-tas tu - a, Si - cut in — cae-lo et in ter - ra.
Alto
 Fi - at vo-lun-tas tu - a, Si - cut in — cae-lo et in ter - ra.
 125
Kybd.

130

Sopr.

Alto

Tenor

Bass

Kybd.

Music for soprano, alto, tenor, bass, and keyboard. The vocal parts sing "et senti e bam" in a steady eighth-note pattern. The keyboard part provides harmonic support with sustained notes and eighth-note patterns.

135

sop. dul - ce - di - nem di - vi - nam in - ef - fa - bi - lem.

Alt. dul - ce - di - nem di - vi - nam in - ef - fa - bi - lem.

Solo
vn. dul - ce - di - nem di - vi - nam in - ef - fa - bi - lem.

vn. dul - ce - di - nem di - vi - nam in - ef - fa - bi - lem.

vn. dul - ce - di - nem di - vi - nam in - ef - fa - bi - lem.

p. dul - ce - di - nem di - vi - nam in - ef - fa - bi - lem.

135

Sop. *mp* *p* *mp* *p*

Alto *mp* *p* *mp* *p*

Ten. *mp* *p* *mp* *p*

Bass. *mp* *p* *mp* *p*

Kybd.

"Er — post quam e - go col - ca - vi me in te; mo - do col - ca - te tu in me.
Et — post quam e - go col - ca - vi me in te; mo - do col - ca - te tu in me.
Er — post quam e - go col - ca - vi me in te; mo - do col - ca - te tu in me.
Er — post quam e - go col - ca - vi me in te; mo - do col - ca - te tu in me.

140

Sop. *mp* *p* *mp* Is - ta est— me - a cre - a - tu - ra Is - ta est— me - a cre - a - tu - ra²

Alo. *mp* *p* *mp* Is - ta est— me - a cre - a - tu - ra Is - ta est— me - a cre - a - tu - ra

gold

Ten. *mp* *p* *mp* Is - ta est— me - a cre - a - tu - ra Is - ta est— me - a cre - a - tu - ra²

Bar. *mp* *p* *mp* Is - ta est— me - a cre - a - tu - ra Is - ta est— me - a cre - a - tu - ra²

Kbd.

140

15

Gbd.

150

pp **ff**

155

Kybd.

ff

160

Kybd.

ff

165

170

ff

p

175

bd.

ff

Kybd.

180

f marcato

Sop. "Fil - i - a me - fil - i - a me - a, fil - i - a de - lec - tum

Alto

f marcato

Tenor "dul - cis mi - chi; de - lec - tum me - um, temp - lum me - um;

Bass.

Kybd.

85

S.

me - um, a - ma me: qui - a tu es mul - tum a - ma - ta

A.

solo

I.

de - lec - tum me - um, qui - a tu es mul - tum a - ma - ta a me,

Bass.

185

K.

190

Sop.

a me, mul - tum plus quam tu a - mas a - mas me

Tenor.

solo

mul - tum plus quam tu a - mas a - mas me."

Kybd.

190

195

Sop.

Alto

Tenor

Bass

Kybd

Ex postquam e - go col - ca - vi me in te; mo-do col - ca - te tu in me. Is - ta est -

Ex postquam e - go col - ca - vi me in te; mo-do col - ca - te tu in me. Is - ta est -

Ex postquam e - go col - ca - vi me in te; mo-do col - ca - te tu in me. Is - ta est -

Ex postquam e - go col - ca - vi me in te; mo-do col - ca - te tu in me. Is - ta est -

Ex postquam e - go col - ca - vi me in te; mo-do col - ca - te tu in me. Is - ta est -

200

Sop.

Alto

Tenor

Bass

Kybd

me - a cre - a - tu - ra Is - ta est - me - a cre - a - tu - ra

me - a cre - a - tu - ra Is - ta est - me - a cre - a - tu - ra

me - a cre - a - tu - ra Is - ta est - me - a cre - a - tu - ra

me - a cre - a - tu - ra Is - ta est - me - a cre - a - tu - ra

me - a cre - a - tu - ra Is - ta est - me - a cre - a - tu - ra

205

210

Kybd

VI. The Jailers 2

Richard Einhorn

J = 115

5 *mf marcato*

Tenor
Baritone
Solo
Keyboard

Tant y a fe - me scet bon tai - re

mf marcato

Tant y a fe - me scet bon tai - re

5 -

Tant y a fe - me scet bon tai - re

10

Solo
Bar.
Keyboard

Tant y a fe - me scet bon tai - re

Tant y a fe - me scet bon tai - re

10 -

15

Keyboard

Kybd.

Tenor
Solo
Bar.

Femme est de - hors re - li - gi - ou - se

De - danz poi - gnau - nt e

Kybd.

Tenor
Solo
Bar.

A soy se - ra d'a - cun complain - te,

ve - ni - mo - se;

Kybd.

40

Solo
Bar.
Ir se faimoujus - te et moultsain - te.

Kybd.
40

45

Kybd.

50

Ten.
50
Femme en - gend - re ba - tail - le e gue - re,

Bar.
Ex -

50

Kybd.

Tenor (Ten.)

55

Femme ard chas - teus e

Bassoon (Bar.)

il - e gent de gas - te tere;

Kybd.

Tenor (Ten.)

60

prend ci - tez

Bassoon (Bar.)

En - fud - re tours e fer - me-tez

Kybd.

Kybd.

65

70

Solo

B.

Bass.

Kybd.

75

Or - - e vous ai dit de lur vi - es, Fuo - ums de lur

Or - - e vous ai dit de lur vi - es, Fuo - ums de lur

Or - - e vous ai dit de lur vi - es, Fuo - ums de lur

Or - - e vous ai dit de lur vi - es, Fuo - ums de lur

Solo

B.

Bass.

Kybd.

80

cum - pai - gni - es! Or - - e vous ai dit de lur vi - es,

cum - pai - gni - es! Or - - e vous ai dit de lur vi - es,

cum - pai - gni - es! Or - - e vous ai dit de lur vi - es,

cum - pai - gni - es! Or - - e vous ai dit de lur vi - es,

Solo

Bass.

Kybd.

85

Fuo - ums de lur cum - pai - gni - es!

Fuo - ums de lur cum - pai - gni - es!

85

Fuo - ums de lur cum - pai - gni - es!

90

Fuo - ums de lur cum - pai - gni - es!

Fuo - ums de lur cum - pai - gni - es!

90

Fuo - ums de lur cum - pai - gni - es!

VII. Torture

Richard Einhorn

10

Soprano: Glo - ri - o - ses
Alto: Glo - ri - o - ses
Tenor: Glo - ri - o - ses
Bass: Glo - ri - o - ses Play - - - yes!

10

15

Soprano: Ah! Glo - ri - o - ses Play - - - es!
Alto: Ah! Glo - ri - o - ses Play - - - es!
Tenor: Ah! Glo - ri - o - ses Play - - - es!
Bass: Ah! Glo - ri - o - ses Play - - - es!

15

Solo

Measures 1-18:

Soprano (Sop.): Rests in measures 1-3, then enters with eighth-note patterns starting at measure 4. Dynamics: *p* (measures 4-5), *f* (measures 6-7), *p* (measures 8-9), *p* (measures 10-11), *p* (measures 12-13), *p* (measures 14-15).

Basso continuo (bcl.): Playing eighth-note patterns throughout. Dynamics: *p* (measures 4-5), *p* (measures 6-7), *p* (measures 8-9), *p* (measures 10-11), *p* (measures 12-13), *p* (measures 14-15).

Vocal parts: "Er de - si - de - ra - bam" (measures 4-5), "Er" (measure 6), "de - si - de - ra - bam" (measures 7-8), "vi - de - re" (measures 9-10), "vi - de - re" (measures 11-12), "vi - de - re" (measures 13-14), "vi - de - re vel" (measures 15-16).

Solo

Measures 19-27:

Soprano (Sop.): Eighth-note patterns. Measure 20: Dynamics *p*. Measure 25: Dynamics *p*.

Basso continuo (bcl.): Eighth-note patterns. Measure 20: Dynamics *p*. Measure 25: Dynamics *p*.

Vocal parts: "de - si - de - ra - bam" (measures 19-20), "vi - de - re" (measures 21-22), "vi - de - re" (measures 23-24), "vi - de - re" (measures 25-26), "vi - de - re vel" (measures 27).

Solo

Measures 28-36:

Soprano (Sop.): Eighth-note patterns. Measure 25: Dynamics *p*. Measure 30: Dynamics *p*.

Basso continuo (bcl.): Eighth-note patterns. Measure 25: Dynamics *p*. Measure 30: Dynamics *p*.

Vocal parts: "sal - tem il - lud vel" (measures 28-29), "pa - rum pa - rum" (measures 30-31), "pa - rum pa - rum" (measures 32-33), "pa - rum pa - rum" (measures 34-35).

Solo

Measures 37-45:

Soprano (Sop.): Eighth-note patterns. Measure 30: Dynamics *p*. Measure 35: Dynamics *p*.

Basso continuo (bcl.): Eighth-note patterns. Measure 30: Dynamics *p*. Measure 35: Dynamics *p*.

Vocal parts: "pa - rum pa - rum de car - - - ne de car - - - ne" (measures 37-38), "pa - rum pa - rum de car - - - ne de car - - - ne" (measures 39-40), "pa - rum pa - rum de car - - - ne de car - - - ne" (measures 41-42), "pa - rum pa - rum de car - - - ne de car - - - ne" (measures 43-44).

Solo

30

Chris - ti Chris - ti Chris - ti Chris - ti quod por - tu -

yb

30

Measure 30: Solo vocal line consists of eighth-note patterns. The piano accompaniment features eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

Measure 31: Solo vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

Solo

Sop.

ve - rant

cla -

vi -

in

bassoon

piano

A musical score page featuring two staves. The top staff is for voice (soprano) and the bottom staff is for piano. The vocal part consists of eighth-note patterns with lyrics: "li - gno. in li - gno. in li - gno. in li - gno. quod por - ta -". The piano part features a steady eighth-note bass line. Measure numbers 35 are indicated at the beginning of both staves.

Soprano part (Sop.) in G major, 2/4 time. The vocal line consists of eighth-note patterns with grace notes. The piano accompaniment features eighth-note chords in the right hand and sixteenth-note patterns in the left hand. Measure numbers 40 are indicated above both staves.

solo

p. li - gno. in li - gno. in li - gno. f

Fl Ah! f

Tu Ah! f

Bc Ah! f

bd Ah!

45

p. Glo - ri - o - ses Pla - - - yes!

Fl Glo - ri - o - ses Pla - - - yes!

Tu Glo - ri - o - ses Pla - - - yes!

Bc Glo - ri - o - ses Pla - - - yes!

bd

Glo - ri - o - ses Pla - - - yes!

45

1st
 Ah!
 f
 Ah!
 f
 Ah!
 f
 Ah!

2nd
 Glo - ri - o - ses
 Glo - ri - o - ses
 Glo - ri - o - ses
 Glo - ri - o - ses

3rd
 Ah!
 f
 Ah!
 f
 Ah!
 f
 Ah!

4th
 Ah!
 f
 Ah!
 f
 Ah!
 f
 Ah!

50

Pla - - - - yes!

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 50 begins with a forte dynamic. Measure 51 starts with a piano dynamic. The score includes measure numbers 50 and 51.

solo *p*

Soprano part (Sop.): os - - - ten - - dit cor su - - - um per - fo -

Basso continuo part (bcl.): bassoon and harpsichord parts.

solo *p*

55 Soprano part (Sop.): ra - - - tum per - fo - ra - - - tum per - fo - ra - - - tum per - fo - ra - - - tum

55 Basso continuo part (bcl.): bassoon and harpsichord parts.

solo *p*

Soprano part (Sop.): qua - - - si ad mo - - - dum

Basso continuo part (bcl.): bassoon and harpsichord parts.

solo *p*

60 Soprano part (Sop.): por - tu - lae por - tu - lae por - tu - lae por - tu - lae

Basso continuo part (bcl.): bassoon and harpsichord parts.

solo

Soprano (S) part: *uni - us par - vae la - ter - nae la - ter - nae*

Basso continuo (b.c.) part: *unison parts*

Soprano (S) part: *unison parts*

Basso continuo (b.c.) part: *unison parts*

solo

65

Soprano (S) part: *la - ter - nae la - ter - nae quod ip - so*

Basso continuo (b.c.) part: *unison parts*

Soprano (S) part: *unison parts*

Basso continuo (b.c.) part: *unison parts*

solo

Soprano (S) part: *cor - de ex - i - ve - runt ra - di - i so - la - res.*

Basso continuo (b.c.) part: *unison parts*

Soprano (S) part: *unison parts*

Basso continuo (b.c.) part: *unison parts*

solo

70

Soprano (S) part: *ra - di - i so - la - res. I - mo*

Basso continuo (b.c.) part: *unison parts*

Soprano (S) part: *unison parts*

Basso continuo (b.c.) part: *unison parts*

solo

op.

so - - - la - - - ri - bus ra - di - is cla - ri - o - - res

75

rbd.

solo

op.

ra - di - is cla - ri - o - - res ra - di - is cla - ri - o - - res

75

op.

Ahl

f

Alto

Ahl

f

Tenor

Ahl

f

Bass

Ahl

f

rbd.

8

8

80

Pt. Glo ri - o - ses Pla - - - - yes!

R Glo ri - o - ses Pla - - - - yes!

TU Glo ri - o - ses Pla - - - - yes!

Ba Glo ri - o - ses Pla - - - - yes!

perc. { 80 Ah! Ah! Ah! Ah!

S Ah! Glo ri - o - ses

A Ah! Glo ri - o - ses

TU Ah! Glo ri - o - ses

C Ah! Glo ri - o - ses

B Ah! Glo ri - o - ses

perc. { Ah! Ah! Ah! Ah!

85

Pla - yes!

Pla - yes!

Pla - yes!

Pla - yes!

85

90 *p* misterioso

Glo - ri - o - ses pla - yes!

p

Glo - ri - o - ses pla - yes!

p

Glo - ri - o - ses pla - yes!

p

Glo - ri - o - ses pla - yes!

Glo - ri - o - ses pla - yes!

Glo - ri - o - ses pla - yes!

Glo - ri - o - ses pla - yes!

90

95

95

Alto
Tenor
Bass
Bassoon

Glo - ri - o - ses pla - yes!
Glo - ri - o - ses pla - yes!
Glo - ri - o - ses pla - yes!
Glo - ri - o - ses pla - yes!

Glo - ri - o - ses pla - yes!
Glo - ri - o - ses pla - yes!

95

Glo - ri - o - ses pla - yes!

100

100

Alto
Tenor
Bass
Bassoon

Glo - ri - o - ses pla - yes!
Ah!

Glo - ri - o - ses pla - yes!
Ah!

Glo - ri - o - ses pla - yes!
Ah!

Glo - ri - o - ses pla - yes!
Ah!

100

100

Bassoon

8

L

105

Sop.

Akk.

Ten.

Bass.

105

Vcl.

Akk.

Ten.

Bass.

mf poco a poco crescendo

Sop. non est ae - qu - um vel - le so - lum de

Alc. non est ae - qu - um vel - le so - lum de

Solo non est ae - qu - um vel - le so - lum de

Ten. non est ae - qu - um vel - le so - lum de

P. non est ae - qu - um vel - le so - lum de

mf poco a poco crescendo

110

v Glo - ri-o - ses pla - yes! Glo - ri-o - ses pla - yes!

mf

Aux. Glo - ri-o - ses pla - yes! Glo - ri-o - ses pla - yes!

TCL Glo - ri-o - ses pla - yes! Glo - ri-o - ses pla - yes!

Frac. Glo - ri-o - ses pla - yes! Glo - ri-o - ses pla - yes!

B. Glo - ri-o - ses pla - yes! Glo - ri-o - ses pla - yes!

mf

Glo - ri-o - ses pla - yes! Glo - ri-o - ses pla - yes!

110

mel - le me - o gus - ta - re et non de fel -
 mel - le me - o gus - ta - re et non de fel -
 mel - le me - o gus - ta - re et non de fel -
 mel - le me - o gus - ta - re et non de fel -

 Glo-ri- o-ses Glo-ri- o-ses Glo-ri- o-ses pla - yes! Glo-ri- o-ses Glo-ri- o-ses
 Glo-ri- o-ses Glo-ri- o-ses Glo-ri- o-ses pla - yes! Glo-ri- o-ses Glo-ri- o-ses
 Glo-ri- o-ses Glo-ri- o-ses Glo-ri- o-ses pla - yes! Glo-ri- o-ses Glo-ri- o-ses
 Glo-ri- o-ses Glo-ri- o-ses Glo-ri- o-ses pla - yes! Glo-ri- o-ses Glo-ri- o-ses

115

f

vcl le Glo - ri - o - ses pla - yes!

Al le Glo - ri - o - ses pla - yes!

Tn le Glo - ri - o - ses pla - yes!

B le Glo - ri - o - ses pla - yes!

Glo - ri - o - ses pla - yes!

115

f

vcl Glo - ri - o - ses pla - yes! Si per - fec - te

Al Glo - ri - o - ses pla - yes! Si per - fec - te

Tn Glo - ri - o - ses pla - yes! Si per - fec - te

B Glo - ri - o - ses pla - yes! Si per - fec - te

115

120

Soprano (S): Glo - ri - o - ses pla - yes!

Alto (A): Glo - ri - o - ses pla - yes!

Tenor (T): Glo - ri - o - ses pla - yes!

Bass (B): Glo - ri - o - ses pla - yes!

121

Soprano (S): Glo - ri - o - ses

Alto (A): Glo - ri - o - ses

Tenor (T): Glo - ri - o - ses

Bass (B): Glo - ri - o - ses

120

Ions.: co - - - gi - - - ta

Alto (A): co - - - gi - - - ta

Tenor (T): co - - - gi - - - ta

Bass (B): co - - - gi - - - ta

120

men - te in - ten - ta re -

Alto (A): men - te in - ten - ta re -

Tenor (T): men - te in - ten - ta re -

Bass (B): men - te in - ten - ta re -

120

Alto (A): (rests)

Tenor (T): (rests)

Bass (B): (rests)

P
 Glo - ri - o - ses pla - yes! il - lu - si - o - nes op - pro - bri - a
 ff
 11.
 Glo - ri - o - ses pla - yes! il - lu - si - o - nes op - pro - bri - a
 ff
 m.
 Glo - ri - o - ses pla - yes! il - lu - si - o - nes op - pro - bri - a
 ff
 Bar
 Glo - ri - o - ses pla - yes! il - lu - si - o - nes op - pro - bri - a

sp.
 co - - - gi - - - ta il - lu - si - o - nes op - pro - bri - a
 ff
 11.
 co - - - gi - - - ta il - lu - si - o - nes op - pro - bri - a
 ff
 m.
 co - - - gi - - - ta il - lu - si - o - nes op - pro - bri - a
 ff
 Ba.
 co - - - gi - - - ta il - lu - si - o - nes op - pro - bri - a

ybd.
 { 

Op. men - ta et tor - men - - ta quae pro
 Alt. men - ta et tor - men - - ta quae pro
 Tbn. men - ta et tor - men - - ta quae pro
 Bass. men - ta et tor - men - - ta quae pro

 Op. men - ta et tor - men - - ta quae pro
 Alt. men - ta et tor - men - - ta quae pro
 Tbn. men - ta et tor - men - - ta quae pro
 Bass. men - ta et tor - men - - ta quae pro

 Op. men - ta et tor - men - - ta quae pro
 Alt. men - ta et tor - men - - ta quae pro
 Tbn. men - ta et tor - men - - ta quae pro
 Bass. men - ta et tor - men - - ta quae pro

te sus - ti - nu - - i
sfz 130

te sus - ti - nu - - i
sfz

te sus - ti - nu - - i
sfz

te sus - ti - nu - - i
sfz

te sus - ti - nu - - i
sfz 130

te sus - ti - nu - - i
sfz

te sus - ti - nu - - i
sfz

te sus - ti - nu - - i
sfz

sfz 130

135

Pt.
Lz.
Mz.
Br.

135

p Sotto voce

Glo - ri - o - ses pla - yes!

p Sotto voce

Glo - ri - o - ses pla - yes!

p Sotto voce

Glo - ri - o - ses pla - yes!

p Sotto voce

Glo - ri - o - ses pla - yes!

Glo - ri - o - ses pla - yes!

Pt.
Lz.
Mz.
Br.

135

ybd.

V
v
v
v
v

v
v
v
v
v

Torture

6

VIII. Illness

Richard Einhorn

wbc

Soprano
Alto
Keyboard

$\text{♩} = 83$

5

Jehanne

the Maid

Sop.
wbc
Alt.

10

pp

Je - hanne la Pu - cel - le

Je - hanne la Pu - cel - le

10

begs you on behalf of the King of Heaven

15

Sop.
wbc
Alt.
Keyboard

p pp

vous re - quiert de par le Roy du ciel vous

vous re - quiert de par le Roy du ciel vous

15

make war 20 *no longer in the* *holy Kingdom of France*

Sop. puis que ne guer - roi - ez plus ou saint Roy - au - me r-

WGL puis que ne guer - roi - ez plus ou saint Roy - au - me -

Alt.

20

Sop. Fran - ce

WGL Fran - ce

Alt.

25

Sop.

WGL

Alt.

30

Sop.

WGL

Alt.

35

40

45

Sop.

wbc

45

50

pp

et se -

pp

et se -

and a pitiful thing

55

wbc

A

will be that great battle

55

and the blood that will be shed *therein by those who come there*
 60 p

Soprano: sang qui y se - ra re - spen - du de ceux qui y ven - dront
 Alto: sang qui y se - ra re - spen - du de ceux qui y ven - dront
 Bassoon: (empty)
 Trombone: (empty)

60 65

against us.
 70 pp

Soprano: contre nous
 Alto: contre nous
 Bassoon: (empty)
 Trombone: (empty)

70 pp

Bassoon: (empty)
 Trombone: (empty)

75 80
legato pp

Bassoon: (empty)
 Trombone: (empty)

IX. Sacrament

Richard Einhorn

The musical score consists of three systems of music, each with four staves. The top system includes Soprano, Alto, Tenor, and Bass voices. The middle system includes Sopranos, Altos, Tenors, and Basses. The bottom system is labeled 'Keyboard' and includes staves for treble and bass clef. Measure numbers 5, 5, and 5 are indicated above the staves in each system respectively. The score begins with a dynamic of $\text{d} = \underline{\underline{81}}$. The vocal parts remain silent until measure 5, where they begin with a single note 'C'. The keyboard part starts earlier, at measure 4, with a dynamic of p and the instruction 'poco a poco cresc.'. Measures 5 through 8 show the vocal entries followed by sustained notes from the keyboards.

10

Fl.

Fl.

Tenor
T.C.

p poco a poco cresc.

poco a poco cresc.

Ba.

10

Fl.

15

Fl.

Fl.

Tenor
T.C.

Ba.

O fe - mi - ne - a for - ma, O so - ror Sa - pi - en ti - e quam

15

Fl.

20

S
A
T
B
Bassoon

P

glo ri o - sa es, fe - mi - ne - a for - ma quo - ni - am for - tis - si - ma vi - ta ____ in te sur - rex - it,

20

25

ipsu

A

Tu

T

Bz.

25

ipsu

quam mors——— nun - quam——— suf - fo - ca - bit. fe - mi - ne - a

30

5

Soprano (S) Alto (A) Tenor (T) Bass (B) Cello (C)

for - ma, _____ O so - ror Sa - pi - en - ti - e quam glo ri - o - sa es, fe - mi - ne - a for - ma

30

Tenor (T) Bass (B) Cello (C)

35

Soprano (S) Alto (A) Tenor (T) Bass (B) Cello (C)

quo - ni - am for - ti - si - ma vi - ta in te sur - rex - it, . quam mors _____

Alto (A) Tenor (T) Bass (B) Cello (C)

O O O O O

Soprano (S) Alto (A) Tenor (T) Bass (B) Cello (C)

quo - ni - am for - ti - si - ma vi - ta in te sur - rex - it, quam mors _____

Bass (B) Cello (C)

O O O O O

35

Tenor (T) Bass (B) Cello (C)

40

5

Soprano (S) sings "nun - quam". Alto (A) sings "suf - fo - ca - bit.". Tenor (T) and Bass (Bass) sing sustained notes. Cello/Bassoon (Cbl) plays eighth-note patterns.

40

Cello/Bassoon (Cbl) continues eighth-note patterns.

45

50

Soprano, Alto, Tenor, and Bass sing sustained notes. Cello/Bassoon plays eighth-note patterns.

45

50

Soprano, Alto, Tenor, and Bass sing sustained notes. Cello/Bassoon plays eighth-note patterns.

60

Soprano: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Alto: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Tenor: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Bass: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Trombone: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Bassoon: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

60

Soprano: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Alto: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Tenor: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Bass: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Trombone: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Bassoon: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

60

Soprano: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Alto: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Tenor: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Bass: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Trombone: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Bassoon: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

60

Soprano: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Alto: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Tenor: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Bass: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Trombone: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

Bassoon: spelun-cam an - ti - qui per-di - to - ris et ven-i-ens ve - ni in pa-la-ti-um

65

op. re-gis, re-gis

tr. re-gis, re-gis

tm. re-gis, re-gis

Bass. re-gis, re-gis

re-gis, re-gis

65

op. - re-gis, re-gis

tr. re-gis, re-gis

tm. re-gis, re-gis

Bass. re-gis, re-gis

re-gis, re-gis

65

Tbd. 

Tbd. 

A musical score for orchestra and choir. The top two staves show the bassoon and double bass parts. The vocal parts begin at measure 75, marked **f**. The soprano (Sop.) and alto (Alt.) sing in unison, followed by tenor (T.) and bass (B.). The lyrics are in French. Measure 75: "car plus est ad - jous - tee foy" (y) and "au mal de tant com - me le bien". Measure 76: "car plus est ad - jous - tee foy" (y) and "au mal de tant com - me le bien". The score concludes with a dynamic **f** and a final cadence.

Sop.
Alt.
T.
B.

75
76
f
f
f
f

car plus est ad - jous - tee foy
 au mal de tant com - me le bien
 car plus est ad - jous - tee foy
 au mal de tant com - me le bien
 car plus est ad - jous - tee foy
 au mal de tant com - me le bien
 car plus est ad - jous - tee foy
 au mal de tant com - me le bien

op. est plus aut - - ten - - ti - - que
 4k est plus aut - - ten - - ti - - que
 500 est plus aut - - ten - - ti - - que
 8 est plus aut - - ten - - ti - - que
 Bass est plus aut - - ten - - ti - - que

op. est plus aut - - ten - - ti - - que
 4k est plus aut - - ten - - ti - - que
 500 est plus aut - - ten - - ti - - que
 8 est plus aut - - ten - - ti - - que
 Bass est plus aut - - ten - - ti - - que

TCC

op. est plus aut - - ten - - ti - - que
 4k est plus aut - - ten - - ti - - que
 500 est plus aut - - ten - - ti - - que
 8 est plus aut - - ten - - ti - - que
 Bass est plus aut - - ten - - ti - - que

Vib

1
 Soprano: *car plus est ad - jous - tee foy*
 Alto: *car plus est ad - jous - tee foy*
 Tenor: *au mal de tant com - me le bien*
 Bass: *au mal de tant com - me le bien*

 2
 Soprano: *car plus est ad - jous - tee foy*
 Alto: *car plus est ad - jous - tee foy*
 Tenor: *au mal de tant com - me le bien*
 Bass: *au mal de tant com - me le bien*

 3
 Soprano: *ff*
 Alto: *ff*
 Tenor: *ff*
 Bass: *ff*

80

sop.
Alto
Ten.
Bass

est plus aut - - ten - - ti - - que

est plus aut - - ten - - ti - - que

est plus aut - - ten - - ti - - que

est plus aut - - ten - - ti - - que

80

sop.
Alto
Ten.
Bass

est plus aut - - ten - - ti - - que

est plus aut - - ten - - ti - - que

est plus aut - - ten - - ti - - que

est plus aut - - ten - - ti - - que

80

Cel.

(Cello/Bass)

5

Soprano (S): aut - ten - ti - que
Alto (Alto): aut - ten - ti - que
Solo (Solo): aut - ten - ti - que
Tenor (Tenor): aut - ten - ti - que
Bass (B): aut - ten - ti - que

6

Soprano (S): aut - ten - ti - que
Alto (Alto): aut - ten - ti - que
Solo (Solo): aut - ten - ti - que
Tenor (Tenor): aut - ten - ti - que
Bass (B): aut - ten - ti - que

Musical score page 85-90. The score consists of five staves:

- Flute (F_#)**: Starts with a dynamic *p*, followed by a fermata and a rest.
- Clarinet (C_b)**: Starts with a dynamic *p*, followed by a fermata and a rest.
- Bassoon (B_b)**: Starts with a dynamic *p*, followed by a fermata and a rest.
- Trombone (Tbn.)**: Starts with a dynamic *p*, followed by a fermata and a rest.
- Bass (Bass)**: Starts with a dynamic *p*, followed by a fermata and a rest.

Text "que" appears above the first two staves at measure 85.

Measure numbers 85 and 90 are indicated in boxes above the staves.

Continuation of the musical score from page 85-90. The staves remain the same, but the dynamics and rests are replaced by eighth-note patterns starting at measure 85.

Measure numbers 85 and 90 are indicated in boxes above the staves.

Continuation of the musical score from page 85-90. The staves remain the same, but the dynamics and rests are replaced by eighth-note patterns starting at measure 85.

Measure number 95 is indicated in a box above the staves.

Vocal

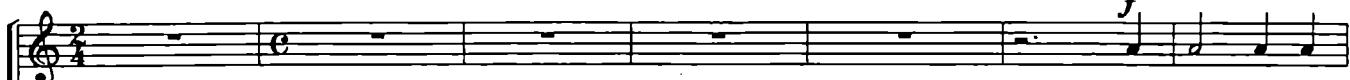
X. Abjuration

Richard Einhorn

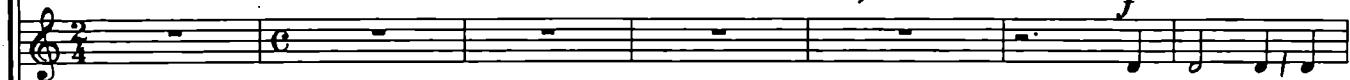
♩ = ♩

5

Sopranos



Altos



TLL

Tenors



Basses



Ex - au - di, Ex - au - di De - us De - us om - ni - po - tens

Ex - au - di, Ex -
fEx - au - di, Ex -
fEx - au - di, Ex -
f

Keyboard



10

Sept.

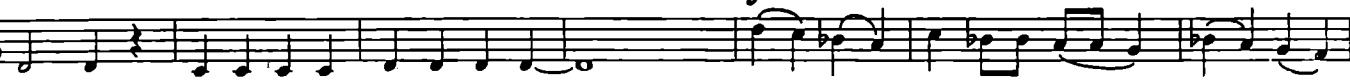


O!

au - di De - us De - us om - ni - po - tens

f

Altos

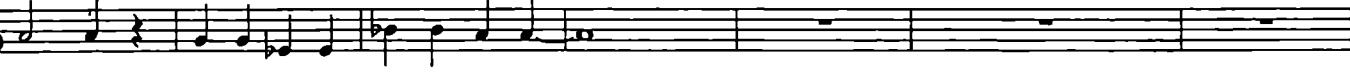


TLL

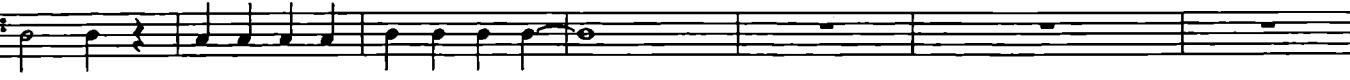


au - di De - us De - us om - ni - po - tens Ex - au - di De - us om - ni - po - tens pre - ces

Ten.

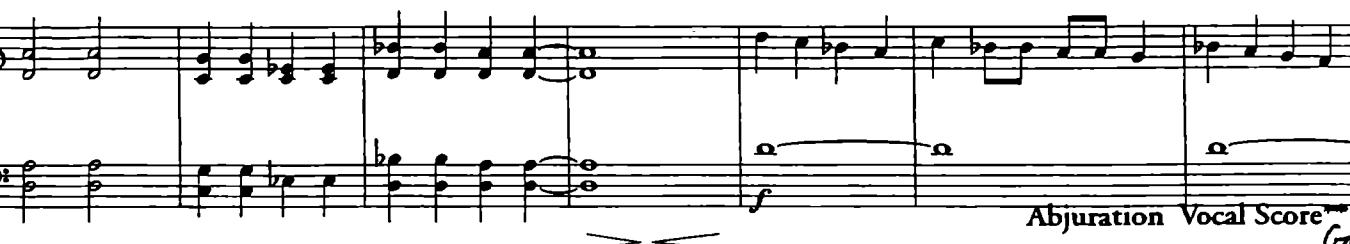


Basses



au - di De - us De - us om - ni - po - tens

10



15

Sopr.

Altar

TU

po - pu - li. *sempre f*

Tenu.

O! *sempre f*

Basses

Pu - el - le a - gen - tis se - cun - dum o - per - a que si - bi dix - er - as -.

15

Kbd.

sempre f

f

20

solo

Tenor

pp (solo) sotto voce

Si quis — in me — non man - se - rit, — mit - te - tur fo - ras — si - cut

25

Tenor

TU

Basses

Kbd.

(solo) sotto voce

pp

Solo

Tenor (T) [30] *poco a poco cresc.*
 pal - mes, — et a - re - scet, — et col - li - gent e - um, —

Kbd. { *fade in* [30] *poco a poco cresc.*

pp

Solo

Tenor (T) [35] *molto f*
 in ig - nem mit - tent, et ar - det! [40]

Kbd. { *molto f*

molto ff

WGL

"Lord that which I do,
p innocent [45]

Soprano (Sop.) Do - mi - ne, — is - tud quod fa - ci - o, —

Alto (Alt.) Do - mi - ne, — is - tud quod fa - ci - o, —
innocente [45]

Kbd. { *p* *p*

I do only 50 *to find you."*

Sop. non - fa - ci - o ni - si ut in - ven - i - am - te.

W66 Alto non - fa - ci - o ni - si 50 ut in - ven - i - am - te.

Kbd. pp normale

55 *pp poco expr.*

Tbn. U-ne fem-me sim-ple ber-gier - e Plus preux qu'onc homs

5020 Bar. *pp dark*

55 De - po - ne an - i - mos 60 De - po - ne an - i - mos

Kbd.

65

p.

Solo

Alto

Tenor

Bass

Kbd

Be - ne - di - ci - te i - gnis et aes - tus
Be - ne - di - ci - te i - gnis et aes - tus
Be - ne - di - ci - te i - gnis et aes - tus
ne fut à Rom - me!
Ne u - ni - ver - sos nos ex - ter - mi - nes Be - ne - di - ci - te 65 gnis et aes - tus

70

Soprano

Alto

Solo

Tenor

Bass

Kbd

Do - mi - no, Do - mi - no. f
Do - mi - no, Do - mi - no. f
Do - mi - no, Do - mi - no. f
Do - mi - no, Do - mi - no. f
De - po - ne an - imos 70
f pp poco

75

Tbn. *Solo* *Bcr.* *Kbd.*

N'y a si for-te Re-sis-tance qui à
De-po-ne an-i-mos. 75 De-po-ne an-i-mos.

80

Sop. *Alo.* *Tbn.* *Bcr.* *Kbd.*

Hes - ter, Ju - dith, et Del - bo - ra Qui
Hes - ter, Ju - dith, et Del - bo - ra Qui
l'as - sault De la Pu - cel - le ne soit mor - te. Hes - ter, Ju - dith, et Del - bo - ra Qui
O. O

85

Sop. *Alo.* *Tbn.* *Bcr.* *Kbd.*

Hes - ter, Ju - dith, et Del - bo - ra Qui
De - po - ne an - i - mos. Hes - ter, Ju - dith, et Del - bo - ra Qui
p

90

f

Sop. fu-rent dames de grant pris Mains mir-ac-les en a pourpris Plus a fait par ces-te Pu - cel - le

Alt. fu-rent dames de grant pris Mains mir-ac-les en a pourpris Plus a fait par ces-te Pu - cel - le

Ten. fu-rent dames de grant pris Mains mir-ac-les en a pourpris Plus a fait par ces-te Pu - cel - le

Bar. fu-rent dames de grant pris Mains mir-ac-les en a pourpris 90 Plus a fait par ces-te Pu - cel - le

Kbd. f

pp *poco*

95

pp

Solo

Bar. De-po-ne an-i-mos De-po-ne an-i-mos 95 E - a-dem ho-ra mit - te - mi-ni in for-na-cem

Kbd.

Solo

[100]

Bass.

Kbd.

[105]

Sopr.

Alto

Tenor.

Solo

Bass.

Kbd.

Be - ne - di - ci - te i - gnis et aes - tus Do - mi - no, Do - mi - no.

Be - ne - di - ci - te i - gnis et aes - tus Do - mi - no, Do - mi - no.

Be - ne - di - ci - te i - gnis et aes - tus Do - mi - no, Do - mi - no.

Be - ne - di - ci - te i - gnis et aes - tus Do - mi - no, Do - mi - no.

105

WGL

110

"Lord,

p

Do - mi - ne,

115

Alto

p

Do - mi - ne,

Tbn.

Bax.

Kbd

110

p

pp

WGL

that which I do,

I do only to find you.

120

Sop.

is - tud quod fa - ci - o, —

non - fa - ci - o ni - si —

Alto

is - tud quod fa - ci - o, —

non - fa - ci - o ni - si —

Kbd

120

pp

May I find you

Sop.

ut in - ven - i - am - te. In - ven - i - am - te.

WGL

Alto

ut in - ven - i - am - te. In - ven - i - am - te.

X

Ten.

In - ven - i - am - te. 125

Kbd.

mp

Sop.

In - ven - i - am - te. In - ven - i - am - te.

WGL

Alto

In - ven - i - am - te. In - ven - i - am - te.

X

Ten.

In - ven - i - am - te. 130 In - ven - i - am - te.

Kbd.

mp

after I have completed it!"

135

Solo
pp

WGL

Alt.

Solo
pp

X

Ten.

Solo
pp

Bass.

Solo
pp

Kbd.

135

Ah!

Ah!

Ah!

Ah!

Ah!

solo

140

145

Sop.

ff

Alt.

ff

Ten.

ff

Bass.

140

145

Kbd.

ff

pp

ff

pp

150

2d

p mp mf

This musical score page shows four staves for the 2d part. The first two staves are in treble clef, and the last two are in bass clef. Measure 150 starts with a dynamic of **p**. Measures 151 and 152 follow with dynamics of **mp**. Measures 153 and 154 end with dynamics of **mf**.

155

2d

f ff ff

This musical score page shows four staves for the 2d part. The first two staves are in treble clef, and the last two are in bass clef. The dynamic for the entire measure is **f**. The vocal line consists of sustained notes with fermatas.

XI. Haircut

Richard Einhorn

d = 70

Violin solo

Keyboard

5 *legato*
p poco espr.

10

Kbd

15

Kbd

20

d: 78
mf

25

Kbd

30

Kbd

Kbd

35

mf **f**

Kbd

mf **f**

sim. 6 6 6

Kbd

40

mf 6 6

Kbd

con fuoco

f

45

f **ff**

Kbd

50 **tutti**

70

K.

K.

solo

Sop.

Kbd.

solo

S.

d.

Solo

Sop.

85

at - que a - man - tis - si-ma su - per si - de-ra at - que a - man - tis - si-ma

Kbd

85

Solo

Sop.

90

in om - ni - a in om - ni - a

Kbd

90

pp *hushed*

qui - a sum - mo re - gi - os - cu - lum

Solo

Sop.

95

pa - cis pa - cis de - dit. qui - a sum - mo re - gi - os - cu - lum pa - cis pa - cis

Kbd

95

Solo

Sop.

100

de - dit. Pa - cis.

Kbd

100

Vocal

XII. Massieu and Joan

Richard Einhorn

Keyboard

$\text{♩} = 107$

5

This page shows two staves for the keyboard. The top staff is in treble clef and the bottom is in bass clef, both in E-flat major (indicated by three flats). Measure 5 starts with a series of eighth-note chords. The score includes dynamic markings and measure numbers.

Kybd.

10

15

This page continues the keyboard parts. Measure 10 shows a more complex harmonic progression with sixteenth-note patterns. Measure 15 follows, maintaining the musical texture.

Solo A

Kybd.

mp

20

a - ni - ma ei - us - a - mo - re flu - ens,

20

A solo vocal line for 'A' begins at measure 20, marked *mp*. The vocal part consists of eighth-note patterns. The piano accompaniment continues with eighth-note chords. The vocal line concludes with the lyrics 'a - ni - ma ei - us - a - mo - re flu - ens,' followed by a repeat sign and another section of piano chords.

Solo A

Alto

25

flu - ens, — flu - ens — et lan - guens —

25

30

Kybd.

30

The alto vocal line begins at measure 25, singing 'flu - ens, — flu - ens — et lan - guens —'. The piano accompaniment provides harmonic support with sustained notes and chords. The vocal line ends with a fermata over a piano chord at measure 30.

Solo

Alo

Kybd.

35

p hushed

est ces - te

35

Solo

Alo

Kybd.

40

A - - - me cheue d'a - mour en

40

Solo

Alo

Kybd.

nient, mens e - ius in - ea - ne sus - pen - sa

45

Solo

Alo

Kybd.

50

av - e - hemen - ti cu - pi - di - ne

55

50

55

Solo

Alto: *pp* Ab Oh per so-lum A - mo - rem ae - ter-num

Kybd: *p*

[60]

Solo

Alto: tra - hi - tur in ae - ter - ni - ta - tem A - mo - ris

Kybd: *p*

[65] [70]

Sopr.: *p* 3 a - ni - ma ci - us

Altus: *p* 3 a - ni - ma ci - us

TCC: *p* 3 a - ni - ma ei - us

Basses: *p* 3 a - ni - ma ei - us

Kybd: *p* 3 a - ni - ma ei - us

[75]

Sop.

Altos

Tens.

Bass.

Sop.

Altos

Tens.

Bass.

Kybd.

a - mo - re flu - ens, flu - ens, flu - ens, et

a - mo - re flu - ens, flu - ens, flu - ens, et

a - mo - re flu - ens, flu - ens, flu - ens, et

a - mo - re flu - ens, flu - ens, flu - ens, et

80

85

p warm

Sopr.

Alto

soft

Tenor

Bass.

Sopr.

Alto

TCC

Tenor

Basses

Kybd.

The musical score page 85 features ten staves of music. The top five staves consist of soprano, alto, tenor, bass, and soprano again. The middle section contains alto, soprano, tenor, and bass. The bottom staff is for the keyboard. The vocal parts sing in unison, with lyrics including "est ces - te A - me cheue d'a -" and "lan - guens". The piano part provides harmonic support with eighth-note chords. Measure numbers 85 are indicated above the vocal staves and in a box above the piano staff.

90

Sopr.

Alto

solo

Tenor

Bass.

Kybd.

mour cheue d'a - mour en nient, en nient
mour cheue d'a - mour en nient, en nient
mour cheue d'a - mour en nient, en nient
mour cheue d'a - mour en nient, en nient

95

Sopr.

Alto

Tenor

Basses

Kybd.

a - ni - ma ei - us a - mo - re flu - ens, flu - ens, flu - ens
a - ni - ma ei - us a - mo - re flu - ens, flu - ens, flu - ens
a - ni - ma ei - us a - mo - re flu - ens, flu - ens, flu - ens
a - ni - ma ei - us a - mo - re flu - ens, flu - ens, flu - ens

100

et lan - guens lan - guens

Altos

Tenor

Basses

et lan - guens lan - guens

et lan - guens lan - guens

et lan - guens lan - guens

100

105

110

Sopr. *a - ni - ma ei - us a - mo - re flu - ens,*

Altos *a - ni - ma ei - us a - mo - re flu - ens,*

Ten. *a - ni - ma ei - us a - mo - re flu - ens,*

Basses *a - ni - ma ei - us a - mo - re flu - ens,*

Kybd.

115

Sopr.

Alto

Tenor

Bass

Kbd.

flu - ens flu - ens et lan - guens Per so - lum A-

flu - ens flu - ens et lan - guens Per so - lum A-

flu - ens flu - ens et lan - guens Per so - lum A-

flu - ens flu - ens et lan - guens Per so - lum A-

115

Alto

Tenor

Bass

Sopr.

mo - rem ae - ter - num tra - hi - tur in ae - ter - ni - ta - tem A-

TCL

Alto

Tenor

Bass

mo - rem ae - ter - num tra - hi - tur in ae - ter - ni - ta - tem A-

Kybd

Sop.

f 3
a - ni - ma ei - us a - mo - re

Alto

f 3
a - ni - ma ei - us a - mo - re

solo

Ten.

f 3
a - ni - ma ei - us a - mo - re

Bass.

f 3
a - ni - ma ei - us a - mo - re

Sop.

mo - ris

Alto

mo - ris

TCC

Ten.

mo - ris

Bass.

mo - ris

Kybd

125

130

flu - ens, flu - ens flu - ens et lan - guens.

Alto flu - ens, flu - ens flu - ens et lan - guens.

Tenor flu - ens, flu - ens flu - ens et lan - guens.

Bass flu - ens, flu - ens flu - ens et lan - guens.

b.d.

130

135

Sop. Per so - lum A - mo - rem ae - ter - num tra - hi - tur in ae -

Alto Per so - lum A - mo - rem ae - ter - num tra - hi - tur in ae -

Solo Per so - lum A - mo - rem ae - ter - num tra - hi - tur in ae -

Tenor Per so - lum A - mo - rem ae - ter - num tra - hi - tur in ae -

Bass Per so - lum A - mo - rem ae - ter - num tra - hi - tur in ae -

b.d.

135

140

Sop.

ter - ni - ta - tem A - mo - ris A - mo - - - ris

Alto

ter - ni - ta - tem A - mo - ris A - mo - - - ris

f

Ten.

ter - ni - ta - tem A - mo - ris A - mo - - - ris

Bass.

ter - ni - ta - tem A - mo - ris A - mo - - - ris

Sop.

Alto

Ten.

Basses

140

Kybd.

145

Sopr. G.P. Per so - lum A - mo - rem ae - ter - num

Alto G.P. Per so - lum A - mo - rem ae - ter - num

Tenor G.P. Per so - lum A - mo - rem ae - ter - num

Bass G.P. Per so - lum A - mo - rem ae - ter - num

Sept. G.P. Per so - lum A - mo - rem ae - ter - num

Alto G.P. Per so - lum A - mo - rem ae - ter - num

Tenor G.P. Per so - lum A - mo - rem ae - ter - num

Bass G.P. Per so - lum A - mo - rem ae - ter - num

Kbd.

150

Sop.

tra - hi - tur in ae - ter - ni - ta - tem A - mo - - - ris Per so - lum .

Alos

tra - hi - tur in ae - ter - ni - ta - tem A - mo - - - ris Per so - lum A-

f Tru.

tra - hi - tur in ae - ter - ni - ta - tem A - mo - - - ris Per so - lum A-

Bar.

tra - hi - tur in ae - ter - ni - ta - tem A - mo - - - ris Per so - lum A-

Sop.

tra - hi - tur in ae - ter - ni - ta - tem A - mo - - - ris Per so - lum A-

Alos

tra - hi - tur in ae - ter - ni - ta - tem A - mo - - - ris Per so - lum A-

f Tru.

tra - hi - tur in ae - ter - ni - ta - tem A - mo - - - ris Per so - lum A-

Basse

tra - hi - tur in ae - ter - ni - ta - tem A - mo - - - ris Per so - lum A-

Kybd.

150

155

160

XIII. The Final Walk

Richard Einhorn

WGL

Soprano

Kybd.

God

poco expr.

De - us — ae -

Lv.

pp

5

5

everlasting,

who knows things hidden

and all things before they happen

ter - ne, — qui ab - scon - di - to - rum es cog - ni - tor, — qui no - sti om - ni - a an - te quam fi - ant,

10

sim.

15

WGL

Alo

Kybd.

you know

they have borne

false witness

tu - scis — quo - ni - am — fal - sum tes - ti - mo - ni - um —

20

p poco expr.

tu - scis — quo - ni - am — fal - sum tes - ti - mo - ni -

20

WGL

Alo

Kybd.

* A faster tempo, to qn=104. In such a case, the bell peals and pauses within phrases must be held longer to accommodate the overall length.

against me;

25

and see! I die,

pp

WbC

Sopr.

Alto

Bass

WbC

26

um

although I am innocent

30

pp

35

cum

ni - hil

et ec - ce mo - ri - or,

cum

ni - hil

et ec - ce mo - ri - or,

cum

ni - hil

cum

ni - hil

30

pp

cum

ni - hil

35

of everything

their malice has invented

40

Sop.

WGL

Alto

X

X

Kybd.

ho - rum fe - ce - rim quae - is - ti ma - li - ti - o - se com - po - sue - runt

sim.

ho - rum fe - ce - rim quae - is - ti ma - li - ti - o - se com - po - sue -

sim.

ho - rum fe - ce - rim quae - is - ti ma - li - ti - o - se com - po - sue -

40

against me."

45

Sop.

WGL

Alto

Ten.

Bass.

Kybd.

ad - ver - sum me. ad - ver - sum me.

ad - ver - sum me. ad - ver - sum me.

runt ad - ver - sum me. ad - ver - sum me.

ad - ver - sum me.

45

op.
WGL
allo
X
X
Kybd.

PPP sotovoce
et ec - ce mo - ri - or, ————— *et ec - ce mo - ri - or,* —————

50

et *ec - ce mo - ri - or,* ————— *et* *ec - ce mo - ri - or,* —————

XIV. The Burning

Richard Einhorn

Maestoso

mf

10

di-cen-do sic vi des hunc ig- nem; qua - li - ter to-tam ma - ter - i - am

di-cen-do sic vi des hunc ig- nem; qua - li - ter to-tam ma - ter - i - am

di-cen-do sic vi des hunc ig- nem; qua - li - ter to-tam ma - ter - i - am

di-cen-do sic vi des hunc ig- nem; qua - li - ter to-tam ma - ter - i - am

di-cen-do sic: *Maestoso*

di-cen-do sic:

di-cen-do sic:

di-cen-do sic

di-cen-do sic

Maestoso 10

mf

5

15

et sub - stan - ti - am lig - no - rum con - ver - tit

et sub - stan - ti - am lig - no - rum con - ver - tit

dolce

et sub - stan - ti - am lig - no - rum con - ver - tit in su - am na - tu - ram, e - o - dem mo - do

et sub - stan - ti - am lig - no - rum con - ver - tit

15

so so

20

na - tu - ra di - vin - i - ta - tis con - ver - tit in se an - i - mas quas si - bi vult

20

25

Soprano: Rex nos - ter promp - tus est Su - sci - pe - re san - gui - nem in - no - cen - tum

Alto: (part mostly obscured by tenor)

Tenor: Rex nos - ter promp - tus est Su - sci - pe - re san - gui - nem in - no - cen - tum

Bass: Rex nos - ter promp - tus est Su - sci - pe - re san - gui - nem in - no - cen - tum

Rhythm: (provides harmonic support with sustained notes)

Sopr. Sed nu - bes su - per e - un - dem san - gui - nem plan - gunt

Altos

Tenor

Basses Sed nu - bes su - per e - un - dem san - gui - nem plan - gunt

Kybd.

Sop.
Alto
Tenor
Bar.

Kybd.

Solo

30

Un - - de an - ge - li con-ci-nunt et in lau - di - bus so - nant

30

Un - - de an - ge - li / con-ci-nunt et in lau - di - bus so - nant

Un - - de an - ge - li con-ci-nunt et in lau - di - bus so - nant

Un - - de an - ge - li con-ci-nunt et in lau - di - bus so - nant

Sop.
Alto
Tenor
Bar.

Kybd.

Solo

35

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i sanc - to.

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i sanc - to.

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i sanc - to.

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i sanc - to.

Kybd.

Tenor. Rex nos - ter promp - tus est Su - sci - pe - re san - gui - nem in - no - cen - tum

Alto. Rex nos - ter promp - tus est Su - sci - pe - re san - gui - nem in - no - cen - tum

TCL Rex nos - ter promp - tus est Su - sci - pe - re san - gui - nem in - no - cen - tum

Tenor. Rex nos - ter promp - tus est Su - sci - pe - re san - gui - nem in - no - cen - tum

Bass. Rex nos - ter promp - tus est Su - sci - pe - re san - gui - nem in - no - cen - tum

Kybd. { 40

Soprano. Sed nu - bes su - per e - un - dem san - gui - nem plan - gunt _____

Alto. Sed nu - bes su - per e - un - dem san - gui - nem plan - gunt _____

TCL Sed nu - bes su - per e - un - dem san - gui - nem plan - gunt _____

Tenor. Sed nu - bes su - per e - un - dem san - gui - nem plan - gunt _____

Bass. Sed nu - bes su - per e - un - dem san - gui - nem plan - gunt _____

Kybd. { ff

45

pp sotto voce

op.
Iuo
Gd
Tm.
Sor.
op.
Iuo
Tcl
Tm.
Sor.
ybd.

Je han - ne Je - han - ne

Je han - ne Je - han - ne

Je han - ne Je - han - ne

Je han - ne Je - han - ne

Je han - ne Je - han - ne

Je han - ne Je - han - ne

Je han - ne Je - han - ne

Je han - ne Je - han - ne

Je han - ne Je - han - ne

45

pp

XV. Protest

Richard Einhorn

d = 170 Con Fuoco

Soprano *ff* Ah! Je - han - ne Je - han - ne

Auto *ff* Ah! Je - han - ne Je - han - ne

Solo *ff* Ah! Je - han - ne Je - han - ne

Tenor *ff* Ah! Je - han - ne Je - han - ne

Baritone *ff* Ah! Je - han - ne Je - han - ne

Sopranos *ff* Ah! Je - han - ne Je - han - ne

Aitors *ff* Ah! Je - han - ne Je - han - ne

TCC *ff* Ah! Je - han - ne Je - han - ne

Tenors *ff* Ah! Je - han - ne Je - han - ne

Bassos *ff* Ah! Je - han - ne Je - han - ne

Keyboard

Sop.
Alt.
Ten.
Bass.
Sops.
Altos.
Tens.
Basses

Kbd.

5 **10**

Oh! *Ah!* *Oh!*
5 *10*

15

Soprano (S): Ah! Je - han - ne Je - han - ne Oh!

Alto (A): Ah! Je - han - ne Je - han - ne Oh!

Tenor (T): Ah! Je - han - ne Je - han - ne Oh!

Bass (Bassoon): Ah! Je - han - ne Je - han - ne Oh!

Soprano (S): Ah! Je - han - ne Je - han - ne Oh!

Alto (A): Ah! Je - han - ne Je - han - ne Oh!

Tenor (T): Ah! Je - han - ne Je - han - ne Oh!

Bass (Bassoon): Ah! Je - han - ne Je - han - ne Oh!

Piano/Bass: (Measures 11-15)

20

Sop.

Alo

gold

Ten.

Bass.

Sop.

Alos

all

Tens.

Basses

Kbd.

f intenso

25

S val - de be - a - tus fu - is - ti

A val - de be - a - tus fu - is - ti

TLL val - de be - a - tus fu - is - ti

T val - de be - a - tus fu - is - ti

B val - de be - a - tus fu - is - ti

f intenso

25

poco a poco cresc.

30

Sop. cum Ver - bum De - i cum Ver - bum De - i te in

Alt. cum Ver - bum De - i cum Ver - bum De - i te in

TCL cum Ver - bum De - i cum Ver - bum De - i te in

B cum Ver - bum De - i cum Ver - bum De - i te in

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

30

35

Sopr.

Alto

Tenor

Bass

Kbd

ig - ne co - lum - be in ig - ne co - lum - be im - bu - it

40

Kbd

Kbd

45

S
A
T
Bassoon
Bassoon

Soprano
Alto
Tenor
Bass
Bassoon

Oboe
Clarinet
Bassoon
Trombone
Cello/Bass

u - bi tu qua - si au - ro - ra
au - ro - ra

ff > > > > > > > > > >

45

rit.

50

Sop.

— il - lu - mi - na - tus es u - bi tu qua - si au -

Alto

— il - lu - mi - na - tus es u - bi tu qua - si au -

Tenor

— il - lu - mi - na - tus es u - bi tu qua - si au -

Bass

— il - lu - mi - na - tus es u - bi tu qua - si au -

Sop.

— il - lu - mi - na - tus es u - bi tu qua - si au -

Alto

— il - lu - mi - na - tus es u - bi tu qua - si au -

Tenor

— il - lu - mi - na - tus es u - bi tu qua - si au -

Bass

— il - lu - mi - na - tus es u - bi tu qua - si au -

Kbd

50

55

Sopr.

A

Tenor.

Bass.

S

A

Tenor.

T

B

i

55

60

Sop.

Alo

Solo

Ten.

Bass.

Sop.

Alo

TU

Ten.

Bass.

Kbd.

The musical score page consists of two systems of music. The top system, starting at measure 60, features five vocal parts: Soprano (Sop.), Alto (Alo), Tenor (Ten.), Bass (Bass.), and a Solo part. The vocal parts sing the lyrics "na - - - tus es". The bottom system, also starting at measure 60, features three vocal parts: Alto (Alo), Tenor (Ten.), and Bass (Bass.). The bass part sings the lyrics "na - - - tus es". The keyboard (Kbd.) part provides harmonic support with a steady eighth-note pattern. Measure numbers 60 are indicated above both systems.

f intenso
 So
 val - de be - a - tus fu - is - ti
 Al.
Tenor
f intenso
 val - de be - a - tus fu -
 Tens.
f intenso
 val - de be - a - tus fu - is - ti
 Basses
f intenso
 val - de be - a - tus fu -
Kora
f intenso
 65

poco a poco cresc.
 Sopr.
 cum Ver - bum De - i cum Ver - bum
 Altos
poco a poco cresc.
 is - ti cum Ver - bum De - i
Tenor
poco a poco cresc.
 cum Ver - bum De - i cum Ver - bum
poco a poco cresc.
 Bass
 is - ti cum Ver - bum De - i
Kora
poco a poco cresc.
 70

Sopr.

De - i te in ig - ne co - lum - be in ig - ne co - lum - be im - bu - it

Altos

De - i te in ig - ne co - lum - be in ig - ne ig - ne co - lum - be im - bu - it

Tu

De - i te in ig - ne co - lum - be in ig - ne ig - ne co - lum - be im - bu - it

Tenu.

8 De - i te in ig - ne co - lum - be in ig - ne ig - ne co - lum - be im - bu - it

Basses

De - i te in ig - ne co - lum - be in ig - ne ig - ne co - lum - be im - bu - it

Kbd.

75

Kbd.

80

Kbd.

Soprano (S) part: Ah! Je - han - ne Je - han - ne Oh!

Alto (A) part: Ah! Je - han - ne Je - han - ne Oh!

Tenor (Tcn.) part: Ah! Je - han - ne Je - han - ne Oh!

Bass (Bar.) part: Ah! Je - han - ne Je - han - ne Oh!

Soprano (S) part: Ah! Je - han - ne Je - han - ne Oh!

Alto (A) part: Ah! Je - han - ne Je - han - ne Oh!

Tenor (Tcn.) part: Ah! Je - han - ne Je - han - ne Oh!

Bass (Bar.) part: Ah! Je - han - ne Je - han - ne Oh!

Bassoon (B.) part: Ah! Je - han - ne Je - han - ne Oh!

Measures 85-90: The vocal parts sing "Ah!" followed by "Je - han - ne" and "Oh!". The bassoon part consists of eighth-note chords.

95

This musical score page contains eight staves of music. The top four staves represent vocal parts: Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bar.). The bottom four staves represent vocal parts: Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Basses. The vocal parts sing three sustained notes followed by a melodic line: "Ah!", "Oh!", and "Ah!". The bottom staff, labeled "Kbd.", shows a continuous eighth-note bassline on the piano keyboard.

Sop.
Ah! Oh! Ah!

Alt.
Ah! Oh! Ah!

Ten.
Ah! Oh! Ah!

Bar.
Ah! Oh! Ah!

Sop.
Ah! Oh! Ah!

Alt.
Ah! Oh! Ah!

Ten.
Ah! Oh! Ah!

Basses
Ah! Oh! Ah!

Kbd.

100

Soprano (S) vocal line:

Je - han - ne Je - han - ne Oh! _____

Alto (A) vocal line:

Je - han - ne Je - han - ne Oh! _____

Solo vocal line:

Je - han - ne Je - han - ne Oh! _____

Tenor (Ten.) vocal line:

Je - han - ne Je - han - ne Oh! _____

Bass (Bar.) vocal line:

Je - han - ne Je - han - ne Oh! _____

Soprano (S) vocal line:

Je - han - ne Je - han - ne Oh! _____

Alto (A) vocal line:

Je - han - ne Je - han - ne Oh! _____

Tenor (Ten.) vocal line:

Je - han - ne Je - han - ne Oh! _____

Bass (Bar.) vocal line:

Je - han - ne Je - han - ne Oh! _____

Piano accompaniment (two staves):

100

105

Sop.

Aho!
Alto
Ah!
Ten.
Ah!
Bar.
Ah!

Sop.
Ah!
Alto
Ah!
Ten.
Ah!
Bar.
Ah!

Kbd

♩ = 120

110

Soprano (S) vocal line:

Alto (A) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Bassoon (Bassoon) vocal line:

115

Sop.

Alto

solo

Tenor

Bass

115

! = 80

p gently

WGL

Sop.

Alto

Kbd

120

p gently

car Dieu, le Roy du ciel le veut, et est

car Dieu, le Roy du ciel le veut, et est

120

wills it; and so it has been revealed by the Maid...

125

mp

S
WGL

3

3

p

3

3

3

p

3

3

3

3

3

125

f

135

Sopr. ré - vé - lé par la Pu - cel - le

Alt. ré - vé - lé par la Pu - cel - le

Solo ré - vé - lé par la Pu - cel - le

Tenk. ré - vé - lé par la Pu - cel - le

Bass. ré - vé - lé par la Pu - cel - le

Sopr. ré - vé - lé par la Pu - cel - le

Altos. ré - vé - lé par la Pu - cel - le

Tenor ré - vé - lé par la Pu - cel - le

Basses. ré - vé - lé par la Pu - cel - le

Kbd. 135