

Lansing D. McLoskey

breake, blowe, burn

SATB CHOIR & TWO PERCUSSIONISTS

*Commissioned by The Society of Composers, Inc. and ASCAP
for the Indiana University Contemporary Vocal Ensemble*

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breake, blowe, burn

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|-----|----------------------------|------|
| I. | <i>Breake, blowe, burn</i> | 4:30 |
| II. | <i>The Last Scene</i> | 6:45 |

INSTRUMENTATION:

SATB choir (no fewer than 24)

2 percussionists:

Perc 1: vibraphone, snare, 3 toms, 3 woodblocks, triangle, 1 large Balinese "nipple" gong, 2 sus. cymbals: 1 ride, 1 small splash

Perc 2: marimba, snare, 3 bongos, bass drum, 1 crotale (high f#), tam-tam, 2 sus. cymbals: 1 crash, 1 "China-boy" (a small splash may be substituted if no Chinese cymbal is available)

Approximate duration: 11 1/2 minutes



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PERFORMANCE NOTES:

Accidentals apply to the octave in which they appear and hold throughout the measure. In some highly chromatic passages courtesy accidentals are given.

♩ = ♩ at all meter changes.

The spelling of the text is not modernized; that is, all words are spelled precisely as John Donne spelled them, based on the 1633 printed edition. However, it is not necessary to attempt 17th century English pronunciation; modern pronunciation is fine.

Several places in the piece words & phrases are broken up between the voice parts, so that each part may only have a word-fragment. In these places, an attempt should be made to elide the vocal parts as smoothly as possible, so the word-fragments 'connect.'

The tempo of the second movement should be somewhat free and rubato, as opposed to rigid and metronomic. This is left to the interpretation of the conductor.

PERCUSSION NOTATION:

The percussion notation is presented on two staves, Perc 1 and Perc 2. Each staff has a double line with a square box at the beginning. Perc 1 includes: cymbals (splash, ride, bell), Balinese gong, triangle, toms, and snare (ord., rim, rim-shot). Perc 2 includes: cymbals (China-boy, crash, bell), tam-tam, bongos, bass drum, and snare (ord., rim, rim-shot). The notation uses various symbols like 'x' for cymbals, a triangle for the triangle, and dots for other instruments, with stems indicating pitch and dynamics.

Perc 1

cymbals
splash ride (bell)
Balinese gong triangle toms snare
ord. rim rim-shot

Perc 2

cymbals
China-boy crash (bell)
tam-tam bongos bass drum snare
ord. rim rim-shot

Poëms.

X.

Batter my heart, three person'd God; for, you
As yet but knocke, breathe, shine, and seeke to mend;
That I may rise, and stand, o'erthrow mee, 'and bend
Your force, to breake, blowe, burn and make me new.
I, like an usurpt towne, to'another due,
Labour to'admit you, but Oh, to no end,
Reason your viceroy in mee, mee should defend,
But is captiv'd, and proves weake or untrue,
Yet dearly 'I love you', and would be lov'd faine,
But am betroth'd unto your enemye,
Divorce mee, 'untie, or breake that knot againe,
Take mee to you, imprison mee, for I
Except you'enthral mee, never shall be free,
Nor ever chaste, except you ravish mee.

III.

This is my playes last scene, here heavens appoint
My pilgrimages last mile; and my race
Idly, yet quickly runne, hath this last pace,
My spans last inch, my minutes latest point,

Then, as my soule, to'heaven her first seate, takes flight,
And earth borne body, in the earth shall dwell,
So, fall my sinnes, that all may have their right,
To where they'are bred, and would presse me, to hell.

Certainly John Donne (1572-1631) is most closely associated with the words "Death, be not proud," "No man is an island," and "...for whom the bell tolls; it tolls for thee." Yet it is ironic that these icons of the English language were written by one of the greatest iconoclasts of the 17th century. A flamboyant yet conflicted person, much has been written about Donne's troubles with authority; both secular and religious. Indeed, few dared to question not just the Church, but God Himself so frankly & bluntly...which gained him few friends in either the Catholic or Anglican churches of the day! And certainly Donne was no "saint." Having inherited a considerable fortune, young "Jack" spent his money on womanizing, books, theatre, and travel. He was a part-time explorer, was kicked out of both Oxford & Cambridge, and served a stint in jail for a scandalous affair.

Yet the man who dared question God and King was no simple heretic. He held - and struggled with - a deeply personal faith, and later in life went on to become one of England's greatest preachers. It was during the transition period of intense personal struggle that he wrote the "Holy Sonnets." Not published until after his death, they contain some of Donne's best - and most intimate - writing (including "Death, be not proud").

I was immediately moved by these texts when I read them, and decided to draw from them for this piece. The 1st movement ("breake, blowe, burn") is a setting of Sonnet XIV, an almost violent plea for God to batter his own soul into submission. The 2nd movement is a double-texted motet, combining portions of Sonnet VI ("This is my playes last scene") with excerpts from Psalm 54.

LM

Texts -- From *Holy Sonnets* by John Donne (1572-1631)

I. breake, blowe, burn

Batter my heart, three person'd God; for, you
As yet but knocke, breathe, shine, and seeke to mend;
That I may rise, and stand, o'erthrow mee, 'and bend
Your force, to breake, blowe, burn and make me new.
I, like an usurpt towne, to'another due,
Labour to'admit you, but Oh, to no end,
Reason your viceroy in mee, mee should defend,
But captiv'ed, and proves weake or untrue,
Yet dearely I love you, and would be lov'd faine,
But am betroth'd unto your enemye,
Divorce mee,'untie, or breake that knot againe,
Take mee to you, imprison mee, for I
Except you'enthrall mee, never shall be free,
Nor ever chaste, except you ravish mee.

II. The Last Scene (double-texted motet, combining excerpts of Donne & Psalm 54)

This is my playes last scene, here heavens appoint
My pilgrimages last mile; and my race
Idly, yet quickly runne, hath this last pace,
My spans last inch, my minutes latest point...
Then, as my soule, to heaven her first seate, takes flight,
And earth borne body, in the earth shall dwell,
So, fall my sinnes, that all may have their right,
To where they're bred, and would presse me, to hell.

Psalmus 54 (55), excerpts

In finem in carminibus Intellectus David

Unto the end, in verses, understanding for David.

Exaudi Deus orationem meam...

Hear, O God, my prayer...

Cor meum conturbatum est in me et formido mortis
cecidit super me

My heart is troubled within me, and the fear of
death is fallen upon me.

Timor et tremor venit super me et contexit me
tenebra

Fear and trembling are come upon me, and
darkness hath covered me.

Et dixi quis dabit mihi pinnas sicut columbæ et
volabo et requiescam

And I said: Who will give me wings like a dove,
and I will fly and be at rest?

Ecce elongavi fugiens et mansi in solitudine

Lo, I have gone far off flying away; and I abode in
the wilderness.

Expectabam eum qui salvum me...

I waited for him that hath saved me...

Veniat mors super illos et descendant in infernum
videntes quoniam nequitie in habitaculis eorum in
medio eorum

Let death come upon them, and let them go down
alive to hell: For there is wickedness in their
dwellings, in the midst of them.

Cor meum conturbatum...

My heart is troubled...

I. breake, blowe, burn

Lansing D. McLoskey

With vigor $\text{C} \text{E} \text{F} \text{G} \text{A} \text{B}$

The musical score is arranged in two systems. The first system includes vocal parts for Soprano 1, Alto 1, Tenor 1, and Bass 1, along with Percussion 1 (snare off) and Percussion 2 (snare on). The second system includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with Percussion 1 and Percussion 2. The score is in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Bat - ter my heart!" for the first system, and "three God for, you As yet but knocke" for the second system. The score includes various musical notations such as dynamics (f, p), articulation (>), and performance instructions like "With vigor".

Soprano 1
Alto 1
Tenor 1
Bass 1
Percussion 1 (snare off)
Percussion 2 (snare on)

S
A
T
B
Perc. 1
Perc. 2

6 *f* *ê* *f* *f* *ê* *f* *P*

S & 4/4 3/4 5/4
knocke, breathe, knocke knocke, breathe, knocke breathe, knocke, breathe,

A & 4/4 3/4 5/4
knocke, breathe, knocke knocke, breathe, knocke breathe, knocke, breathe,

T V 4/4 3/4 5/4
knocke, breathe, knocke knocke, breathe, knocke breathe, knocke, breathe,

B ? 4/4 3/4 5/4
knocke, breathe, knocke knocke, breathe, knocke breathe, knocke, breathe,

Perc. 1 6 4/4 3/4 5/4
F A.

Perc. 2 6 4/4 3/4 5/4
F A.

9 *F* *P* *P*

S & 5/4 4/4 3/4
shine, and seeke to mend;

A & 5/4 4/4 3/4
shine, and seeke to mend;

T V 5/4 4/4 3/4
shine, and seeke to mend;

B ? 5/4 4/4 3/4
shine, and seeke to mend;

Perc. 1 9 5/4 4/4 3/4
P *f* *P* *sub.* *p*

Perc. 2 9 5/4 4/4 3/4
P *f* *f* *p*

11

S *F* *f* *F* *f*
 That I may rise, and stand, o'er - throw mee, and bend Your force, to breake, blowe,

A *F* *f* *F* *f*
 That I may rise, and stand, o'er - throw mee, and bend Your force, to breake, blowe,

T *F* *f* *F* *f*
 That I may rise, and stand, o'er throw mee, and bend Your force, to breake, blowe,

B ? *F* *f* *F* *f*
 That I may rise, and stand, o'er throw mee, and bend Your force, to breake, blowe,

Perc. 1 *P* *A* *F* *P* *F*
A *F* *P* *F*

Perc. 2 *P* *A* *p* *F* *p* *F* *F*
A *F* *p* *F* *p* *F* *F*

15

S *A*
 breake, blowe, burn, breake, blowe, burn breake, blowe, burn

A *A*
 blowe, burn, breake, blowe, burn, breake blowe, burn, breake

T *A*
 burn, breake, blowe, burn, breake, blowe burn, breake, blowe

B ? *A*
 burn, blowe, burn, burn, breake, burn breake, blowe, burn

Perc. 1 *p* *A* *f*
p *A* *f*

Perc. 2 *A* *P*
A *P*

17 **F** *f* **A** **F**

S & 3/4 4/4 w I, like an u - surpt towne, to a -

A & 3/4 4/4 w I, like an u - surpt towne, to

T V 3/4 4/4 w I, like an u - surpt towne,

B ? 3/4 4/4 w I, like an u - surpt towne,

Perc. 1 17 to gong **A** *L.v.* p

Perc. 2 to tam *L.v.* p

21

S & no - ther due, La - bour to ad - mit you, but Oh,

A & a - no - ther due, La - bour to ad - mit you, but Oh,

T V to a - no - ther due

B ? to a - no - ther due

Perc. 1 21 *f* **A** *P* **A** *P* **A** *P*

Perc. 2 *f* **A** *P* **A** *P*

24 **f** **P**

S & **f** **P**
 to no end, Rea - son your vi - ce - roy in mee, should de - fend,

A & **f** **P**
 to no end, in mee, mee should de - fend,

T **V**

B **?**

Perc. 1 $\frac{3}{4}$ **P** **f** **P**

Perc. 2 **P** **f** **P** turn snare off

28 **p** **F**

S & **p** **F**
 But cap - tiv'd, & proves weake or un - true, I love,

A & **p** **F**
 But cap - tiv'd, & proves weake or un - true, I love,

T **V** **P** **F**
 Yet deare - ly love,

B **?** **P** **F**
 Yet deare - ly

Perc. 1 $\frac{3}{4}$ **P** **F** **p** **P**

Perc. 2 **F** **p** **P** **F** $\frac{3}{4}$

31

S & *p*
and would be lov'd faine,

A & *p*
and would be lov'd faine,

T *p* **F**
lov'd faine But am be-throth'd un - to

B ? **F**
But am be - troth'd un - to

Perc. 1 *p* **P**

Perc. 2 *p* **f** *sub.*

34

S **F** *f*
en - e - mie en - e - mie en - e - mie

A **F** *f*
en - e - mie en - e - mie en - e - mie

T *f*
your en - e - mie en - e - mie en - e - mie en - e - mie,

B ? *f*
your en - e - mie en - e - mie,

Perc. 1 *p* **f**

Perc. 2 *p* **f**

B
37

S &

A & **P**
Di - vorce mée

T **V**

B ?

B
37

Perc. 1
3 6 A 3 p sub. f 3 5 5

Perc. 2
6 A 3 p sub. f 6 6

40

S & **P** **f** **F**
un - tie, or breake that knot a - gaine,

A & **p** **F** **p** **f** **F**
di - - - vorce mée breake that knot a - gaine,

T **V**

B ?

40

Perc. 1
P p 3 P f 1/4 1

Perc. 2
P p 3 P f to marimba

43

S *p*

A *p*

T *V*

B ? ¹ *p* (elide breaths)

"ooh"

Perc. 1 43 *(as soft as possible)*

Mrbba ? ¹ *p*

C 46

S *p*
Take mee,
take mee to you,

A *p*
Take mee,
take mee to you,

T *p*
Take mee,
take mee to you,

B ? *p*

Perc. 1 46 ⁵

Mrbba ? ⁵

49

S
im - pri - son (knocke, breathe, knocke, shine)

A
im - pri - son (knocke, breathe, knocke, shine)

T
im - pris - son (knocke, breathe, knocke, shine)

B
shine

Perc. 1

Mrbba

52

S
im - pri - son mee, im - pri - son mee, for I ex -

A
im - pri - son mee, im - pri - son mee, for I ex -

T
im - pri - son mee, im - pri - son mee, for I ex -

B
"ooh"

Perc. 1

Mrbba

55

S
& *Ghiassando* *f*
cept you en - thrall mee ne - ver shall be (breake,

A
& *Ghiassando* *f*
cept you en - thrall mee ne - ver shall be (breake,

T
V *Ghiassando* *f*
cept you en - thrall mee ne - ver shall be (breake,

B
? *f*

Perc. 1
55 *P* *F*

Mrbba
& $\frac{3}{4}$
? $\frac{3}{4}$ *f*

D

62 **F**

S & 4/4
Nor e-ver chast, ex-cept you ra-vish mee.

A & 4/4
Nor e-ver chast, ex-cept you ra-vish mee.

T V 4/4
Nor e-ver chast, ex-cept you ra-vish mee.

B ? 4/4
Nor e-ver chast ex-cept you ra-vish mee.

D

62

Perc. 1 4/4

Perc. 2 4/4

65 **P**

S & 4/4
La-bour to ad-mit you, but Oh, to no end,

A & 4/4
La-bour to ad-mit you, but Oh, to no end,

T V 4/4
La-bour to ad-mit you, but Oh, to no end,

B ? 4/4
La-bour to ad-mit you, but Oh, to no end,

65

Perc. 1 4/4

Perc. 2 4/4

68

S
to no end, Oh!

A
to no end, Oh!

T
to no end,

B
to no end, Oh!

Perc. 1
Perc. 2

f *f* *f* *f*

P *P*

f *f* *f* *f*

F *F* *F* *F*

l.v. *l.v.*

E 71

S
Take mee to you, im - pri - son mee, for

A
im - pri - son mee, im - pri - son mee,

A2
im - pri - son mee, im - pri - son mee,

T
snare on

B

f *P* *P* *P*

F

77 *f* **F** *poco a poco cresc.* *f*

S & *f* **F** *poco a poco cresc.* *f*
 Bat - ter my heart, bat - ter

S2 & *f* **F** *poco a poco cresc.* *f*
 Bat - ter my, bat - ter my heart,

A & *f* **F** *poco a poco cresc.* *f*
 Bat - ter my heart, bat - ter

A2 & *f* **F** *poco a poco cresc.* *f*
 Bat - ter my, bat - ter my heart,

T *f* **F** *poco a poco cresc.* *f*
 Bat - ter my heart, bat - ter

T2 *f* **F** *poco a poco cresc.* *f*
 Bat - ter my, bat - ter my heart,

B ? *f* **F** *poco a poco cresc.* *f*
 Bat - ter my heart, bat - ter

B2 ? *f* **F** *poco a poco cresc.* *f*
 Bat - ter my, bat - ter my heart,

Perc. 1 77 *f* **P** *sub.* *poco a poco cresc.*
 3/4

Perc. 2 *f* **F** *poco a poco cresc.*
 3/4 R.S.

80 *Stringendo* **A** *p sub.* *Tempo primo*

S & *my heart, bat - ter my heart!*

S2 & *bat - ter my heart, my heart!*

A & *my heart, bat - ter my heart!*

A2 & *bat - ter my heart, my heart!*

T *my heart, bat - ter my heart!*

T2 *bat - ter my, bat - ter my heart!*

B ? *my heart, bat - ter my heart!*

B2 ? *bat - ter my, bat - ter my heart!*

Perc. 1 80 *Stringendo* **A** *Tempo primo*
to crotales

Perc. 2 6 **A**

Remain still until
crotale is silent.

83 (elide breaths)

S

S2

A

T

B

Perc. 1

Perc. 2

83

U

F

L.v.

The image shows a musical score for a vocal ensemble and two percussionists. The vocal parts are labeled S (Soprano), S2 (Soprano 2), A (Alto), T (Tenor), and B (Bass). The percussion parts are labeled Perc. 1 and Perc. 2. The score is divided into four measures. In the first measure, the vocalists have notes with an ampersand (&) and a wavy line below them, indicating breaths. The percussionists have a note with an ampersand (&) and a wavy line below them. In the second measure, the vocalists have a note with a wavy line below them. The percussionists have a note with a wavy line below them. In the third measure, the vocalists have a note with a wavy line below them. The percussionists have a note with an ampersand (&) and a wavy line below them. In the fourth measure, the vocalists have a note with a wavy line below them. The percussionists have a note with a wavy line below them. The score ends with a double bar line.

II. The Last Scene

© 1^a

Bass 1 *p* 4/4 ? *p*
 In fi - nem in car - mi - ni - bus

Bass 2 *p* 4/4 ? *p*
 In fi - nem in car - mi - ni - bus

B1 6 ? *p*
 In - tel - lec - tus Da - - - - - vid

B2 ? *p*
 In - tel - lec - tus Da - - - - - vid

T 12 *P*
 Ex - au - - di, ex - au - di De - - -

B1 ? *P*
 Ex - au - di De - us or - a - ti - o -

B2 ? *P*
 Ex - au - di De - us or - a - ti - o -

T 17 *F*
 - us or - a - ti - o - nem me - am

B1 ? *F*
 - - - - - nem me - am

B2 ? *F*
 - - - - - nem me - am

A
22 **F**

S & **bú** **bú** **nú.** **i** **i** **i** **bī** **bī** **bī** **ú** **nī**
This is my, my playes last scene,

P

A & **bú** **bú** **ú.** **i** **ú** **ú** **i** **#ú** **#i**
 Cor me - um con - tur - ba - - - tum est

P

T **V** **bú** **ú** **ú.** **bī** **ú** **nú** **i** **nū** **#i**
 Cor me - um con - tur - ba - - - tum est

P

B **?** **bú** **bú** **nú.** **bī** **bú** **nú** **i** **#ú** **i**
 Cor me - um con - tur - bas - - - tum est

A
22 (motor on, slow speed)

Vibes & **bú** **bú** **nú.** **i** **i** **bī** **bī** **bī** **ú** **nī**
 w/pedal (approx. once per measure)

P

Mrbba **bú** **bú** **nú.** **i** **nú** **nú** **i** **nú** **#i**
 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

? **bú** **bú** **ú.** **bī** **ú** **ú** **i** **#ú** **i**
 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

26

S & *here hea - vens ap - point my pil - gri - mag - es last*

A *in me et for - - - mi - - - do mor - - -*

T *in me et for - - - mi - - - do mor - - -*

B1 ? *in me et for - - - mi - - - do mor - - -*

B2 ? *in me et for - - - mi - - - do mor - - -*

Vibes 26

Mrbba

30

S & *p* *mile;* *and my race and my*

A & *p* *- tis mor - - - - tis ce - ce - dit*

T *p* *- tis mor - - - - tis ce - ce - dit*

B1 ? *p* *- tis mor - tis ce - ce - dit*

B2 ? *p* *- tis mor - tis ce - ce - dit*

Vibes 30 *p*

Mrbba *p*

34

S & *i i nu i i bi bi nu. i #i u*
race id - ly yet quick - ly runne, yet quick - ly

A & *bú: i i u bú* **P** *u w*
su - - - per me Ti - - - - -

T *u. ni u bú* **P** *u bú w*
su - - - per me Ti - - - - -

B ? *bú: bi u u* **P** *u bú u. bi*
su - - - per me Ti - - - - - mor

Vibes & *bi ni u i i bi bi nu. ni bi u i*
F

Mrbba *u 3/4 i 3/4 u 3/4 bú 3/4* **P** *u 3/4 w 3/4*
 ? *bú: 3/4 bi 3/4 u 3/4 u 3/4* **P** *bú 3/4 w 3/4*

38 **P**

S & *nú* *î* *î* *bî* *bî* *nî* *î* *î* *î* *î* *w* **B** *p*
runne, hath this last pace My spans last inch

A & *bú* *bú* *î* *bú.* *bú.* *nî* *w* **B** *p*
mor et tre - - - - mor

T *bú* *bú* *î* *bú.* *bú.* *nî* *î* *wú.* **B** *p*
mor et tre - - - - mor

B ? *bú* *bú* *î* *bú.* *bú.* *bî* *ú* *î*
et tre - - - - mor

38 **B** bowed vibes

Vibes & #WW *w* **B** *p*
to bow

Mrbba & *bú*^{3/4} *bú*^{3/4} *î* *bú*^{3/4} *bú*^{3/4} *nî*^{3/4} *î*^{3/4} *î*
 ? *bú*_{3/4} *bú*_{3/4} *î* *bú*_{3/4} *bú*_{3/4} *bî*_{3/4} *ú*_{3/4} *î* *to sus. cymbal*

42 (sopranos elide breaths)

S & w w w w

A & w u. p < >

T v î î î u. cor p. < >

B ? î u. cor p. < >

cor

Vibes & w w w w

Perc. 2 ô → î Æ. 3/4 1 < P >

46

S & w w j ä u. w

(ch) my

A & i p i bú . bí bú. i i

ti - mor tre - mor

T v i p i bú . bí nú. i i

ti - mor tre - mor

B ? i p bú . bí nú. i i

ti - mor tre - mor

46

Vibes & w w w w

Perc. 2 0 i $\frac{A}{\frac{3}{4}}$ P $\frac{A}{\frac{3}{4}}$ $\frac{A}{\frac{3}{4}}$ P to marimba

1 P 1 F 1

50

S & w **F** **f** **w** **bú.** **ú** **#ú.** **4** **4**
min - - - utes lat - est point.

A1 **p** **F** **f** **w.** **4** **4**
ve - nit su - per me et con - tex - it.

A2 **p** **F** **f** **w.** **4** **4**
ve - nit su - per - me et con - tex - it. - - - -

T **p** **F** **f** **4** **4**
ve - nit su - per me et con - tex - it me

B **p** **F** **f** **4** **4**
ve - net su - per me et con - tex - it me

Vibes 50 **l.v.** **F** **f** **4** **4**
ú **ú.** **bú** **bú.** **#ú - ú.** **P**

Mrbba **p** **F** **f** **4** **4**
ú **ú.** **bú** **bú.** **#ú - ú.** **P**

C

54

S

A

T

B

Et di - - - - xi quis da - bit

Et di - - - - xi quis da - bit

me te - - - - ne - - - - bra

P **F** **P** **F** **P** **p**

w **w** **bw** **w**

C

54

Vibes

Mrbba

P **w** **w** **bw** **p**

w **w** **bw** **w**

$\frac{w}{3/4}$ $\frac{w}{3/4}$ $\frac{bw}{3/4}$ $\frac{pw}{3/4}$

S & **P** co - lum -

A & **P** mi - hi pin - nas si - cut co - lum - - -

T1 **P** mi - hi pin - nas si - cut co - lum - - - bae

T2 **P** - cut co - lum - - - bae

B ? **P** - lu -

S & **F** **P** **fP** - bae co - lum - et vo - la - bo, et vo - la - bo

A & **F** **P** **fP** - bae co - lum - - - - bae et vo - la - bo, et vo - - -

T1 **F** **P** **fP** - um - - - - bae et vo - la - bo, et vo - la -

T2 **P** **F** **F** - bae et nú

B ? **P** **F** **F** - bae et - la -

66

S1 & ú. ì ì ní. ì ú. î ï bí ì
 et re - - - es - cam - qui - es -

S2 & ú. ì ú. bí ní ú. î ï bí ì
 et re - - - es - cam- - - qui - es - -

A & ú. î î ní bí w ì ï bú
 - e - - qui - es

T V w î ú ú î ú bú
 - qui - re - es -

B ? w î ú ú î ú bú
 - qui - re - es -

f *F* *f* *F* *f* *F* *f* *F* *f* *F*

Detailed description: This is a musical score for five voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). The score is for a specific passage, marked with the number 66. Each voice part has a staff with a treble clef and a common time signature. The lyrics are written below the notes. Dynamics are indicated by 'f' (forte) and 'F' (fortissimo). The lyrics are: 'et re - - - es - cam - qui - es -'. The Soprano 1 part starts with an ampersand and a 'u' with a dot. The Soprano 2 part also starts with an ampersand and a 'u' with a dot. The Alto part starts with an ampersand and a 'u' with a dot. The Tenor part starts with a 'V' and a 'w'. The Bass part starts with a question mark and a 'w'. The lyrics are: 'et re - - - es - cam - qui - es -'. The dynamics are: *f* *F* *f* *F* *f* *F* *f* *F* *f* *F*.

70 **D** p

S & w **bú** **bú** **ú.** **í** **ú** **ú**
 Ec - - - - ce e - lon - ga -

A & **bú.** **bú** **bú** **ú.** **bí** **bú** **nú**
 -scam - Ec - - - - ce e - lon - ga -

T **bw** **bú** **bú** **nú.** **í** **í** **bí** **bí**
 -scam *Then,* *as* *my* *soule*

B ? **bw** **bú** **bú** **nú.** **bí** **bú** **nú**
 -scam Ec - - - - ce e - lon - ga -

70 **D**

Vibes & **bú** **ú** **nú.** **bí** **í** **nú**
bú **bú** **nú.** **bí** **í** **nú**
 p

Mrmba & **bú** **bú** **nú.** **í** **í** **bí** **bí**
 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ **bú** **bú** **nú.** **bí** **í** **bí** **bí**
 P

? **bú** **bú** **nú.** **bí** **í** **bí** **bí**

74

S & *P*
 - vi fu - gi - ens et man - - - - - si

A & *P* *F*
 - vi fu - to hea - - - - - ven her first

T *V* *p* *P*
 to hea - ven et man - - - - - si

B1 ? *P*
 - vi fu - gi - ens et man - - - - - si

B2 ? *P*
 - vi fu - gi - ens et man - - - - - si

Vibes 74 *P*

Mrbba & *F*
 ?

E
90

S & **p** **bú** **bú** **ú** **bú** **ú** **bú** **f** **bú.** **î**
 Ve - ni - at mors su - - - per

A & **p** **ú** **ú** **nú** **bú** **ú** **ú** **f** **bú.** **bî**
 Ve - ni - at mors su - - - per il -

T **V** **p** **ú** **bú** **nú** **bú** **nú** **f** **w**
 Ve - ni - at mors su - - - per

B **p** **bú** **nú** **nú** **ú** **nú** **bú** **f** **w**
 Ve - ni - at mors su - - - per

E
90

Vibes & **î** **î** **bî**
F

Mrmba & **?**

94 **P** **f** **P**

S & #ú ú #ú ú nú #ú ú ' bú

il - los et de - - - scen - - - - dant mors

A **P** **f** **H** **F**

& ú bú nú ú bú ú ' bú bí

- los et de - - - scen - - - - dant So,

T **P** **f** **P**

v ä bí. ä i. ä i. ä bí i i ní bí i ä i. ä i. bú

su - per il - los et de - scen - dant mors

B **P** **f** **P**

? i bí i bí i bí bí i ní i ní bú bú

su - per il - los et de - scen - dant in in - fer - num, mors

Vibes 94

& #ú bú #ú ú bú #ú ú bú

p **f** **P**

Mrbba

& ä ä i. ä i. ä bí i i ní bí i ä i. ä i.

? **p** i bí i bí i bí bí i ní i ní bí bí bí á

rit.

$\text{E} \frac{3}{4}$

102

S & ä j i i bi bi i bi i ni i. j ni i i A
 To where they're bred & would presse me, presse me to hell.

A & i i u bi bi bi nu i bu bi
 scen - dam in - - fer - num vi - - - ven - tes

T1 V i i i bi ni bi u u u A
 in in - fer - num vi - - - ven -

T2 V i bu i i bi nu i u. f
 in in - fer - num vi - - - ven -

B1 ? i ä nu bi bi u i u. f
 in in - fer - num vi - - - ven -

B2 ? i bi u bi bi u i u. f
 in in - fer - num vi - - - ven -

rit.

$\text{E} \frac{3}{4}$

102

Vibes & i i i bi i bi ni i i i bu f
 f

Mrbas { & i bu 3/4 i bi bi nu 3/4 i bu 3/4 b i 3/4
 ? ä bi u 3/4 b i b i nu u f u. u. u. u.
 3/4 3/4 3/4 3/4

F *A tempo*

105 *W*

S **&**

A **&**

T1 **V** *f* *f*

T2 **V** *P*
- tes *P*
cor

B **?** *P*
- tes *P*
COR

F *A tempo*

105 *to bow*

bowed vibes (let each note ring)

Vibes **&** *P*

Mrbba **?** *P*
3/4 *P*
3/4

109 *rit.* ----- *A tempo poco a poco rit.*

S & *P* *f*, *F* *E*^{oa}

cor cor me - um con -

A1 & *P* *f*, *F* *E*^{oa}

cor cor me - um con -

A2 & *P* *f*, *F* *E*^{oa}

cor cor - me - um con -

T1 *V* *f*, *F* *E*^{oa}

- rum in me - di - o e - o - rum, cor me - um con -

T2 *V* *f*, *F* *E*^{oa}

cor me - um con -

B *V* *f*, *F* *E*^{oa}

cor me - um con -

109 *rit.* ----- *A tempo poco a poco rit.*

Vibes & *f*, *F* *E*^{oa} to mallets

Mrbba & *f*, *F* *E*^{oa}

3/4 *3/4* *3/4* *3/4*

3/4 *3/4* *3/4* *3/4*

molto rit.

113

S & **ú** **ú** **Ä** **bw** **w**
 - tu - - - ra - - - bum.

A1 & **bú** **nú** **Ä** **bw** **w**
 - tu - - - ra - - - bum.

A2 & **bú** **nú** **Ä** **bw** **w**
 - tu - - - ra - - - bum.

T1 **V** **ú** **bú** **Ä** **bw** **w**
 - tu - - - ra - - - bum.

T2 **V** **nú** **bú** **Ä** **bw** **w**
 - tu - - - ra - - - bum.

B ? **bú** **ú** **Ä** **bw** **w**
 - tu - - - ra - - - bum.

Vibes *molto rit.*
 113 & **ú** **ú** **Ä** **bw** **w**
nú **ú** **Ä** **bw** **w**

Mrbba & **bú** **bú** **Ä** **bw** **w**
 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

? **bú** **ú** **Ä** **bw** **w**
 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

DEO
 GRA-
 TIAS