

Mark David Boden

HOMO SUM

for SATB and ensemble

SATB & STRING ORCHESTRA

commissioned by Making Music UK for Croydon Bach Choir, in partnership with Sound and Music in association with BBC Radio 3, and funded by PRS for Music Foundation and the Philip and Dorothy Green Music Trust as part of Adopt A Composer 2016.

First performance given by Croydon Bach Choir conducted by Timothy Horton at Croydon Minster on 1st July 2017.

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* - Movement only to be sung if the choir process out of the performance venue.

Duration: c.22'00"

I - HOMO SUM

Publius Terentius Afer (c.195-159 BC)

'Homo sum, humani nihil a me alienum puto'

'I am human, I think nothing human alien to me'

II - I CAN SEE MYSELF

Sanskrit Phrase

"I can see myself in all things and all people around me."

III - UMOJA

Swahili Proverbs

Mtu ni watu

A person is people. No man is an island.

Umoja ni nguvu

Unity is strength; there is strength in numbers

Penny nia pana njia

Where there's a will there's a way.

IV - A STRAND OF HOPE

Anne Davenport

After failure we stand alone like stones in a circle.

Chuck rocks of hate at our differences,

Hit out at other creeds, colours, classes.

STOP!

To defeat failure we stand together;

Hand touching hand, differences mingling;

Plaiting a rope of creeds, colours, classes;

A cord of rescue, a strand of hope.

V - DIFFERENT FLOWERS

Muslim Origin

'A lot of different flowers make a bouquet'

Text translated into different languages as follows:

Dutch: Een boeket is gemaakt van veel soorten bloemen

French: Beaucoup de fleurs font un bouquet

German: Ein Blumenstrauß benötigt eine Vielzahl von Blumen

Italian: Molti fiori fanno un bouquet

Spanish: Muchas flores forman un ramo

Welsh: Cymysgedd o flodau sy'n creu tusw

VI - SERVA FIDEM

Latin

Serva fidem

Keep the faith

Docendo discimus

By teaching, we learn

VII - EPILOGUE

Grace Nichols (b.1950)

text used with kind permission granted by the poet & Curtis Brown

I have crossed an ocean,
I have lost my tongue,
From the root of the old one
a new one has sprung

I - HOMO SUM

Publius Terentius Afer
c.195-159 BC

Mark David Boden

♩ = 69 Slow, delicate

p espress. *mp* *p* *mp*

Soprano
Ho - mo sum hu - ma - ni ni -

Alto
Ho - mo sum hu - ma - ni ni -

Tenor
Ho - mo sum hu - ma - ni

Bass
Ho - mo sum hu - ma - ni

Reduction

5 *mf* *mp*

S.
-hil a me a - - li -

A.
hil a me a - - li -

T.
ni - - hil a me a - - li -

B.
ni - hil a me a - - -

9

S. *mf* *p*
e - num pu - to

A. *mf* *p*
e - num pu - - - to

T. *mf* *p*
e - num pu - - - - to

B. *mf* *p*
- li - e - num pu - - - - to

poco rall.

13

S. *p* *p* *pp*
ho - - - - - mo - - - - - sum

A. *p* *p* *pp*
ho - mo - - - - - ho - - - - - mo sum

T. *p* *p* *pp*
ho - - - - - mo - - - - - sum

B. *p* *p* *pp*
ho - - - - - mo - - - - - sum

II - I CAN SEE MYSELF

Sanskrit Phrase

$\text{♩} = 48$ Freely

Soprano Solo

Violin I

Violin II

Viola

Violoncello

Double Bass



5

S. Solo

in all I can see my -



8

S. Solo

self in all things and all

A $\text{♩} = \text{♩}$ Gentle, delicately

11 *p distant*

S. Peo - - ple peo - - ple

A. *p distant*
Peo - - - ple peo - - - ple

T. *p distant*
Peo - - ple peo - - ple

B. *p distant*
Peo - - ple peo - - ple

Vln. I *con sord.*
p distant

Vln. II *con sord.*
p distant

Vla. *con sord.*
p distant

Vc. *con sord.*
p distant

Db. *con sord.*
p distant

15

S. in all peo - ple a - - round me_____

A. in all peo - ple a - - round me_____ I_____ *mp*

T. in all peo - ple a - - round me_____

B. in all peo - ple a - - round me_____

Vln. I _____ *mp* *p*

Vln. II _____ *mp* *p* *mp* senza sord.

Vla. _____ *mp* *p*

Vc. _____ *mp* *p*

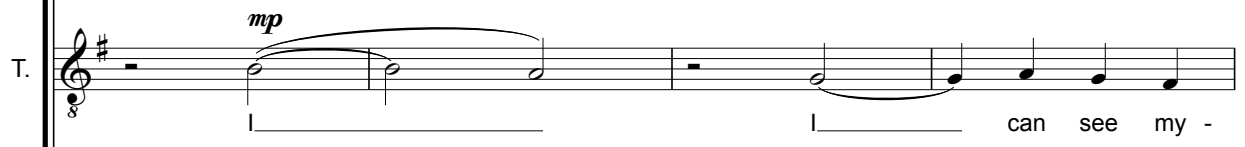
Db. _____ *mp* *p*

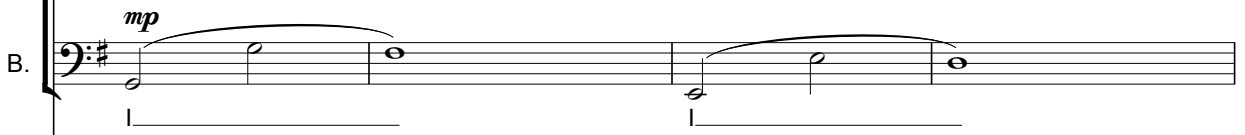
B ♩ = 56 A little more movement

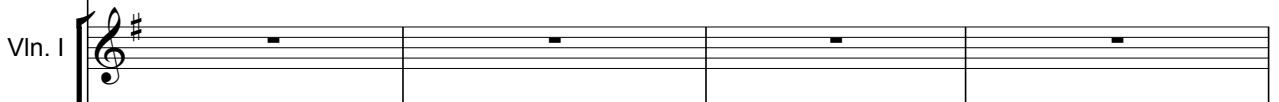
20

S. 

A. 
I can see my - self

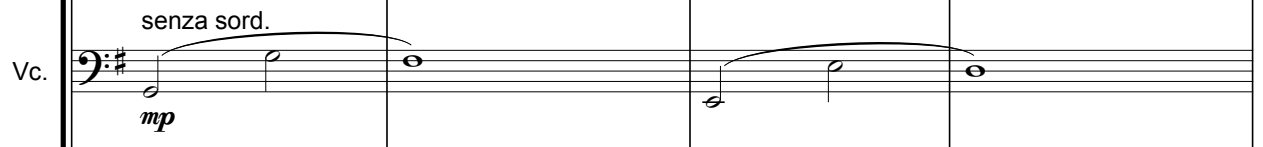
T. 
I can see my -

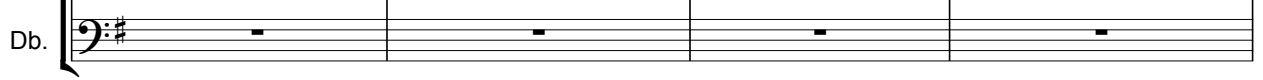
B. 

Vln. I 

Vln. II 

Vla. 
senza sord.
mp

Vc. 
senza sord.
mp

Db. 

24

S. I can see my - self

A. *(mp)* my - self *mp* In all

T. self I can see my - - self

B. I can see my - self

Vln. I *mp* senza sord.

Vln. II *mp*

Vla. *mp* *mf* *(mp)*

Vc. *mp* *mf* *(mp)*

Db. *mp* senza sord. *mf* *(mp)*

28 **C**

S. *mf*
In all peo - ple In all peo - ple

A. *mf* *mf*
peo - ple In all peo - ple

T. *mp*
In all peo - ple in all peo - ple

B. *mp*
In all peo - ple in all peo - ple

Vln. I *mp* *mf* (*mf*)

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

Vla. *mp*

Vc. *mp* *mf*

Db. *mp* *mf*

32 *f*

S. in all peo - ple a - round me

A. *f*
In all peo - ple a - round me_____

T. *f*
In all peo - ple a - round me_____

B. *f*
In all peo - ple a - round me

Vln. I *f* *molto espress.* *div.* *(mp)*

Vln. II *f* *molto espress.* *(mp)*

Vla. *f* *molto espress.*

Vc. *f* *molto espress.*

Db. *f* *molto espress.* *(mp)*

D

36

S. *mp* ————— *mf* *mp* —————
can see my - self can see my -

A. *mp*
[Musical notation]

T. *mp*
I can see my - self can see my -

B. *mp*
I can see my - self in all

Vln. I *tutti.*
mp ————— *mf* *mp* —————

Vln. II *mp espress.*

Vla. *mp espress.*

Vc. *mp espress.*

Db.

40 *mf* *mp* *mf*

S. self I can see my - self

A. can see my - self

T. self in all things a - round me In all

B. I can see my - self in all

Vln. I *mf* *mp* *mf* (div.)

Vln. II (div.) *mf*

Vla. *mf*

Vc. *mf*

Db. *mp*

E

44

S. In all peo - ple In all peo - ple

A. In all peo - ple In all peo - ple

T. peo - ple In all peo - ple

B. In all peo - ple in all peo - ple

Vln. I *mf molto espress.*

Vln. II *mf molto espress.* tutti.

Vla. *mf*

Vc. *mf*

Db. *mf*

48 **F** *ff* **poco rall.**

S. in all peo - ple a - round

A. *f* in all peo - ple a - round

T. *f* in all peo - - ple a - round

B. *f* in all peo - - ple a - round

Vln. I *ff* molto espress.

Vln. II molto vib. *f* molto espress.

Vla. molto vib. *f* molto espress.

Vc. molto vib. *f* molto espress. div.

Db. molto vib. *f* molto espress.

G = 52 A little slower

S. Solo
in all I can see my - self

S.
me (stagger breathing)

A.
me I can see my - self

T.
me (stagger breathing)

B.
me (stagger breathing)

Vln. I
mp *ff*

Vln. II
mp *p* *ff*

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

Vc.
mp *p* *ff*

Db.
mp *p* *ff*

Detailed description: This page of a musical score, numbered 19, contains measures 52 through 55. It features a vocal solo part and an orchestral accompaniment. The vocal soloist (S. Solo) sings the lyrics "in all I can see my - self". The vocal parts (Soprano, Alto, Tenor, Bass) are marked with dynamics *mp* and *p* (stagger breathing) in measures 52-54, and *ff* in measure 55. The instrumental parts (Violin I, Violin II, Viola, Violoncello, Double Bass) also follow this dynamic structure, with *mp* and *p* in measures 52-54 and *ff* in measure 55. The score is written in G major and 4/4 time, with a tempo marking of 52 beats per minute and the instruction "A little slower".

III - UMOJA

♩ = 300 Energetically

(2+3)

p

(3+2)

(2+3)

Soprano

Pen-ye nia pa-na(n)ji - a Pen-ye nia pa-na(n)ji - a

Alto

Tenor

Bass

Piano

Congas

Violin I

Violin II

Viola

Violoncello

Double Bass

7

S. Pen - ye nia pa - na (n)ji - a Pen - ye ni - a pa - na (n)ji -

A.

T.

B.

Congas

Vln. I

Vln. II

Vla.

Vc.

Db.

A

11 *mp*
S. a Pen - ye ni - a
mp
A. Pen - ye nia pa - na (n)ji - a
mp
T. Pen - ye ni - a
B.

Congas

Vln. I *mp* *p* *mp*
Vln. II *mp* *p* *mp*
Vla. *mp* *p* *mp* (div.)
Vc. *mp* *p* *mp* pizz.
arco.
Db. *mp* *p* *mp*

15 **(3+2)** **(2+3)**

S. pa - na ni - ja Pen - ye ni - a

A. Pen - ye nia — pa - na (n)ji - a Pen - ye nia — pa - na (n)ji - a

T. pa - na ni - ja Pen - ye ni - a

B.

Congas

Vln. I

Vln. II

Vla.

Vc.

Db.

B

19

S. *pa pa - na*

A. *Pen - ye ni - a pa - na (n)ji - a*

T. *pa pa - na (n)ji - a*

B.

Congas

Vln. I *mf mp*

Vln. II *mf mp*

Vla. *mf mp*

Vc. *mf mp*

Db. *mf mp arco.*

C

(3+2+2)
mp

23

S.

Um - o - ja ni n gu - vu

A.

Um - o - ja ni n gu - vu

T.

B.

Congas

Vln. I

Vln. II

Vla.

Vc.

Db.

27

S. Um - o - ja ni (n)gu - vu Um - o - ja

A. Um - o - ja ni (n)gu - vu Um - o - ja

T. 8

B. 8

Congas

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mp*

Db. *mp*

31 (2+3+2) (3+2+2) *mf* *f*

S. ni n gu - vu Um - o - ja ni (n)gu - vu

A. ni n gu - vu Um - o - ja ni (n)gu - vu

T. ni (n)gu - vu

B. ni (n)gu - vu

mp *mf*

Congas (8) *mp* *mf*

Vln. I *mp* *mf*

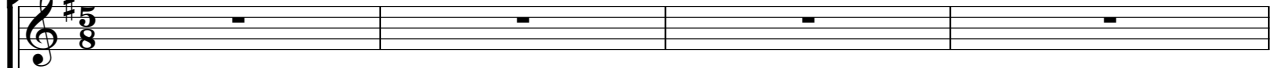
Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

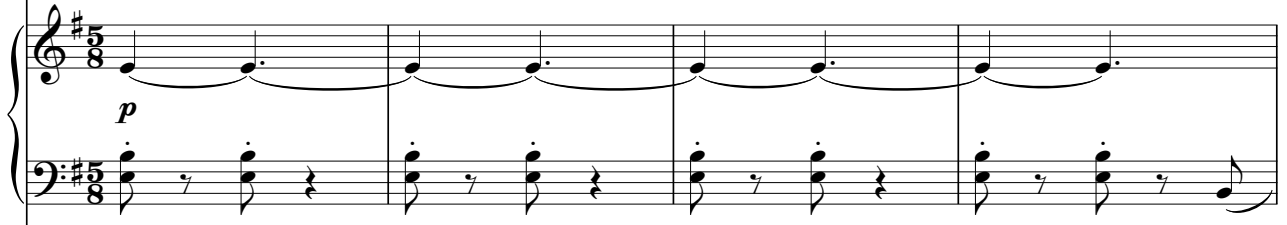
35 **D**

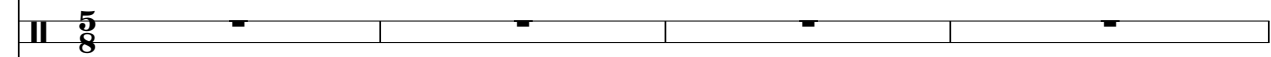
S. 


A. 


T. 


B. 



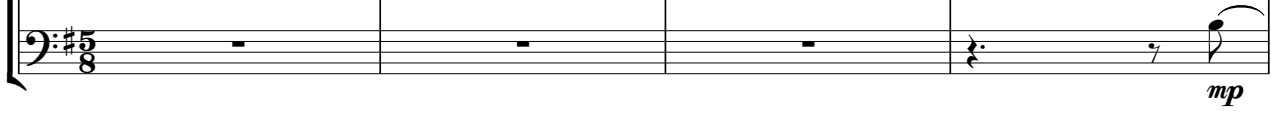
Congas 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

39

(3+2)

(2+3)

S.

A.

T.

B.

mf

mf

Pen - ye nia pa - na (n)ji - a Pen - ye nia pa - na (n)ji - a

Pen - ye nia pa - na (n)ji - a Pen - ye nia pa - na (n)ji - a

Piano accompaniment for the vocal parts, showing chords and melodic lines in both hands.

Congas

p

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Db.

Musical score for Congas, Violins I and II, Viola, Violoncello, and Double Bass.

43 (2+3)

S.

A.

T.

B.

Congas

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

F

47

S. *mf* (3+2) (2+3)
 Pen-ye nia pa - na (n)ji - a Pen-ye nia pa - na (n)ji -

A. *[Musical staff with rests]*

T. *f* *mf*
 a *[Musical staff]*

B. *f* *mf*
 a *[Musical staff]*

mf *[Piano and Bass Musical Staff]*

Congas *mp* *[Congas Musical Staff]*

Vln. I *mf* *mp* *p* *[Violin I Musical Staff]*

Vln. II *mf* *mp* *p* *[Violin II Musical Staff]*

Vla. *mf* *[Viola Musical Staff]*

Vc. *mf* *[Violoncello Musical Staff]*

Db. *mf* *mp* *[Double Bass Musical Staff]*

51

S. *(h)* - a

A. *mf*
Pen-ye nia pa-na (n)ji - a Pen-ye ni - a pa-na (n)ji -

T. 8

B.

Congas

Vln. I *mf*

Vln. II

Vla.

Vc.

Db.

G

55

S. *mp cresc.* Pen - ye ni - a pa - na n ji - a *f*

A. *mp cresc.* a ni - a pa - na n ji - a *f*

T. *mp cresc.* Pen - ye ni - a pa - na n ji - a *f*

B. *mp cresc.* Pen - ye ni - a pa - na n ji - a *f*

mp cresc.

Congas *mp*

Vln. I *mp cresc.*

Vln. II *mp cresc.*

Vla. *mp cresc.*

Vc. *mp cresc.*

Db. *mp cresc.*

H

(3+2)

(2+3)

59

S. *f*
Pen - ye ni - a pa - na ni - ja Um -

A. *f*
Pen - ye nia_____ pa - na (n)ji - a Pen - ye nia_____ pa - na (n)ji - a

T. *f*
Pen - ye ni - a pa - na ni - ja Um -

B.

f

Congas *f* *mf* <

Vln. I *f*

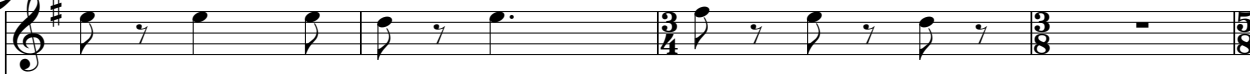
Vln. II *f*

Vla. *f*

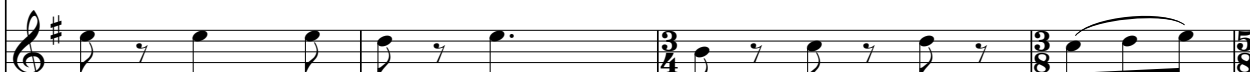
Vc. *f* *mf*


Db. *f* *mf*

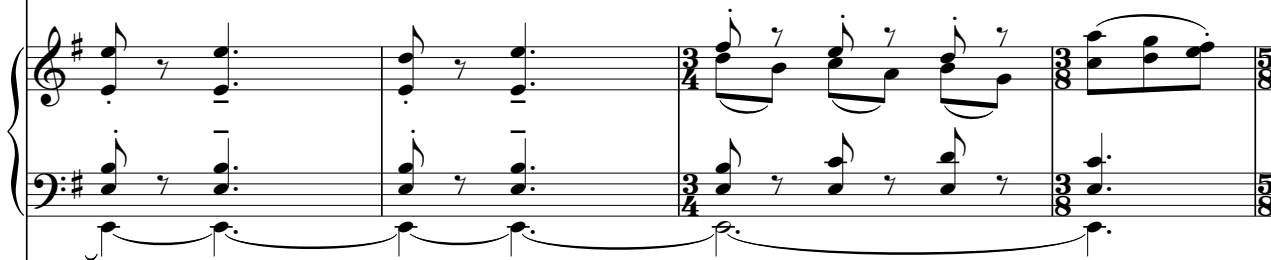
63

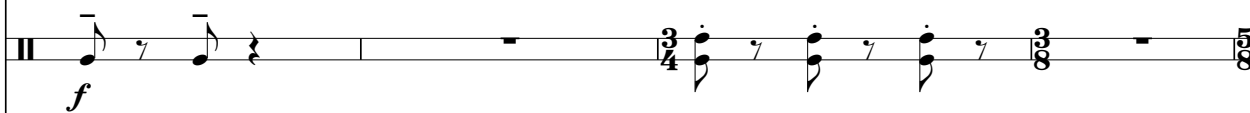
S.  o - ja ni (n)gu - vu U - mo - ja

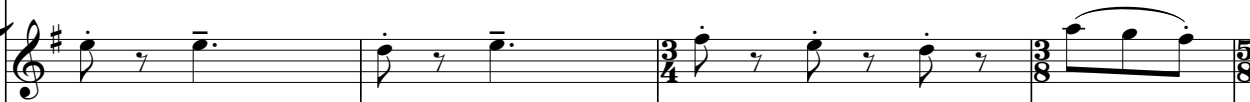
A.  Pen - ye nia _____ pa - na (n)ji - a Pen - ye ni - a pa - na (n)ji -

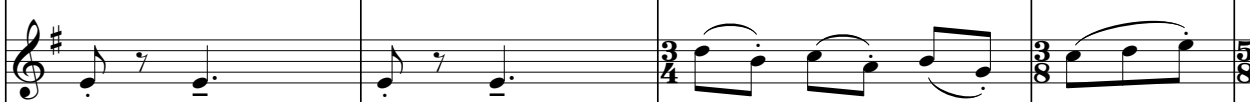
T.  o - ja ni (n)gu - vu U - mo - ja (n)ji -

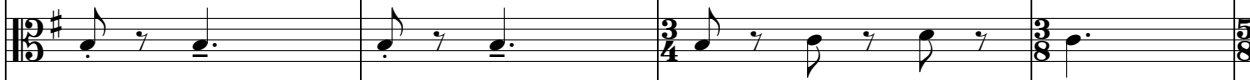
B. 

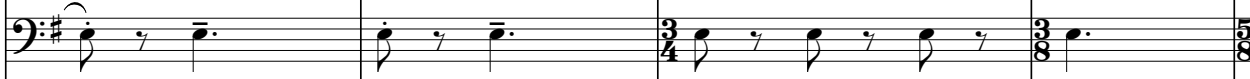


Congas  *f*

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

I **Triumphantly**

67 (2+3)

(3+2)

S. *ff*
Pen - ye ni - a pa - na

A. *fp* *f* *ff*
a Pen-ye nia pa-na (n)ji - a Pen-ye nia

T. *fp* *f* *ff*
a Pen - ye ni - a pa - na

B. *ff*
Pen - ye ni - a pa - na

f

Congas *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

72 (2+3)

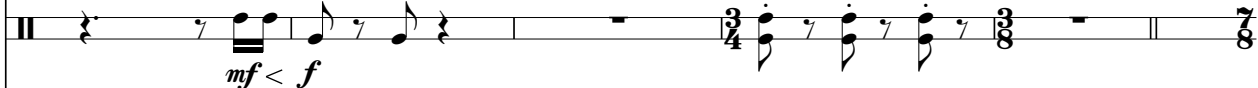
S.  ni - ja Pen - ye ni - a pa pa - na

A.  pa-na (n)ji - a Pen-ye nia pa-na (n)ji - a Pen-ye ni - a pa-na (n)ji - a

T.  ni - ja Pen - ye ni - a pa pa - na (n)ji -

B.  ni - ja Pen - ye ni - a pa pa - na



Congas  *mf < f*

Vln. I 

Vln. II 

Vla. 

Vc.  *ff*

Db.  *ff*

J (3+2+2)

77 *sub p*
S. Um - o - ja ni n gu - vu Um - o - ja ni (n)gu - vu

sub p
A. Um - o - ja ni n gu - vu Um - o - ja ni (n)gu - vu

sub p
T. a _____

mp
B. Um - o - ja _____

p

Congas *p*

Vln. I *sub p*

Vln. II *sub p*

Vla. *sub p*

Vc. *p*

Db. *p*

81 **K**

(2+3+2)

(3+2+2)

S. **6/8**

A. **6/8**

T. **6/8**

B. **6/8**

6/8

Congas **6/8**

Vln. I **6/8**

Vln. II **6/8**

Vla. **6/8**

Vc. **6/8**

Db. **6/8**

85

S. *mp* — *f* — *mp* — *f* — *mp*
 U - mo - ja U - mo - ja

A. *mf* — *f* — *mf* — *mf* — *f* — *mf*
 U - mo - ja ni(n)gu - vu U - mo - ja ni(n)gu - vu

T. *mp* — *f* — *mp* — *f* — *mp*
 U - mo - ja U - mo - ja

B. *mp* — *f* — *mp* — *f* — *mp*
 U - mo - ja U - mo - ja

mp — *f* — *mp* — *f* — *mp*

Congas *mp* — *f* — *mp* — *f*

Vln. I *mp* — *f* — *mp* — *f*

Vln. II *mp* — *f* — *mp* — *f*

Vla. *mp* — *f* — *mp* — *f*

Vc. *mp* — *f* — *mp* — *f*
 div. (div.)

Db. *mp* — *f* — *mp* — *f*

89

S. *mp*
U - mo - ja U - mo -

A. *mf* *f* *mp*
U - mo - ja ni (n)gu - vu U - mo - ja U - mo -

T. *mf* *f* *mp*
U - mo - ja ni (n)gu - vu U - mo - ja U - mo -

B. *mf* *f* *mp*
U - mo - ja ni (n)gu - vu U - mo - ja U - mo -

mf *f* *mp*

Congas *mp* *f* *mp*

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

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

Vla. *mp* *f* *mp*

Vc. (div.) *mp* *f* *mp*

Db. *mp*

L (2+3)

92 *ff* *mf*

S. ja ————— pa - na ni - ja

A. *mf*
Pen - ye ni - a pa - na ni - ja

T. *mf*
Pen-ye nia ——— pa - na (n)ji - a Pen-ye nia ——— pa - na (n)ji - a

B. *mf*
Pen-ye nia ——— pa - na (n)ji - a pa - na ni - ja

mf

Congas *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

96

S. Pen - ye ni - a pa - na (n)ji - a

A. Pen - ye nia pa - na (n)ji - a Pen - ye ni - a pa - na (n)ji - a

T. Pen - ye ni - a pa - na (n)ji - (n)ji - a

B. Pen - ye nia pa - na (n)ji - a pa - na ni - ja

Congas

Vln. I

Vln. II

Vla.

Vc.

Db.

fp
fp
fp

M

100 *f*

S. wa - tu M - tu ni wa - tu

A. *f*
Pen-ye nia pa - na (n)ji - a Pen-ye ni - a Pen-ye ni - a

T. *f*
Pen-ye nia pa - na (n)ji - a M - tu ni Pen-ye ni - a

B. *f*
wa - tu M - tu ni wa - tu

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

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

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

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

Db. *f* *mp* *f*

104

S. M - tu ni wa - tu

A. pa - na (n)ji - a Pen - ye ni - a pa - na Pen - ye ni - a

T. pa - na (n)ji - a M - tu ni Pen - ye ni - a

B. M - tu ni wa - tu

Congas *mp* *mf* *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

N

107

S. wa - tu M - tu ni wa -

A. pa - na (n)ji - a Pen - ye ni - a pa - na (n)ji -

T. pa - na (n)ji - a M - tu ni wa -

B. wa - tu M - tu ni wa -

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

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

110 *fp* *f* *ff* < *fffz*

S. - tu M - tu ni wa - tu

A. - a M - tu ni wa - tu

T. tu M - tu ni wa - tu

B. tu M - tu ni wa - tu

f *ff* *fff*

Congas *f* *ff* *fffz*

Vln. I *fp* *f* *ff* *fffz*

Vln. II *fp* *f* *ff* *fffz*

Vla. *fp* *f* *ff* *fffz*

Vc. *ff* *fffz*

Db. *ff* *fffz*

IV - A STRAND OF HOPE

Anne Davenport

$\text{♩} = 36$ Delicately, distant

Soprano
pp
A strand of hope

Alto
pp
A strand of hope

Tenor
pp
A strand of hope

Bass
pp
A strand of hope

Violin I
pp sul tasto.

Violin II
pp sul tasto.

Viola
pp sul tasto.

Violoncello
pp sul tasto.

Double Bass

poco rall.

5 *p*

S. A strand of hope of hope *pp*

A. A strand of hope a strand of hope *pp*

T. A strand of hope a strand of hope *pp*

B. A strand of hope a strand of hope *pp*

Vln. I

Vln. II

Vla. *pp*

Vc.

Db.

Detailed description: This page of a musical score, numbered 49, features a vocal soloist and an orchestra. The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "A strand of hope of hope" for Soprano, "A strand of hope a strand of hope" for Alto, "A strand of hope a strand of hope" for Tenor, and "A strand of hope a strand of hope" for Bass. The music is in a key with one flat (B-flat major or D minor) and 3/4 time. The tempo is marked "poco rall." and the dynamics range from piano (*p*) to pianissimo (*pp*). The instrumental parts include Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score is numbered 5 at the beginning of the vocal lines.

A A tempo

9

S. *p*
Like

A. *p delicately*
A - fter fail - ure we stand a lone like

T. *pp delicately*
Mmm mmm mmm like

B. *pp delicately*
Mmm mmm mmm mmm like

Vln. I

Vln. II

Vla. *p*

Vc.

Db.

13

S. *mp* *(p)*
stones in a cir - cle

A. *mp* *p* *(pp)*
stones_ in a cir - cle we stand a - lone

T. *mp* *p* *(pp)*
stones in a cir - - cle we stand a - lone

B. *mp* *p* *(pp)*
stones in a cir - cle we stand a - lone

Vln. I *mp* *p*

Vln. II *mp* *p* *(pp)*

Vla. *mp* *p* *(pp)*

Vc. *mp* *p* *(pp)*

Db.

B $\text{♩} = 40$ A little more energy

17

The musical score consists of eight staves. The vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Violin I, Violin II, Viola, Violoncello, Double Bass) are all marked with a mezzo-piano (*mp*) dynamic. The vocal lines feature lyrics: "A - fter fail - ure we stand a - lone". The instrumental parts provide harmonic support with various rhythmic patterns and melodic lines.

S.
A - fter fail - ure we stand a - lone

A.
A - fter fail - ure we stand a - lone

T.
A - fter A - fter fail - ure We stand a -

B.
A - fter A - fter fail - ure We stand a -

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.
mp

Db.
mp

21

A musical score for a vocal soloist and orchestra. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of eight staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (Db.). The vocal parts have lyrics: S. "A - fter A - lone", A. "A - fter fail - ure A - lone", T. "lone A - fter we stand a - lone", B. "lone A - fter we stand a - lone". The instrumental parts include dynamics such as *(p)* and *p*. The score is divided into four measures, with the vocal parts starting at measure 21.

C

25

mf

S.

Chuck rocks of hate at our dif - fren - ces

A.

mf

Chuck rocks of hate at our dif - fren - ces

T.

mp

Chuck rocks chuck rocks of hate at at our dif - fren -

B.

mp

Chuck rocks chuck rocks of hate at at our dif - fren -

Vln. I

mf

Vln. II

mf

Vla.

mp

div.

Vc.

mp

Db.

mp

29

S. [Musical staff with a whole rest]

A. Chuck rocks of hate at our dif - fren - ces

T. ces Chuck rocks of hate

B. ces Chuck rocks of hate

Vln. I [Musical staff]

Vln. II [Musical staff]

Vla. [Musical staff]

Vc. [Musical staff]

Db. [Musical staff]

Detailed description: This page of a musical score, numbered 29, features a vocal quartet and a string ensemble. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Alto and Bass parts have lyrics: "Chuck rocks of hate at our differences". The Tenor part has lyrics: "ces Chuck rocks of hate". The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal lines are in treble clef, while the instrumental lines are in their respective clefs (treble for Vln. I and II, alto for Vla., and bass for Vc. and Db.). The Alto and Bass parts have lyrics under their notes, while the Tenor part has lyrics under a long note that spans across two measures. The instrumental parts provide harmonic support for the vocal lines.

D ♩ = 52 Agitated

33 *mf molto espress.*

S. Hit _____ hit out _____ hit out out _____

A. *mf molto espress.*
Hit _____ hit out _____ hit out out

T. *mf molto espress.*
Hit _____ hit out _____ hit out _____ hit out at

B. *mf molto espress.*
Hit _____ hit out _____ hit out _____ hit out at

Vln. I *mf molto espress.*

Vln. II div. *mf molto espress.*

Vla. *mf molto espress.*

Vc. *mf molto espress.*

Db. *mf molto espress.*

E

37

S. *f sim.* oth - er creeds Hit out

A. *f sim.* oth - er creeds Hit our

T. *f sim.* oth - er creeds oth - er col - ours

B. *f sim.* oth - er Hit out at oth - er creeds oth - er Hit out at oth - er col-ours

Vln. I *f sim.*

Vln. II *f sim.*

Vla. *f sim.*

Vc. *f sim.*

Db. *f sim.*

41

S. *ff* Hit out at o - - ther *ffp* \longleftarrow *f* creeds

A. *ff* Hit out at o - - ther *ffp* \longleftarrow *f* creeds

T. *ff* Hit out at o - - ther *ffp* \longleftarrow *f* creeds

B. *ff* Hit out at o - - ther *ffp* \longleftarrow *f* creeds

Vln. I *ff* *ffp* \longleftarrow *f*

Vln. II *ff* *ffp* \longleftarrow *f*

Vla. *ff* *ffp* \longleftarrow *f*

Vc. *ff* *ffp* \longleftarrow *f*

Db. *ff* *ffp* \longleftarrow *f*

45

p

S.

Creeds col - - ours creeds clas - ses

A.

p

Creeds col - - ours creeds clas - ses

T.

p

Hit out at oth - er creeds Hit out at oth - er clas-ses Hit out at oth - er creeds Hit out at oth - er col-ours

B.

p

Hit out at oth - er creeds Hit out at oth - er clas-ses Hit out at oth - er creeds Hit out at oth - er col-ours

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Db.

p

$\text{♩} = 56$ Animated and agitated

49 *f*

S. *f*
Hit out at oth - er creeds Hit! Hit out at oth - er creeds Hit!

A. *f*
Hit! Hit out at oth - er clas-ses Hit! out Hit out at oth - er col-ours

T. *f*
Hit out at oth - er creeds Hit! Hit out at oth - er creeds

B. *f*
Hit! Hit out at oth - er clas-ses Hit out Hit out at oth - er col-ours

Vln. I *f*

Vln. II *f*

Vla. *f*


Vc. *f*

Db. *f*


poco accel.

53

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

(♩ = 60)

G ♩ = 40 Delicately

57 *ff* ϕ^{IV} *pp delicately*

S. stop! Strand of hope A

ff ϕ^{IV} *pp delicately*

S. stop! Strand of hope

pp delicately

A. A strand of hope

T.

B.

Vln. I *ff* ϕ^{IV} *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db.

62 **H**

(pp)

S.

A strand of hope

p

A.

To de - feat fail - - - ure We

p

To de - feat fail - - - ure

p

T.

To de - feat fail - ure

p

B.

To de - feat fail - ure

(pp)

Vln. I

div.

tutti.

div.

p

Vln. II

p

Vla.

p

Vc.

p

Db.

66

S. Musical staff for Soprano voice. The lyrics are "stand as one stand". The melody consists of quarter notes and half notes with a long slur over the phrase.

A. Musical staff for Alto voice. The lyrics are "stand as one stand as". The melody consists of quarter notes and half notes with a long slur over the phrase.

T. Musical staff for Tenor voice. The lyrics are "stand one stand". The melody consists of quarter notes and half notes with a long slur over the phrase.

B. Musical staff for Bass voice. The lyrics are "stand as one stand". The melody consists of quarter notes and half notes with a long slur over the phrase.

Vln. I Musical staff for Violin I. The melody consists of quarter notes and half notes with a long slur over the phrase.

Vln. II *tutti.* Musical staff for Violin II. The melody consists of quarter notes and half notes with a long slur over the phrase. The word "tutti." is written above the staff.

Vla. Musical staff for Viola. The melody consists of quarter notes and half notes with a long slur over the phrase.

Vc. Musical staff for Violoncello. The melody consists of quarter notes and half notes with a long slur over the phrase.

Db. Musical staff for Double Bass. The melody consists of quarter notes and half notes with a long slur over the phrase.



69

(solo)

S. A strand of

A. we stand as one we stand as one

A. Stand as one stand as one

T. Stand as one stand as one

B. stand stand

Vln. I

Vln. II

Vla.

Vc.

Db.

J = *Delicately, distant*

73

S. hope

A. A strand A strand of

T. A strand A strand of

B. A strand of

Vln. I (non div.) *p mp mf*

Vln. II *p mp mf*

Vla. *p mp mf*

Vc. *p mp mf*

Db. *p mp mf*

poco rall.

77

S.

hope _____ mmm _____

pp *ppp*

A.

hope _____ mmm _____

pp *ppp*

T.

hope _____ mmm _____

pp *ppp*

B.

hope _____ mmm _____

pp *ppp*

Vln. I

pp *ppp*

Vln. II

pp *ppp*

Vla.

pp *ppp*

Vc.

pp *ppp*

Db.

pp *ppp*

V - DIFFERENT FLOWERS

- After the initial instrumental introduction, each instrument has different 8-bar motifs that they can play during the subsequent repetitions.
- Each performer may decide which motif to play, whether to change the motif they PLAY with each repetition or indeed whether to play at all.
- Instruments may ONLY enter and drop out at the START of each repetition.
- The total number of repetitions is determined by the conductor, and the instruments should stop playing with TWO repetitions remaining for the choir.
- The choir should fade out to nothing over their last two repetitions.

♩ = 132 With joyous exuberance!

The musical score is divided into three systems, each marked with a double bar line and a repeat sign. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = 132 with the instruction "With joyous exuberance!".

System 1 (Measures 1-4): All instruments (Violin I, Violin II, and Piano) play a motif marked *mp*. Violin I and Violin II play sustained chords. The Piano part features a rhythmic pattern in the bass line: quarter notes G#2, C#3, G#2, C#3, followed by quarter notes G#2, C#3, G#2, C#3.

System 2 (Measures 5-8): This system continues the motifs from the first system. Measure 5 is marked with a "5" above the staff. The Piano part continues with the same rhythmic pattern.

System 3 (Measures 9-12): This system continues the motifs. Measure 9 is marked with a "9" above the staff. Violin I has a *div.* (divisi) marking. The Piano part continues with the same rhythmic pattern.

System 4 (Measures 13-16): This system continues the motifs. Measure 13 is marked with a "13" above the staff. The Piano part continues with the same rhythmic pattern.

A

Piano & Violins I & II

17

(play on repeats only)

69

This musical score page contains measures 17 through 20 for the Piano and Violins I & II. The score is written in G major (one sharp) and 3/4 time. The key signature is G major, and the time signature is 3/4. The score is divided into three systems. The first system is for Violin I (Vln I.), the second for Violin II (Vln II.), and the third for Piano (Pno). Each system contains five staves. The piano part features a complex texture with chords and arpeggios in both hands. The violin parts have various melodic and rhythmic lines, including some with slurs and accents. The dynamic marking *mf ad lib.* is present throughout the score.

Vln I.

mf ad lib.

Vln II.

mf ad lib.

Pno

mf ad lib.

Piano & Violins I & II

70

21

The musical score is arranged in three systems. The first system includes the Violin I (Vln I.) part and the Piano (Pno) part. The second system includes the Violin II (Vln II.) part and the Piano (Pno) part. The third system continues the Piano (Pno) part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features various musical notations including rests, eighth notes, quarter notes, and chords. The Piano part consists of a complex texture with multiple voices in both hands, often using arpeggiated figures and sustained chords. The Violin parts have more melodic and rhythmic lines, with some slurs and accents.

REPEAT (c. x10)

(Please note that the singers will repeat x12)

V - DIFFERENT FLOWERS

- After the initial instrumental introduction, each instrument has different 8-bar motifs that they can play during the subsequent repetitions.
- Each performer may decide which motif to play, whether to change the motif they PLAY with each repetition or indeed whether to play at all.
- Instruments may ONLY enter and drop out at the START of each repetition.
- The total number of repetitions is determined by the conductor, and the instruments should stop playing with TWO repetitions remaining for the choir.
- The choir should fade out to nothing over their last two repetitions.

♩ = 132 With joyous exuberance!

Congas

Viola

Violoncello

Double Bass

div.

mp

mp

mp

Measures 1-4 of the score. The Congas part is a simple rhythmic pattern. The Viola part features a melodic line with a 'div.' (divisi) marking and a dynamic of *mp*. The Violoncello and Double Bass parts provide harmonic support with a similar melodic line and a dynamic of *mp*.

Vla.

Vc.

Db.

5

Measures 5-8 of the score. The Viola part continues with a melodic line and a dynamic of *mp*. The Violoncello and Double Bass parts continue with their respective melodic lines and a dynamic of *mp*.

Vla.

Vc.

Db.

9

div.

Measures 9-12 of the score. The Viola part continues with a melodic line and a dynamic of *mp*. The Violoncello and Double Bass parts continue with their respective melodic lines and a dynamic of *mp*.

Vla.

Vc.

Db.

13

Measures 13-16 of the score. The Viola part continues with a melodic line and a dynamic of *mp*. The Violoncello and Double Bass parts continue with their respective melodic lines and a dynamic of *mp*.

A

Perc, Vla, Vc, Db

72

17

(*play on repeats only)

This musical score is for a section labeled 'A' starting at measure 17. It features four main instrumental parts: Congas, Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo and dynamics are marked as *mf ad lib.* (mezzo-forte ad libitum). The Congas part consists of three staves with rhythmic patterns. The Viola part consists of six staves with melodic and harmonic lines. The Violoncello part consists of six staves with melodic and harmonic lines. The Double Bass part consists of two staves with melodic and harmonic lines. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score is divided into four main sections: Congas, Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). Each section contains multiple staves of music. The Congas part features a rhythmic pattern with eighth and sixteenth notes. The Vla. part includes a variety of note values and rests. The Vc. and Db. parts provide harmonic support with sustained notes and rhythmic patterns. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is organized into measures, with repeat signs indicating where the pattern should be repeated.

REPEAT (c. x10)
(Please note that the singers will repeat x12)

VI - SERVA FIDEM

♩ = 72 With energy

Soprano

Alto

Tenor

Bass

Organ

Pedals

Vibraphone

Violin I

Violin II

Viola

Violoncello

Double Bass

pp

p

sim.

solo sul tasto.

p molto espress.

Detailed description: This is a musical score for the piece 'VI - SERVA FIDEM'. It features five vocal parts (Soprano, Alto, Tenor, Bass) and an orchestra. The tempo is marked as quarter note = 72, with the instruction 'With energy'. The key signature has one flat (B-flat major or D minor) and the time signature is 3/4. The vocal parts are currently silent. The Organ part begins with a *pp* dynamic and features a series of chords and melodic lines. The Pedals part is silent. The Vibraphone part starts with a *p* dynamic, followed by a rest, and then a *sim.* dynamic. The Violin I part is marked 'solo sul tasto.' and *p molto espress.*, playing a series of sustained notes. The Violin II, Viola, Violoncello, and Double Bass parts are currently silent.

6

S.

A. *pp*
Ser -

T. *pp*
Ser -

B.

Vib.

Vln. I (tutti.) nat. *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db.

A

S. *p* Ser -

A. *p*
va fi - dem Ser - va fi - dem Ser -

T. *p*
va fi - dem Ser - va fi - dem Ser -

B. *p* Ser -

p

pp

Vib.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *pp*

14 **B**

S. *mp*
 va fi - dem ser - va fi - dem Ser -

A. *(mp)*
 va fi - dem ser - va fi - dem

T. *mp*
 va fi - dem ser - va fi - dem Ser -

B. *mp*
 va fi - dem ser - va fi - dem Ser -

mp

p

Vib. *p* *sim.*

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

18 **C**

S.
va fi - dem Ser - va fi - dem ser -

A.
mp *mf* *mp* *mf* *p*
Ser - va fi - dem Ser - va fi - dem Ser - va fi - dem Ser - va fi - dem

T.
va fi - dem Ser - va fi - - dem Ser -

B.
va fi - dem Ser - va fi - dem Ser -

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db. pizz.

Detailed description: This page of a musical score, page 78, contains measures 18 through 21. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment and a string section. The vocal parts sing the Latin phrase 'ser - va fi - dem ser - va fi - dem'. The Alto part includes dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Double Bass part includes a 'pizz.' (pizzicato) marking. The score is in common time (C) and begins with measure 18.

22 *pp* *mf*

S. -va Ser -

A. *mp* *mf*
fi - dem ser - va fi - dem Ser -

T. va fi - dem ser - va fi - dem Ser -

B. va fi - dem ser - va fi - dem Ser -

mf

Vib.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

26 **D**

S. *(mp) mf*
 va fi - dem ser - va fi - dem Ser -

(mp) mf
 va fi - dem ser - va fi - dem Ser -

A. *(mp) mf*
 va fi - dem ser - va fi - - dem Ser -

T. *f molto espress.* *(mp)*
 va fi - dem ser - va fi - - - dem

B. *(mp)*
 va fi - dem ser - va fi - dem

8
 Piano accompaniment

Vib. *mf* *sim.* I.v.
 Vibraphone

Vln. I *mf*
 Violin I

Vln. II *mf*
 Violin II

Vla. *div.* *mf*
 Viola

Vc.
 Violoncello

Db.
 Double Bass

30

S. *f* *mp* *mf* *(p)*
 va fi - dem ser - va fi - dem

A. *f* *mp* *mf* *(p)*
 va fi - dem ser - va fi - dem

T. *mf* *f* *mp* *mf* *p*
 Ser - va fi - dem ser - va fi - dem Ser -

B. *mf* *f* *mp* *mf* *(p)*
 Ser - va fi - dem ser - va fi - dem

Vib. *pp* *(mf)*
 to Vibraphone

Vln. I *mf molto espress.*

Vln. II *div.* *p* *tutti.*

Vla. *p*

Vc. *div.* *mf* *(p)*

Db. *mf* *(p)*

34 **E**

S. *mf*
Ser -

mf
Ser -

A. *mf*
va fi - dem ser - va fi - dem Ser -

T. *mf*
va fi - dem ser - va fi - dem Ser -

B. *mf*
Ser -

mf

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

38

S. va fi - dem Ser - va fi - dem ser -

A. va fi - dem ser - va fi - dem Ser -

T. va fi - dem Ser - va fi - dem fi - dem ser -

B. va fi - dem Ser - va fi - dem fi - dem ser -



mp

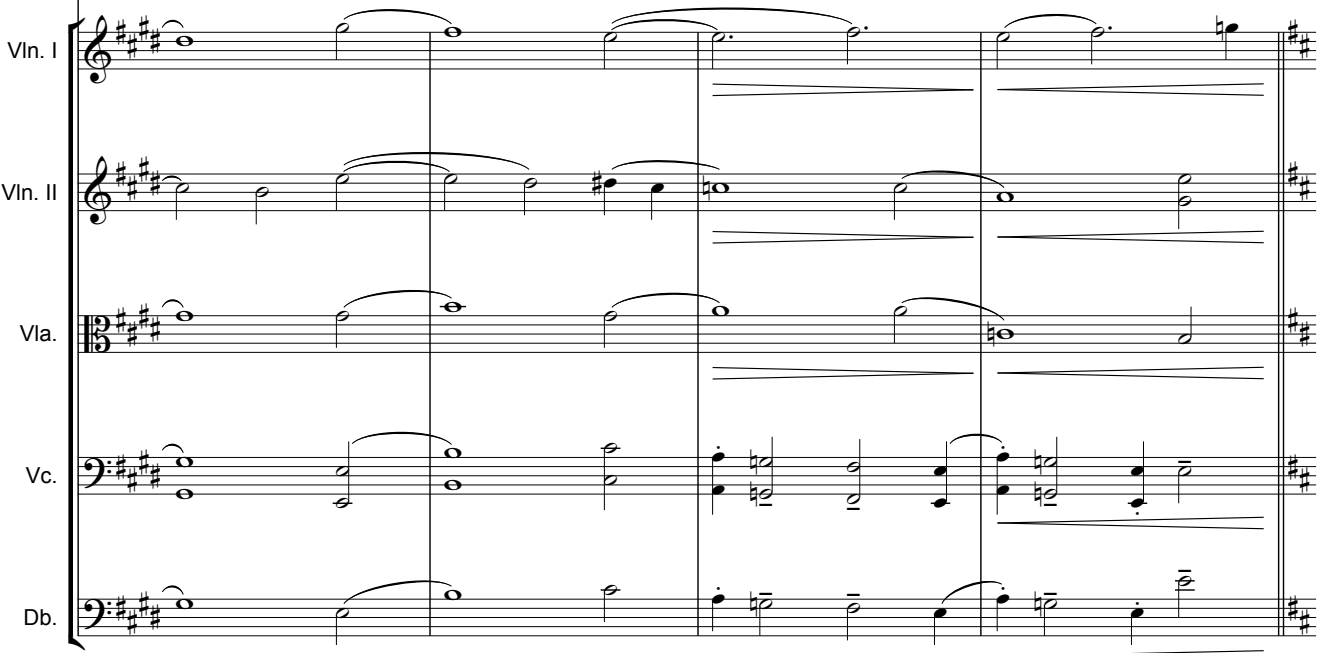
Vln. I

Vln. II

Vla.

Vc.

Db.



42 *ff*

S. va

ff

va

A. *ff*

va

T. *ff*

va

B. *ff*

va

mf

Vln. I *mf*

Vln. II *mf*

Vla. *mf molto espress.*

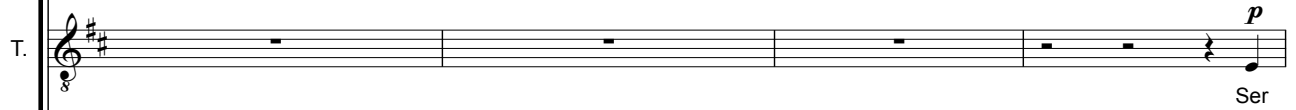
Vc. *tutti. mf molto espress.*

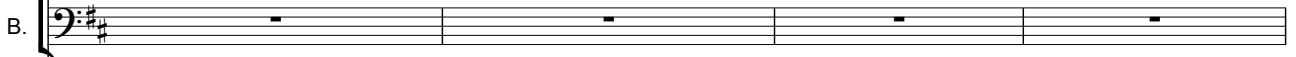
Db. pizz. *f*

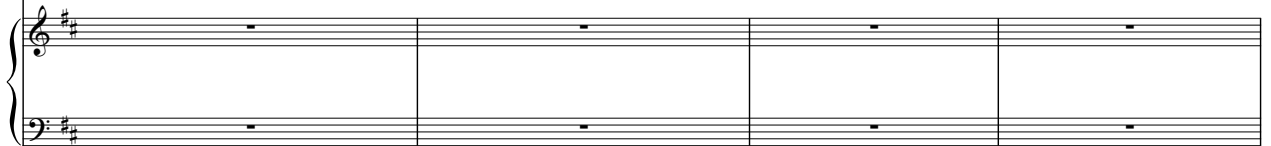
46

S. 
Ser

A. 

T. 
Ser

B. 



Vib. 
p

Vln. I 

Vln. II 

Vla. 

Vc. 
(div.)

arco. 
arco.

Db. 

G

50

S. Musical staff for Soprano voice. The lyrics are: va fi dem ser va fi dem ser -

A. Musical staff for Alto voice. The lyrics are: va dem va dem ser -

T. Musical staff for Tenor voice. The lyrics are: va fi dem ser va fi dem

B. Musical staff for Bass voice. The lyrics are: va dem va dem

Piano accompaniment staves showing rests.

Vib. Musical staff for Vibraphone with a melodic line.

Vln. I Musical staff for Violin I with a "solo" marking and "p" dynamic.

Vln. II Musical staff for Violin II with a "p" dynamic.

Vla. Musical staff for Viola with a "p" dynamic.

Vc. Musical staff for Violoncello with a "p" dynamic.

Db. Musical staff for Double Bass with a "p" dynamic.

54

va fi - dem ser - va si - dem Ser -

va va fi - dem dem ser - va va fi - dem dem ser -

va dem va fi dem Ser -

va fi dem ser va fi dem Ser ser

mf

mf

p

solo

p

solo

tutti.

mf

mf

mf

mf

H

58

mf

S. *va* *fi - dem* *ser - va* *fi - dem* Ser-

A. *va* *ser - va* *fi - dem* *ser - va* Ser-

T. *va* *fi - dem* *ser - va* *fi - dem* Ser-

B. *va* *fi* *fi-dem* *ser* *ser - va* *fi* *fi - dem*

Vib. *mf* *tutti.* Cymbals

Vln. I *mf* *tutti.* *f* *f* *div.*

Vln. II *mf* *tutti.* *f* *f* *div.*

Vla. *mf* *f*

Vc. *f*

Db. *f*

62

S. *mp*
 - va fi - dem ser - va fi - dem ser -

A. *mp*
 - va fi - dem ser - va fi - dem

T. *mp*
 - va fi - dem ser - va fi - dem ser - va Ser -

B. *mp*
 ser - va fi - dem ser - va Ser -

mp *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f* (div.)

Vc. *mp* *f*

Db. *mf* *f*

f = *Joyously*

66

S. *f*
 va - ser - va ser - va - fi - dem Ser -

A. *f*
 Ser - va ser - va fi - dem Ser -

T. *f*
 va fi - dem ser - va fi - dem Ser -

B. *f*
 va fi - dem ser - va fi - dem

f
p

Vln. I *p*

Vln. II *tutti.*
p

Vla. *p*

Vc. *p*

Db. *p*

poco rall. . . molto rall. 91

70

S. *sub mp*
va fi - dem ser - va fi - dem ser -

A. *sub mp*
va fi - dem ser - va fi - dem Ser -

T. *mp*
va fi - dem fi - dem ser - va Do-

B. *mf* *sub mp*
ser - va Ser -

mp

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. solo *p*

Db. *p*

J = 80 A little more movement

74 *(p)*

S. -va

A. va

T. cen - do dis - ci - mus do - cen - do dis - ci - mus Do -

B. va

Vln. I

Vln. II

Vla. solo *mp*

Vc.

Db.

78

S.

A.
dis - ci

T.
cen - do dis - ci - mus do - cen - do Do -

B.
dis - ci - mus

Vln. I
tutti.
p

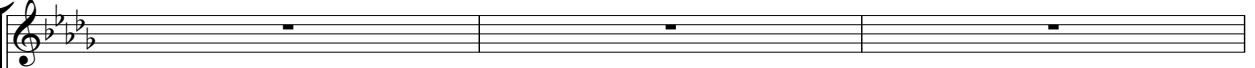
Vln. II
tutti.
p

Vla.
tutti.

Vc.
tutti.

Db.

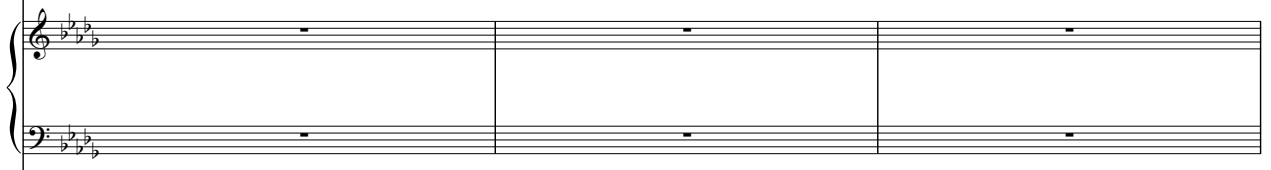
82 **K**

S. 

A. *mp*
mus dis - ci - mus dis -

T. *mp*
cen - do do - cen - do

B. *mp*
Do - cen do dis - ci - mus Do - cen do



Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

85

S.

A.
ci - mus di - ci - mus

T.
do - cen - do di - ci - mus Do -

B.
dis - ci - mus do cen - do

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.



S. *f*
 Ser - - - va fi - dem ser - va

A. *mf*
 Ser - va fi - dem ser - va fi - dem

T. *f*
 cen - do dis - ci - mus do - cen - do dis - ci - mus Ser -

B. *mf*
 Do - cen do dis - ci - mus Do - cen do dis - ci - mus Ser -

Piano accompaniment staves (Grand Staff)

Cym. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

92 **M**

S. *mp*
 Ser - va fi - dem se - va Se -

A. *mp*
 Ser - va fi - dem Ser - va fi - dem

T. *mp*
 va fi - dem ser - va fi - dem Ser -

B. *mp*
 va fi - dem ser - va fi - dem

mf

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. div. *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

96

rall. *mf*

S. -va fi - dem ser - va fi - dem Ser -

A. Ser - va fi - dem Ser - va fi - dem Ser -

T. va fi - dem Ser - va fi - dem ser - va Ser -

B. *mp* *f*
Ser - va Ser -

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

N $\text{♩} = 72$ A little less movement

100

S.
va fi - dem ser - va fi - dem Ser -

A.
va fi - dem ser - va fi - dem Ser -

T.
va fi dem ser - va fi - dem

B.
va fi - dem ser - va fi - dem

f

Vln. I
div. **mp**

Vln. II
div. **mp**

Vla.
mp

Vc.
mp

Db.
mp

Detailed description: This page contains a musical score for a vocal soloist and an orchestra. The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with lyrics in Italian. The instrumental parts include Piano (P), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in G major and 4/4 time. The tempo is marked 'A little less movement' with a quarter note equal to 72 beats. The dynamics range from piano (mp) to forte (f). The vocal lines are written in treble clef, while the instrumental parts are in their respective clefs. The piano part features a rhythmic accompaniment of eighth notes. The string parts provide harmonic support with sustained notes and some melodic lines. The double bass part is mostly silent, with a few notes at the end of the phrase.

104

mf *f* *ff*

S. va fi - dem ser - va fi - dem Do - cen-

mf *f* *ff*

A. va fi - dem ser - va fi - dem Do - cen-

mp *mf* *f* *ff*

T. Ser - va fi - dem ser - va fi - dem Do - cen-

mp *mf* *f* *ff*

B. Ser - va fi - dem ser - va fi - dem Do - cen-

ff

Vln. I *molto espress.* *ff*

Vln. II *div.* *ff*

Vla. *div.* *ff*

Vc. *mf molto espress.* *ff* *div.*

Db. *ff*

108

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mf* *fp*

do dis - ci - mus do - cen - do dis - ci - mus

p *mf* *fp*

do dis - ci - mus do - cen - do dis - ci - mus

p *mf* *fp*

do dis - ci - mus do - cen - do dis - ci - mus

p *mf* *f*

do dis - ci - mus do - cen - do dis - ci - mus dis - ci - mus

p *mf* *ff-p*

p *mf* *ff-p*

p *mf* *ff-p*

p *mf*

p *mf*



112

S. *f*
Ser - va fi - dem ser - va fi - dem

f Do Do - cen - do dis - ci - mus dis - ci - mus *ff* Ser -

A. *f* Do Do - cen - do dis - ci - mus dis - ci - mus *ff* Ser -

T. *f* Do Do - cen - do dis - ci - mus dis - ci - mus *ff* Ser -

B. *f* Do Do - cen - do dis - ci - mus dis - ci - mus *ff* Ser -

f

f

Vln. I *f*

Vln. II *f*

Vla. *f* unis.

Vc. *f*

Db. *f*

116

S.
Ser - - va fi - - dem va fi - - dem

A.
va fi - dem ser - va fi - dem

T.
va fi - dem ser - va fi - - dem

B.
va fi - dem ser - va fi - dem ser - va

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

ff

ff

ff

ff

120

mp

S. Ser - va fi - dem ser - -

mp

A. Ser - - va fi - - dem ser - -

mp

T. Ser - va fi - dem ser - -

mp

B. Ser - - va fi - - - dem ser -

mp

mp

Vln. I *mp molto espress.*

Vln. II *div. mp molto espress.*

Vla. *mp molto espress.*

Vc. *div. mp molto espress.*

Db. *mp molto espress.*

124

S.
va fi - - - - dem

A.
va fi - - - - dem

T.
-va fi - - - - dem

B.
va fi - - - - dem

Cym.
pp *mp* (*pp*)

Vln. I
p *pp*

Vln. II
p *pp*

Vla.
p *pp*

Vc.
p *pp*

Db.
p *pp*

Detailed description: This page of a musical score, numbered 105, covers measures 124 to 127. It features vocal soloists (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts are in 3/2 time and sing the words 'va fi - - - - dem'. The instrumental parts include Cymbals, Violins I and II, Viola, Violoncello, and Double Bass. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and dynamic markings.

VII - EPILOGUE

Grace Nichols (b. 1950)

♩ = 88 Delicately

A

This musical score is for the piece "VII - EPILOGUE" by Grace Nichols, composed in 1950. The score is set in the key of B-flat major and 3/4 time. The tempo is marked as ♩ = 88, and the performance style is "Delicately". The score includes parts for Soprano, Alto, Tenor, Bass, Piano, Vibraphone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with the Tenor part having lyrics: "I have crossed an". The piano part features a delicate accompaniment with a *pp* dynamic. The string quartet (Violin I, Violin II, Viola, Violoncello, Double Bass) plays a sustained accompaniment with a *pp* dynamic. The Viola part is marked with "sul tasto." and the Violoncello part is marked with "sul tasto." and "pp". The Violin I part is marked with "sul tasto. (div.)" and "pp". The Violin II part is marked with "sul tasto." and "pp". The Double Bass part is marked with "pp".

7

S.

A. *p delicately*
I have crossed an o - - cean I have lost my

T.
o - - cean I have lost my tongue

B.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

13 **B**

S.
 A.
 T.
 B.

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

tongue From the roof of
 From the roof of the old one

Detailed description: This page of a musical score, numbered 108, features a vocal quartet and a full orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are in a key with three flats and a 4/4 time signature. The Soprano part is mostly silent, while the Alto, Tenor, and Bass parts have lyrics. The instrumental parts include Piano, Vibraphone, Violins I and II, Viola, Violoncello, and Double Bass. The score is divided into four measures. The Alto part has a slur over the first two notes of the first measure. The Piano part has a complex texture with many beamed notes and slurs. The Vibraphone part has a simple melody with a 'V' marking above the first measure. The Violins I and II parts have a simple melody with slurs. The Viola part has a simple melody with slurs. The Violoncello part has a simple melody with slurs. The Double Bass part has a simple melody with slurs.

17

S.

A. the old one a new one has

T. a new one has sprung

B.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

21

S. *O - - - - - cean.*

A. *sprung I have crossed an*

T. *I have crossed an o - - - - - cean*

B.

Vib. *V*

Vln. I

Vln. II

Vla.

Vc.

Db.

25

S. O - - - - - cean_

A. o - - - - - cean I have lost my

T. I have lost my tongue

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score, page 111, starting at measure 25. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features vocal parts for Soprano (S.), Alto (A.), and Tenor (T.), and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal parts have lyrics: Soprano: "O - - - - - cean_"; Alto: "o - - - - - cean I have lost my"; Tenor: "I have lost my tongue". The instrumental parts include piano accompaniment (Piano), Vibraphone (Vib.), and strings. The piano part has a melodic line in the right hand and a more active bass line in the left hand. The vibraphone part has a melodic line in the right hand and a more active bass line in the left hand. The string parts include Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part has a melodic line in the right hand and a more active bass line in the left hand. The Violin II part has a melodic line in the right hand and a more active bass line in the left hand. The Viola part has a melodic line in the right hand and a more active bass line in the left hand. The Violoncello part has a melodic line in the right hand and a more active bass line in the left hand. The Double Bass part has a melodic line in the right hand and a more active bass line in the left hand.

D

29

S. *O - - - cean*

O - - - cean *O - - - cean*

A. *tongue* *From the roof of the old one*

From the roof of the old one a new one has

T. *pp (stagger breathing)*
O - - - - - - - - - - cean O - - - -

B. *pp (stagger breathing)*
O - - - - - - - - - - cean O - - - -

(with beaters)

Vib.

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Db.

E

35

S. O - - cean O - - cean

A. a new one has sprung I have crossed an
sprung I have crossed an o - - cean

T. - - - cean I have crossed an

B. - - - cean I have crossed an o - - cean

Piano accompaniment for the vocal parts, showing chords and bass lines.

Vib. (Vibraphone) part, showing a sustained chord.

Vln. I (Violin I) part, showing sustained chords.

Vln. II (Violin II) part, showing a melodic line.

Vla. (Viola) part, showing a melodic line.

Vc. (Violoncello) part, showing a melodic line.

Db. (Double Bass) part, showing a bass line.

F

41

S. O - - cean

A. o - - cean I have lost my tongue

T. I have lost my tongue o - cean I have lost my tongue of

B. I have lost my tongue From the root

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

47

S. O - - - cean O - - - cean

A.

T. the old one has sprung

B. a new one sprung

pp

Vln. I

Vln. II

Vla.

Vc. *pp*

Db. *pp*

pp

Detailed description: This page of a musical score, numbered 47, features a vocal quartet and a full orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are in a key with two flats and a 4/4 time signature. The Soprano and Alto parts have lyrics 'O - - - cean' and 'O - - - cean' respectively. The Tenor part has lyrics 'the old one has sprung'. The Bass part has lyrics 'a new one sprung'. The instrumental parts include Piano (Grand Staff), Violin I and II, Viola, Violoncello, and Double Bass. The Piano part consists of a series of chords. The Violin II part has a melodic line with lyrics 'the old one has sprung'. The Viola, Violoncello, and Double Bass parts provide harmonic support. Dynamic markings include *pp* (pianissimo) for the Bass, Violoncello, and Double Bass parts.

54 **G** ♩ = 88 (Double speed)

S. _____

A. _____

T. _____

B. *mf*
Do do do do do do do do do do do do do

pp

Vib. *v* to Congas.

Vln. I *p*

Vln. II *p*

Vla. nat. *mp*

Vc. nat. *mp*

Db. _____

60

H

p

S. Do do do do do do do do do do do do do Do do do do do do do

A. Do do do do do do do do do do do do do Do do do do do do do

T. Do do do do do do do do do do do do do Do do do do do do do

B. Do do do do do do do do do do do do do Do do do do do do do

Perc. *p*

Vln. I nat. *p*

Vln. II nat. *p*

Vla. *p*

Vc. *p*

Db. nat. *p*

66 *mp*

S. ahh Doo do ahh

A. ahh Doo do ahh

T. do do do do do do do Do do do do do do do do do do do do do do

B. do do do do do do do Do do do do do do do do do do do do do do

mp

Pno.

Perc.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Db.

72 **I**

S. I have crossed an o - cean I have lost my

A.

T. I have crossed an o - cean I have lost my tongue From the root of the old one

B. I have crossed an o - cean I have lost my tongue From the root of the old one

Perc. **II**

Vln. I

Vln. II

Vla.

Vc.

Db.

J

78

S. tongue From the root of the old one

A. Do do ahh

T. a new one has sprung I have crossed an o - cean I have lost

B. a new one has sprung I have crossed an o - cean I have lost

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score, page 120, marked with a 'J' and measure number 78. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with piano accompaniment (piano), percussion (Perc.), and string sections (Violins I and II, Viola, Violoncello, and Double Bass). The vocal parts have lyrics in German. The Soprano part begins with 'tongue' and continues with 'From the root of the old one'. The Alto part has 'Do do ahh'. The Tenor and Bass parts have 'a new one has sprung I have crossed an o - cean I have lost'. The piano accompaniment and percussion parts provide harmonic and rhythmic support. The string parts are mostly silent in this section.

83

S. — a new one — has sprung

A. Doo — do ahh

T. — my tongue From the root — of the old one a new one — has sprung

B. — my tongue From the root — of the old one a new one — has sprung

Perc. ♩

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score, page 121, numbered 83. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with instrumental parts for Piano, Percussion, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts have lyrics: 'a new one has sprung' for Soprano and Bass, 'Doo do ahh' for Alto, and 'my tongue From the root of the old one a new one has sprung' for Tenor. The instrumental parts include piano accompaniment, a percussive rhythm, and staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a key with three flats and a common time signature.

K

88

S. *mp*
I have crossed an

A. *mp*
I have crossed an

T. *mp*
I have crossed crossed an o - cean I have lost lost my tongue__

B. *mp*
I have crossed crossed an o - cean I have lost lost my tongue__

Perc. *mp*

Vln. I *mp* div.

Vln. II *mp* div.

Vla. *mp*

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score, numbered 122, features a section marked 'K' starting at measure 88. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with piano accompaniment (piano), percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal parts are marked with a mezzo-piano (*mp*) dynamic. The lyrics for the vocalists are: 'I have crossed an' for Soprano and Alto; 'I have crossed crossed an o - cean I have lost lost my tongue__' for Tenor and Bass. The piano accompaniment consists of a steady eighth-note bass line and a piano accompaniment of chords. The percussion part features a simple rhythmic pattern. The string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) are marked with a mezzo-piano (*mp*) dynamic and include divisi (div.) markings for the violins. The Violin I and II parts play sustained chords, while the Viola, Violoncello, and Double Bass parts play a rhythmic accompaniment similar to the piano part.

92

S. o - - - - - cean crossed an o - cean

A. o - - - - - cean crossed an o - cean

T. From the root of the old one a new one has sprung

B. From the root of the old one a new one has sprung

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score, page 92 of 123. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with instrumental parts for Piano (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal parts have lyrics: 'o - - - - - cean crossed an o - cean' for S. and A., and 'From the root of the old one a new one has sprung' for T. and B. The instrumental parts include piano accompaniment with chords and rhythmic patterns, and string parts with sustained notes and rhythmic accompaniment.

96

L

S. I have crossed an

A. I have crossed an

T. I have crossed crossed an o - cean I have lost lost my tongue__

B. I have crossed crossed an o - cean I have lost lost my tongue__

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score, page 124, numbered 96. It features a vocal soloist section with four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: 'I have crossed an', 'I have crossed an', 'I have crossed crossed an o - cean I have lost lost my tongue__', and 'I have crossed crossed an o - cean I have lost lost my tongue__'. The vocal parts are accompanied by a Percussion (Perc.) part with a snare drum (II), and a string section consisting of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The vocal parts use treble clefs, while the bass part uses a bass clef. The string parts use their respective clefs. The percussion part uses a snare drum symbol. The score is divided into four measures by vertical bar lines.

100

S. o - - - - - cean

A. o - - - - - cean

T. From the root of the old one a new one has sprung

B. From the root of the old one a new one has sprung

Perc. II

Vln. I solo

Vln. II

Vla.

Vc. pizz.

Db. pizz.

M

104

S. I have crossed

A. I have crossed

T. I have crossed an ocean I have lost my tongue

B. I have crossed

Perc. +

Vln. I div.

Vln. II

Vla.

Vc. arco.

Db.

Detailed description: This is a page of a musical score for a vocal quartet and orchestra. The page is numbered 126 and contains measures 104-107. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts include Piano (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is three flats (B-flat major or D-flat minor). The time signature is 8/8. The lyrics are: S. I have crossed; A. I have crossed; T. I have crossed an ocean I have lost my tongue; B. I have crossed. The piano part features chords and arpeggios. The percussion part has a simple rhythmic pattern with accents. The string parts provide harmonic support, with the cello and double bass playing a melodic line marked 'arco.' and the violins playing chords. A 'div.' marking is present above the first violin staff.

108

S. I have lost

A. I have lost

T. From the root of the old one a new one has sprung

B. I have lost

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

N

112

S. I have crossed

A. I have crossed an ocean

T. I have crossed

B. I have crossed an ocean I have lost my tongue

Perc.

Vln. I

Vln. II

Vla.

Vc. *div.*

Db. *arco.*

116

S. I have lost

A. I have lost my tongue.

T. I have lost

B. From the root of the old one a new one has sprung.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

120 

S. I have crossed

A. From the root of the old one

T. I have crossed an ocean I have lost my tongue

B. I have crossed an ocean I have lost my tongue

Perc. 

Vln. I 

Vln. II *div.* 

Vla. *div.* 

Vc. 

Db. 



124

S. I have lost

A. a new one has sprung

T. From the root of the old one a new one has sprung

B. From the root of the old one a new one has sprung

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 124, features a vocal quartet and a full orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are in the upper half, with lyrics in German. The instrumental parts (Percussion, Violins I and II, Viola, Violoncello, and Double Bass) are in the lower half. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal lines show a melodic progression with lyrics: 'I have lost' (Soprano), 'a new one has sprung' (Alto), 'From the root of the old one a new one has sprung' (Tenor), and 'From the root of the old one a new one has sprung' (Bass). The instrumental parts provide harmonic support, with the strings playing sustained chords and the percussion providing rhythmic accents.

P

128

S. *mp*
I have crossed an

A. *mp*
I have crossed an

T. *mp*
I have crossed crossed an o - cean I have lost lost my tongue__

B. *mp*
I have crossed crossed an o - cean I have lost lost my tongue__

Perc.

Vln. I *mp* solo

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

132

S.
o - - - - - cean crossed an o - cean

A.
o - - - - - cean crossed an o - cean

T.
From the root of the old one a new one has sprung

B.
From the root of the old one a new one has sprung

Perc. : II

Vln. I

Vln. II

Vla.

Vc.

Db.

136

Q

S. I have crossed an

A. I have crossed an

T. I have crossed crossed an o - cean I have lost lost my tongue__

B. I have crossed crossed an o - cean I have lost lost my tongue__

Perc. II

Vln. I

Vln. II

Vla.

Vc.

Db.

140

S. o - - - - - cean

A. o - - - - - cean

T. From the root of the old one a new one has sprung

B. From the root of the old one a new one has sprung

Perc. *f*

Vln. I *f*

Vln. II

Vla.

Vc. pizz.

Db. pizz.

R

144

S. I have crossed crossed an o - cean I have lost lost my tongue

A. I have crossed an o - cean

T. I have crossed crossed an o - cean I have lost lost my tongue

B. I have crossed an o - cean I have lost my tongue

Perc.

Vln. I

Vln. II *mf*

Vla. *mf*

arco.

Vc. *mf*

Db. *mf*

148

S. I have crossed crossed an o - cean I have lost lost my tongue

A. I have losted my tongue

T. I have crossed crossed an o - cean I have lost lost my tongue

B. From the root of the old one a new one my tongue

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

152 **S**

f

S. I've crossed an o - cean I have lost my

f

A. From the root of the old one

f

T. I have crossed an o - cean I have lost my tongue

f

B. I have crossed an o - cean I have lost my tongue

f

Perc. *mf*

f

Vln. I

f

Vln. II

f

Vla. *f*

Vc. *f*

arco. *f*

Db. *f*

156

S. tongue From the root ³ a new one has sprung! *ff*

A. a new one has *fp* sprung has sprung! *ff*

T. From the root of the old one a new one has sprung_ sprung! *ff*

B. From the root of the old one a new one has sprung_ sprung! *ff*

Perc. *f* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

VIII - HOMO SUM*

Publius Terentius Afer
c.195-159 BC

♩ = 69 Slow, delicate

p espress. *mp* *p* *mp*

Soprano
Ho - mo sum hu - ma - ni ni -

Alto
Ho - mo sum hu - ma - ni ni -

Tenor
Ho - mo sum hu - ma - ni

Bass
Ho - mo sum hu - ma - ni

♩ = 69 Slow, delicate

Reduction

5 *mf* *mp*

-hil a me a - - li -

mf *mp*

hil a me a - - li -

mf *mp*

ni - - hil a me a - - li -

mf *mp*

ni - hil a me a - -

N.B. - When repeated, all dynamics should be one lower than indicated.

* - Movement only to be sung if the choir process out of the performance venue.

9

mf *p*

e - num pu - to

mf *p*

e - num pu - - - to

mf *p*

e - num pu - - - - to

mf *p*

- li - e - num pu - - - - to

li - e - num pu - - - to

13

poco rall.

p *p* *pp*

ho - - - - - mo - - - - - sum

p *p* *pp*

ho - - - - - mo - - - - - ho - - - - - mo - - - - - sum

p *p* *pp*

ho - - - - - mo - - - - - sum

p *p* *pp*

ho - - - - - mo - - - - - sum

ho - - - - - mo - - - - - sum