

Mark David Boden

HOMO SUM

for SATB and ensemble

SINFONIETTA SCORE

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

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I - HOMO SUM

Publius Terentius Afer
c.195-159 BC

Mark David Boden

$\text{♩} = 69$ Slow, delicate

Musical score for the first system of 'I - Homo Sum'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano reduction. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is 'Slow, delicate' with a quarter note equal to 69 beats. Dynamics include *p espress.*, *mp*, and *p*. The lyrics are: 'Ho - mo sum hu - ma - ni ni -'.

Musical score for the second system of 'I - Homo Sum', starting at measure 5. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano reduction. The key signature is one sharp (F#) and the time signature is 3/2. Dynamics include *mf* and *mp*. The lyrics are: '-hil a me a - - li -'.

9

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

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

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

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

poco rall.

13

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

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

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

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

II - I CAN SEE MYSELF

Sanskrit Phrase

$\text{♩} = 48$ Freely

Solo Soprano

I can see my - self



5

S. Solo

in all I can see my -



8

Fl.

pp

S. Solo

self in all things and all

11

Fl. *p espress.*

Cl. *p distant*

Alto Sax. *p distant*

Bsn. *p distant*

S. *p distant*
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

Fl. *mp* *p*

Ob. *mp espress.*

Cl. *mp* *p*

Alto Sax. *mp* *p*

Bsn. *mp* *p*

C C *mp*
Mmm_____

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

A. *mp*
in all peo - ple a - - round me I

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

Fl. *mp espress.*

Ob.

C C
Mmm Mmm

S.

A.
I can see my - self

T.
mp
I can see my -

B.
mp
I can see my -

Vln. II

Vla.
senza sord.
mp

Vc.
senza sord.
mp

28 **C**

Fl. *mp* *mf* (*mf*)

Cl. *mf* *mp* *mf*

Perc. Suspended Cymbal *pp* (*p*)

C.C. *mf* Ahh *mf* Ahh

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

A. *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 molto espress. (*mp*)

f molto espress. (*mp*)

f molto espress. (*mp*)

f molto espress. (*mp*)

f molto espress. (*mp*)

mf molto espress. (*mp*)

mf molto espress. (*mp*)

mf molto espress. (*mp*)

f in all peo - ple a - - round me

In all peo - ple a - round me

f In all peo - ple a - - round me

f In all peo - ple a - round me

f In all peo - - ple a - round me

f In all peo - - ple a - round me

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

f molto espress. (*mp*)

f molto espress. (*mp*)

f molto espress. (*mp*)

f molto espress. (*mp*)

D

36

Fl. *mp* *mf* *mp*

Cl. *mp espress.*

Bsn. *mp espress.*

C. *mp* *mf* *mp*
Can see my - self can see my -

Cb. *mp*

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

A. *mp*

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.*

40

Fl. *mf* *mp* *mf*

Cl. *mf*

Bsn. *mf* *mp* *mf*

C C *mf* *mp* *mf*
self can see my - self
can see my - self

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

A. *mf*
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 *mf* (div.)

Vla. *mf*

Vc. *mf*

Db. *mp*

Detailed description: This is a page of a musical score, page 40. It features a variety of instruments and vocal parts. The woodwinds include Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). There are also vocal parts for Contralto (C C), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in a key with one sharp (F#) and a 4/4 time signature. Dynamics range from *mf* (mezzo-forte) to *mp* (mezzo-piano). The lyrics are: 'self in all things a - - round me In all I can see my - self in all'. The vocal parts have lyrics: 'self can see my - self', 'self can see my - self', 'can see my - self', 'self in all things a - - round me In all', and 'I can see my - self in all'. The instrumental parts provide accompaniment with various melodic lines and dynamics.

E

44

Fl. *mf molto espress.*

Ob. *mf molto espress.*

Cl. *mf molto espress.*

Alto Sax. *mf molto espress.*

Bsn. *mf*

Hn. *mf*

Tbn. *mf*

Perc. Bass Drum Susp Cym. *pp* *(p)*

C C In all peo - ple In all peo - ple

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 *tutti.* *mf molto espress.*

Vla. *mf*

Vc. *mf*

Db. *mf*

48 **F**

poco rall.

Fl. *ff molto espress.*

Ob. *ff molto espress.*

Cl. *f molto espress.*

Alto Sax. *f molto espress.*

Bsn. *f molto espress.*

Hn. *f molto espress.*

Tpt. *f molto espress.*

Tbn. *f molto espress.*

Perc. **Bass Drum**

C C *f* *ff*
in all peo - ple a - - round

S. *ff*
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.*
molto vib.

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

Vla. *f molto espress.*
molto vib.

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

Db. *f molto espress.*
molto vib.

52

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p* *mp*

Alto Sax. *mp* *p*

Bsn. *mp* *p*

Hn. *mp* *p*

Tpt. *mp* *p*

Tbn. *mp* *p*

Perc. Suspended Cymbal Bass Drum *pp* *(p)* *ppp*

C C *p* (stagger breathing) me mmm

S. Solo *mp* in all I can see my - self

S. *p* (stagger breathing) me mmm

A. *p* me I can see my - self

T. *p* (stagger breathing) me

B. *p* (stagger breathing) me

Vln. I *mp*

Vln. II *mp* *p*

Vla. *mp* *p* *mp*

Vc. *mp* *p*

Db. *mp* *p*

III - UMOJA

♩ = 300 Energetically
(2+3)

(3+2)

(2+3)

Clarinet in B \flat *p*

Alto Saxophone *p*

Bassoon *p*

Horn in F con sord. *p* *pp*

Trumpet in B \flat (with straight mute) *p*

Trombone (with straight mute) *p*

Soprano *p*
Pen - ye nia pa - na (n)ji - a Pen - ye nia pa - na (n)ji - a

Piano *p*

Congas *p*

Violin I *p* *pp*

Violin II pizz. *mp* *p*

Viola pizz. *mp* *p*

Violoncello pizz. *mp* *p*

Double Bass pizz. *mp* *p*

7

Cl.

Alto Sax.

Bsn.

S.

Piano

Vln. I

Vln. II

Vla.

Vc.

Db.

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

p

arco.

arco.

Detailed description: This is a page of a musical score, page 21, starting at measure 7. The score is for a full orchestra and a vocal soloist. The vocal part (S.) has the lyrics: "Pen - ye nia pa - na (n)ji - a Pen - ye ni - a pa - na (n)ji -". The instrumental parts include Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Piano, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 2/4 time and features a key signature of one sharp (F#). The vocal line is in the treble clef. The piano part has a complex texture with arpeggiated chords in the right hand and sustained chords in the left hand. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) provide harmonic support, with the violins and viola playing arched lines. The woodwinds (Cl., Alto Sax., Bsn.) have rests for most of the page, with some activity in the final measure. The dynamic marking *p* (piano) is used for the vocal and piano parts. The instruction *arco.* (arco) is used for the violin and viola parts.

11 **A**

Ob. *mp*

Cl. *mp* *p* *mp*

Alto Sax. *mp* *p* *mp*

Bsn. *mp* *p*

Hn. *p* *pp*

Tpt.

Tbn.

S. *mp*
a Pen - ye ni - a

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

T. *mp*
Pen - ye ni - a

Piano

Vln. I *mp* *p* *mp*

Vln. II *mp* *p* *mp*

Vla. *mp* *p* *mp* (div.)

Vc. *mp* *p* *mp* (div.)

Db. arco. *mp* *p* *mp* pizz.

15 (3+2) (2+3)

Ob.

Cl.

Alto Sax.

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

Piano

Vln. I

Vln. II

Vla.

Vc.

Db.

(3+2+2)

23

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

S.

A.

Piano

Congas

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

p

p

p

p

mp

mp

p

p

p

p

p

p

p

Um - - o - ja ni n gu - vu

Um - - o - ja ni n gu - vu

31 (2+3+2) (3+2+2)

Fl. *mp* ————— *mf*

Ob. *mp* ————— *mf*

Cl. *mp* ————— *mf*

Alto Sax. *mp* ————— *mf*

Bsn. *mp* ————— *mf*

Hn. *mp* ————— *mf*

Tpt. *mp* ————— *mf*

Tbn. *mp* ————— *mf*

S. *mf* ————— *f*
ni n gu - vu Um - o - - ja ni (n)gu - vu

A. *mf* ————— *f*
ni n gu - vu Um - o - - ja ni (n)gu - vu

T. *mf* ————— *f*
ni (n)gu - vu

B. *mf* ————— *f*
ni (n)gu - vu

Piano *mp* ————— *mf*

Congas (8).....

Vln. I *mp* ————— *mf*

Vln. II *mp* ————— *mf*

Vla. *mp* ————— *mf*

Vc. *mp* ————— *mf*

Db. *mp* ————— *mf*

35 **D** (2+3)

Alto Sax. *p*

Bsn. *p* *mp*

Tbn. *mp*

Piano *p*

Vln. II *p*

Vla. (div.) *p*

Vc. (div.) *p* *mp*

Db. *mp*

Detailed description: This page of a musical score covers measures 35 through 38. At the top left, measure 35 is marked with a box containing the letter 'D' and '(2+3)' below it. The score is arranged in a system with seven staves. The instruments are: Alto Saxophone (treble clef), Bassoon (bass clef), Trombone (bass clef), Piano (grand staff), Violin II (treble clef), Viola (bass clef), Violoncello (bass clef), and Double Bass (bass clef). The key signature has one sharp (F#) and the time signature is 8/8. Dynamics include piano (*p*) and mezzo-piano (*mp*). The Viola and Violoncello parts are marked '(div.)' for divisi. The Alto Saxophone part has a *p* dynamic. The Bassoon part has a *p* dynamic in measures 35-37 and an *mp* dynamic in measure 38. The Trombone part is silent in measures 35-37 and has an *mp* dynamic in measure 38. The Piano part has a *p* dynamic. The Violin II part has a *p* dynamic. The Viola part has a *p* dynamic. The Violoncello part has a *p* dynamic in measures 35-37 and an *mp* dynamic in measure 38. The Double Bass part is silent in measures 35-37 and has an *mp* dynamic in measure 38.

E

(3+2)

(2+3)

39

Fl. *mp*

Ob. *mp*

Cl. *mp*

Alto Sax. *mp*

Bsn. *mp*

Tbn. *mp*

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

Piano

Congas *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

F

47

(3+2) (2+3)

Fl. *mf* *mp* *p*

Ob. *mf* *mp* *p*

Cl. *mf*

Alto Sax. *mf*

Bsn. *mf*

Hn. *mf* *mp*

Tpt. *mf* *mp* *p*

Tbn. *mf* *mp*

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

T. *f* *mf*
a

B. *f* *mf*
a

Piano *mf*

Congas *mp*

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

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

Vla. *mf*

Vc. *mf*

Db. *mf* *mp*

G

55

Fl. *mp cresc.*

Ob. *mp cresc.*

Cl. *mp cresc.*

Alto Sax. *mp cresc.*

Bsn. *mp cresc.*

Hn. *mp cresc.*

Tpt. *mp cresc.*

Tbn. *mp cresc.*

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*

Piano *mp poco cresc.* *molto*

Congas *pp cresc.*

Vln. I *mp cresc.*

Vln. II *mp cresc.*

Vla. *mp cresc.*

Vc. *mp cresc.*

Db. *mp cresc.*

H

(3+2)

(2+3)

59

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

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 -

Piano *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 -

Piano

Congas *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

I $\text{♩}=\text{♩}$ **Triumphantly**

67 (2+3) (3+2)

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *p* \rightarrow *f*

Tpt. *p* \rightarrow *f*

Tbn. *p* \rightarrow *f*

S. Pen - ye ni - a pa - na

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

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

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

Piano *fp* \rightarrow *f*

Congas *f*

Vln. I *fp* \rightarrow *ff*

Vln. II *fp* \rightarrow *ff*

Vla. *fp* \rightarrow *ff*

Vc. *fp* \rightarrow *ff*

Db. *fp* \rightarrow *ff*

72 (2+3)

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Piano

Congas

Vln. I

Vln. II

Vla.

Vc.

Db.

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

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

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

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

f *mp*

mf *f*

ff *mp*

ff *mp*

J (3+2+2)

77

Fl. *sub p*

Ob. *sub p*

Alto Sax. *sub p*

Bsn. *p*

Hn. *sub p*

Tbn. *p*

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

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

T. *sub p*
a

B. *mp*
Um - o - ja

Piano *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)

Fl.

Ob.

Alto Sax.

Bsn.

Hn.

Tbn.

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

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

B.
Um - o - - - ja

Piano

Congas

Vln. I

Vln. II

Vla.

Vc.
mp

Db.
mp

This musical score page, numbered 85, is set in a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It features a vocal ensemble and a full orchestra. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with lyrics in Latin: "U - mo - ja", "U - mo - ja ni (n)gu - vu", and "U - mo - ja". The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Piano, Congas, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into four measures. Dynamics are indicated throughout, such as *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The Piano part features a rhythmic accompaniment with chords and eighth notes. The Congas part has a steady pattern with accents. The string parts provide harmonic support, with the Double Bass part including a *div.* (divisi) instruction in the second and third measures.

89

Fl. *mp* *f* *mp*

Ob. *mp* *f* *mp*

Cl. *mp* *f* *mp*

Bsn. *mp* *f* *mp*

Tbn. *mp* *mp*

S. *mf* *f* *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 -

Piano *mf* *f* *mp*

Congas *mp* *f* *mp*

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

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

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Db. *mp*

L (2+3)

92

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

Bsn. *mf*

Hn. *mf*

Tbn. *mf*

S. *ff* ja pa - na ni - ja *mf*

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

Piano *mf*

Congas *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

96

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tbn.

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

Piano

Congas

Vln. I

Vln. II

Vla.

Vc.

Db.

fp

fp

fp

M

100

Fl. *f* *mp* *f*

Ob. *f* *mp* *f*

Cl. *f* *mp* *f*

Alto Sax. *f* *mp* *f*

Bsn. *f* *mp* *f*

Hn. *f* *mp* *f*

Tpt. *f* *mp* *f*

Tbn. *f* *mp* *f*

S. *f*
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

Piano *f* *mp* *mf* *f*

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

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mp* *f*

Alto Sax. *mp* *f*

Bsn. *mp* *f*

Hn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

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

Piano

Congas *mp* *mf* *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

110

Fl. *fp* *f* *ff* *fffz*

Ob. *fp* *f* *ff* *fffz*

Cl. *fp* *f* *ff* *fffz*

Alto Sax. *fp* *f* *ff* *fffz*

Bsn. *fp* *f* *ff* *fffz*

Hn. *fp* *f* *ff* *fffz*

Tpt. *fp* *f* *ff* *fffz*

Tbn. *fp* *f* *ff* *fffz*

S. *fp* *f* *ff* *fffz*
- tu M - tu ni wa - tu

A. *fp* *f* *ff* *fffz*
- a M - tu ni wa - tu

T. *fp* *f* *ff* *fffz*
tu M - tu ni wa - tu

B. *fp* *f* *ff* *fffz*
tu M - tu ni wa - tu

Piano *f* *ff* *fffz*

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

pp
A strand of hope

pp
A strand of hope

pp
A strand of hope

pp
A strand of hope

sul tasto.
pp
sul tasto.

sul tasto.
pp
sul tasto.

pp
sul tasto.

pp
sul tasto.

5 p poco rall. pp

S. A strand of hope of hope

A. A strand of hope a strand of hope

T. A strand of hope a strand of hope

B. A strand of hope a strand of hope

Vln. I

Vln. II

Vla.

Vc.

Db.

A A tempo

S. *p* Like

A. *p delicately*
Af - ter fail - ure we stand a lone Like

T. *pp delicately*
Mmm mmm mmm Like

B. *pp delicately*
Mmm mmm mmm mmm Like

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*



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)

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

Musical score for measures 17-20. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, Violoncello, Double Bass). The tempo is marked $\text{♩} = 40$ and the dynamic is *mp*. The lyrics are: "Af - - ter fail - ure we stand a - lone".



Musical score for measures 21-24. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, Violoncello, Double Bass). The tempo is $\text{♩} = 40$. The lyrics are: "Af - ter A - lone", "Af - - - ter fail - ure A - lone", "lone Af - ter we stand a - lone", "lone Af - - - ter we stand a - lone". Dynamics include *p* and *(p)*.

C

25

S. *mf*
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

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

T. ces Chuck rocks of hate

B. ces Chuck rocks of hate

Vln. I

Vln. II

Vla.

Vc.

Db.

D $\text{♩} = 52$ Agitated

33

Fl. *mf molto espress.*

Ob. *mf molto espress.*

Cl. *mf molto espress.*

Alto Sax. *mf molto espress.*

Bsn. *mf molto espress.*

S. *mf molto espress.*
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 _____

Org. *mf molto espress.*

Ped.

Vln. I *mf molto espress.*

Vln. II *mf molto espress.*
div.

Vla. *mf molto espress.*

Vc. *mf molto espress.*

Db. *mf molto espress.*

E

37

Fl. *f sim.*

Ob. *f sim.*

Alto Sax. *mf sim.*

Bsn. *mf sim.*

Hn. *mf sim.*

Tbn. *mf sim.*

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

Org. *f sim.*

Vln. I *f sim.*

Vln. II *f sim.*

Vla. *f sim.*

Vc. *f sim.*

Db. *f sim.*

41

Fl. *ff* *ffp* — *f*

Ob. *ff* *ffp* — *f*

Cl. *ff* *ffp* — *f*

Alto Sax. *ff* *ffp* — *f*

Bsn. *ff* *ffp* — *f*

Hn. *ff* *ffp* — *f*

Tpt. *ff* *ffp* — *f*

Tbn. *ff* *ffp* — *f*

S. *ff*
Hit out at o - - ther creeds.

A. *ff*
Hit out at o - - ther creeds.

T. *ff*
Hit out at o - - ther creeds.

B. *ff*
Hit out at o - - ther creeds.

Org. *ff* *ffp* — *f*

Ped. *ff* *ffp* — *f*

Vln. I *ff* *ffp* — *f*

Vln. II *ff* *ffp* — *f*

Vla. *ff* *ffp* — *f*

Vc. *ff* *ffp* — *f*

Db. *ff* *ffp* — *f*

F ♩=48 Animated

poco accel.

45

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

S. *p*
 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*

♩=56 Animated and agitated

49

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

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 Hit!

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*

53

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

S.
Hit out at oth - er clas-ses Hit out Hit out at oth - er col ours Hit out

A.
Hit out at oth - er creeds and oth - er col - ours Hit out at oth - er creeds and oth - er clas-ses

T.
Hit out at oth - er clas-ses Hit out Hit out at oth - er col ours Hit out

B.
Hit out oth - er creeds and oth - er col - ours Hit out oth - er creeds and oth - er clas-ses

Vln. I

Vln. II

Vla.

Vc.

Db.

(♩ = 60) **G** ♩=40 Delicately

57

CC. *pp* delicately
Ahh _____ ahh _____ ahh _____ ahh _____

S. *ff* ϕ IV
stop! *pp* delicately
Strand _____ of _____ hope _____ A

A. *pp* delicately
A _____ strand _____ of _____ hope _____

Vln. I *ff* ϕ IV *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

62 **H**

Fl. *p*

Cl. *p*

CC. *(pp)*
Ahh _____ ahh _____ ahh _____ We

S. *(pp)*
Ahh _____ ahh _____ of _____ hope

p
To de - feat fail - - - - ure We

p
To de - feat fail - - - - ure

p
To de - feat fail - ure

p
To de - feat fail - ure

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

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

66

Fl.

Cl.

Alto Sax.

Bsn.

CC.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

tutti.

stand as one stand

stand as one stand

stand as

stand one stand

stand as stand

69

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

CC. (solo)
A strand of

S.
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

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Alto Sax. *mp* *mf*

Bsn. *mp* *mf*

Hn. con sord. *p* *mp*

Tpt. con sord. *p* *mp*

Tbn. con sord. *p* *mp*

CC. *mp* *mf*

S. *p* *mp* *mf*
A strand a strand of

A. *p* *mp* *mf*
A strand a strand of

T. *p* *mp* *mf*
A strand a strand of

B. *p* *mp* *mf*
A strand of

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

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

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Db. *p* *mp* *mf*

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 starting with a double bar line and a measure number (5, 9, and 13). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 132 beats per minute with the instruction "With joyous exuberance!".

System 1 (Measures 1-4): Treble 1 and Treble 2 play a sustained chord of G#4, C#5, and G#5. The Piano part features a rhythmic pattern in the bass line: a quarter note G#2, followed by eighth notes G#2 and G#2, and quarter notes G#2 and G#2.

System 2 (Measures 5-8): Treble 1 and Treble 2 continue with the sustained chord. The Piano part continues with the same rhythmic pattern.

System 3 (Measures 9-12): Treble 1 plays a rhythmic motif of eighth notes: G#4, G#4, G#4, G#4, G#4, G#4, G#4, G#4. Treble 2 continues with the sustained chord. The Piano part continues with the same rhythmic pattern.

System 4 (Measures 13-16): Treble 1 continues with the eighth-note motif. Treble 2 continues with the sustained chord. The Piano part continues with the same rhythmic pattern.

A

Treble parts and Piano

17

(play on repeats only)

65

This musical score is for the Treble parts and Piano, covering measures 17 to 65. It is marked with a box 'A' and the instruction '(play on repeats only)'. The score is divided into two main sections: Tb.1 (measures 17-31) and Tb.2 (measures 32-65). Each section contains five staves for the Treble parts and one staff for the Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking is *mf ad lib.* throughout. The Piano part features a complex texture with multiple voices in the right hand and a steady accompaniment in the left hand.

Tb.1 (Measures 17-31):

- Staff 1: Treble clef, mostly rests, with a final note in measure 31.
- Staff 2: Treble clef, long notes with slurs, starting in measure 18.
- Staff 3: Treble clef, eighth notes with slurs, starting in measure 18.
- Staff 4: Treble clef, eighth notes with slurs, starting in measure 17.
- Staff 5: Treble clef, eighth notes with slurs, starting in measure 17.

Tb.2 (Measures 32-65):

- Staff 1: Treble clef, eighth notes with slurs, starting in measure 32.
- Staff 2: Treble clef, long notes with slurs, starting in measure 33.
- Staff 3: Treble clef, eighth notes with slurs, starting in measure 32.
- Staff 4: Treble clef, eighth notes with slurs, starting in measure 32.
- Staff 5: Treble clef, eighth notes with slurs, starting in measure 32.

Piano (Measures 17-65):

- Staff 6: Grand staff, complex texture with multiple voices in the right hand and a steady accompaniment in the left hand, starting in measure 17.

Treble parts and Piano

66

21

The musical score is arranged in two systems. The first system includes staves for Treble 1 (Tb.1) and Piano (Pno). The second system includes staves for Treble 2 (Tb.2) and Piano (Pno). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score consists of measures 66, 67, 68, and 69. The piano part features a complex texture with multiple voices in both hands, often using arpeggiated chords and sustained notes. The brass parts (Tb.1 and Tb.2) have melodic lines with various articulations and rests.

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

Bass 1

Bass 2

5

Vla.

Bass.1

Bass.2

9

Vla. div.

Bass.1

Bass.2

13

Vla.

Bass.1

Bass.2

A

Percussion, Viola and Bass Parts

68

17

(*play on repeats only)

This musical score page contains parts for Congas, Viola (Vla.), Bass 1, and Bass 2. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into four measures. The Congas part consists of three staves, each with a melodic line and a 'mf ad lib.' dynamic marking. The Viola part consists of six staves, with various rhythmic and melodic patterns, also marked 'mf ad lib.'. The Bass 1 part consists of five staves, with a mix of rhythmic patterns and melodic lines, marked 'mf ad lib.'. The Bass 2 part consists of three staves, with a mix of rhythmic patterns and melodic lines, marked 'mf ad lib.'. The score includes various musical notations such as notes, rests, and dynamic markings.

Percussion, Viola and Bass Parts

21

69

Congas

Vla.

Bass.1

Bass.2

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

VI - SERVA FIDEM

$\text{♩} = 72$ With energy

Organ *pp*

Vibraphone *p* *sim.*

Violin I *p molto espress.* solo sul tasto.

Detailed description: This block contains the first system of the score. It features three staves: Organ, Vibraphone, and Violin I. The Organ part is in 3/4 time and begins with a *pp* dynamic. The Vibraphone part starts with a *p* dynamic and includes the instruction *sim.* (simile). The Violin I part is marked *p molto espress.* and includes the instruction *solo sul tasto.* The tempo is indicated as $\text{♩} = 72$ with the instruction 'With energy'.



6

A. *pp* Ser -

T. *pp* Ser -

Organ

Vib.

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

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Detailed description: This block contains the second system of the score, starting at measure 6. It includes staves for voices (Alto and Tenor), Organ, Vibraphone, Violin I, Violin II, Viola, and Violoncello. The vocal parts (A. and T.) have lyrics 'Ser -' and are marked *pp*. The Violin I part includes the instruction '(tutti.) nat.' and is marked *pp*. The other instrumental parts (Organ, Vib., Vln. II, Vla., Vc.) are also marked *pp*. The Organ part continues with a melodic line. The Vibraphone part has a few chords. The string parts (Vln. II, Vla., Vc.) have sustained notes.

10 **A**

The musical score consists of several staves. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics: "va fi - dem ser - va fi - dem Ser -". The Organ part is below the vocal staves, with a *pp* dynamic marking. The string parts (Violin I, Violin II, Viola, Violoncello, Double Bass) are at the bottom, with a *pp* dynamic marking. The score is marked with a box containing the letter 'A' and the number '10'. The lyrics are: "va fi - dem ser - va fi - dem Ser -". The dynamics *p* and *pp* are indicated throughout the score.

S. Ser -

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

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

B. Ser -

Organ *pp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *pp*

14 **B**

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

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

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

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

Organ *mp*

Vib. *p* \oplus *sim.*

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

18 **C**

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

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

A. *mp* *mf* *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 -

Organ

Vln. II

Vla.

Vc.

Db. pizz.

22

Fl.

Ob.

Cl.

S.

A.

T.

B.

Organ

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

pp

mf

-va

fi - dem ser - va fi - dem Ser -

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

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

mf

mf

mf

mf

mf

mf

26 **D**

Fl.

Ob.

Cl.

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

Organ

Vib. *mf* *sim.* l.v.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *div.*

Vc.

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 -

Organ
mp

Vln. I

Vln. II

Vla.

Vc.

Db.

42

Cl. *mf molto espress.*

Bsn. *mf molto espress.*

S. *ff*
va

va

A. *ff*
va

T. *ff*
va

B. *ff*
va

Organ *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf molto espress.*

Vc. *tutti.*
mf molto espress.

Db. *pizz.*
mf

46

Fl. *mp*

Ob. *mp*

Cl.

Alto Sax. *mp*

Bsn.

S. *p*
Ser

T. *p*
Ser

Vib. *p*

Vln. I

Vln. II

Vla.

Vc. (div.)

Db. arco.

Detailed description: This page of a musical score covers measures 46 through 49. The score is arranged in a standard orchestral format with woodwinds, strings, and vocalists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocalists are Soprano (S.) and Tenor (T.), both with lyrics 'Ser'. The key signature is one sharp (F#) and the time signature is 4/4. Measure 46 starts with a dynamic of *mp* for the woodwinds. Measure 47 continues with similar dynamics. Measure 48 features a *p* dynamic for the vocalists and a *p* dynamic for the Viola. Measure 49 concludes with a *p* dynamic for the vocalists and a *p* dynamic for the Viola. The Double Bass part is marked 'arco.' throughout. The Viola part has a 'div.' marking in measure 49.

G

50

Fl. *p* solo

S. va fi dem ser va fi dem ser -

A. *p* va dem va dem ser -

T. va fi dem ser va fi dem

B. *p* va dem va dem

Vib.

Vln. I *p* solo

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

54

Fl.

Cl. *solo*
p *mf*

Bsn.

Hn.

Tbn. *mp*

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

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

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

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

Vib.

Vln. I

Vln. II *solo*
p

Vla. *solo*
p *tutti.*
mf

Vc. *mf*

Db. *mf*

58 **H**

Fl. *mf* *f*

Ob. *mf* *f*

Cl.

Bsn.

Hn.

Tbn.

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

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

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

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

Organ *mf*

Vib. *mf* to Suspended Cymbals

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

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

Vla. *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 -

Organ *mp* *f*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

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

Db. *mf* *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

Organ

Vln. I *p*

Vln. II *p* tutti.

Vla. *p*

Vc.

Db. *p*

poco rall. molto rall.

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 -

Organ *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. solo *p*

Db. *p*

J = 80 A little more movement

74

Bsn. *mp*

S. *(p)*
-va

A. *(p)*
va

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

B. va

Organ

Vln. I

Vln. II

Vla. solo *mp*

Vc.

Db.

82 **K**

Cl. *mp*

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

Cl. *mp*

A. *mp*
ci - - mus di - ci - - mus

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

B. *p*
dis - ci - - mus do cen - - do

Cym. *pp*

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *p*

Db. *p*



88

Cl. *mf*

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 -

Cym. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

92 **M**

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

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 fi - dem Ser -

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

Organ *mf*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *div.* *f* *mp*

Vc. *f* *mp*

Db. *f* *mp*

100

Fl. *mp*

Ob. *mp*

Cl. *mp*

Alto Sax. *mp*

Bsn. *mp*
div.

Hn. *mp*

Tpt. *mp*

Tbn. *mp*
mp

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

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

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

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

Organ *f*

Vln. I *mp*
div.

Vln. II *mp*
div.

Vla. *mp*

Vc. *mp*

Db. *mp*

Fl. *molto espress.* *f* *ff*

Ob. *molto espress.* *f* *ff*

Cl. *molto espress.* *f* *ff*

Alto Sax. *molto espress.* *f* *ff*

Bsn. *molto espress.* *f* *ff*

Hn. *molto espress.* *f* *ff*

Tpt. *molto espress.* *f* *ff*

Tbn. *mf molto espress.* *f* *ff*

S. *mf* *f* *ff*
 va fi - dem ser - va fi - dem Do - cen -

A. *mf* *f* *ff*
 va li - dem ser - va fi - dem Do - cen -

T. *mp* *mf* *f* *ff*
 Ser - va fi - dem ser - va fi - dem Do - cen -

B. *mp* *mf* *f* *ff*
 Ser - va fi - dem ser - va fi - dem Do - cen -

Organ *ff*

Vln. I *molto espress.* *ff*

Vln. II *ff* div.

Vla. *ff* div.

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

Db. *ff*



112

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

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

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

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

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

Organ *f*

Vln. I *f*

Vln. II *f*

Vla. *f* unis.

Vc. *f*

Db. *f*

116

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Organ

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

fff

Ser - - - va fi - - - dem va fi - - - dem

va fi - dem ser - va fi - - dem

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

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

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

P ♩ = 69 Broadly

120

Fl. *mp molto espress.*

Ob. *mp molto espress.*

Cl. *mp molto espress.*

Alto Sax. *mp molto espress.*

Bsn. *mp molto espress.*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

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

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

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

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

Organ *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

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Alto Sax. *p* *pp*

Bsn. *p* *pp*
con sord.

Hn. *pp*
con sord.

Tpt. *pp*

Tbn. *pp*

S. *p* *pp*
va fi - - - - - dem

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

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

B. *p* *pp*
va fi - - - - - dem

Organ

Cym. *pp* *mp* *(pp)*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *pp*

VII - EPILOGUE

Grace Nichols (b. 1950)

♩ = 88 Delicately

A

p delicately

Tenor

I have crossed an

Piano

pp

Violin I

sul tasto. (div.)

pp

Violin II

sul tasto. (div.)

pp

Viola

sul tasto.

pp

Violoncello

sul tasto.

pp

Double Bass

pp

7 *p delicately*

A. I have crossed an ocean I have lost my

T. ocean I have lost my tongue

Piano

Vln. I

Vln. II

Vla.

Vc.

Db.



13 **B**

A. tongue From the roof of

T. From the roof of the old one

Piano

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

17

A. the old one a new one has

T. a new one has sprung

Piano

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

21

Fl. *pp*

Ob. *p*

Cl. *pp*

Bsn. *p*

S. O - - - - - cean

A. sprung I have crossed an

I have crossed an o - - - - - cean

Piano

Vib. *V*

Vln. I

Vln. II

Vla.

Vc.

Db.

25

Fl.

Ob.

Cl.

Bsn.

S.

O - - - - - cean

A.

o - - - - - cean

I have lost my

I have lost my tongue

Piano

Vib.

Vin. I

Vin. II

Vla.

Vc.

Db.

D

29

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt. con sord. *p*

Tbn. con sord. *p*

S. 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

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

Piano (with beaters)

Vib.

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Db.

F

41

Fl.

Ob.

Cl.

Hn.

Tbn.

CC.

S.

A.

T.

B.

Piano

Vln. I

Vln. II

Vla.

Vc.

Db.

O - - - cean

O - - - cean

O - - - cean

o - - - cean I have lost my tongue

I have lost my tongue

o - - - cean I have lost my tongue

I have lost my tongue From the root

pp

pp

pp

47

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

T. the old one has sprung

B. a new one sprung

Piano

Vln. I

Vln. II

Vla.

Vc. *pp*

Db. *pp*

pp

Detailed description: This page of a musical score, numbered 108, contains measures 47 through 52. The score is written for a vocal quartet (Soprano, Tenor, Alto, Bass) and a full orchestra. The vocal parts have lyrics: Soprano: "O - - - cean O - - - cean"; Tenor: "the old one has sprung"; Bass: "a new one sprung". The instrumental parts include Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Piano part features a melodic line with slurs and accents. The Violin II part has a melodic line with slurs. The Viola part has a melodic line with slurs. The Violoncello and Double Bass parts provide harmonic support with sustained notes and slurs. The score is in a key with two flats and a 4/4 time signature. The dynamic marking *pp* (pianissimo) is used in the Bass, Violoncello, and Double Bass parts.

54 **G** ♩ = 88 (Double speed) *mf*

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

Piano *p*

Vib. *p* to Congas.

Vln. I *p*

Vln. II *p*

Vla. *mp* nat.

Vc. *mp* nat.

72

Cl.

S. I have crossed an ocean I have lost my

T. I have crossed an ocean I have lost my tongue. From the root of the old one

B. I have crossed an ocean I have lost my tongue. From the root of the old one

Piano

Perc.

Vln. II

Vla.

Db.

78 **J**

Cl. *p*

Bsn. *p*

Hn. *p*

CC.

S. tongue From the root of the old one

A. Do do ahh

T. a new one has sprung I have crossed an ocean I have lost

B. a new one has sprung I have crossed an ocean I have lost

Piano

Perc.

Vln. II

Vla.

83

Cl.

Bsn.

Hn.

Tpt.

Tbn.

CC.

S.

A.

T.

B.

Piano

Perc.

Vln. II

Vla.

mp

p

Doo do ahh.

a new one has sprung.

Doo do ahh.

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

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

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__

Piano *mp*

Perc. *mp*

Vln. I *mp* div.

Vln. II *mp* div.

Vla. *mp*

Vc. *mp*

Db. *mp*

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 _____

Piano

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

96 **L**

Fl. *mp*

Ob. *mp*

Cl. *mp*

Alto Sax. *mp*

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.

Vln. I

Vln. II

Vla.

Vc.

Db.

100

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

S. cean

A. 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

Piano

Perc.

Vln. I *mf* solo

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz.

Db. *mf* pizz.

104 **M**

Fl.

Ob.

Cl.

Alto Sax.

S.
I have crossed

A.
I have crossed

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

B.
I have crossed

Piano

Perc.

Vin. I
div.

Vin. II

Vla.

Vc.
arco.

Db.

108

Fl.

Ob.

Cl.

Alto Sax.

S.

A.

T.

B.

Piano

Perc.

Vln. I

Vln. II

Vla.

Vc.

I have lost

I have lost

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

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

Piano

Perc.

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

Piano

Perc.

Vln. II

Vla.

Vc.

Db.

120 O

Bsn.

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

Piano

Perc.

Vln. I

Vln. II div.

Vla. div.

Vc.

Db.

124

Bsn. [Musical notation]

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

Piano [Musical notation]

Perc. [Musical notation]

Vln. I [Musical notation]

Vln. II [Musical notation]

Vla. [Musical notation]

Vc. [Musical notation]

Db. [Musical notation]

P

128

Fl. *mp*

Ob. *mp*

Cl. *mp*

Alto Sax. *mp*

Bsn. *mp*

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___

Piano

Perc.

Vln. I *f* solo

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

132

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

Bsn. *mf*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

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

Piano

Perc.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

136 **Q**

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

Tbn.

S.

A.

T.

B.

Piano

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

I have crossed an ocean I have lost my tongue

I have crossed an ocean I have lost my tongue

I have crossed an ocean I have lost my tongue

I have crossed an ocean I have lost my tongue

140

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

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

Piano

Perc. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* pizz.

Vc. *f* pizz.

Db. *f*

R

144

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

CC. *mf*
I have crossed an o - cean

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

A. *mf*
I have crossed an o - cean

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

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

Piano *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*
arco.

Db. *mf*

148

Ob.

Cl.

Alto Sax.

Bsn.

CC.

S.

A.

T.

B.

Piano

Vln. I

Vln. II

Vla.

Vc.

I have losted my tongue

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

I have losted my tongue

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

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

mf

152 **S**

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

CC. *f*

S. *f*

A. *f*

T. *f*

B. *f*

Piano *f*

Perc. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

From the root of the old one. I've crossed an ocean I have lost my tongue. I have crossed an ocean I have lost my tongue.

156

Fl. *ff*

Ob. *ff*

Cl. *fp* *ff*

Alto Sax. *fp* *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

CC. *fp* *ff*

S. *ff*

A. *fp* *ff*

T. *ff*

B. *ff*

Piano *ff*

Perc. *f* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

a new one has sprung! *ff*

tongue From the root a new one has sprung!

a new one has sprung!

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

From the root of the old one a new one has sprung! *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 e - num pu - to *p*

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

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

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

13

poco rall.

p ho - - - - - mo - - - - - sum *p* *pp*

p ho - mo ho - - - - - mo sum *p* *pp*

p ho - - - - - mo - - - - - sum *p* *pp*

p ho - - - - - mo - - - - - sum *p* *pp*