

EDMUND HUNT

VITA HOMINUM

FOR CHOIR

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(2018)

Texts taken from writings by the Venerable Bede and from the
Latin Mass

FULL SCORE

Vita Hominum

Texts	ii
Staging Diagrams	iii
Notation Conventions	v
Performance Instructions	vi
Programme Note	viii
1. Ita haec vita hominum	1
2. Tempestas	6
3. Christus est stella matutina	13
4. Deo gratias: ite in pace	17

Order of movements

Vita hominum is designed to be performed without a break between movements, but individual movements may be performed separately if required.

To perform movement 3 as a separate piece, begin on bar 2 (after the double barline), and end with a fermata on the final bar (soprano 2, alto 2, tenor 2 and bass 2).

Acknowledgements

This work was developed for The Singers as part of the Adopt A Composer scheme, funded by the PRS for Music Foundation and the Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music and BBC radio 3.

Grateful thanks go to Donald and The Singers for their feedback and suggestions throughout the composition process, to Steve and Lindsey for their hospitality, to Chris and Gaby for their Latin language advice, to Fraser and Sally, and to all whose help and encouragement helped the piece to come to fruition.

First performance

Vita Hominum was premiered by The Singers in St George's Church, Jesmond on the 15th of December, 2018.

Duration

Approximately 18 minutes

Choir specifications

The piece is for SSAATTBB, with at least one soprano soloist and a tenor soloist.

Texts

1. Ita haec vita hominum

‘...Ita haec vita hominum ad modicum apparet: quid autem sequatur, quidve praecesserit, prorsus ignoramus.’

‘...Thus this life of man appears for a short while: but what follows, or what went before, we know not at all.’

From the Venerable Bede’s *Ecclesiastical History of the English People (Book II, chapter 13)* comparing life to a sparrow flitting into a Banqueting Hall for a few seconds to escape the storm outside before flitting back out again.

‘Interea quia fragilis est et more freti volubilis omnis saeculi status, instante subito turbine...’

Meanwhile, since the condition of every generation of man is fragile and whirling like the waves, when suddenly a storm arises...’

From the Venerable Bede’s *Prose Life of St Cuthbert (chapter 8)*

2. Tempestas

‘Scio...quia, ubi navem ascenderitis, tempestas vobis et ventus contrarius superveniet; sed tu memento, ut hoc oleum, quod tibi do, mittas in mare; et statim, quiescentibus ventis, serenitas maris vos laeta prosequetur, ac cupito itinere domum remittet.’

‘I know that when you board the ship, a contrary wind and storms will come upon you, but you must remember to pour this oil, which I give to you, upon the sea; and, at once, as the winds quieten, a pleasant, calm sea will follow you and send you home the way you desire’

From the Venerable Bede’s *Ecclesiastical History of the English People (Book III, chapter 15)*.

3. Christus est stella matutina

*Christus est stella matutina, Qui nocte saeculi transacta,
Lucem vitae sanctis promittit, Et pandit aeternam*

Christ is the morning star, Who, when the night of this world has passed,
Promises to his saints the light of life, And lays it open eternally

From the Venerable Bede’s *Commentary on the Book of Revelation*, quoted above his tomb in Durham Cathedral.

4. Deo gratias: ite in pace

Deo gratias: ite in pace

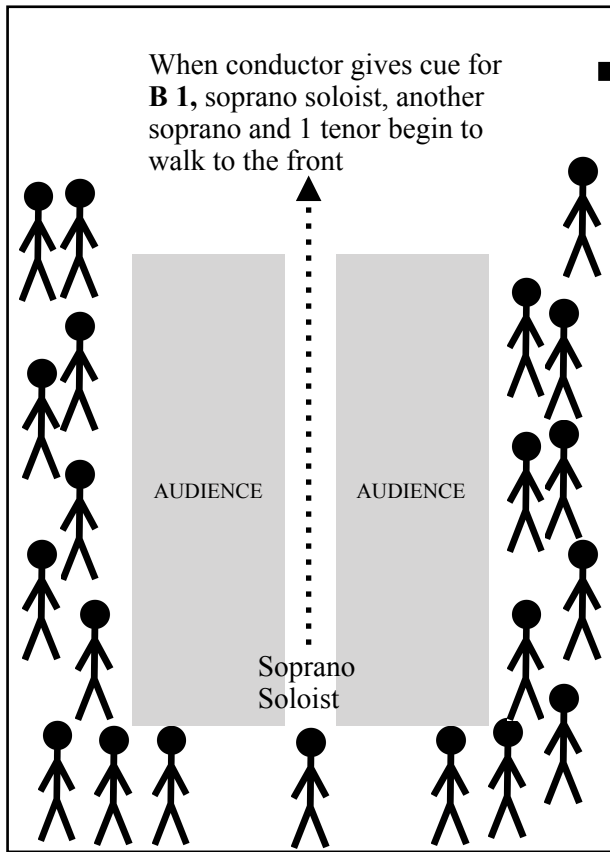
Thanks be to God. Go in peace.

Translated by Mr. Christopher L. Hunwick and Gabriele Wright

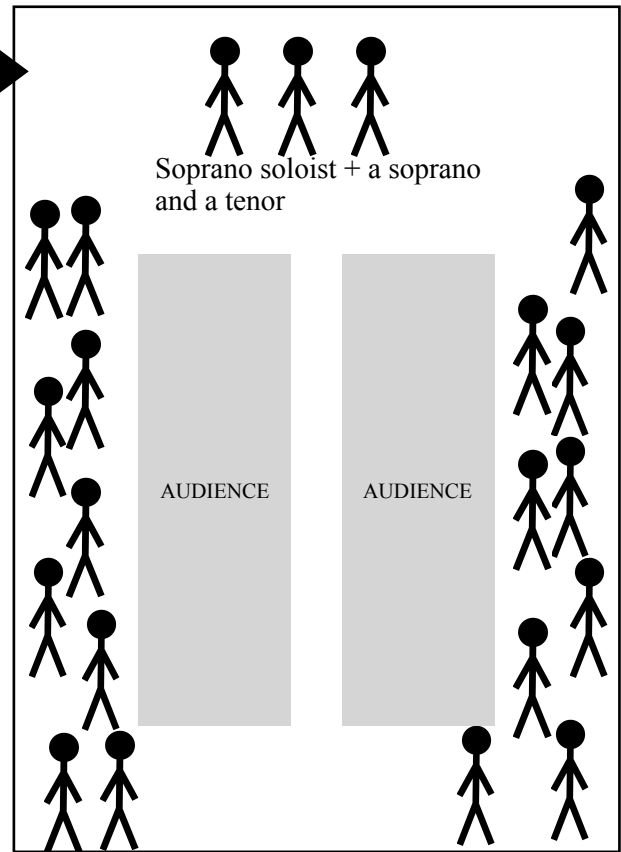
Staging diagrams

1. Ita haec vita hominum

Beginning of movement 1

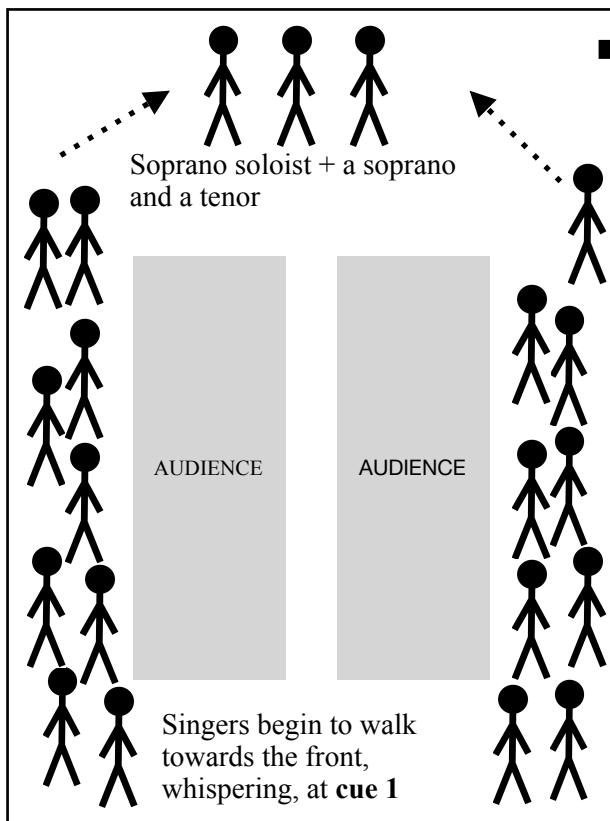


End of movement 1

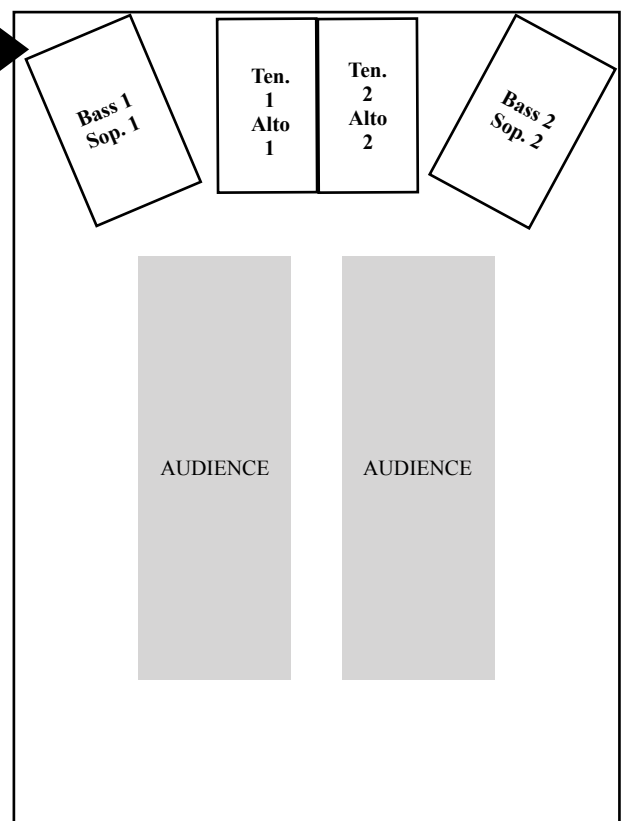


2. Tempestas

Beginning of movement 2

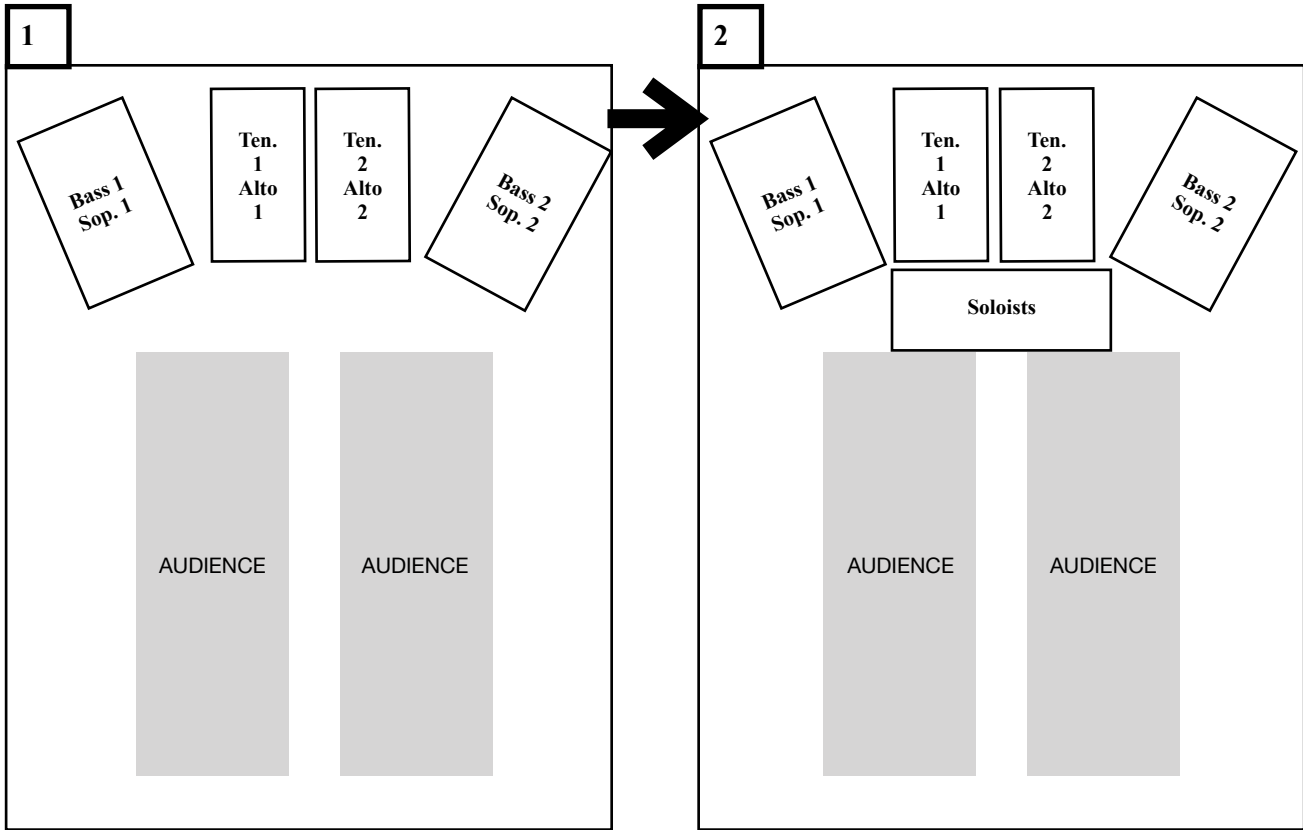


End of movement 2 AND all of movement 3



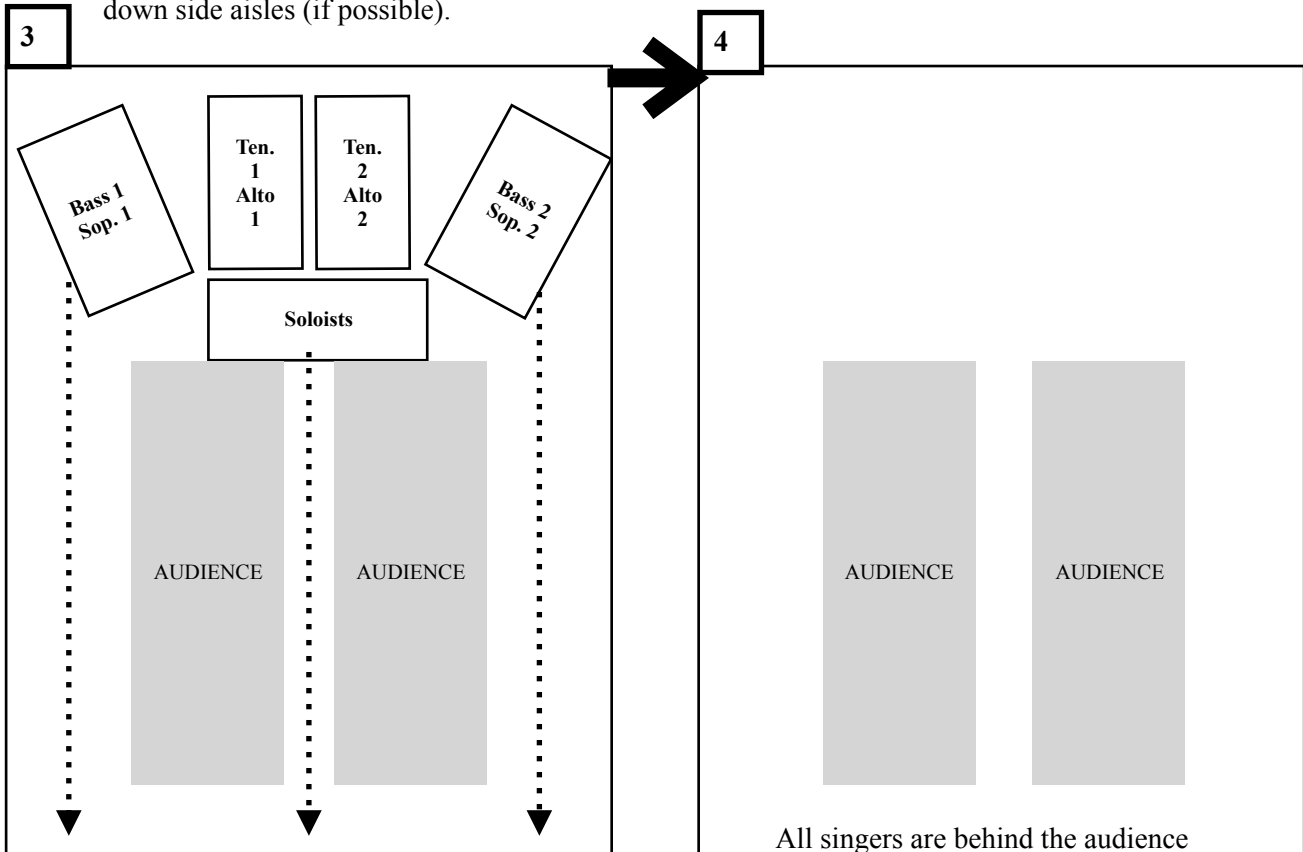
4. Ite in pace
Beginning of movement 4

Soprano, alto, tenor and bass soloists move to stand in front of the audience after conductor gives cue for **B 1**



When conductor gives cue **C 1**, singers begin to walk slowly to the back of the space. Soloists walk down central aisle and all other singers walk down side aisles (if possible).

End of movement 4



Notation conventions



Vertical dotted lines ending in an arrow show where a particular voice starts or stops.



Breves do not last for a specified number of beats. They end either with a cue from the conductor (shown by a vertical dotted line, as above), or by voices fading out independently (as on page 2).



Each new section is shown by a letter in a square box.



Conductor's cues are shown by boxed numbers. Cues are clearest if the conductor shows the number with fingers or a card.

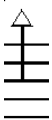


Gradual change of vocal production (e.g. from humming to open mouth, on p.2)

Boxed material (movements 1 and 4, all voices):

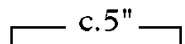
Individual singers choose an order (ABC, ACB, BAC, BCA, CAB or CBA), independent of neighbouring voices. Voices should sing through the phrases continuously, in the chosen order, taking a breath (thus adding rests) at the end of a phrase where necessary. Voices will not be in time with each other (although occasional synchronisation may sometimes occur by chance). The tempo should be the same as the metronome mark at the start of the movement for all the

repeated material. Singers should repeat phases continuously (represented by the horizontal trill line) until the conductor gives the cue for the next box of material. Each voice should sing independently, without trying to sing in unison with anyone else.



Triangular noteheads represent a high note of any pitch (ideally as high as possible).

'ng' represents a hum with an open mouth.



Brackets show the approximate time in seconds between the conductor's cues. Timings are only a guide; the conductor may vary these timings depending on factors such as the number of singers and size of performance space.

Performance instructions

Ita haec vita hominum

Staging:

Opening position: Singers encircle the audience (if possible), with each singer standing next to someone who signs a different part. The soprano soloist stands behind the audience. At figure B1, the soprano soloist begins to walk down the central aisle, joined by another soprano and a tenor, to reach the stage area before figure C. The three soloists stop singing the boxed material at any point from B1 (to allow themselves enough time to find the starting note for figure C).

Performance:

Boxed material: From figure A1 to A4, one or two voices (decided beforehand) enter with conductor's cue. All other voices join in during the following 5-10 seconds after the conductor's cue.

When the conductor signals for singers to move to the next box of repeated material (from figure B), singers should complete whichever phrase they are singing before moving to the new box.

At figure C, the conductor leads the soloists. At the conductor's cue 5, the choir (excluding soloists) sing to the end of whichever phase they are singing and sustain the final note of the phrase (shown in brackets).

Continue without a break into movement 2

Tempestas

Staging:

Singers remain in the same positions that were reached at the end of movement 1. The three soloists are at the front of the stage area, and other singers are spread out around the performance space.

At cue 1, singers (not including the three soloists, who are already at the front) begin to move to the stage area, forming into three groups. Choir I (first sopranos and first basses) assemble to the conductor's left. Choir II (second sopranos and second basses) assemble to the conductor's right. Altos and tenors assemble in the middle of the stage, between the two choirs.

If necessary, alto 1/tenor 1 and alto 2/tenor 2 might need to move slightly closer to choir I/choir II before the start of movement 3, to help the ensemble to stay together during movement 3 (when the choir is divided into 2 groups). Any readjustment on stage is probably best during the fermata on p. 12.

Performance:

Boxed material on p.6: Choir (including all altos and tenors until figure 2) repeat one or more of the boxes (i, ii and iii), in any order, at a similar tempo to the tenor soloist. Boxed material is whispered as singers move from the sides of the performance space to the stage area. Boxed material is sung when singers reach the stage area. Thus the soloists (who are already on the stage area) will not whisper, but will sing the boxed material from cue 1.

At figure 2, altos and tenors are led by the conductor.

At figure 3 (cued by the alto/tenor C), choir I (sopranos and basses) are led by a conductor from within their section.

From figure 3 until figure 6, the 3 groups of singers (altos and tenors, choir I and choir II) are not synchronised with each other. Each group of singers has its own metre and tempo.

Thus during this section the score is an aid to performance only; it does not show how the three groups of singers will sound together as parts do not align vertically. Pitch cues are shown by dotted arrows between parts.

At figure 4 (cued by the sustained soprano/bass C in choir I), choir II (sopranos and basses) are led by a conductor from within their section.

Glissandi begin on any note (ideally as high as possible). It is not necessary for singers to pick the same note as neighbouring voices, but in each choir, glissandi should proceed at a constant tempo. Voices may fade in and out to take breaths, ensuring that the overall sound is continuous. If possible, glissandi should be timed so that choir I and choir II glissandi overlap at some point.

p.9: Altos and tenors: The conductor signals cue 5 after the glissando is heard in either choir I or choir II.

p.10: fermata is held until choirs I and II have reached a G. Voices may fade in and out to take breaths, ensuring that the overall sound is continuous

Figure 6: All singers follow the principal conductor from this point. The score shows the vertical alignment of voices from this point onwards.

The fermata in the last bar (choir II humming with an open mouth) leads straight into movement 3 without a break.

Christus est stella matutina

Staging: Singers remain in the same position as in movement 2 (with a clear division between choir I and choir II).

Performance: On p.16, the sustained middle C (alto 2) leads straight into movement 4 without a break.

Deo gratias: ite in pace

Staging: Singers remain in the same position as in movement 3 (with a clear division between choir I and choir II).

At figure B2, the soloists should move to the front of the stage area so that they are in position for their entry at B3. At B4, the soloists start to walk slowly down the central aisle of the performance space. The soloists stand still to sing each block of material (cued by the conductor or by one of the soloists), before resuming their progress down the aisle. At C1, all other voices begin to walk slowly towards the back of the performance space, down the side aisles (if possible). Before C5, the soloists should turn to face the stage area before singing their final phrase.

Performance: On p.17, first altos join the sustained middle C gradually, *ad lib*. Altos fade out gradually as soon as the sopranos begin to sing.

For each of the boxes of repeated material (beginning at figure 1), one or two voices (decided beforehand) enter with the conductor's cue. Other voices join in during the following 5-10 seconds.

At cue C4, all singers (except the soloists) begin a diminuendo to nothing, ending independently *ad lib* during or slightly after the soloists' phrase at C4.

Programme Note

Vita Hominum was inspired by the early medieval history of Northumbria. With the exception of the last movement, all of the texts come from writings by the Venerable Bede. The overriding theme is of a journey from storm and uncertainty to a place of serenity. At the end of the piece, the journey resumes and the music disperses.

This work was developed for The Singers as part of the Adopt A Composer scheme, funded by the PRS for Music Foundation and the Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music and BBC Radio 3.

1. Ita haec vita hominum

Edmund Hunt

♩ = c.70

Soprano Solo * *mp*
I - ta haec vi - ta ho - mi - num ad mo - di-cum ap - pa - ret;

Soprano I

Soprano II *pp* hum (stagger breathing)

Alto I

Alto II

Tenor

Bass

2

S. Solo *mf*
quid au - tem se - qua - tur, quid-ve prae - ces - se - rit,

S. I

S. II

A. I (stagger *pp* hum breathing)

A. II *pp* hum (stagger breathing)

T. *pp* hum (stagger breathing)

B.

* Soprano soloist begins behind the audience.
The choir surrounds the audience. If possible, each singer should stand next to someone who sings a different part.

CONDUCTOR - allow between 10-20" between cued entries at A.

S. Solo *f* *mf*

pror - sus ig - no - ra - mus. _____

A

1

2

BOXED MATERIAL (ALL PARTS):

Individual singers choose an order (ABC, ACB, BAC, BCA, CAB or CBA), independent of neighbouring voices. Sing through the phrases continuously, in the chosen order, taking a breath (thus adding rests) at the end of a phrase where necessary. Voices will not be in time with each other (although occasional synchronisation may sometimes occur by chance). The tempo should be approximately ♩ = 70 for all the repeated material. Repeat phases continuously until the conductor signals that you should move to the next box. Each voice should sing independently, without trying to sing in unison with anyone else.

S. I *mp* *mf* *niente*

oo _____ gradual change to open mouth hum _____ ng

(voices fade out independently *ad lib.*)

S. II *mf* *niente*

gradually open mouth _____ oo _____ gradual change to open mouth hum _____ ng

(voices fade out independently *ad lib.*)

A. I *mf* *niente*

gradually open mouth _____ oo _____ gradual change to open mouth hum _____ ng

(voices fade out independently *ad lib.*)

Altos: One or two voices (decided beforehand) enter with conductor's cue. All other voices join in during the following 5-10 seconds.

A. *pp*

In - te - re - a qui a fra - gi - lis est.

B. Fra - - gi - lis est _____

C. Fra - gi - lis est _____

A. II *mf* *niente*

gradually open mouth _____ oo _____ gradual change to open mouth hum _____ ng

(voices fade out independently *ad lib.*)

Tenors: One or two voices (decided beforehand) enter with the conductor's cue. All other voices join in during the following 5-10 seconds

A. *pp*

fra - gi - lis est

B. In te re - a qui - a fra - gi - lis est _____

C. fra - gi - lis est

T. *mf* *>p*

gradually open mouth _____ oo

B. *mf* *niente*

oo _____ gradual change to open mouth hum _____ ng

(voices fade out independently *ad lib.*)


3


Sopranos
(excluding
soloist)


4

Sopranos: One or two voices (decided beforehand) enter with conductor's cue.
All other voices join in during the following 5-10 seconds.

pp

A. 
In-te-re-a qui-a fra-gi - lis est...

B. 
fra - gi - lis

C. 
fra - - gi - lis est...


poco cresc.


poco cresc.


poco cresc.

Basses: One or two voices (decided beforehand)
enter with conductor's cue. All other voices join in
during the following 5-10 seconds.

pp

A. 
In-te-re-a fra-gi-lis est

B. 
fra - gi - lis est

C. 
fra - - gi - lis

poco cresc.

S.

A.

T.

B.

B CONDUCTOR - allow between 5-10" between cued entries.

1 2 3 4

S. solo

The soprano soloist is joined by another soprano and a tenor. The three walk to the front of the audience before singing the final passage on page 5. The three soloists stop singing the boxed material at any point from B1 (to allow themselves enough time to find the starting note for C).

Sopranos (full)

mp

A. et mo - re fre - - ti

B. vo - lu - bi - lis om - - nis

C. sae - cu - li sta - - tus

Altos (full)

mp

A. sae - cu - li sta - - tus

B. et mo - re fre - ti

C. vo - lu - bi - lis om - nis

Tenors (full)

mp

A. et mo - re fre - ti

B. vo - lu - bi - lis om - nis

C. sae - cu - li sta - - tus

Basses (full): (begin on conductor's 3rd cue)

mp

A. et mo - re fre - - ti

B. vo - lu - bi - lis om - nis

C. sae - cu - li sta - - tus

B.

C A tempo

f espress.

5

rit.

attacca

S.
(two soloists)

in - - stan - te su - bi - to tur - bi - ne

T.
solo

in - - stan - te su - bi - to tur - bi - ne

S.

in - - stan - te su - bi - to tur - bi - ne

f *attacca*
Omit final consonant

ALL PARTS (except soloists):
At the conductor's CUE 5, sing to the end of whichever phase you are singing, and sustain the final note of the phrase (shown in brackets).

A.

in - - stan - te su - bi - to tur - bi - ne

f *attacca*
Omit final consonant

ALL PARTS (except soloists):
At the conductor's CUE 5, sing to the end of whichever phase you are singing, and sustain the final note of the phrase (shown in brackets).

T.

in - - stan - te su - bi - to tur - bi - ne

f *attacca*
Omit final consonant

ALL PARTS (except soloists):
At the conductor's CUE 5, sing to the end of whichever phase you are singing, and sustain the final note of the phrase (shown in brackets).

B.

in - - stan - te su - bi - to tur - bi - ne

f *attacca*
Omit final consonant

2. Tempestas

Singers remain in the same positions that were reached at the end of movement 1 - the three soloists are at the front of the stage area, and other singers are spread out around the performance space.

♩ = c.60

Alto

Tenor

Choir

SOLO
f

Tem-pes-tas vo - bis, et ven-tus con-tra-ri - us su-per ve - - ni -

1

At cue 1, singers begin to move to the stage area, forming into **3 groups**.
Choir I assembles to the conductor's left.
Choir II assembles to the conductor's right.
Altos and tenors assemble in the middle of the stage, between the two choirs. In preparation for Mvt. 3, **alto 1 and tenor I** should stand nearer to **choir I** and **alto 2 and tenor 2** should stand nearer to **choir II**.

A.

T.

- et;

CHOIR (including all **altos** and **tenors** until **cue 2**): repeat one or more of the boxes (i, ii and iii), in any order, at a similar tempo to the tenor soloist. Boxed material is **whispered** as singers move from the sides of the performance space to the stage area. Boxed material is **sung** when singers reach the stage area.

Choir

i ii iii

pp < *p* > *pp* *pp* < *p* > *pp* < *p* > *pp*

Tem-pes-tas vo - bis ven-tus con-tra-ri- us... su-per ve - - ni - et

pp < *p* > *pp* *pp* < *p* > *pp* *pp* < *p* > *pp*

2 ♩ = c.70

TUTTI *f*

A.

T.

TUTTI *f*

Sci - o, qui - a u - bi na - vem as - cen - de - ri - tis,

Choir (Sop. & Bass)

A.
T.

f

Tem-pes-tas vo-bis et ven-tus con-tra-ri-us su-per-ve-ni-et; sed

f

Choir I (Sop. & Bass)

niente

Choir II (Sop. & Bass)

niente

niente

Choir I follows choir I conductor*

3 ♩ = c.80

p

Tem - pes - tas

p

niente

niente

***NOTE:** from cue 3 until cue 6, the 3 groups of singers (altos and tenors, choir I and choir II) are not synchronised with each other. Each group of singers has its own metre and tempo. Thus the score is an aid to performance only; it does not show how the three groups of singers will sound together as parts do not align vertically. Pitch cues are shown by dotted arrows between parts.

A.
T.

tu me - men - to, ut hoc o - le - um,

Choir I

mf *p* *mf* *p* *mp* *pp*

vo - bis, et ven - tus con-tra-ri-us su - per-ve-ni - et

mf *p* *mf* *p* *mp* *pp*

Choir II

Choir II follows choir II conductor*

4 ♩ = c.90

p

Tem - pes - tas vo - bis

p *mf* *p*

A. *f*
quod ti - bi do, mit - tas in

T. *f*

Choir I
p *mf* *p* *p* *mf*
Tem - pes - tas vo - - - bis et ven - tus con - tra - ri - us

Choir II
mf *p*
et ven - tus con - tra - ri - us su - per

A. ma - re; et sta - - - tim,

T.

Choir I
p *mp* *f*
su - per ve - ni - et, Tem - pes - tas vo - - - -

Choir II
mp *pp* *p* *f*
ve - ni - et, Tem - pes - tas vo -

Altos and Tenors: The conductor signals **cue 5** after the gliss is heard in either choir I or choir II

A.
T.

Choir I

Choir II

p *p* *f* *mf*

- bis Tem - pes - tas vo - - - bis,

p *p* *f* *mf*

mf *f*

mf *f*

5

A.
T.

Choir I

Choir II

f *f*

qui - es - cen - ti - bus ven - tis, qui - es - cen - ti - bus ven - tis

f *f*

ff *gliss.*

ven - tu[s]

ff *gliss.*

mp *p*

- bis ven - - - tu[s]

mp *p*

gradually close mouth, forming an 'ng'

A. *mf*
 qui - es - cen - ti - bus ven - tis

T. *mf*

Choir I

[u]

gliss.

Choir II

[u]

ff gradually close mouth, forming an 'ng'

gliss.

gliss.

ff

triangular notes = a high note of the singer's choice.

Glissandi: begin on any note; it is not necessary to sing the same note as neighbouring singers. Break whenever a breath is needed, before resuming the glissando.

'ng' = humming with an open mouth.

Choir I

ppp

hold fermata until choirs I and II have reached a G, breathing independently *ad lib.*

[ng]

ppp

Choir II

[u]

gliss.

[ng]

gliss.

ppp

ppp

6 ALL SINGERS: follow principal conductor
All choirs are synchronised from now on

A. *mp*
se - re - ni - tas ma - ris vos lae - ta pro - se - que - tur,

T. *mp*

Choir I *ppp* *p* *ppp*
ng

Choir II *ppp* *p* *ppp*
ng

A. *p*
ac - cu - pi - to i - ti - ne - re do - - - mum re

T. *p*

Choir I *ppp* *p* *ppp*
ng

Choir II *ppp* *ppp* *p* *ppp*
ng

A. *pp* *ppp*
mit - tet. ng

T. *pp* *ppp*
ng

Choir I
ng

Choir II *ppp*
ng

The musical score is written for page 12 and includes four vocal parts: Alto 2, Tenor 2, Choir I, and Choir II. Each part consists of a vocal line and a piano accompaniment line. The lyrics are 'mit - tet. ng'. The Alto 2 part starts with a *pp* dynamic and moves to *ppp*. The Tenor 2 part also starts with *pp* and moves to *ppp*. Both Choir I and Choir II parts start with *ppp*. The music features long melodic lines with ties across measures and rests in the first measure of each part.

3. Christus est stella matutina

TEXT: BEDE

EDMUND HUNT

♩ = c. 60

When performing movement 3 on its own, omit bar 1 (which is a continuation of the sustained chord that ends movement 2.)

Soprano solo or semichorus

Choir I (SATB)

Choir II (SATB)

p espress.
Chris - tus___

pp *p* *pp* *mp* *pp* *p* *pp*

Chris - tus est stel - la, Chris - tus est

ppp *pp* *p* *pp* *mp* *pp* *pp* *p* *pp*

[ng] Chris - tus est stel - la, Chris - tus

ppp *pp* *p* *pp* *mp* *pp* *p* *pp*

S.

Choir I

Choir II

9

est stel - la ma - tu - ti - na, Qui. noc - te sae - cu - li tran - sac - ta,

stel - la ma - tu - ti - na, Chris - tus est stel -

est stel - la ma - tu - ti - na, Chris - tus est stel

mp *pp* *p* *pp* *mp*

mp *pp* *p* *pp* *mp*

mp *pp* *p* *pp* *mp*

mp *pp* *p* *pp* *mp*

18

S. *p* *mf* *mp* *p*
Lu - - - - - cem_ vi - tae sanc - tis prom - mit - tit, Et

Choir I *pp* *mf* *p*
la, Chris - tus est stel - la ma - tu -

Choir II *pp* *mf* *p*
- la, Chris - tus est stel - la ma -



24

S. *p* (S. semichorus join S1/S2)
pan - dit ae - ter - nam. Al - le - lu - ia.

Choir I *pp* *p* *pp* *ppp*
- ti - na, Chris - tus est stel - la, Chris - tus

Choir II *pp* *p* *ppp*
tu - ti - na, Chris - tus est stel - la stel - la

32

S. *p* *mp* *p*
Al - le - lu - ia, Al-le-

S. *niente* *pp* *p* *mp* *p*
A - le - lu - ia, Al - le - lu - ia,

A. *pp* *p* *pp* *p* *mp* *p* *p* *mp*
Al - le - lu - ia, A - le - lu - ia, A - le - lu - ia,

A. *pp* *p* *pp* *mp* *p*
Al - le - lu - ia, Al - le - lu - ia, Al-le-

T. *pp* *p* *pp* *p* *mp*
Al - le - lu - ia, Al - le - lu -

T. *niente* *pp* *p* *pp* *p* *pp*
Al - le - lu - ia, Al - le - lu - ia, Al -

B. *pp* *p* *pp* *p* *mp*
Al - le - lu - ia, Al-le-lu - ia,

B. *niente* *pp* *p* *pp* *mp*
Al - le - lu - ia, Al - le - lu - ia,

37

S. *mp* *p* *mf* *mp* *mp* *mf* *mp* *mp*
lu - ia, Al-le - lu - ia, A - le - lu - ia, Al-le lu -

S. *mp* *mf* *mp* *mf* *mp* *mp*
Al - le - lu - ia, Al - le - lu - ia, Al-le lu -

A. *p* *mp* *mp* *mf* *mp* *mf* *mp*
Al-le-lu - ia, Al - le - lu - ia, Al - le - lu - ia,

A. *mp* *p* *mp* *mf* *mp* *mf* *mp* *mf*
lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

T. *p* *mp* *mf* *mp* *mf* *mp* *mf*
- ia, Al-le-lu - ia, Al - le - lu - ia, Al - le - lu -

T. *mp* *p* *mf* *mp* *mf* *mp* *mf* *mp*
le - lu - ia, Al - le - lu - ia, Al-le-lu - ia, Al - le - lu - ia, Al - le -

B. *p* *mf* *mp* *mf* *mp* *mf* *mp*
Al-le-lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

B. *p* *mf* *mp* *mf* *mp* *mf* *mp*
Al - - le - lu - ia, Al-le-lu - ia, Al - le-lu - ia, A - le - lu - ia,

43 *mf* *p* *mp* *p* *mp* *p*

S. *mf* *p* *p* *mp* *p* *pp* *mp* *pp*

S. *mf* *p* *p* *mp* *p* *pp* *mp* *pp*

A. *mp* *mf* *p* *p* *mp* *p* *mp* *p* *p*

A. *mf* *p* *p* *mp* *p* *pp* *mp* *pp*

T. *p* *mp* *p* *p* *mp* *p*

T. *mf* *p* *p* *mp* *p* *pp* *mp* *pp*

B. *mf* *p* *p* *mp* *p* *p* *mp* *p* *p*

B. *p* *mp* *p* *pp* *mp* *pp*

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

48 *mf* *p* *pp* *mp* *pp* *p* *ppp*

S. *p* *mf* *p* *mp* *pp* *p* *pp*

S. *p* *mf* *p* *mp* *pp* *p* *pp*

A. *mf* *p* *pp* *mp* *pp* *p* *ppp*

A. *p* *mf* *p* *pp* *mp* *pp* *p* *pp*

T. *mf* *p* *pp* *mp* *pp* *p* *ppp*

T. *mf* *mf* *p* *pp* *mp* *pp* *p* *pp*

B. *mf* *p* *pp* *mp* *pp* *p* *ppp*

B. *p* *mf* *p* *mp* *pp* *p* *pp*

lu - ia, Al - le - lu - ia, Al - le - lu - ia.
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.
 lu - ia, Al - le - lu - ia, Al - le - lu - ia.
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.
 lu - ia, Al - le - lu - ia, Al - le - lu - ia.
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.
 lu - ia, Al - le - lu - ia, Al - le - lu - ia.
 Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

4. Deo gratias: ite in pace

♩ = c.60

c.5" 1 c.5" 2

p *mf*

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

De - - o - gra - ti - as,

Sopranos: One or two voices

(decided beforehand) enter with conductor's cue. All other voices join in during the following 5-10 seconds.

A. *ppp* < *pp* > *ppp*

B. *pp* < *p* > *pp*

C. *pp* < *p* > *pp*

Altos: One or two voices

(decided beforehand) enter with conductor's cue. All other voices join in during the following 5-10 seconds.

A. *ppp* < *pp* > *ppp*

B. *ppp* < *pp* > *ppp*

C. *ppp* < *pp* > *ppp*

First Altos join gradually *ad lib.*

Altos fade out gradually once sopranos have started to sing

Altos (full)

pp

[ah]

niente

Tenors (full)

REPEATED MATERIAL (ALL PARTS):

Individual singers choose an order (ABC, ACB, BAC, BCA, CAB or CBA), independent of neighbouring voices. Sing through the phrases continuously, in the chosen order, taking a breath (thus adding rests) at the end of a phrase where necessary. Voices will not be in time with each other (although occasional synchronisation may sometimes occur by chance). The tempo should be approximately ♩ = 60 for all the repeated material. Repeat phases continuously until the conductor signals that you should move to the next box. Each voice should sing independently, without trying to sing in unison with anyone else.

Basses (full)

S. Solo *mf* **3** De - - o **4** *f* Gra - - - ti - as. *mp*

A. Solo

T. Solo

B. Solo

S. _____

A. _____

Tenors: One or two voices (decided beforehand) enter with conductor's cue. All other voices join in during the following 5-10 seconds.

A. *ppp* *pp* *ppp*

B. *ppp* *pp* *ppp*

C. *ppp* *pp* *ppp*

Basses: One or two voices (decided beforehand) enter with conductor's cue. All other voices join in during the following 5-10 seconds.

A. *ppp* *pp* *ppp*

B. *ppp* *pp* *ppp*

C. *ppp* *pp* *ppp*

B.

A

1 c.5" 2 c.5" 3 4

S. Solo

A. Solo

T. Solo

B. Solo

Musical notation for vocal solos in Soprano, Alto, Tenor, and Bass staves. The Tenor staff contains the lyrics "I - te in pa - ce, in pa - ce." with dynamic markings *mf* and *mp*, and a triplet of eighth notes.

S.

Musical notation for Soprano Solo part, showing a wavy line for breath and a *pp* dynamic marking.

A.

Musical notation for Alto Solo part, showing a wavy line for breath, a *pp* dynamic marking, and the instruction "(stagger breathing)".

T.

Musical notation for Tenor Solo part, showing a wavy line for breath, a *pp* dynamic marking, and the instruction "(stagger breathing)".

B.

Musical notation for Bass Solo part, showing a wavy line for breath, a *pp* dynamic marking, and the instruction "(stagger breathing)".

B

1 2

c.5" c.10" c.5"

S. Solo

A. Solo

T. Solo

B. Solo

soloists stand in front of the audience*

S.

niente

Altos (full): beginning with one or two voices as before

A. *p*
i - te in pa - ce.

B. *p*
I - te in pa - ce.

C. *p*
I - te in pa - ce.

*Soloists should move to the front of the stage area before their entry at B3. After they have sung, the soloists move slowly down the central aisle of the performance space. The soloists stand still to sing each block of material (cued by the conductor or by one of the soloists), moving slowly down the aisle between each block of material.

Tenors (full): beginning with one or two voices as before

A. *p*
I - te in pa - ce.

B. *p*
I - te - in pa - ce.

C. *p*
I - te in pa - ce

T.

niente

B.

niente

3 $\text{♩} = c.50$ 4 **C** 1

soloists start to walk down the central aisle, pausing to sing each phrase.

c.5-10"

S. Solo
De-o gra - ti - as. De-o gra - ti - as.

A. Solo
De-o gra - ti - as. De-o gra - ti - as.

T. Solo
De-o gra - ti - as. De-o gra - ti - as.

B. Solo
De-o gra - ti - as. De-o gra - ti - as.

Sopranos (full): beginning with one or two voices as before

A.
p
I - te in pa - ce.

B.
p
I - te in pa - ce.

C.
p
I - te in pa - ce.

ALL OTHER SINGERS (except soloists): Begin to walk slowly to the back of the performance space at C1, while singing the boxed material.

ALL OTHER SINGERS (except soloists): Begin to walk slowly to the back of the performance space at C1, while singing the boxed material.

Basses (full): beginning with one or two voices as before

A.
p
I - te in pa - ce.

B.
p
I - te in pa - ce.

C.
p
I - te in pa - ce.

ALL OTHER SINGERS (except soloists): Begin to walk slowly to the back of the performance space at C1, while singing the boxed material.

S.
A.
T.
B.

2

soloists: moving further towards the back of the space after each phrase.

3

S. Solo *c.5-10"* *f* De - o gra - ti - as. *c.5-10"* *mf* De - o gra - ti - as.

A. Solo *f* De - o gra - ti - as. *mf* De - o - gra - ti - as.

T. Solo *f* De - o gra - ti - as. *mf* De - o gra - ti - as.

B. Solo *f* De - o gra - ti - as. *mf* De - o gra - ti - as.

S. *dim.*

A. *dim.*

T. *dim.*

B. *dim.*

soloists: cue 5 when all other voices have stopped

4 soloists turn around to face into the performance space after singing this phrase.

5

c.5-10" *mf* De - o gra - ti - as. *mf* De - o gra - ti - as.

mf De - o gra - ti - as. *mf* De - o gra - ti - as.

mf De - o gra - ti - as. *mf* De - o gra - ti - as.

mf De - o gra - ti - as. *mf* De - o gra - ti - as.

De - o gra - ti - as. De - o gra - ti - as.

S. niente

A. niente

T. niente

B. niente