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Portfolio of Compositions

with an Accompanying Written Commentary

Peter William Relph

A dissertation submitted to the University of Bristol in accordance with the requirements for award of the degree of Doctor of Philosophy in Musical Composition in the Faculty of Arts.

Department of Music

August 2020

15,360 words

Abstract

Throughout the five pieces in this portfolio of compositions, the interface between text setting and musical structure has been a key compositional concern. 'Musical structure' can be understood as an abstract form derived from the text's themes and secondary research into those themes, from which harmony, motive and timbral progression have been derived. The underlying interrelationship between the original text (which is set to music) and secondary research (which informs the musical structure) constitutes the emotional core of the music in this portfolio; it creates tensions and synergies and allows the communication of new meanings and insights into the texts I have set.

The works are for a range of instrumental and vocal forces. There is one solo instrumental piece, *Mere Air, These Words, but Delicious to Hear* for clarinet and a song, *Chione*, for soprano soloist, clarinet, piano and percussion. There is one choral work: *Via Crucis* and two works for choir and instruments: *Requiem* for choir and crotales and *The Lamentations of Jeremiah* for choir and string octet.

I would, above all, like to thank Prof. John Pickard for his unfailing support and encouragement, who was always able to provide invaluable suggestions and guidance as the portfolio progressed.

I am grateful to the University of Bristol writing group, including David Dewar, Dr Will Finch, Prof. Sarah Hibberd, Prof. Emma Hornby, Dr Maeve O'Donnell, Paul Rouse, Dr Diane Scullin and Dr Justin Williams for their excellent advice on the writing of this commentary.

Finally, I would like to thank my parents for their unfailing support throughout this period of research.

Author's declaration

I declare that the work in this dissertation was carried out in accordance with the requirements of the University's *Regulations and Code of Practice for Research Degree Programmes* and that it has not been submitted for any other academic award. Except where indicated by specific reference in the text, the work is the candidate's own work. Work done in collaboration with, or with the assistance of, others, is indicated as such. Any views expressed in the dissertation are those of the author.

DATE: 07/08/2020

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List of Works in the Portfolio

<i>Chione</i> Soprano Voice, Clarinet in Bb, Piano, Percussion.	2017	c. 7 minutes
<i>Mere Air, These Words, but Delicious to Hear</i> Clarinet in Bb.	2017	c. 7 minutes
<i>Requiem</i> Choir SATB (with divisi), Percussion.	2018	c. 33 minutes
<i>Via Crucis</i> Choir SM-SATB (with divisi).	2019	c. 9 minutes
<i>The Lamentations of Jeremiah</i> Choir SSATB, String Ensemble.	2020	c. 35 minutes
	Total:	c. 91 minutes

List of Accompanying Recordings

Chione

Performed by Ensemble Gravé. Victoria Rooms, Bristol, UK, 21 March 2018.

Mere Air, These Words, but Delicious to Hear

Performed by Carjez Gerretsen. Victoria Rooms, Bristol, UK, 10 March 2017.

Requiem

Performed by The Westminster Williamson Voices, conducted by Dr James Jordan. Princeton Abbey, Princeton, New Jersey, USA, 14 April 2018.

Via Crucis

Performed by Anchorae. Wills Hall Chapel, Bristol, UK, 20 February 2020.

The Lamentations of Jeremiah

MIDI recording (using Sibelius Playback).

1. Introduction

This commentary is intended to accompany my portfolio of compositions and allows me to discuss and describe the evolution of my compositional voice and practice during this period of research. It has been organised into three sections: an introduction where principal compositional concerns, model of practice and output are discussed; individual commentaries of each of the five pieces in the portfolio; and a short epilogue.

1.1. Principal Compositional Concerns

When asked why he composes music, Per Nørgård responded by stating:

I naturally only compose because I think the world lacks something in the music and now I am going to make that lack because I lack it... So in this way, I always work with new ideas, ideas of my own. And then hopefully it will one day become ideas for other persons too. But the important thing for me is to be open for new ideas in my inner world...¹

This quotation touches on what composers do: they create new music which they feel the world 'lacks'. The music they write is characterised through the assimilation and development of new ideas and techniques that respond to creative possibilities and opportunities. As George Benjamin states:

In the end, technique is what enables you to make *new* [sic] techniques, to unearth and develop things. And that task is unending. The life of a composer is basically a long journey of discovery, with no destination.²

Over the course of three years, I have been able to assimilate new ideas and techniques (both musical and extra-musical) whilst keeping a distinctive compositional voice. The principal aim in this portfolio was to be able, as Strickson suggests, to develop new insights and approaches to my compositional practice, showing a clear development of original ideas.³ An example of this evolution in style and approach can be seen by comparing the scores between *Mere Air, These Words, but Delicious to Hear* (2017) and *Via Crucis* (2019). In my earlier compositions, repeating melodic patterns dominated my musical writing (see Fig. 1.1.1). These repeating patterns limited melodic and harmonic development. In my later compositions, by contrast, melody became longer, freer and more expressive. This is due to the process of investigation and reflection experienced during the PhD (see fig. 1.1.2). A more thorough appraisal of the

¹ Musiqa. (2020). 'Per Nørgård On Why He Composes'. [online] Available at: <https://musiqahouston.org/per-norgard-on-why-he-composes/> [Accessed 30 July 2020].

² Quoted in Palmer, A. (2015). *Encounters with British Composers*. London: Boydell & Brewer. p.44.

³ Strickson, A. (2018). *The librettist's adaptation of source in collaboration with the composer*. PhD thesis. Leeds: The University of Leeds. p. vi.

development of my compositional voice will be discussed through my principal compositional concerns in this commentary.

Figure 1.1.1. Repeating melodic patterns in *Mere Air, These Words, but Delicious to Hear* (bar 1)



Figure 1.1.2. Freer, longer and more expressive melodies in *Via Crucis* (bars 14 - 19)



I aim to explore how using musical structures inspired by ancient and medieval texts can be used to reimagine those same texts

The interface between text setting and musical structure is one of the principal concerns of this research. ‘Text setting’ can be understood as a text which is set to music. ‘Musical structure’ can be understood as an abstract form derived from the text’s themes and secondary research into those themes, from which harmony, motive and timbral progression have been derived. What is fascinating about this interface is that the themes and/or ideas chosen by the composer as the basis of the musical structure of a piece have a major impact on the way in which a text is perceived. This ‘dramatic’ musical structure recontextualises and reimagines the text, placing emphasis on meanings which the composer has chosen from it.

'Secondary research' can be understood as materials (such as artworks, academic papers, musical scores) found from research into the themes in the text which have been used to inspire the creation of musical structure. In *Chione*, for example, the three stages of 'Transformational Change' identified by Lewin have been used to create a three-part musical structure which reflects the transformation of Chione, the protagonist in the original text, into a snowstorm.⁴ The underlying interrelationship between the original text (which is set to music) and secondary research (which informs the musical structure) constitutes the emotional core of the music in this portfolio; it creates tensions and synergies and allows the communication of new meanings and insights into the texts I have set.

I aim to devise a model of practice to approach setting those texts

As part of an exploration of text-set music and musical structure, another aim of this research has been to devise a closely defined iterative model of practice that can be applied to each of the compositions in the portfolio. As Smith and Dean note, creating an iterative model of practice is paramount in practice-led research, as it allows the creator to 'choose between the alternative results created by the iteration, focusing on some and leaving others behind (temporarily or permanently).'⁵ This resonates Freyd and Pantzer's 'Geneptore' model, which characterises the creative process as a 'generate-explore-select-generate' operation.⁶ In other words, creating and using a model of practice to write each piece allows me to interrogate ideas (be they musical, thematic, or structural) and informs my creative choices in successive compositions. For many composers, iterative practice manifests itself simply through repeated practice. This research goes further than this, by devising a clearly defined, six stage model of practice from which I have approached setting texts. This has allowed me to write a series of compositions, each one informing its successors and allowing my compositional voice and style to evolve as the research progresses, with clear points of comparison. A more thorough description of this model of practice and its effects on my music appears in section 1.3 - A Model of Practice.

⁴ Lewin, K. (1947). 'Frontiers in group dynamics: concept, method and reality in social science; social equilibria and social change'. *Human Relations*, 1(1), pp.5-41. p. 36.

⁵ Smith, H. and Dean, R. (2010). 'Introduction'. In: Smith, H. and Dean, R. eds. *Practice-led Research, Research-led Practice in the Creative Arts*. Edinburgh: Edinburgh University Press. pp. 1-38. p.19.

⁶ Freyd, J. and Pantzer, T. Static. 'Patterns moving in the mind'. In: Smith, S. Ward, T. and Finke, A. eds. (1995). *The Cognitive Approach*. Cambridge: MIT Press. pp.181-204. p. 181.

1.2. Text and Musical Structure

A key research interest has been text-setting, specifically in the interface between text and musical structure. In most cases in this portfolio, this means the inclusion of a vocal part. *Chione* features a solo singer - and *Requiem, Via Crucis* and *The Lamentations of Jeremiah* feature choirs, however *Mere Air, These Words, but Delicious to Hear* is a purely instrumental work.

As stated above, 'musical structure' in this commentary can be understood as an abstract form derived from the text's themes and secondary research into those themes, from which harmony, motive and timbral progression have been derived. As Mecham states:

Our musical form will be determined by another kind of structure - what I have called the psychological or dramatic structure of a poem. [...] To find this dramatic structure, we need to analyze the poem, observing the location of climaxes, or repose, of suspense, tension, changes of mood, returns to previous allusions or moods with or without the same words.⁷

In other words, musical structure is inspired by the text; its themes, allusions and contexts. From this 'dramatic' musical structure, all aspects of the music can be derived, including harmony, melody, timbre and tempo. This is something which many composers today use as a basis for creating musical structure. An example is Jonathan Harvey's use of ever-increasing aleatoric writing to create the dramatic structure of his well-known setting of the hymn *Come Holy Ghost*, to help recreate the 'speaking in tongues' which is referenced in the text.⁸ Judith Weir's *Natural History* uses Taoist writings to structure the movements and shape the music:

The text discriminates between the natural behaviour of wild horses and the unfortunate consequences of training them. An analogy with the behaviour of people is unspoken but implied. The music underlines this idea with an elegiac opening for an ensemble of three solo celli; followed by exacting rhythmic patterning in the 'trained' section.⁹

⁷ Mecham, K. (2003). 'The Text Trap'. *The Choral Journal*, 44(4), pp.23-27. p. 26.

⁸ Harvey, J. (1984). *Come, Holy Ghost*. London: Faber and Faber.

⁹ Weir, J. (2020). *Natural History*. London: Chester Music. p. iii.

Using secondary research to help inform the creation of Musical Structure

One way of creating dramatic musical structure is through the use of extra-musical ideas or 'secondary research'. John Tavener's structure *Towards Silence*, for example, was inspired by reading Rene Guenon's book *Man and His Becoming according to the Vedanta*, where the music is a meditation on the four states of Atma.¹⁰ The pieces in this portfolio have used secondary research on the themes in the texts to inform the creation of the dramatic musical structure. The sources of inspiration I have chosen for this portfolio include personal accounts (written by others), artistic responses and academic papers. When writing *Mere Air, These Words, but Delicious to Hear*, I was inspired by a four-part creative process described by Gerard Manley Hopkins to create a four-part musical structure.¹¹ Seeing the painting *The Magdalen Weeping*¹² when writing *Requiem* made me reconsider the relationship between ritual and grief, and brought me to the four stages of grief outlined by Rodebaugh, Schwindt and Valentine which formed the basis of the musical structure.¹³ Models of the grieving process, such as the Kübler-Ross model of grief, were influential in creating the musical structure for *The Lamentations of Jeremiah*.¹⁴ The objective truth or validity of these secondary interpretations is not important to the output in this research; it is that I found inspiration behind the ideas they presented to generate musical structure.

The intermarriage of the original text and secondary research makes up the emotional core of the compositions in this portfolio. This is due to the fact that the overlapping of the original text and musical structure derived from secondary research creates tensions and synergies that encourage new meanings and insights into the texts I have set.

¹⁰ Tavener, J. (2007). *Towards Silence*. London: Chester Music. p. iii.

¹¹ Discussed in Hirsch, E. (1999). *How To Read A Poem*. London: Harcourt Brace. p. 9.

¹² The National Gallery. (2017). *The Magdalen Weeping*. [online] Available at: <https://www.nationalgallery.org.uk/paintings/workshop-of-master-of-the-magdalen-legend-the-magdalen-weeping>. [Accessed 30 July 2020].

¹³ Rodebaugh, L. Schwindt, R. and Valentine, F. (1999). 'How to handle grief with wisdom'. *Nursing*, (29)10, pp. 52-53. p. 52.

¹⁴ Kübler-Ross, E. and Kessler, D. (2014). *On grief & grieving: finding the meaning of grief through the five stages of loss*. New York: Scribner. p.7.

1.3. A Model of Practice

The methodological model that I have devised consists of a cycle of six distinct stages: stages 1, 2 and 3 are more concerned with research-led practice whereas 4, 5 and 6 with practice-led research (see Fig 1.3.1). The cycle can move forwards or backwards: the themes identified, for example, can influence choice of text - or the writing of music can influence the way musical structure is applied to the text. This dynamic approach resonates therefore, with the 'iterative, cyclic web' model of practice-led research proposed by Smith and Dean.¹⁵ It also resonates with the Geneplore model of creative practice, which characterises the creative process as a 'generate-explore-select-generate' operation.¹⁶ It 'accommodates practice-led research and research-led practice', creative work and secondary research.¹⁷

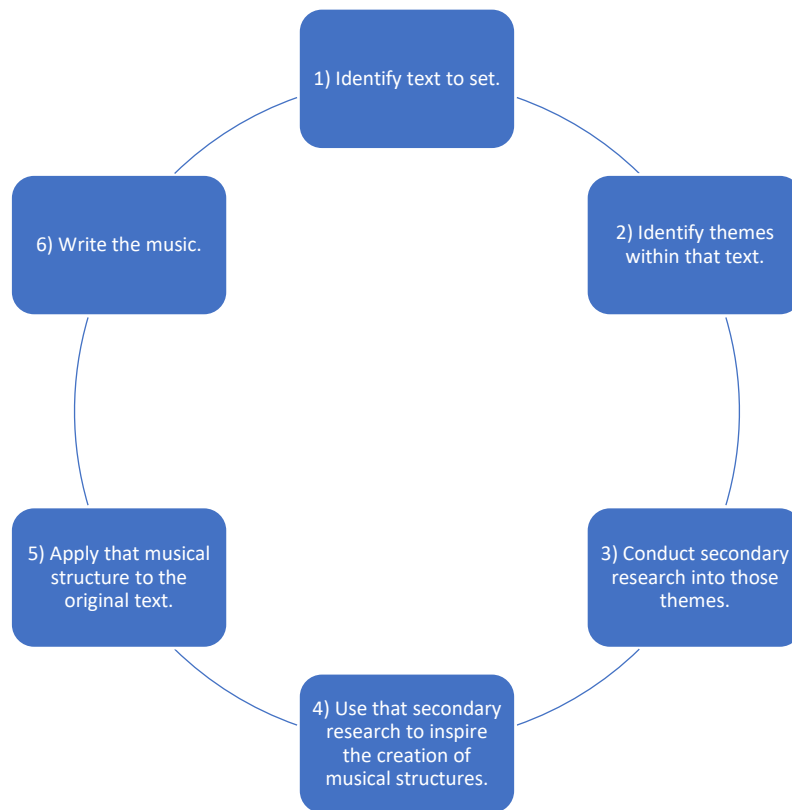
In each of the stages, artistic freedom is of fundamental importance – including in the selection of text, themes, secondary research and musical ideas. This selection process is often intuitive (and, in some cases, arbitrary). There are, for instance, many excellent texts and more recent secondary research - which were not chosen or used in the writing of pieces in the portfolio. Using the latest empirical data is not the purpose of this research. It is the process of developing compositional ideas that is at the heart of the methodology employed in this portfolio.

¹⁵ Smith and Dean, (2010). p. 21.

¹⁶ Freyd and Pantzer, (2010). p. 181.

¹⁷ Smith and Dean, (2010). p. 21.

Figure 1.3.1. The model of practice used to write the music in this portfolio



Identify text to set

Choosing texts to set to music for this portfolio was an accumulative process, in which what I learned from writing one composition fed into my subsequent choices of texts. It was not my initial intention to choose texts solely from the Classical and Christian traditions. Rather, this choice grew organically, first from a personal interest and then from the iterative process that I developed. Hoping to develop a coherent line of inquiry and experimentation, I attempted to compose pieces inspired by a variety of concepts found in these traditions. After writing *Chione*, where the text had been reworked by the librettist Ceri Fowler to suit a musical structure, for example, I wanted to investigate whether it would be possible to set a text without a vocalist at all, hence the composition of *Mere Air, These Words, but Delicious to Hear* for clarinet. After writing these two pieces, I wanted to explore the possibility of writing settings where I preserved the original texts in their entirety. This prompted the composition of *Requiem and Via Crucis*. After this, I took what I had learned from all of the previous pieces and used a combination of techniques to write *The Lamentations of Jeremiah*. This resulted in a selection of texts which progress from one to another organically, the process of change in *Chione*, the grieving process in *Requiem* - and *The Lamentations of Jeremiah* and the meditative process in *Via Crucis*.

Identify themes within that text

Once the texts to be set to music are chosen, I analysed them and identified themes which resonated with me and inspired secondary research. Some of the settings in this portfolio use themes very obviously covered in the text; in *The Lamentations of Jeremiah* and *Requiem*, for example, I have used the theme of grief as a basis for secondary research. Similarly, I have used the theme of transformation of the protagonist in *Chione*. With other pieces in the portfolio, I have used the context of the text (why it was written) rather than the body of the text itself as the main theme for the musical setting. In *Via Crucis*, for example, whilst the body of the text outlines the suffering and death of Jesus, the role of the text is as a contemplative meditation and aid to prayer; it is this theme of contemplation which I used as a basis for conducting secondary research. The reason for choosing the themes in each text will be described in further detail in the individual commentaries.

Conduct secondary research into those themes

Once the theme has been identified, I have looked at different interpretations of these themes to understand them better. These interpretations offer different perspectives on similar thematic material and were crucial to my creative process. These interpretations are not limited to musical responses, but include personal accounts, artistic responses and academic papers. When writing *Mere Air, These Words, but Delicious to Hear*, I was influenced by the personal response of Hirsch to Sappho's quote 'Mere Air, These Words, but Delicious to Hear'.¹⁸ Seeing the painting *The Magdalen Weeping* when writing *Requiem* made me reconsider the relationship between ritual and grief.¹⁹ Academic papers, such as the Kübler-Ross model, were influential in creating the musical structure for *The Lamentations of Jeremiah*.²⁰ I have also researched other composers' music, in order to investigate how they have approached writing music on these themes. As previously stated, the objective validity of these interpretations was not important to the output of this research. Of greater importance was the fact that these ideas inspired new musical structures.

¹⁸ Hirsch, (1999). p. 9.

¹⁹ The National Gallery, (2017).

²⁰ Kübler-Ross and Kessler, (2014). p. 7.

Use that secondary research to inspire the creation of musical structures

The secondary research into the text's theme(s) has inspired the creation of dramatic musical structures for setting these texts. Not only does this provide large-scale structural elements, but it also helped characterise individual sections and/or movements within the compositions in this portfolio. For example, when creating the structure for setting *The Lamentations of Jeremiah*, I was inspired to write a five-part musical structure based on the stages of grief outlined in the Kübler-Ross model. The model provided a large scale five-part structure and helped to characterise each of the movements with detailed descriptions of each stage of grief (Denial, Anger, Bargaining, Depression and Acceptance).²¹ When writing *Chione*, I responded to the three stages of 'Transformational Change' identified by Lewin, to create a three-part musical structure which reflected the stages of 'unfreezing' (preparing for change), 'change' and 'freezing' (adapting to that change).²²

Apply that musical structure to the original text

Once a musical structure has been devised from this secondary research, I have applied it to the original text. The application of structure to text has been executed in different ways. In several of the compositions (such as *Requiem* and *Via Crucis*), this simply means identifying where certain musical sections will begin and end in the text. In *Requiem* I have divided the full body of the text across four movements; no editing or re-writing of the text was necessary. In others, it has meant editing or even re-writing texts to underline the musical structure. The gradual emergence of the refrain 'Ierusalem, Ierusalem, convertere ad Dominum Deum tuum' at the ends of the five movements of *The Lamentations of Jeremiah* is used to underline the progression of the piece through the five stages of the Kübler-Ross model.²³ When writing *Chione*, the text was completely rewritten by the librettist Ceri Fowler in order to reflect the three-part structure of 'transformation' I identified in secondary research.²⁴

²¹ Kübler-Ross and Kessler, (2014). p. 7.

²² Lewin, (1947). p. 36.

²³ Kübler-Ross and Kessler, (2014). p. 7.

²⁴ Lewin, (1947). p. 36.

Write the music

Once the musical structure has been devised and the text applied to that structure, I have composed the music. Harmonic, melodic and rhythmic ideas are drawn from the thematic ideas found in the musical structure. In *Chione*, for example, the first section of the piece features a constantly contracting repeated musical motive, reflecting the 'unfreezing' stage of change (preparing for change) from the secondary research and thus characterising the musical structure. In the second movement of *The Lamentations of Jeremiah* (Beth) the musical structure is influenced as the tempo gradually increases from the lowest on the metronome (40bpm) to the highest (208bpm). The melodic material also slowly rises in scalar form from the lowest register of the double bass to the highest of the violins and a dissonant harmony gradually develops. This is inspired by and reinforces the musical structure, which characterises the movement as 'Anger' (derived from the secondary research when writing that piece). The interpretation(s) of the themes identified in the text and the underlying musical structure developed from them is therefore made audible to the listener.

1.4. Output

In this portfolio, I include several different forms of documentation related to my processes of thinking and compositional practice in each of these compositions: the portfolio compositions themselves, preparatory compositions, sketches (which will be referred to in this commentary), performance and programme notes (found in the scores) and audio of the finished pieces. A detailed list of the pieces in this portfolio, the text set, the forces used and secondary research used to generate musical structure is found in Fig. 1.4.1.

Many of the compositions feature one voice or voices (with the exception of *Mere Air, These Words, but Delicious to Hear*). However, within that context are a wide range of combinations of forces, from chamber works such as *Chione* to the strings and choir in *The Lamentations of Jeremiah*. I share with Feeney a strong preference for live instruments and voices; the use of technology in this portfolio has been limited to use for notation, recording and editing.²⁵ My choice of forces has been arrived at by a combination of preference and opportunities, such as the commission for *Requiem* by The Westminster Williamson Voices or *Mere Air, These Words, but Delicious to Hear* by Carjez Gerretsen; and writing for associates and colleagues in The University of Bristol. The contexts for my choices of forces can be found in the individual commentaries.

²⁵ O'Farrell, A (2017). *A Portfolio of Compositions*. PhD thesis. Belfast: Queens University Belfast. p. 3.

Figure 1.4.1. The compositions in this portfolio

Title	Text Set	Forces	Secondary Research Used to Generate Structure
<i>Chione</i>	Maurus Servius Honoratus, Commentary on the Aeneid of Virgil Georgius Thilo. ²⁶	Soprano Voice, Clarinet in Bb, Piano, Percussion.	Lewin's process of change. ²⁷
<i>Mere Air, These Words, but Delicious to Hear</i>	A Quote from Sappho: 'Mere Air, These Words, but Delicious to Hear' ²⁸	Clarinet in Bb.	Gerard Manley-Hopkins' four stages of creation. ²⁹
<i>Requiem</i>	The text from The Requiem Mass. ³⁰	Choir SATB (with divisi), Percussion.	Rodebaugh, Schwindt and Valentine's four stages of grief. ³¹
<i>Via Crucis</i>	The stations of the cross (medieval). ³²	Choir SM-SATB (with divisi).	The four-part meditative structure of the <i>Lectio Divina</i> . ³³
<i>The Lamentations of Jeremiah</i>	The first 5 verses of the Lamentations of Jeremiah. ³⁴	Choir SSATB, String Ensemble.	Kübler-Ross' five stages of grief. ³⁵

²⁶ Perseus Digital Library. (2018). *Maurus Servius Honoratus, Commentary on the Aeneid of Virgil Georgius Thilo*. [online] Available at: <http://www.perseus.tufts.edu/hopper/text?doc=Serv.+A.+4.250&fromdoc=Perseus%3Atext%3A1999.02.0053>. [Accessed 30 July 2020].

²⁷ Lewin, (1947).

²⁸ Hirsch, (1999). p. 9.

²⁹ Feeney, J. (1995). *I Do Otherwise: 'Hopkins's Patterns Of Creativity'*. [online] Gerardmanleyhopkins.org. Available at: <http://www.gerardmanleyhopkins.org/studies/creativity.html>. [Accessed 30 July 2020].

³⁰ Requiem Survey. (2018). *Latin Text*. [online] Available at: <http://requiemsurvey.org/latintext.php>. [Accessed 30 July 2020].

³¹ Rodebaugh, L. Schwindt, R. and Valentine, F. (1999). How to handle grief with wisdom. *Nursing*, 29(10), pp. 52-53.

³² Preces Latinae. (2020). *Exercitium Viae Crucis de Sancto Alphonso Maria de Ligorio 1888*. [online] Available at: <http://www.preces-latinae.org/thesaurus/Filius/ExercitumVC.html>. [Accessed 30 July 2020].

³³ Benner, D. (2010). *Opening to God: Lectio Divina and Life as Prayer*. Downers Grove: Intervarsity Press.

³⁴ CPDL. (2020). *The Lamentations of Jeremiah*. [online] Available at: http://www0.cpd.org/wiki/index.php/Lamentations_of_Jeremiah. [Accessed 30 July 2020].

³⁵ Kübler-Ross and Kessler, (2014). p. 7.

2. Individual Commentaries

2.1. *Chione*

Scoring	Soprano Voice, Clarinet in Bb, Piano, Percussion.
Duration	c. 7 minutes.
Date of Completion	January 2017.
Premiere	21 March 2018.
Performer	Ensemble Gravé.

Chione was the first piece I wrote after embarking on this research project, completed in early 2017. It received its premiere a year later (in March of 2018), performed by Ensemble Gravé. In September 2018 *Chione* was selected a finalist in the Phillip Bates Song Competition. A performance of the work was given at the final of this competition (in November 2018) by the Marde Ensemble in Birmingham Conservatoire.

Identify text to set

Chione is an adaption of the ancient Greek myth of the same name, in which Chione, daughter of the Oceanid Callirrhoe, is transformed into a snow storm.³⁶ The story itself is sourced from a brief passage in *In Vergilii Aeneidem commentarii* (*Commentary on the Aeneid of Vergil*) by the late fourth century and early fifth century grammarian Maurus Servius Honoratus.³⁷

Figure 2.1.1. The original text with translation

Original Text³⁸

Fabula autem talis est: Nilus Callirhoen, Oceani filiam, amavit: ex his nata puella nomine Chione, quam cum rure vitam agentem. Iuppiter a Mercurio tolli et nubibus misceri praecepit: unde factum est, ut nives quae cadunt Graece χιόνες appellentur; quae tamen nives, repraesentantes virginis vitam priorem, montibus magis inhaerent. ideo autem cadentes nives sata exurunt, ut ostendant, puellam iniuriam, quam pertulit a rustico, vindicare.

Translation³⁹

The tale itself is after this manner: the Oceanid Callirrhoe loved Nilus; from this was born a maid called Chione, who was defiled by a countryman. Jupiter ordered her to be mingled with the clouds by Mercury, whence it is that snows (which the Greeks call χιόνες [Chione]) are named. These snows, although representing the maiden's prior virtue, cling heavily to the mountains. Her plummeting snow destroys the corn in the fields, that it might vindicate the wronged maid, who suffered because of a countryman.

Identify themes within that text

What struck me in reading this text was the transformational change of the central character into a snowstorm. I decided to investigate non-musical accounts, models and theories on 'change', both physical and behavioural, to see if I could identify a process which could be used to help structure the libretto.

Conduct secondary research into those themes

After reading numerous articles on change, including scientific and psychological accounts, I came upon a psychology paper on behavioural change. *Frontiers in group dynamics: concept, method and reality in social science; social equilibria and social change* by Lewin (1947) suggests a 'change process' consisting of three stages.⁴⁰ In the first stage, 'unfreezing', there is a recognition that a change is needed and the change is

³⁶ Perseus Digital Library. (2018). *Maurus Servius Honoratus, Commentary on the Aeneid of Virgil Georgius Thilo, Ed.* [online] Available at: http://www.perseus.tufts.edu/hopper/text?doc=Serv.+A.+4.250&fromdoc=Perseus%3Atext%3A1999.0_2.0053. [Accessed 30 July 2020].

³⁷ Perseus Digital Library, (2018).

³⁸ Perseus Digital Library, (2018).

³⁹ This translation was made for this commentary by Samuel Marde Mehdiabad.

⁴⁰ Using Lewin's own terminology. Lewin, K. (1947). *Frontiers in group dynamics: concept, method and reality in social science; social equilibria and social change. Human Relations*, 1(1), pp.5-41. p. 36.

prepared for.⁴¹ The purpose of the change is to 'divert from one current position or status quo to a new direction'.⁴² In the second stage, the 'Change', is implemented; this can be met with resistance (due to it challenging old behaviour) and can be a volatile process.⁴³ In the third stage, 'freezing', the change is accepted and adapted to.⁴⁴

Use that secondary research to inspire the creation of musical structures

I found Lewin's process compelling; the description of each of the three stages corresponded with the narrative of the story and the titles of each of these stages also corresponded with the physical transformation of Chione, 'freezing' into her new form as a snowstorm. I used this three-part process as the basis to form the basis of the musical structure in the piece. In section one, 'unfreezing', the music is characterised by a repeating musical motive which gradually contracts in length at an accelerating rate until it completely disappears. This is intended to reflect the idea of 'unfreezing' or melting, an inevitable move towards change. There is a dissonant, loud, second section ('Change'), in which the harmonies, rhythms and dynamics shift. In section 3, there is music with a new, shifting harmonic centre gradually slowing to a stop, reflecting the idea of 'freezing'.

Apply that musical structure to the original text

Uniquely in this portfolio of compositions, the text was reworked into a new libretto. When I returned with the dramatic musical structure to apply it to the text, I felt that, whilst the story was engaging, the text itself was unsatisfactory in communicating the drama of the story. I approached librettist Ceri Fowler, presenting an overview of what I was seeking to achieve in writing the libretto, including Lewin's three-stage process and my proposed musical structure. She presented me with a text consisting of three short stanzas. Each one corresponds both with the narrative of the story and Lewin's three-stage process of change.

⁴¹ Each stage discussed in Hussain, S. Lei, S. Akram, T. Haider M. and Ali, M. (2018). 'Kurt Lewin's change model: A critical review of the role of leadership and employee involvement in organizational change'. *Journal of Innovation & Knowledge*, (3)1, pp. 123-127. p. 124.

⁴² Hussain, Lei, Akram, Haider, Ali, (2018). p. 124.

⁴³ Hussain, Lei, Akram, Haider, Ali, (2018). p. 125.

⁴⁴ Hussain, Lei, Akram, Haider, Ali, (2018). p. 125.

Figure 2.1.2. Lewin's 'Change Process', musical structure and the libretto

Lewin's 'Change Process' ⁴⁵	Musical Structure	Text (by Ceri Fowler)
Stage 1 - 'Unfreezing', there is a recognition that a change is needed and it is prepared for.	Section 1 (bars 1-50) - A repeating musical motive which gradually contracts in length at accelerating rate until it completely disappears.	There is a place with purple hills, and it draws in the woman with a whisper and a charm.
Stage 2 - 'Change' is implemented; this can be met with resistance (due to it challenging old behaviour) and can be a volatile process.	Section 2 (bars 51-109) - A dissonant, loud, central section, in which the harmonic centre gradually shifts.	In the storm she stands tall with the trees and there's lightning along with rain in her eyes.
Stage 3 - 'Freezing', the change is accepted and adapted to.	Section 3 (bars 110-end) - Music with a new, shifting harmonic centre gradually slowing to a stop, reflecting the idea of 'freezing'.	Snow cannot freeze her but puts crystals in her hair; she melts away into the storm's soft air.

Write the music

As I prepared to write the music for *Chione*, I wrote a number of preparatory pieces to explore some of my musical and harmonic ideas for the piece. *Les Anges Encerclent*, is one of these pieces, consisting of two musical motives: the first consisting of a chordal progression and the second comprising a 'scallic' gesture which gradually contracts in number of notes to nothing (see fig 2.1.3). Every time these musical motives are repeated, the chordal motive expands in harmonic complexity and the scallic motive increases in duration.

⁴⁵ Lewin, (1947). p.36.

Figure 2.1.3. The opening musical motives in *Les Anges Encerclant* (bars 1 - 5)

'CHORDAL'

'SCALIC'

Section 1 - 'Unfreezing'

The opening section is used in part as an exposition of important musical elements in *Chione*. Lewin suggested that at this stage a person is, 'unfreezing', there is a recognition that a change is needed and it is prepared for.⁴⁶ This seemed best represented by a constantly contracting motive, as it suggests the inevitability and movement towards Chione's transformation. This is achieved by removing the last note of the motive every eight repetitions, creating subsections of repeating notes of the same duration.

⁴⁶ Hussain, Lei, Akram, Haider, Ali, (2018). p. 125.

Figure 2.1.4. The opening lines of *Chione* showing the initial musical motive and opening subsections (bars 1 - 12)

MUSICAL UNIT

Intense Flight ♩ = c. 108

Clarinet in Bb

Bass Drum

Soprano

Piano

SUBSECTION 1

5

Cl.

B. D.

S.

Pno.

SUBSECTION 2

9

Cl.

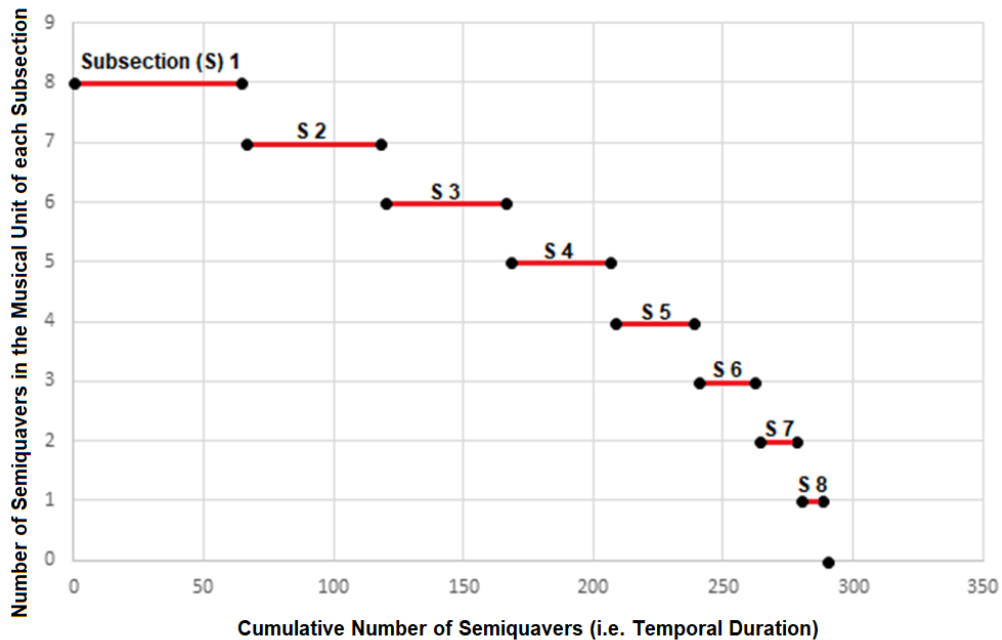
B. D.

S.

Pno.

When the duration of each of these subsections (in numbers of semiquavers) is visualised graphically, the downwards exponential curve towards the single note end point is clear.

Figure 2.1.5. The curve towards the single note end point in section one in *Chione*



The harmonic content is also used to suggest the change of the protagonist in the piece. In the first section, harmonic content is largely limited to a scale containing the notes of the chords E major and D minor. This harmonic reliability is broken down as the change takes place in the second section.

Figure 2.1.6. The harmonic content of section one of *Chione*



Section 2 - 'Change'

Lewin suggests that the second stage, 'Change', is typically a period of confusion and transition, and can be met with resistance.⁴⁷ This is characterised by the musical material from the opening section being gradually dismantled and changed. The harmonic certainty introduced in the opening section is gradually eroded with added notes and chords. The rhythmic regularity of repeating semiquavers gradually breaks down and there is more rhythmic complexity.

⁴⁷ Hussain, Lei, Akram, Haider, Ali, (2018). p. 125.

Figure 2.1.7. Section two, 'Change', showing increased rhythmic, harmonic and melodic complexity in *Chione* (bars 87 - 90)

The musical score for Figure 2.1.7 consists of four staves: Clarinet (Cl.), Tuba (T. D.), Saxophone (S.), and Piano (Pno.). The piece is in 3/4 time, with a key signature of one sharp (F#). The score begins at bar 87 and ends at bar 90. The Clarinet part features a melodic line with various ornaments and fingerings (5, 6). The Tuba part has a rhythmic pattern with dynamic markings: *sfz*, *f*, *sfz*, *f*, *ff*, *f*, *ff*, and *f*. The Saxophone part is mostly silent. The Piano part has a complex harmonic and melodic structure with various ornaments and fingerings.

Section 3 - 'Freezing'

Lewin characterises the third stage, 'freezing', as one where the change has been adapted to.⁴⁸ This resonates with the completion of the transformation of Chione into a snow cloud. Musically, this is reflected with slow, calm music, 'free' harmonies devoid of constraints in pitch choice and a new rising piano motive.

Figure 2.1.8. The third, 'Freezing' section, showing slowing musical material and a shifting harmonic centre in *Chione* (bars 125 - 130)

The musical score for Figure 2.1.8 consists of four staves: Clarinet (Cl.), Tuba (B. D.), Saxophone (S.), and Piano (Pno.). The piece is in 3/4 time, with a key signature of one sharp (F#). The score begins at bar 125 and ends at bar 130. The Clarinet and Tuba parts are mostly silent. The Saxophone part has a melodic line with dynamic markings: *pp* (soft) and *ppp* (air). The Piano part has a complex harmonic and melodic structure with dynamic markings: *sfz* and *p sub.*. A 'rit.' marking is present above the Clarinet staff.

⁴⁸ Hussain, Lei, Akram, Haider, Ali, (2018). p. 125.

2.2. *Mere Air, These Words, but Delicious to Hear*

Scoring	Clarinet in Bb.
Duration	c. 7 minutes
Date of Completion	March 2017.
Premiere	10 March 2017.
Performer	Carjez Gerretsen.

In the spring of 2017, I was invited to write a piece of music for the clarinetist Carjez Gerretsen. This gave me an opportunity to explore further some of the ideas I had been working on in *Chione*, particularly the role of the instrument in the communication of dramatic structure.

The score was extensively workshopped with the clarinetist on the day of the performance; with especial emphasis in the workshop placed on the extended techniques used in the score. I have found that working with performers to perfect a score is always worthwhile. The score in the portfolio is the result of this workshop.

Identify text to set

The text set in this piece is from a quote by Sappho, which I came upon entirely by accident whilst reading Hirsch's *How To Read A Poem*.⁴⁹

Mere Air, These Words, but Delicious to Hear.⁵⁰

Identifying themes within that text

The quote suggests that the sublimity of text comes from the sounds of the words, rather than the words themselves. Hirsch himself writes:

I paused for a long time to drink in the savage truth that all the sublimity of poetry comes down in the end to mere air and nothing more, to the sound of these words and no others, which are nonetheless delicious and enchanting to hear.⁵¹

In the quote the words manifest what they describe; the sounds of these words are what make them delightful to hear. I wondered whether it would be possible to communicate this idea in a non-verbal way (i.e., without a singer). The sense of 'airflow' evoked that of a wind instrument. A clarinet was chosen due to the wide range of timbral possibilities that the instrument produces.

Conduct secondary research into those themes

In writing about the quote, Hirsch drew a parallel with the writer Gerard Manley Hopkins's four-stage approach to writing poetry 'the roll, the rise, the carol, the creation'.⁵² Feeney defines Hopkins's creative process more precisely, identifying four clear stages:

1. Stage 1 - 'The roll'. Something forms a stimulus for creativity; from which a creative process can begin.
2. Stage 2 - 'The rise'. Conception: The act of creation.
3. Stage 3 - 'The carol'. The poem moves from creation to gestation.
4. Stage 4 - 'The creation'. The poet writes the poem down in full.⁵³

I found Hopkins's four stages of creation compelling; it describes an emergence of a finished product from creative stimulus to the final product. This resonated with my own compositional

⁴⁹ Hirsch, E. (1999). *How To Read A Poem*. London: Harcourt Brace, p.9.

⁵⁰ Hirsch, (1999). p.9.

⁵¹ Hirsch, (1999). p.10.

⁵² Hirsch, (1999). p.10.

⁵³ Feeney, J. (1995). 'I Do Otherwise: Hopkins's Patterns Of Creativity'. [online] Gerardmanleyhopkins.org. Available at: <<http://www.gerardmanleyhopkins.org/studies/creativity.html>> [Accessed 12 May 2020].

approach to writing music. I decided to use these stages to structure *Mere Air, These Words, but Delicious to Hear*.

Use that secondary research to inspire the creation of a musical structure

The musical structure uses Hopkins' four-part structure to show the emergence of a musical melody over time, reflecting the compositional process. The first movement reflects stage one (stimulus) - repeating air flow, single notes and multiphonics. The second section features the emergence of short musical gestures; reflecting second stage 'creation'. In the third stage a melody gradually begins to emerge, representing 'gestation'. The final (fourth stage) is a statement of the complete melody - the culmination of the previous three stages.

Apply that to the original text

Once I had decided on my musical structure, I then applied it to the original text. The text mapped on to this structure well. The first section (air flow and harmonics) characterises the words 'Mere Air', the two-beat musical gesture matches the two syllables of 'these words'. The increasing complexity in section three matches up with 'but delicious' and the final statement of the melody in full allows the listener 'to hear' what has emerged.

Figure 2.2.1. The text, Gerard Manley Hopkin's four-part creative process and musical structure in *Mere Air, These Words, but Delicious to Hear*

Text (attr. Sappho)	Gerard Manley-Hopkin's four-part creative process	Musical Structure
Mere Air,	'The roll'	Section 1 - (bars 1-18) - A flow of unpitched air through the instrument, with occasional harmonics
These Words,	'The rise'	Section 2 - (bars 19-39) – The emergence of short musical gestures, including a two-part musical motive.
but Delicious	'The carol'	Section 3 - (bars 40-62) – The gradual emergence of a melody.
to Hear.	'The creation'	Section 4 - (bars 63-end) - A statement of the complete melody, the culmination of the previous three stages.

Write the music

As in *Chione*, repeating musical motive is central to this composition, with repeating musical ideas found throughout the piece. The piece, reflecting the idea of conception, gradually moves towards the emergence of a musical melody (found in section 4). This resonates with the oscillating pitches introduced as the principal motive in the beginning of the third piece of Stravinsky's *Three Pieces for Solo Clarinet*.⁵⁴ This motive is used to outline the three-part structure of the piece, with an exposition, development of the idea and return to two oscillating notes in the third section.⁵⁵

Figure 2.2.2. Oscillating pitches (Ab and Bb) in the opening of the third of Stravinsky's *Three Pieces for Solo Clarinet*⁵⁶



Unlike in Stravinsky's piece, use of repeating motives in *Mere, Air, These Words, but Delicious to Hear* uses these gradually emerging developing motives to manifest the idea of the process of creation from the simple to complex defined by Gerard Manley-Hopkins. Simple two-beat motives gradually become longer and more melodic as the piece progresses, from the airflow of section one, to the complete melody of section four.

Section 1 "Mere Air"

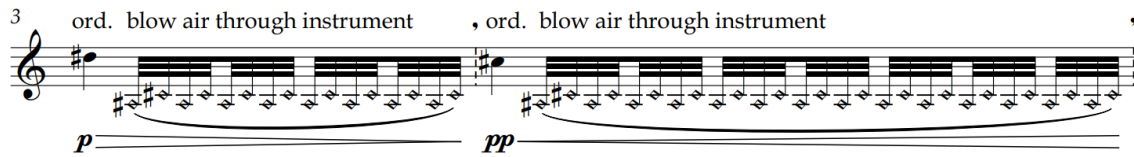
Throughout the piece, extended techniques on the clarinet have been used for the principal reason of making the musical structure and underlying text manifest in the music. The first section is characterised by unpitched air flow (to reflect the words 'mere air').

⁵⁴ Emch, D. (2012). *But what is it saying? Translating the musical language of Stravinsky's Three Pieces for Clarinet Solo*. Paper. Carbondale: The University of Southern Illinois. p. 11.

⁵⁵ Emch, (2012). p. 11.

⁵⁶ Stravinsky, I. (1920). *Three Pieces for Clarinet Solo*. London: Chester Music. p. 2.

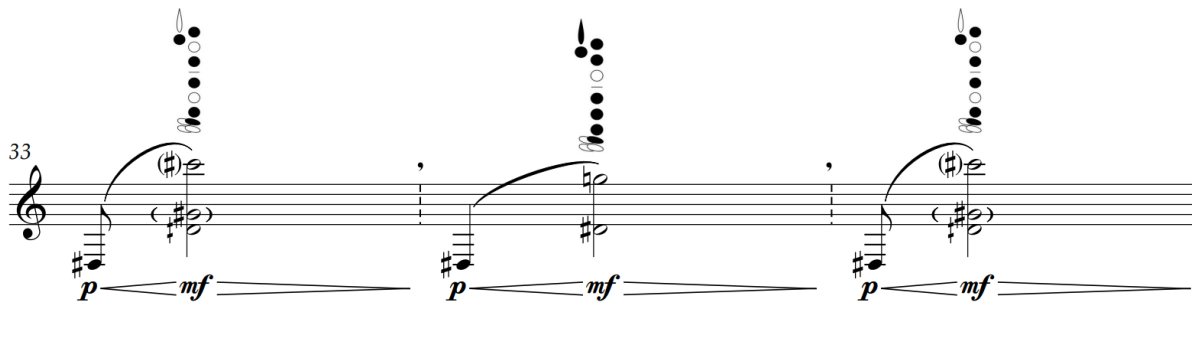
Figure 2.2.3. Opening repeating gesture in section one in *Mere Air, These Words, but Delicious to Hear* (bars 3 - 4)



Section 2 "These Words"

The second section features the emergence of short musical gestures, including a two-part musical motive. This suggests the emergence of the text of 'These Words' from the 'mere air' of section one.

Figure 2.2.4. Rising gesture in section two in *Mere Air, These Words, but Delicious to Hear* (bars 33 - 35)



Section 3 "But Delicious"

In section three, the short musical gestures found in section two are further lengthened and developed and a melody begins to emerge. The incomplete nature of this melody is further emphasised through the use of flutter tongue.

Figure 2.2.5. Gradually emerging melody in *Mere Air, These Words, but Delicious to Hear* (bars 52 - 54)



Section 4 "To Hear"

In the final section, the completed melody is stated, the culmination of the previous three stages.

Figure 2.2.6. A final statement of musical ideas (bars 63 - end).

63 **C** TO HEAR
ord.
f

64 hold for as long as possible.

In *Chione*, I ended up reworking the text significantly. In *Mere Air, These Words, but Delicious to Hear* the words disappeared entirely. Following the writing of these opening two pieces in the portfolio, I was interested in setting a text for voices in which the text was set largely unedited. This was the principal reason why I chose my next piece to set, *Requiem*.

2.3. *Requiem*

Scoring	Choir SATB (with divisi), Percussion.
Duration	c. 33 minutes.
Date of Completion	January 2018.
Premiere	14 April 2018.
Performer	Westminster Williamson Voices.
Publisher	GIA Publications, Chicago.

The commission to write a *Requiem* for The Westminster Williamson Voices arose from an extensive prior working relationship with both conductor James Jordan and the choir.⁵⁷ The commission was for a large-scale work for choir and crotales to be premiered in a concert setting, with the premiere to take place in April 2018 in Princeton Abbey Chapel, Princeton (USA). I had wanted to write a setting of the *Requiem Mass* as part of the project (indeed, I had wanted to write a setting for a long while) and this commission provided an opportunity to do just that.

Requiem was published by GIA Publications, Chicago in 2018 and a CD featuring the piece will be released by The Same Stream Choir next year.⁵⁸

⁵⁷ Over the past three years, the choir has premiered six of my choral works.

⁵⁸ Relph, P. (2018). *Requiem*. Chicago: GIA Publications.

Identify text to set

After writing *Chione*, where the words had been reworked into a modern libretto and *Mere Air, These Words, but Delicious to Hear*, where there was no vocalisation of the words at all, I wanted to set a text to music where there was minimal text alteration and came to The Requiem Mass. The Requiem Mass is for the repose of the souls of the dead. It is a Catholic liturgical rite; a set ritual of words and ceremonies that are prescribed for the liturgy and the Sacraments. The text itself comprised of two types: the 'Ordinary'—those texts which are common to all Latin Rite masses, such as the Kyrie, Sanctus and Agnus Dei; and the 'Proper'—those texts which are unique to the Requiem Mass, such as the Requiem Aeternam, Dies Irae and Pie Jesu.⁵⁹

Whilst most of the individual texts of the Requiem Mass (such as the Requiem Aeternam and Dies Irae) have been used for centuries or even millennia, the structure and use of these texts has been under constant revision. The most recent was in 1970, when the Roman Catholic Church's Second Vatican Council changed the emphasis from sorrow and grief to an emphasis on 'the whole community's worship of God and in which the deceased is entrusted to God's love, based on trust in the salvific value of the Passion, Death and Resurrection of Jesus Christ'.⁶⁰ This is the structure which has been used in this setting of The Requiem Mass.

Both the full text and individual sections of the Requiem Mass have been regularly set to music for many centuries and continue to be set today.⁶¹ Composers have set the text in a multitude of different ways: many closely follow the 'liturgical model' - that is, intended for performance within the context of a Mass such as Fauré's *Requiem* of 1888.⁶² By contrast, Brahms' non-liturgical *Ein Deutsches Requiem* (1857-68) abandons the Latin text, using biblical text in German instead.⁶³ Many Requiems, particularly those written in the last two centuries, have substituted or added new text to commemorate specific events or to draw attention to a

⁵⁹ Requiem Survey. (2018). *Latin Text*. [online] Available at: <http://requiemsurvey.org/latintext.php>. [Accessed 30 July 2020].

⁶⁰ The Catholic Diocese of Richmond. (2013). *Office of Worship*. [online] Available at: <https://web.archive.org/web/20130311083420/http://www2.richmonddiocese.org/worship/liturgies/funeral.htm>. [Accessed 30 July 2020].

⁶¹ Requiem Survey. (2018). *Requiem Numbers*. [online] Available at: <http://requiemsurvey.org/requiems.php>. [Accessed 30 July 2020].

⁶² Fauré, G. (1900). *Requiem*. London; Novello.

⁶³ Brahms, J. (1868). *Ein Deutsches Requiem*. [online] cpdl.org. Available at: [http://www3.cpdl.org/wiki/index.php/Ein_deutsches_Requiem,_Op._45_\(Johannes_Brahms\)](http://www3.cpdl.org/wiki/index.php/Ein_deutsches_Requiem,_Op._45_(Johannes_Brahms)). [Accessed 30 July 2020].

particular individual or individuals; examples include Britten's *War Requiem* or Howard Goodall's *Eternal Light*, both including war poetry.^{64,65,66}

Identifying themes within that text

When examining the text, the themes which stood out to me were immediate; grief (for the loss of a loved one), ritual and hope for redemption. I decided to base my secondary research around these general themes.

Conduct secondary research into those themes

Whilst I was considering how to approach setting this well-known text to music, I visited the National Gallery in the Autumn of 2017 and by chance saw the painting 'The Magdalen Weeping' by an anonymous Netherlandish Artist of the mid-sixteenth century.⁶⁷ What struck me in viewing the painting was the juxtaposition of visible grief with religious ritual. The painting depicts the Magdalen wearing an early depiction of the rosary necklace, a string of beads which are used to count the component prayers of a prayer ritual known as the Rosary, whilst weeping.⁶⁸ This depiction of emotion and ritual together led me to reconsider how I could approach setting the text of the Requiem to music. Applying a musical structure to the text which uses a contemporary ritual of grieving could recontextualise and reimagine the text.⁶⁹

⁶⁴ Greene, D. (2000). 'Britten's "War Requiem": The End of Religious Music'. *Soundings: An Interdisciplinary Journal*, 83/1, pp. 89-100. p. 89.

⁶⁵ Britten, B. (1962). *War Requiem*. London: Boosey and Hawkes.

⁶⁶ Goodall, H. (2008). *Eternal Light: A Requiem*. London: Faber Music.

⁶⁷ The National Gallery. (2017). *The Magdalen Weeping*. [online] Available at: <https://www.nationalgallery.org.uk/paintings/workshop-of-master-of-the-magdalen-legend-the-magdalen-weeping>. [Accessed 30 July 2020].

⁶⁸ This is one of the earliest depictions of the rosary necklace in art. The National Gallery, (2017).

⁶⁹ Requiem Survey, (2018).

Figure 2.3.1. *The Magdalen Weeping*.



James Macmillan's use of Religious Ritual

Seeing the rosary-necklace featured in *The Magdalen Weeping* also evoked the music of James Macmillan. Religious ritual and in particular the rite of the Rosary, has featured in many of Macmillan's works: Kingsbury, for example, identifies the use of the Rosary in structuring Macmillan's choral piece *Divo Aloysio Sacrum*.⁷⁰ In Macmillan's orchestral work *The Confession of Isobel Gowdie*, the Rosary is used to structure the opening and closing 'Requiem' sections of the piece;⁷¹ both are exactly seventy bars long.⁷² This is a deliberate use of Rosary numbers: the Rosary contains twenty sections, each with seven parts (the Lord's Prayer, five 'Hail Mary' prayers and the 'Glory Be'); seven multiplied by twenty is one hundred and forty, which Macmillan divides between the beginning and end (thus the opening seventy bars and closing seventy bars frame the piece as a whole). The tone and use of melodic fragments of these sections contrast dramatically with the more tumultuous content of the central section. This pointed to the possibility of using a non-musical ritual, such as the Rosary, to structure the music of my setting of *Requiem*. I decided to investigate modern theories on responses to grief.

⁷⁰ Kingsbury, S. (2003). "Divo Aloysio Sacrum": James MacMillan's early motet as exemplar of his mature style', *The Choral Journal*, 44(5), pp. 31–41. p.38.

⁷¹ I had previously identified his use of the Rosary to structure his orchestral work *The Confession of Isobel Gowdie* in my Master's Thesis.

⁷² Macmillan himself describes this piece as a 'Requiem': Macmillan, J. (1992). *The Confession of Isobel Gowdie*. London: Boosey & Hawkes. p.i.

Rodebaugh, Schwindt and Valentine's Four Stage Process of Grief

After reading numerous articles on responses to grief, including scientific, psychological and personal accounts, I came across a process of grief observed by Rodebaugh, Schwindt and Valentine, published in the journal *Nursing*, written in 1999.⁷³ Whilst there are many identified modern theories on the processes of grief, such as the five-stage Kübler-Ross model (see section 2.6 *The Lamentations of Jeremiah*),⁷⁴ I found Rodebaugh, Schwindt and Valentine's process the most compelling. Rodebaugh outlines four stages that those grieving endure: 'reeling', from the shock of loss; 'feeling', an outpouring of emotion, sometimes including anger and sorrow; 'dealing', going through the processes of coming to terms with the loss; and 'healing', where 'anguish softens'.⁷⁵

Use that secondary research to inspire the creation of musical structures

I found these subheadings very compelling; they gave a secular process of grieving an almost ritualistic quality. The musical structure of *Requiem* was therefore based around these four stages, creating a single work with four distinct movements.

Apply that musical structure to the original text

Once I had decided on my musical structure, I then applied it to the original text. I was able to apply the text to these four movements because of the concert (rather than liturgical) setting in which the piece was to be performed. The text mapped on to this structure well; the ordering of texts has therefore not been changed; following the normal structure found in the liturgy.

⁷³ Rodebaugh, L. Schwindt, R. and Valentine, F. (1999). 'How to handle grief with wisdom'. *Nursing*, (29)10, pp. 52-53. p. 52.

⁷⁴ Kübler-Ross, E. (1970). *On Death and Dying*. New York: Collier Books/Macmillan Publishing Co. p. 21.

⁷⁵ Rodebaugh, Schwindt and Valentine. (1999). p. 52.

Figure 2.3.2. Rodebaugh, Schwindt and Valentine's four stages of grief, musical structure and organisation of the text

Four Stages of Grief	Musical Structure	Text Fitted to Musical Structure
I - 'Reeling', from the shock of loss.	Movement 1 - A 'cloud' of melodies gradually coalescing; reflecting the shock of loss.	<p>Requiem æternam dona eis, Domine: et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Ierusalem: exaudi orationem meam, ad te omnis caro veniet. Requiem æternam dona eis, Domine: et lux perpetua luceat eis.</p> <p>Kyrie, eleison. Christe, eleison. Kyrie, eleison.</p> <p>Requiem Aeternam.</p>
II - 'Feeling', an outpouring of emotion, sometimes including anger and sorrow.	Movement 2 - A gradual slide from low to high melodies to declamatory music (anger). Contrasted in the middle by more chant-like music (sorrow)	<p>Dies iræ, dies illa Solvat sæclum in favilla, Teste David cum Sibylla. Quid sum miser tunc dicturus? Quem patronum rogaturus, Cum vix justus sit securus? Recordare, Jesu pie, Quod sum causa tuæ viæ: Ne me perdas illa die. Tuba mirum spargens sonum, Per sepulchra regionum, Coget omnes ante thronum. Ingemisco, tamquam reus:</p> <p>Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.</p> <p>Requiem Aeternam.</p>
III - 'Dealing', going through the processes of coming to terms with the loss.	Movement 3 - Two different musical ideas in conversation with one another, to reflect the idea of an inner conversation.	<p>Agnus Dei, qui tollis peccata mundi: dona eis requiem. Inter oves locum præsta. Et ab hædis me sequestra, Statuens in parte dextra. Agnus Dei, qui tollis peccata mundi: dona eis requiem. Confutatis maledictis, Flammis acribus addictis, Voca me cum benedictis. Oro supplex et acclinis, Cor contritum quasi cinis, Gere curam mei finis. Lacrimosa dies illa, Qua resurget ex favilla, Judicandus homo reus. Huic ergo parce, Deus: Agnus Dei, qui tollis peccata mundi: dona eis requiem sempiternam.</p> <p>Requiem Aeternam.</p>

IV - 'Healing', where 'anguish softens'.

Movement 4 - A gradual shift from loud, declamatory music to calmer, quieter music.

Lux æterna luceat eis, Domine:
Cum Sanctis tuis in æternum:
quia pius es.
Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.
Cum Sanctis tuis in æternum:
quia pius es.

Pie Jesu Domine,
Dona eis requiem.
Pie Jesu Domine,
Dona eis requiem.
Pie Jesu Domine,
Dona eis requiem sempiternam.

Alleluia

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam
Ierusalem.
Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
æternam habeas requiem.

Requiem.

The only addition is the refrain 'Requiem Aeternam' between each of the movements, set to a simple chant which oscillates between two pitches. These act as signposts, showing the end of each movement and moving the music on to the next section. This chant is in the tenors and basses at the beginning after the first movement, but gradually rises through the voices to the sopranos and altos by the end of movement 3.

Figure 2.3.3. The 'Requiem Aeternam' chant in the tenors at the end of movement one of *Requiem* (bars 78 - 84)

Frozen, absolutely still

The musical score is arranged in six staves. The top staff is for Crochet (Crot.), followed by Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The Tenor part includes the lyrics: "Re - qui - em ae - ter - nam...". The score is marked with a piano (*p*) dynamic and includes performance instructions such as "Frozen, absolutely still" and "chant tones". The piece concludes with a Grand Pause (G.P.) in the final measure.

Write the music

Preparatory Pieces

Before the composition of *Requiem*, I wrote several choral pieces that would act as preparatory pieces, investigating harmonic, structural, textural and melodic ideas for the larger piece. Of these studies, two pieces became particularly relevant to *Requiem*; namely, *Aurora* and *O Rex Gentium*.⁷⁶ I wrote *O Rex Gentium* as a fuller sketch of ideas I had for the second movement of *Requiem*; in particular, harmonic progression and an exploration of texture.⁷⁷ The harmonic progression in bars 84-89, for example, was used in the opening statement of *Dies Irae* (as seen in fig. 2.3.5).

⁷⁶ Both pieces have since been premiered as works in their own right; and both have since been published by GIA Publications.

⁷⁷ Relph, P. (2017). *O Rex Gentium*. Chicago: GIA Publications.

Figure 2.3.4. *O Rex Gentium*, showing a section where I sketch ideas later used in *Requiem* (bars 84 - 89)

The image shows a musical score for the vocal parts and piano accompaniment of the piece "O Rex Gentium". The score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at bar 84. The vocal parts are marked with *pp* (pianissimo) and *p dim. poco a poco* (piano, gradually diminishing). The lyrics are "O Rex Gen - ti - um, O". The piano accompaniment features a complex harmonic structure with many chords and some dissonance.

Aurora explored ideas I sketched for the third movement: the musical content from this study was later largely adapted into *Requiem*.⁷⁸ *Aurora* features two contrasting musical ideas: a falling motif (as seen in fig. 2.3.6) and a dissonant melody around a harmonic drone.

⁷⁸ Relph, P. (2018). *Aurora*. Chicago: GIA Publications.

Figure 2.3.5. The opening of *Aurora*, where I sketched out the musical material for the third movement of *Requiem* (bars 1 - 4)

The musical score is for the opening of *Aurora*, bars 1-4. It is in 4/4 time. The vocal parts are Soprano 1, Soprano 2, Alto, Tenor, and Bass. The lyrics are: Au - - ro - ra iam spar - git po - lum: (Soprano 1 and 2), Au - ro - ra iam spar - git po - lum: (Alto), te - - rris di - es i - (Tenor), te - rris di - es i - (Bass). The score includes dynamic markings: *ppp* (pianississimo), *poco* (poco), *p* (piano), and *pp* (pianissimo). Performance instructions include 'stagger breathing' for the Soprano parts. The music features a melodic line with a 'cloud' of overlapping notes, characteristic of the 'Requiem Aeternam' style.

Each movement is characterised by the description of that stage as described by Rodebaugh, Schwindt and Valentine.⁷⁹ A harmonic refrain and chant of 'Requiem Aeternam', then signals the transition to the next stage of the grieving process (and the next movement).

The opening movement is used in part as an exposition of important musical elements of *Requiem*. Rodebaugh suggests that at this stage a person exhibiting grief is not able to coalesce one's ideas - thus a 'cloud' of melodies seemed appropriate.⁸⁰ In order to reinforce this, melodies in this cloud come from a number of sources, including the Gregorian plainchant setting of The Requiem Mass as well as my own invention. The movement also introduces the idea of 'ritual' being an important part of the piece, with the crotales chiming 20 times (one for each decade of the Rosary) once every seven bars (the number of prayers in each decade) to allude to the Rosary ritual.

⁷⁹ Rodebaugh, Schwindt and Valentine, (1999). p. 52.

⁸⁰ Rodebaugh, Schwindt and Valentine, (1999). p. 52.

Figure 2.3.7. Transition to an outpouring of emotion - characterised by glissandi and increasing tempo in the second movement of *Requiem* (bars 92 - 99)

The musical score for bars 92-99 of the second movement of *Requiem* is presented in a five-staff format. The top staff is for Soprano (S.), followed by Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'accel.' and 'molto' with a metronome marking of 104. Dynamics range from *mp* to *f*. Performance instructions include 'stagger breathing' and 'p cresc. poco a poco gliss.'.

In the third movement, a 'dialogue' between different musical ideas suggests the idea of the discussions and processes of coming to terms with the loss that characterises the 'dealing' phase. A falling motif, similar to that explored with the opening of *Aurora*, contrasts with a rhythmic, dissonant motif.

Figure 2.3.8. Contrasting musical idea in the third movement of *Requiem* (bars 198 - 205)

L

Ritmico

198 *pp* *p* *pp* *p* *pp*

S. In - ter o-ves lo - cum praes - ta. Et ab hae-dis me se-que - stra, Sta - tu-tens in par

A. *pp* *p* *pp* *p* *pp*

A. In - ter o-ves lo - cum praes - ta. Et ab hae-dis me se-que - stra, Sta - tu-tens in par

T. *pp* *p* *pp* *p* *pp*

T. In - ter o-ves lo - cum praes - ta. Et ab hae-dis me se-que - stra, Sta - tu-tens in par

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

B. In - ter o-ves lo - cum praes - ta. Et ab hae-dis me se-que - stra, Sta - tu-tens in par

Pno.

The final movement seeks to complete the grieving process with 'healing', making reference to melodic, textural and harmonic material already made, before moving to a polyphonic setting of the word 'alleluia' and drifting off with two solo sopranos repeating the word 'requiem' as they slowly leave the performance area.

Figure 2.3.9. Sopranos drifting off at end of the fourth movement of *Requiem* (bars 444 - 450)

The musical score for bars 444-450 of the fourth movement of *Requiem* features the following parts and dynamics:

- Crot.**: *pp*
- S. Solo**: *pp*, lyrics: re - qui - em. re - qui - em. re - qui - em.
- S. Solo**: *pp*, lyrics: re - qui - em. re - qui - em. re - qui - em.
- S.**: *pp* to *ppp*, lyrics: be - as re - - qui - em. *barely audible*
- A.**: *pp* to *ppp*, lyrics: be - as re - - qui - em. *barely audible*
- T.**: *pp* to *ppp*, lyrics: be - as re - - qui - em. *barely audible*
- B.**: *pp* to *ppp*, lyrics: be - as re - - qui - em. *barely audible*
- Pno.**: *pp*
- Pno.**: *pp*

A performance instruction above the first S. Solo part reads: "If possible, soprano soloists slowly leave performance area."

The way I had approached setting *Requiem*, with minimal text editing and reimagining the text through the use of musical structure as much as possible, had a great impact on the following pieces in the portfolio. Another interesting development in this piece was the treatment of musical motive. In this piece, there is none of the dynamic repetition and/or contraction which featured heavily in both *Chione* and *Mere Air, These Words, but Delicious to Hear*; melodic lines are more drawn out. This idea of longer melodic line would play a major role in the conception of the next piece in this portfolio, *Via Crucis* (2019).

2.4. *Via Crucis*

Composition Title	<i>Via Crucis</i> .
Scoring	Choir SM-SATB (with divisi).
Duration	c. 9-12 minutes (depending on performance context).
Date of Completion	December 2019.
Premiere	The premiere was due to be given by The Handful Chamber Choir on the 25 April 2020 in Bath Abbey, UK, however this has been delayed due to the COVID-19 pandemic. Recording completed by Anchorae on the 20 of February 2020
Performer	Anchorae

In 2019 I won an international composition competition to write a piece for The Handful Chamber Choir's concert in the Spring of 2020. The piece was to be performed alongside Allegri's *Miserere* and James Macmillan's *Miserere*.⁸¹ I had been considering setting the stations of the cross (also known as the *Via Crucis*) for the portfolio of compositions and used this competition as an opportunity to write the piece.

⁸¹ Macmillan, J. (2009). *Miserere*. London: Boosey & Hawkes.

Identify text to set

The Via Crucis (also known as the stations of the cross) are a series of images depicting Jesus Christ on the day of his crucifixion, with a simple descriptive text beside it. Usually, a series of fourteen images is displayed along a path and people travel along it, stopping at each station to reflect on the depiction of each event depicted. This path can be undertaken individually or in a group; the most common time to complete the Via Crucis is during the season of Lent. The purpose of the stations is to ask for forgiveness for the suffering and death that Jesus endured during his final day. It is in widespread use in many churches, including Anglican, Lutheran, Methodist and Roman Catholic.⁸²

Unlike many of the texts in this portfolio the text of the stations themselves is rarely set to music. In Liszt's *Via Crucis*, for example, the actual text describing the stations is not set to music; instead, the choir sings texts associated with the crucifixion, such as the words of the *Vexilla Regis* and *Stabat Mater*.⁸³ Peter Maxwell Davies' setting, *Vesalii Icones*, is for instrumental ensemble and dancer and uses the text of each station as a title of each of the movements.⁸⁴

The text in this setting, *Via Crucis*, consists of the fourteen stations, with a repeated phrase, 'Jesu Christe crucifixe, miserere mei.' (Jesus Christ is crucified, have mercy on me) at the beginning and end of the piece. This is a short refrain found in many of the prayers associated with the Via Crucis.⁸⁵

⁸² St. Michaels Episcopal Church. (2012). *The Stations of the Cross*. [online] Available at: <https://web.archive.org/web/20150217004848/http://st-michaels-episcopal.org/episcopalian-beliefs/stations-of-the-cross/>. [Accessed 30 July 2020].

⁸³ Wolfrum, P. ed. (1936). *Liszt, F. Via Crucis. Die 14 Stationen des Kreuzwegs (1878/79)*. Leipzig: Breitkopf & Hartel.

⁸⁴ Maxwell Davies, P. (1969). *Vesalii Icones*. London: Boosey & Hawkes.

⁸⁵ *Preces Latinae*. (2020). *Exercitium Viae Crucis de Sancto Alphonso Maria de Ligorio (1888)*. [online] Available at: <http://www.preces-latinae.org/thesaurus/Filius/ExercitumVC.html>. [Accessed 30 July 2020].

Figure 2.4.1. The text of *Via Crucis*

Jesu Christe crucifixe, miserere mei. I Christus condemnatur ad mortem. II Jesus Suscipit crucem. III Jesus prima vice sub cruce labitur.	Jesus Christ is crucified, have mercy on me. I Jesus is condemned to death. II Jesus is handed the cross III Jesus falls carrying the cross for the first time.
IV Jesus obviate matri. V Ubi Simoni Cyrenaeo crux imponitur.	IV Jesus sees his mother, Mary V Where Simon of Cyrene helps Jesus carry the cross
VI Veronica Christo sudarium porrigit. VII Jesus ad portam Urbis Jerusalem cadit secundo	VI Veronica wipes Christ's face. VII Jesus falls with the cross for a second time at the gate of Jerusalem.
VIII Turba mulierum plangent super Jesum. IX Jesus tertio cadit ad ascensum Calvariae.	VIII The women cry for Jesus. IX Jesus falls with the cross for a third time ascending Calvary.
X Jesus exuitur vestibus. XI Jesus cruci affigitur. XII Jesus in cruce moritur. XIII Corpus Christi de cruce deponitur. XIV Corpus Christi in sepulchre ponitur. Jesu Christe crucifixe, miserere mei. ⁸⁶	X Jesus is stripped of his clothes XI Jesus is affixed to the cross XII Jesus dies on the cross XIII The body of Christ is taken from the cross XIV The body of Christ is placed in the tomb. Jesus Christ is crucified, have mercy on me.

Identifying themes within that text

The object of the Via Crucis is to help Christians make a spiritual pilgrimage through contemplation of the crucifixion of Christ, allowing time for silence and reflection. In setting the Via Crucis, I wanted to maintain this spirit of silence, reflection and seeking of forgiveness.

Conduct secondary research into those themes

Whilst looking at various different meditative practices, I came upon the four stages of the Lectio Divina. The Lectio Divina is a traditional monastic practice of scriptural reading, meditation and prayer. The first two stages involve absorbing and thinking about the reading and the second two involve a response to that reading. The first step, called 'Lectio' is the reading of Scripture, perhaps several times.⁸⁷ The second stages, 'Meditatio', involves silent meditating upon and pondering on the scriptural passage.⁸⁸ The third stage, 'Oratio', is a vocalised prayer. The final stage, 'Contemplatio', is a silent prayer.⁸⁹

⁸⁶ Preces Latinae. (2020). *Exercitium Sanctae Viae Crucis (1901)*. [online] Available at <http://www.preces-latinae.org/thesaurus/Filius/ExercitumVCSF.html>. [Accessed 30 July 2020].

⁸⁷ Robertson, D, (2011). *Lectio Divina: The Medieval Experience of Reading*. Collegeville: Cistercian Publications. p. xvii.

⁸⁸ Robertson, (2011). p. 217.

⁸⁹ Robertson, (2011). p. 218.

Use that secondary research to inspire the creation of musical structures

I found this approach to meditative prayer compelling. It has a similar meditative approach to the procession of the Via Crucis around a given space and allows for silent breaks of reflection. The musical structure of the piece was therefore based around the four stages of the Lectio Divina. In the first section (bars 1-38), two musical ideas (A and B) are introduced and stated. Individual stations are separated with periods of silence. A melodic canon between soprano/alto lines suggests 'rereading' the verse. In the second section (bars 39-83), the music 'meditates' on the material in the first section - initially almost a direct repetition but gradually diverging and increasing vocal range, harmonies and dynamics, as the music moves towards section three. Section three (bars 84-112) consists of a loud, exclamatory and dissonant exhalation, gradually becoming more subdued as the section progresses, reflecting on 'Oratorio'. In section 4 (bars 113-end) the music drifts away to silence. Between each individual station, there is a period of silence. If the work is used in a liturgical context, this allows time for silent contemplation and physically moving to the next station.

Apply that musical structure to the original text

Once the musical structure had been created, the original text was fitted to the new four-part structure. The first statement of 'Jesus Christe crucifixe, miserere mei.' and first four stations where Jesus carries the cross alone are stated in the first section. The following stations, where Jesus is helped to carry his cross by Simon of Cyrene are in section two (stations 5-9). The affixation and death on the cross to the burial is the subject of the loud and exclamatory section 3 (stations 10-14). Section four is the final statement of 'Jesus Christe crucifixe, miserere mei.' as the music drifts off to silence.

Figure 2.4.2. Lectio Divina stages, musical structure, text fitted to the musical structure

Lectio Divina Stages	Musical Structure	Text Fitted to Musical Structure
'Lectio'. The reading of Scripture, perhaps several times.	Section 1 (bars 1-38). Introduction of Musical Material A (bars 1-13) and introduction of Musical Idea B (bars 14-38), where individual stations are separated with periods of silence. A melodic canon between soprano/alto lines to suggest 'rereading' the verse.	<i>Jesu Christe crucifixe, miserere mei.</i> I Christus condemnatur ad mortem. II Jesus Suscipit crucem. III Jesus prima vice sub cruce labitur. IV Jesus obviate matri.
'Meditatio'. Silent meditating upon and pondering on the scriptural passage	Section 2 (bars 39-83). Re-statement of Musical Idea A (bars 39-51) and Musical Material B (bars 52-83), only slightly altered to suggest reflection on the reading that has just happened. Gradual build-up of forces, dynamics and pitch as a response to the initial musical ideas arrives in the third section.	V Ubi Simoni Cyrenaeo crux imponitur. VI Veronica Christo sudarium porrigit. VII Jesus ad portam Urbis Jerusalem cadit secundo VIII Turba mulierum plangent super Jesum. IX Jesus tertio cadit ad ascensum Calvariae.
'Oratio'. A vocalised prayer.	Section 3 (bars 84-112). A loud, exclamatory and dissonant exhalation. Gradually becoming more subdued as the section progresses.	X Jesus exuitur vestibus. XI Jesus cruci affigitur. XII Jesus in cruce moritur. XIII Corpus Christi de cruce deponitur. XIV Corpus Christi in sepulchre ponitur.
'Contemplatio'. A silent prayer.	Section 4 (bars 113-end). The music drifts away to silence.	<i>Jesu Christe crucifixe, miserere mei.</i>

Write the Music

Silence plays an important role in the structure of *Via Crucis*. Macmillan often uses silence to structure his work; an early example of this can be found in his string quartet *Memento*.⁹⁰

⁹⁰ Macmillan, J. (1994). *Memento*. London: Boosey & Hawkes. p.1.

Figure 2.4.3. Use of silence as a structural device in James Macmillan's *Memento* (bars 1 - 17)⁹¹

Larghetto ♩ = c60

Violin 1
Violin 2
Viola
Cello

pp delicately and tentatively

pp delicately and tentatively

pp delicately and tentatively

pp delicately and tentatively

6

12

2

2

2

2

I had used silence as a structural device in previous works, including the fourth movement of *Requiem* (particularly in the setting of the text 'Pie Jesu') and in a preparatory piece to this composition, *Into Thy Hands, O Lord*.

⁹¹ Macmillan, J. (1994). *Memento*. London: Boosey & Hawkes. p. 1.

Figure 2.4.4. Use of silence in *Into Thy Hands, O Lord* (bars 11 - 20)

2

A

11 *ppp* *p* *mf*
In - to thy hands, O

ppp *p* *mf*
In - - to thy hands O

p
thy hands,

p
thy hands, O

15 *f* *molto* *ppp*
Lord, I com - mend my spi - rit.

f *molto* *ppp*
Lord, I com - mend my spi - rit.

mf *f* *molto* *ppp*
Lord, I com - mend my spi - rit.

mf *f* *molto* *ppp*
Lord, I my spi - rit.

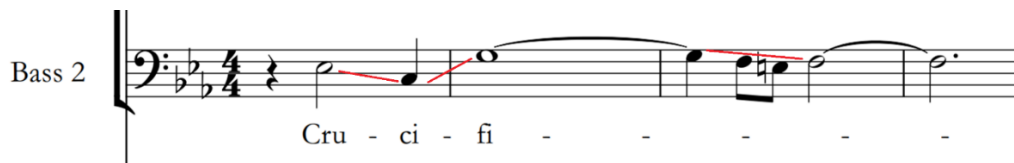
In *Via Crucis*, silence allows both opportunities to contemplate each station and allows time for the procession of the choir around the venue in which they are performing. This also resonates with Allegri and Macmillan's settings of *Miserere*.⁹²

⁹² Macmillan, (2009).

Section One

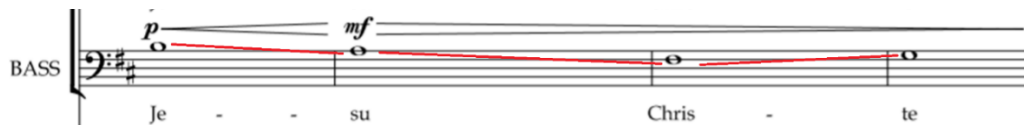
In section one (bars 1-38), two musical ideas (A and B) are introduced and stated. Musical idea A consists of the choir singing in tutti: the soprano and mezzo soprano singing over percussive quaver triplets in the altos and tenors while the bass part sings a cross motif. Cross motifs are widespread in earlier music about the crucifixion: the shape of the cross can be expressed musically as a zig-zag arrangement of notes.⁹³ An example of this style of cross motif can be found in the setting of *Crucifixus* by Lotti.⁹⁴

Figure 2.4.5. Zig-zag cross motif in the opening of Lotti's *Crucifixus* (bar 1)⁹⁵



In *Via Crucis*, a cross motif, introduced in the bass part in the opening of the piece, is gradually developed as the piece progresses.

Figure 2.4.6. Opening stanza of *Via Crucis*, with cross motif (B, A, F#, G) in the basses (bars 1 - 4).



Musical idea B consists of the upper voices singing in a simple harmonic canon. This oscillation between 'tutti' and 'smaller ensemble' sections resonates with the alternating tutti and smaller ensemble sections found in the settings of 'Miserere Mei' by James Macmillan and Allegri.⁹⁶

⁹³ Jasmin Cameron lists a number of commonly recognised arrangements in music. Cameron, J. (2006). *Crucifixion in music - an analytical survey of settings of the crucifixus*. 1st ed. Lanham: Scarecrow Press. p. 57.

⁹⁴ Nagem, R. [ed.] (2014). *Crucifixus a 8: Antonio Lotti (1667-1740)*. [online] cpdl.org. Available at: http://www1.cpdl.org/wiki/images/5/5d/Lotti_Crucifixus.pdf. [Accessed 30 July 2020]. p. 1.

⁹⁵ Nagem, (2014). p. 1.

⁹⁶ Macmillan, (2009).

Figure 2.4.7. Silence between stations and musical idea 'B' in *Via Crucis* (bars 14 - 19)

The musical score for Figure 2.4.7 consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The score is marked with a box 'A' and a Roman numeral 'I' at the beginning of the first vocal staff. The lyrics are: 'Chris - tus... con-dem - na-tur ad mor - tem...'. The dynamics are marked as *pp* (pianissimo) and *p* (piano). The score includes a measure rest in the vocal parts and a whole note rest in the piano accompaniment.

Section Two

The second stage of the *Lectio Divina* consists of a meditation on the ideas introduced in section one.⁹⁷ Initially, the musical ideas are repeated almost exactly (in a new key, A minor and with different words), however, as the section progresses, the musical material gradually moves away from direct repetition. This reflects the meditation and deviation from the original source material. The music gradually becomes larger in dynamics and range as it moves towards section three.

Section Three

The third stage of the *Lectio Divina* consists of a spoken prayer.⁹⁸ This, correspondingly, is the loudest and most dissonant of the sections, corresponding with the stations where Jesus dies.

⁹⁷ Robertson, (2011). p. 217.

⁹⁸ Robertson, (2011). p. 218.

Figure 2.4.8. Dissonance and loud vocal writing in section three of *Via Crucis* (bars 89 - 97)

The musical score for section three of *Via Crucis* (bars 89-97) consists of five vocal staves and a piano accompaniment. It is divided into two sections: XI and XII. Section XI (bars 89-94) is marked with *ff* and *fff* dynamics. Section XII (bars 95-97) is marked with *fff*, *molto*, and *p* dynamics. The lyrics are: "Je - sus cru - ci af - fi - ga - tur. Je - sus in cru-ce mor - tir."

Section Four

The final section of the *Lectio Divina* consists of silent prayer.⁹⁹ The music gradually fades away to silence, corresponding with the final stations where Jesus has been buried and a plea for mercy.

Figure 2.4.9. Fading away to silence in section four of *Via Crucis* (bars 136 - 142)

The musical score for section four of *Via Crucis* (bars 136-142) consists of five vocal staves and a piano accompaniment. It shows a gradual fade to silence. Dynamics range from *ppp* to *ppppp*. There are "Long pause" markings and "Barely audible." markings. The lyrics are: "me - i, me - i, me - i."

⁹⁹ Robertson, (2011). p. 221.

Via Crucis was the last of the two largely choral works in the portfolio, which had begun with the writing of *Requiem*. It represented the culmination of a shift towards minimal text alteration (either editing or rewriting) which had started after writing *Mere Air, These Words, but Delicious to Hear*. In writing the next piece, *The Lamentations of Jeremiah* I wanted to return to instrumental writing, as well as revisiting some of the text editing techniques I had used in the writing of *Requiem* to reinforce musical structure.

2.5. *The Lamentations of Jeremiah*

Composition Title	<i>The Lamentations of Jeremiah.</i>
Scoring	Choir SSATB, String Ensemble.
Duration	35 minutes.
Date of Completion	April 2020.
Premiere	Performance rendered impossible by the COVID-19 epidemic.
Performer	midi recording provided.

The Lamentations of Jeremiah was written in 2019-2020. There was no commission or ensemble in mind when the piece was written; it was written as a way of exploring further some of the techniques in developing musical structure and text-setting that I had developed as the portfolio had developed.

Identify text to set

I had been greatly interested by the synergies produced between contemporary processes of grief and the text of the Requiem Mass when composing *Requiem*. In approaching the final piece in this portfolio, I wanted to further explore the link between grieving texts and processes.

Like the other final four pieces in this portfolio, the text for *The Lamentations of Jeremiah* is a Christian text, found in the book of Jeremiah.¹⁰⁰ The lamentations were used in the office of matins in Holy Week. The lamentations were divided across 9 services; in most cases, the first service consists of the first five lamentations.¹⁰¹ These first five verses of the lamentations of Jeremiah (constituting the first two lessons of the Tenebrae Service) have often been set to music as a set, probably most notably by Thomas Tallis, often including the refrain 'Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.'¹⁰²

In this setting of *The Lamentations of Jeremiah*, I have set these first five verses, including the refrain 'Ierusalem, Ierusalem, convertere ad Dominum Deum tuum'.

¹⁰⁰ Velde, F. (2020). *The Genre of the Lamentations*. [online] Early Music FAQ. Available at: <http://www.medieval.org/emfaq/misc/lamentations.html>. [Accessed 30 July 2020].

¹⁰¹ Velde, (2020).

¹⁰² Velde, (2020).

Figure 2.5.1. The text in *The Lamentations of Jeremiah*

ALEPH. Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium, princeps provinciarum facta est sub tributo.

ALEPH. How lonely sits the city that was full of people! How like a widow has she become, she that was great among the nations! She that was a princess among the cities has become a vassal.

BETH. Plorans ploravit in nocte, et lacrimae eius in maxillis eius: non est qui consoletur eam ex omnibus caris eius: omnes amici eius spreverunt eam, et facti sunt ei inimici.

BETH. She weeps bitterly in the night, tears on her cheeks; among all her lovers she has none to comfort her; all her friends have dealt treacherously with her, they have become her enemies.

GHIMEL. Migravit Judas propter afflictionem, et multitudinem servitutis; habitavit inter gentes, nec invenit requiem: omnes persecutores ejus apprehenderunt eam inter angustias.

GHIMEL. Judah has gone into exile because of affliction and hard servitude; she dwells now among the nations, but finds no resting place; her pursuers have all overtaken her in the midst of her distress.

DALETH. [Viae Sion] lugent, eo quod non sint qui veniant ad solemnitatem. Omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine.

DALETH. The roads to Zion mourn, for none come to the appointed feasts; all her gates are desolate, her priests groan; her maidens have been dragged away, and she herself suffers bitterly.

HE. Facti sunt hostes eius in capite, inimici illius locupletati sunt; quia Dominus locutus est super eam propter multitudinem iniquitatum eius: parvuli eius ducti sunt captivi ante faciem tribulantis.

HE. Her foes have become the head, her enemies prosper, because the LORD has made her suffer for the multitude of her transgressions; her children have gone away, captives before the foe.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

Ierusalem, Ierusalem, return to the Lord thy God.

Identifying themes within that text

The text immediately brought me back to the themes of grief and lamentation. They are immediately apparent in the text; indeed, the text is a list of all the ills that have befallen the State of Israel during a time of crisis.

Conduct secondary research into those themes.

Whilst writing Requiem, I had used the four stages of grief outlined by Prof. Rodebaugh to structure the music.¹⁰³ There is, however, a much better-known version of the stages of grief, first outlined by Kübler-Ross in 1970.¹⁰⁴ The model suggests that those coming to terms with grief experience five stages of emotion, which are: denial, anger, bargaining, depression and acceptance. The first, called 'Denial', is a response of being paralysed with shock or blanketed with numbness.¹⁰⁵ The second, called 'Anger', is an outpouring of emotion; Kübler-Ross suggests that anger can give temporary structure to the nothingness of loss.¹⁰⁶ In the third stage, 'Bargaining', is where those undergoing grief become lost in a maze of "if only..." or "What..." statements, wishing for life to return to what it was and have loved ones restored.¹⁰⁷ Sadly, the mind inevitable comes to the same conclusion ... the tragic reality is that our loved one is truly gone."¹⁰⁸ The fourth section, called 'Depression', is where the mind moves squarely to the present. Grief enters lives on a deeper level; it feels as though it will last forever.¹⁰⁹ In the final section, 'Acceptance', acceptance of the loss is made and go through a period of coming to terms with it.¹¹⁰

Use that secondary research to inspire the creation of musical structures

I found the model proposed by Kübler-Ross to be compelling and decided to use this model to create a five-movement musical structure to the piece. The first movement features musical wave of sound to correspond with the 'Denial'. The second movement would begin with minimal tempo, dynamics and forces and gradually build up in a massive crescendo. The third movement would feature two opposing musical ideas which would contrast one another, to characterise 'bargaining'. The fourth would feature long drones and dissonance, to represent depression and the fifth movement would begin with a massive intensity before gradually becoming more consonant as the movement and the five stages progress towards the conclusion of acceptance.

¹⁰³ Rodebaugh, Schwindt and Valentine. (1999). p. 52.

¹⁰⁴ Kübler-Ross, E. (1970). *On Death and Dying*. New York: Collier Books/Macmillan Publishing Co.

¹⁰⁵ Kübler-Ross, E. and Kessler, D. (2014). *On grief & grieving: finding the meaning of grief through the five stages of loss*. New York: Scribner. p. 15.

¹⁰⁶ Kübler-Ross, (2014), p. 15.

¹⁰⁷ Kübler-Ross, (2014), p. 17.

¹⁰⁸ Kübler-Ross, (2014), p. 20.

¹⁰⁹ Kübler-Ross, (2014), p. 21.

¹¹⁰ Kübler-Ross, (2014), p. 21.

Apply that musical structure to the original text

The text of The Lamentations of Jeremiah mapped well onto this musical structure. Each of the five verses is matched with the corresponding movement in the musical structure. At the end of each of the movements is the refrain 'Ierusalem, Ierusalem, convertere ad Dominum Deum tuum'. This refrain is used to represent the gradual progression towards acceptance. Just a fragment of the refrain is heard after the first movement and only the first word is sung, 'Ierusalem'. After each movement, more words are added and forces increase. The full refrain is stated for the first time at the end of the fifth (final) movement; showing that the process is complete.

Figure 2.5.2. Kübler-Ross stages of grief, musical structure, text organised to musical structure

Kübler-Ross Stages of Grief	Musical Structure	Text
'Denial', a response of being paralysed with shock or blanketed with numbness.	Movement 1 - 'Denial' The first movement features a musical wave of sound to correspond with the Denial.	ALEPH. Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium, princeps provinciarum facta est sub tributo. Ierusalem,
'Anger', an outpouring of emotion.	Movement 2 - 'Anger' The second movement begins with minimal tempo, dynamics and forces and gradually build up in a massive crescendo.	BETH. Plorans ploravit in nocte, et lacrimae eius in maxillis eius: non est qui consoletur eam ex omnibus caris eius: omnes amici eius spreverunt eam, et facti sunt ei inimici. Ierusalem, Ierusalem,
'Bargaining', wishing for life to return to what it was and have loved ones restored.	Movement 3 - 'Bargaining' The third movement features two opposing musical ideas which would contrast one another, to characterise 'bargaining'.	GHIMEL. Migravit Judas propter afflictionem, et multitudinem servitutis; habitavit inter gentes, nec invenit requiem: omnes persecutores ejus apprehenderunt eam inter angustias. Ierusalem, Ierusalem, convertere
'Depression', the mind moves squarely to the present. Grief enters lives on a deeper level; it feels as though it will last forever.	Movement 4 - 'Depression' The fourth features long drones and dissonance.	DALETH. [Viae Sion] lugent, eo quod non sint qui veniant ad solemnitatem. Omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine. Ierusalem, Ierusalem, convertere ad Dominum Deum
'Acceptance', acceptance of the loss is made and go through a period of coming to terms with it.	Movement 5 - 'Acceptance' The fifth movement begins with a massive intensity before gradually becoming more consonant as the movement and the five stages progress towards the conclusion of acceptance.	HE. Facti sunt hostes eius in capite, inimici illius locupletati sunt; quia Dominus locutus est super eam propter multitudinem iniquitatum eius: parvuli eius ducti sunt captivi ante faciem tribulantis. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

Figure 2.5.5. The opening chord in the fifth movement of *The Lamentations of Jeremiah* (strings, bars 406 - 407)

Musical score for strings (Violin 1, Violin 2, Viola, Cello, Double Bass) showing the opening chord in the fifth movement of *The Lamentations of Jeremiah*. The score is in 4/4 time with a tempo of quarter note = 96. It features a fortissimo (*fff*) dynamic and instructions for "div. as loud as possible ord." (divisi, as loud as possible, ordered). The strings play a sustained chord with triplets of eighth notes in the upper parts and quarter notes in the lower parts.

At the same time as the opening chord of each of the movement in *The Lamentations of Jeremiah* slowly decreases in duration and increases in the number of pulses; the endings of each movement gradually expand in text, duration and number of forces. At the end of each of the movements, the phrase 'Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.' gradually emerges.

Figure 2.5.6. Gradually increasing ending to each movement

Movement	Text	Forces
1	Ierusalem	Bass, Double Bass
2	Ierusalem, Ierusalem,	Tenor, Bass, Cello, Double Bass
3	Ierusalem, Ierusalem, convertere	Alto, Tenor, Bass, Viola, Cello, Double Bass
4	Ierusalem, Ierusalem, convertere ad Dominum	Soprano 2, Altos, Tenors, Bass, Violin 2, Viola, Cello, Double Bass
5	Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.	Soprano 1, Soprano 2, Alto, Tenor, Bass, Violin 1 Violin 2, Viola, Cello, Double Bass

Movement 1 - Aleph (Denial)

Kübler-Ross characterises the first stage of grief as ‘Denial’, a response of being paralysed with shock or blanketed with numbness. This movement begins from a single note in the strings, gradually expanding in range, forces and dynamics and then retreating back again to the single pitch of E. This resonates with the text, reflecting how a city that was once full of people (many melodies) is now empty (a single note).¹¹¹ A group of melodies gradually grows from this central point. This is then shared into the vocal writing, second violins and violas.

Figure 2.5.7. Group of melodies gradually expanding from the pitch centre of E in the violins (bars 37 - 38)

The image shows a musical score for two violin parts, labeled 'Vln. 1 div.' and 'Vln. 2 div.'. The score is written in treble clef and consists of two systems of staves. The first system (bars 37-38) shows the beginning of the piece. The first violin part starts with a single note on E4, followed by a series of notes that gradually expand in range and dynamics, reaching a mezzo-forte (mf) dynamic. The second violin part starts with a single note on E4, followed by a series of notes that gradually expand in range and dynamics, reaching a mezzo-forte (mf) dynamic. The second system shows the continuation of the piece, with the first violin part playing a series of notes that gradually expand in range and dynamics, reaching a mezzo-forte (mf) dynamic. The second violin part plays a series of notes that gradually expand in range and dynamics, reaching a mezzo-forte (mf) dynamic. The score includes dynamic markings such as 'pp' (pianissimo) and 'mf' (mezzo-forte), and includes a '3' indicating a triplet.

Movement 2 - Beth (Anger)

The second movement has used the idea of an upswelling of anger as the impetus to the composition. In John Pickard's *Rain, Steam and Speed*, a gradual increase from the slowest tempo found on the metronome (40 beats per minute) to the fastest (208 beats per minute) is used to represent an accelerating train.¹¹² The movement uses a gradually increasing tempo to represent this upswelling of anger, beginning on lowest note in the double basses and gradually works its way up to the highest note in the violins. This reflects the text, as it describes how friends have become enemies.¹¹³

¹¹¹ CPDL, (2020).

¹¹² Pickard, J. (2017). *Rain, Steam and Speed*. Huntly: Bardic Edition. p. 1.

¹¹³ CPDL, (2020).

Figure 2.5.8. Gradually accelerating tempo, beginning on the lowest note on the retuned double bass (bars 102 - 106)

The musical score for Figure 2.5.8 consists of three staves: Tenor (T.), Bass (B.), and Double Bass (Db.). The key signature is G major, indicated by a 'G' in a box. The tempo is marked as $\text{♩} = \text{c.}44$ and $\text{♩} = \text{c.}46$. The Tenor part starts with a rest in bar 102 and enters in bar 103 with the lyrics 'Plo - rans plo -'. The Bass part starts with the lyrics 'Beth...' in bar 102 and continues in bar 103. The Double Bass part features tremolos in bar 102 and ordered notes in bar 103. Dynamics range from *ppp* to *p*.

Mirroring this, the vocal music gradually shifts from the tenors and basses to the sopranos and altos. Dynamics and brevity also increase as the piece progresses. The string octet's playing continues into an increasingly fast and loud instrumental section, ending in violins frantically playing unpitched notes in bar 153. The intensity is suddenly broken with a sudden shift to interspersed tonal and dissonant sections. This points to the end of the movement with the basses and tenors singing 'Ierusalem, Ierusalem,'.

Movement 3 - Bargaining

In this movement, two contrasting themes reflect what Kübler-Ross calls the next stage, 'Bargaining'. The first theme consists of a series of staggered introduced held notes which outline a dissonant minor chord. The second theme consists of homophonic choral writing above gradually accelerating pizzicato in the strings. The music gradually increases in dynamics and speed until the words 'habitavit inter gentes' (she dwells now amongst the nations), at which point polyphonic choral writing (with a reference to the opening of the piece *Requiem*) begins.

Movement 4 - Depression

Kübler-Ross characterises the fourth stage of the grief cycle as 'Depression'.

After bargaining, our attention moves squarely into the present. Empty feelings present themselves and grief enters our lives on a deeper lever, deeper than we ever imagined. This depressive stage feels as though it will last forever.¹¹⁴

¹¹⁴ Kübler-Ross, (2014), p. 21.

This movement tries to characterise this feeling with slow moving harmonic language and drones using viola and violin harmonics. Every now and again, dissonance grows and disappears in compounded minor seconds.

Figure 2.5.9. Harmonic Drones and dissonance in the fourth movement (strings, bars 322 - 325)

The image shows a musical score for five string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is for bars 322 to 325. Vln. 1 has a tremolo (trem.) marking and dynamic markings of *fff* and *p*. Vln. 2 has a unison (unis.) marking and dynamic markings of *pp*, *fff*, and *p*. Vc. has a tremolo (trem.) marking and dynamic markings of *pp*, *fff*, and *p*. Db. has a dynamic marking of *pp*. The score shows a progression of harmonic drones and dissonance, with the instruments playing sustained notes that change in a way that creates a sense of tension and release.

Movement 5 - Acceptance

In the fifth movement, many of the techniques used in the second movement are reversed. The music begins with a loud, dissonant, instrumental section. As the movement progresses, the music gradually slows, moves towards tonality and becomes quieter, symbolising acceptance.

The Lamentations of Jeremiah provided an opportunity to explore text editing such as through the use of 'Ierusalem, Ierusalem, convertere ad Dominum Deum tuum' as a structural device and extended techniques such as unpitched frantic playing on the violins in movement two and shouting in movement three without a specific performance in mind. Due to these techniques and musical ideas, it has since become highly influential in my subsequent compositions beyond the portfolio, both through specific techniques and overall structural planning.

3. Epilogue

I began this research with a determination to interrogate, reappraise and expand on the compositional techniques I had been using up to that point. Using the six-stage iterative model of practice (outlined in the introduction) has been fundamentally important in helping me achieve these intentions. It has allowed me, with every composition written, to select what techniques and ideas to explore further.

The emphasis on choral music was not one which I expected at the beginning of this research, but which I have found fruitful. Experimentation in extended vocal techniques such as shouting and aleatoric writing have been greatly influential in the pieces which I have been writing since completing the compositions in the portfolio, including both instrumental and choral works. A secondary side effect from this process has been the development of my compositional language from more systematic to more emotionally driven treatment of musical material (including melody, timbre and harmony). I wanted to greatly expand on the compositional techniques I had used in writing *Chione* to better reflect the dramatic content of the texts I was setting. This included moving beyond repeating musical 'gesture' to longer musical 'line'. Looking at the changes in the treatment of musical material from *Chione* to *The Lamentations of Jeremiah* is striking; melodic material is drawn out longer and musical timbre has much greater contrast. These changes have helped develop a compositional practice which treats text and musical material in a more meaningful way, allowing greater depth and contrast to be written in the music.

On a final note, I complete this PhD in lockdown. The COVID-19 pandemic has upended many aspects of society, not least the musical world. As Cooke has noted, composers have responded to the lockdown in a multitude of ways; some have struggled to write anything at all, others have found that their writing has become darker, more focused in its creativity or has changed in some way.¹¹⁵ It's too early to tell what the long-term impact will be, but in this era of uncertainty there seems to be a greater need than ever for me to have more closely defined my own, personal compositional voice. The shifts in approach and process developed in this portfolio are already being applied to music I am writing now (including my current choral composition *A Broken Jar*) and will influence my writing for many years to come.

PWR, August 2020.

¹¹⁵ Cooke, P. (2020). *On Artists and Isolation (or Composers and the Coronavirus)*. Blog. Available at: <http://www.phillipcooke.com/on-artists-and-isolation-or-composers-and-the-coronavirus>. [Accessed 30 July 2020].

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PETER RELPH

CHIONE

FOR SOPRANO VOICE, CLARINET,
PIANO AND PERCUSSION

PETER RELPH
CHIONE

FOR SOPRANO VOICE, CLARINET, PIANO AND PERCUSSION

(2017)

TEXT

Text by Ceri Fowler.

There is a place with purple hills,
and it draws in the woman with
a whisper and a charm.

In the storm she stands tall with the
trees, and there's lightning along
with rain in her eyes.

Snow cannot freeze her but puts
crystals in her hair; she melts
away into the storm's soft air.

INSTRUMENTATION

Soprano
Clarinet in Bb
Piano

Percussion, one player:
Bass drum
Tenor drum

SCORE IN C

Chione was written for Ensemble Gravé.

The first performance was given by them in the Recital Room, The Victoria Rooms, Bristol,
on the 21st March 2018.


Duration: c. 7 minutes.


Cover Photo: Kulusuk, Greenland (own photo).

PERFORMANCE NOTE

 A circle at the tip of a hairpin indicates *dim. al niente*, or "to nothing."

Clarinet

 Crossed notehead - fingerings only, key slaps.

 Diamond notehead - blow air through instrument.

SPACIAL CONFIGURATION

Percussion

Piano

Soprano

Clarinet in Bb

Audience

SCORE IN C

Written for Ensemble Gravé
CHIONE

CERI FOWLER

PETER RELPH

Intense Flight ♩ = c. 108

Clarinet in Bb

Bass Drum

Soprano

Piano

5

Cl.

B. D.

S.

Pno.

9

Cl.

B. D.

S.

Pno.

13

Cl. *pp* *ppp* *f* *mf* *mp* *p* *sim.*

B. D. *pp* *molto* *sfz*

S.

Pno. *pp* *ppp* *f* *mf* *mp* *p* *sim.*

17

Cl. *pp* *f* *mf* *sim.*

B. D. *pp* *molto* *sfz*

S.

Pno. *pp* *ppp* *f* *mf* *sim.*

21

Cl. *mp* *p* *f* *sim.*

B. D. *p* *molto* *sfz*

S.

Pno. *mp* *p* *pp* *f* *sim.*

24

Cl. *mf* *f* *mf* *f* *sim.*

B. D. *mp* *molto* *sfz* *mf* *molto* *sfz* *f* *molto*

S.

Pno. *mf* *p* *f* *mf* *f* *sim.*

29

Cl. *ff* *pp*

B. D. *ff* *p* *mf* *p*

S. *ff* *p* *mf* *p*
 There is a place, There is a

Pno. *ff* *pp* *mp*

Ped.

34

Cl. *sfz* *pp sub.*

B. D. *mp* *sfz* *mp*

S. *mp* *sfz* *mp*
 place with pur - ple hills and it

Pno. *pp* *sfz* *pp sub.*

37

Cl. *pp* *mp* *pp* *mp* *pp*

B. D.

S. *mf* *p* *pp*
draws in the wo-man with a whis - per and a

Pno. *p* *pp* *p*

43

Cl. *pp* *mf* *pp* *mf*

B. D.

S. *mp* *mf*
charm. and it draws in the

Pno. *pp* *p*

47

Cl. *mp* *pp* *mp* *pp*

B. D.

S. *pp* *p* *mp* *pp*
wo - man with a whis - per and a

Pno. *pp* *p*

61 **C**

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

B. D.

S.

Pno. *p* *mp* *p* *mf* *p* 3

65 *poco accel.*

Cl. *mf* *p* *mf* *p* *f*

B. D.

S.

Pno. *mf* *p* *mf* *p* *mf* *p* *mf* *f* *poco accel.*

69 **D** A Tempo

Cl. *mp* *mf* *mp* *f*

B. D.

S.

Pno. *mp* *mf* *mp* *f* *mf*

72

Cl. *mp* *f* *mf*

B. D.

S.

Pno. *mp* *f* *mf*

6

75

Cl. *ff* *mf* *ff* *mf* *ff* *f*

T. D. *f* *sfz*

S.

Pno. *heavily* *f* *ff* *heavily* *f*

8^{vb}

E

heavily

78

Cl. 5 3 3

T. D. *f* *sfz* *f* *sfz* *f*

S.

Pno. 5 3

8

83

Cl.

T. D.

S.

Pno.

8^{ub}

87

Cl.

T. D.

S.

Pno.

8^{ub}

91

Cl.

T. D.

S.

Pno.

8^{ub}

94

Cl. *rit.*

T. D. *sfz* *f* *sfz* *f* *sfz* *ff*

S. and there's light - - ning a-long with the rain in her

Pno. *ff*

97 **G** Tempo 1 ♩ = 108

ord.

Cl. *fff* *f* *ff*

T. D. *fff* *pp* *molto* *sfz*

S. eyes. her eyes.

Pno. *fff* *f* *pp* *ff*

Leo.

100

Cl. *mf* *f* *mp* *pp* *mf*

B. D. *pp* *molto* *sfz* *pp* *molto* *sfz*

S. her eyes. her eyes.

Pno. *mf* *pp* *f* *mp* *pp* *mf*

104

Cl. *p* *mp* *pp* *p* *ppp*

B. D.

S.

Pno. *p* *pp* *mp* *pp* *p* *ppp*

108 **H** poco rit. (♩ = 80) ♩ = 40

Cl. *pp* *ppp* 3 3

B. D.

S. *pp*
Snow can - not

H

poco rit. (♩ = 80) ♩ = 40

Pno. *pp* *ppp* 3 3 *sfz* *p sub.*

114

Cl. *ppp* *mf* *pp* *ppp*

B. D.

S. *p* *pp* *pp* *p* *pp*
freeze her But puts crys - tals in her

Pno. *sfz*

120

Cl. *mf* *ppp*

B. D. *mf* *p* *mf* *p*

S. hair: She melts in - to the storms

Pno. *sfz* *p sub.*

125

Cl. rit.

B. D.

S. *pp* *ppp*
soft air.

Pno. *sfz* *p sub.*

131

Cl. key slap

B. D.

S.

Pno. *ppp*



PETER RELPH

MERE AIR,
THESE WORDS,
BUT DELICIOUS
TO HEAR

FOR CLARINET IN B \flat

PETER RELPH

MERE AIR, THESE WORDS, BUT
DELICIOUS TO HEAR

FOR CLARINET IN B \flat

(2017)

TEXT

Attributed to Sappho¹

Mere Air, These Words, but Delicious to Hear.

Mere Air, These Words, but Delicious to Hear was written for Carjez Gerretsen. The first performance was given by him in the Recital Room, The Victoria Rooms, Bristol, on the 10th of March 2017.

Duration: c. 7 minutes.

Cover photo by the composer: Crocuses, Bristol.

PERFORMANCE NOTE



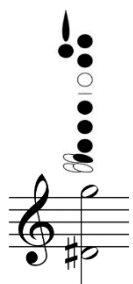
A circle at the tip of a hairpin indicates *dim. al niente*, or "to nothing."



Crossed notehead - fingerings only, key slaps.



Diamond notehead - blow air through instrument.



Multiphonics - fingerings displayed above staff, sourced from heatherroche.net.²

¹ Hirsch, E. (2000). *How To Read A Poem*. London: Harcourt Brace. p. 9.

² Roche, H. (2018). *27 Easy Bb Clarinet Multiphonics*. [online] heatherroche.net. Available at: <https://heatherroche.net/2018/09/13/27-easy-bb-clarinet-multiphonics/>. [Accessed 30 July 2020].

For Carjez Gerretsen

MERE AIR, THESE WORDS, BUT DELICIOUS TO HEAR

Quote (attr. Sappho c.630 - c.570 BC)

Peter Relph

MERE AIR,

♩ = c.80
key slaps

Cl.

ppp

2 blow air through instrument

3 ord. blow air through instrument , ord. blow air through instrument

5 ord. blow air through instrument

7

8 key slaps ord. key slaps ord. key slaps

pp

10 ord. blow air through instrument ord. blow air through instrument

12

p *pp*

13

p *pp*

14

16 blow air through instrument

ppp

17 key slaps

* The circle at the tip of the hairpin indicates *dim. al niente*, or "to nothing."

A THESE WORDS,
ord.

19 *p*

21 *mf* 6

23 *p* 5 5

25

27 *mf* 6

29 6 6 6

30

p *mf* *p* *mf* *p* *mf*

33

p *mf* *p* *mf* *p* *mf*

36

p *mf* *p* *mf* *p* *mf*

40 **B** BUT DELICIOUS
flutter tongue

mf *f* *mf* *f* *mf* *f* *mf* *f*

44

mf *f* *mf* *f* *mf* *f* *mf* *f*

48

mf *f* *mf* *f* *mf* *f* *mf* *f*

52

mf *f* *mf* *f* *mf* *f* *mf*

55

f *mf* *ff*

59

f *mf* *ff*

C TO HEAR
ord.

63

f

64

hold for as long as possible.



PETER RELPH

REQUIEM

FOR CHOIR SATB (WITH DIVISI)
AND PERCUSSION

PETER RELPH
REQUIEM

FOR CHOIR SATB (WITH DIVISI) AND PERCUSSION

(2018)

TEXT

From *The Requiem Mass*¹

I

REQUIEM AETERNAM

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Ierusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

*Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion;
and a vow shall be paid to Thee in Jerusalem:
hear my prayer;
all flesh shall come to Thee.
Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.*

KYRIE ELEISON

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

Requiem aeternam.

Eternal rest.

II

DIES IRAE

Dies iræ, dies illa
Solvat sæclum in favilla,
Teste David cum Sibylla.

*The day of wrath, that day
will dissolve the world in ashes,
David being witness along with the Sibyl.*

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

*What then will I, poor wretch, say?
Which patron will I entreat,
when the even just may hardly be sure.*

Recordare, Jesu pie,
Quod sum causa tuæ viæ:
Ne me perdas illa die.

*Remember, merciful Jesus,
that I am the cause of Thy way:
lest Thou lose me in that day.*

Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.

*The trumpet, scattering a wondrous sound
through the sepulchres of the regions,
will summon all before the throne.*

Ingemisco, tamquam reus:

I sigh, like a guilty one.

¹ Requiem Survey. (2018). *Latin Text*. [online] Available at: <http://requiemsurvey.org/latintext.php>. [Accessed 30 July 2020].

SANCTUS

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

*Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.*

Requiem æternam.

Eternal rest.

III

AGNUS DEI

Agnus Dei, qui tollis peccata mundi: dona
eis requiem.

*Lamb of God, Who takest away the sins of the
world, grant them rest.*

Inter oves locum præsta.
Et ab hædis me sequestra,
Statuens in parte dextra.

*Grant me a place among the sheep,
and take me out from among the goats,
setting me on the right side.*

Agnus Dei, qui tollis peccata mundi: dona
eis requiem.

*Lamb of God, Who takest away the sins of the
world, grant them rest.*

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

*Once the cursed have been silenced,
sentenced to acrid flames:
Call Thou me with the blessed.*

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

*[Humbly] kneeling and bowed I pray,
[my] heart crushed as ashes:
take care of my end.*

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce, Deus:

*Tearful [will be] that day,
on which from the glowing embers will arise
the guilty man who is to be judged.
Then spare him, O God.*

Agnus Dei, qui tollis peccata mundi: dona
eis requiem sempiternam.

*Lamb of God, Who takest away the sins of the
world, grant them eternal rest.*

Requiem æternam.

Eternal rest.

IV

COMMUNION

Lux æterna luceat eis, Domine:	<i>May light eternal shine upon them, O Lord,</i>
Cum Sanctis tuis in æternum:	<i>with Thy Saints for evermore:</i>
quia pius es.	<i>for Thou art gracious.</i>
Requiem æternam dona eis, Domine:	<i>Eternal rest give to them, O Lord,</i>
et lux perpetua luceat eis.	<i>and let perpetual light shine upon them:</i>
Cum Sanctis tuis in æternum:	<i>With Thy Saints for evermore,</i>
quia pius es.	<i>for Thou art gracious.</i>

PIE JESU

Pie Jesu Domine, Dona eis requiem.	<i>Pious Lord Jesus, Give them rest.</i>
Pie Jesu Domine, Dona eis requiem.	<i>Pious Lord Jesus, Give them rest.</i>
Pie Jesu Domine, Dona eis requiem sempiternam.	<i>Pious Lord Jesus, Give them everlasting rest.</i>

Alleluia

Alleluia

IN PARADISUM

In paradisum deducant te Angeli: in tuo adventu suscipiant te Martyres, et perducant te in civitatem sanctam Ierusalem.	<i>May the Angels lead thee into paradise: may the Martyrs receive thee at thy coming, and lead thee into the holy city of Jerusalem.</i>
Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere æternam habeas requiem.	<i>May the choir of Angels receive thee, and mayest thou have eternal rest with Lazarus, who once was poor.</i>

INSTRUMENTATION

Choir SATB (with divisi)

Percussion, one player: Crotales (high octave only) with brass mallets.

Pitches sound 15ma higher than written.

Requiem was commissioned by James Jordan and The Westminster Williamson Voices. The first performance was given by them at Princeton Abbey, Princeton, New Jersey, on the 14th April 2018.

Duration: c. 33 minutes.

Cover Photo: *The Magdalen Weeping*²

PERFORMANCE NOTE

A circle at the tip of a hairpin indicates *dim. al niente*, or "to nothing."



Ideally, the two soprano soloists at the end of the piece should sound unseen from a high gallery.

SPACIAL CONFIGURATION

	Alto	Tenor	
Soprano	Percussion		Bass
Audience			

² The National Gallery. (2017). *The Magdalen Weeping*. [online] Available at: <https://www.nationalgallery.org.uk/paintings/workshop-of-master-of-the-magdalen-legend-the-magdalen-weeping>. [Accessed 30 July 2020].

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For James Jordan and The Westminster Williamson Voices

REQUIEM

PETER RELPH

I

REQUIEM AETERNAM

Larghetto ♩ = 66

Crotales (High Octave)

SOPRANO

ALTO

TENOR

BASS

* The circle at the tip of the hairpin indicates *dim.*
al niente, or "to nothing."

Piano reduction for rehearsal only.

Piano

7

Crot.

S.

S.

A.

T.

B.

Pno.

14 A

Crot.

S. *mp* *p* *mp*
mi - - ne: et, lux per - pe - tu -

S. *p* *mp* *p* *mp*
Do - - mi - - ne: et, lux per -

A. *p* *mp*
nam, Do - mi - ne: et lux per -

T. *p* *mp*
na e - is, Do - mi - ne: et lux

B. *p* *mp*
e - is, Do - mi - ne: et lux per -

Pno.



19

Crot.

S. *mf* *mp* *mf*
a et lux per - pe - tu - a

S. *mf* *mp*
pe - tu - a et lux per - pe - tu -

A. *mf* *mp*
pe - tu - a lu - - - ce - at e - -

T. *mf* *mp*
per - pe - tu - a lu - - - ce - at e - -

B. *mf* *mp*
pe - tu - a lu - - - ce - at e - -

Pno.

B

24

Crot.

S. *mf* lu - - - ce - - - at *p*

S. *mf* a lu - - - ce - - -

A. *mf* is. lu - - - ce - - - at

T. *mf* is. lu - - - ce - - - at

B. *mf* is, lu - - - ce - - - at

Pno.



29

Crot.

S. *p* e - - - is.

S. -at e - - - is. stagger breathing

A. *p* e - - - is.

T. *p* e - - - is.

B. *p* e - - - is.

Pno.

35 **C**

Crot.

S. *pp* — *p*
Te de - - - cet hym - - - nus,

S. *pp* — *p*
Te de - - - cet hym - -

A. *pp* — *p*
de - - - cet hym - nus,

T. *pp* — *p*
Te hym de - - - cet hym - nus,

B. *pp* — *p*
Te de - - - cet hym - -

Pno.



39

Crot.

S. *pp* — *p*
De - - - us, in Si - - - on,

S. *pp* — *p*
nus, De - - - us, in Si - - -

A. *pp* — *p*
in Si - on, Si - on,

T. *pp* — *p*
in Si - - - on,

B. *pp* — *p*
nus, in Si - - - on,

Pno.

43

D

Crot.

* marcato - a percussive attack

S.

stagger breathing

p

mp

mf

et ti - bi red - de-tur vo - tem in Je - ru - sa - lem: ex - au - di

S.

stagger breathing

p

mp

on, et ti - bi red - de-tur vo - tem in Je - ru - sa - lem:

A.

stagger breathing

p

mp

mf

et ti - bi red - de-tur vo - tem in Je - ru - sa - lem: ex - au - di

A.

stagger breathing

p

mp

mf

et ti - bi red - de-tur vo - tem in Je - ru - sa - lem:

T.

stagger breathing

p

mp

mf

Je - ru - sa - lem: o -

T.

stagger breathing

p

mp

mf

Je - ru - sa - lem: o -

B.

stagger breathing

mp

mf

Je - ru - sa - lem:

B.

mp

mf

Je - ru - sa - lem:

Pno.

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with chords and some melodic fragments. The music is in a minor key and features a steady, rhythmic accompaniment.

48

Crot.

S. *f*
o - ra - ti - o - nem me - am, ad te om - nis

S. *mf* *f*
ex - au - di o - ra - ti - o - nem me - am, ad

A. *f*
o - ra - ti - o - nem me - am, ad te om - nis

A. *f*
ex - au - di o - ra - ti - o - nem me - am, ad

T. *f*
- ra - - - ti - - - o - - - nem

T. *f*
- - - ra - - - ti - - - o - - - nem

B. *f*
o - - - ra - - - ti - - - o - - -

B. *f*
o - - - ra - - - ti - - - o - - -

Pno.

52

Crot.

Crotchet part of the score, showing a series of rests on a five-line staff.

S.

Soprano vocal line 1 with lyrics: ca - ro ve - ni - et. Re - qui - em ae - ter - nam do - na

S.

Soprano vocal line 2 with lyrics: te om - nis ca - ro ve - ni - et. Re - qui -

A.

Alto vocal line 1 with lyrics: ca - ro ve - ni - et. Re - qui - em ae - ter - nam do - na

A.

Alto vocal line 2 with lyrics: te om - nis ca - ro ve - ni - et. Re - qui -

T.

Tenor vocal line 1 with lyrics: me - - - am Re - - - - qui -

T.

Tenor vocal line 2 with lyrics: me - - - am Re - - - -

B.

Bass vocal line 1 with lyrics: nem me - - - am Re - - - -

B.

Bass vocal line 2 with lyrics: nem me - - - am Re - - - -

Pno.

Piano accompaniment part of the score, showing a complex rhythmic pattern in both hands.

56

E

Crot. *ff*

S. *mf* *p*
ei - is Do - mi - ne: lu -

S. *ff* *mf* *p*
em, Do - mi - ne: lu - ce - at

A. *mf* *p*
ei - is Do - mi - ne: lu - ce -

A. *mf*
em, Do - - - - mi - - - - ne:

T. *mf* *p*
- - - em, lu - ce -

T. *mf* *p*
qui - - em, lu - ce -

B. *mf* *p*
qui - - em, lu - ce -

B. *mf* *p*
qui - - em, lu - ce -

Pno.

62 *Meno mosso*

Crot.

S. *pp*
ce - at lu - ce-at e - is.

S. *pp*
e - is. lu - ce-at e - is.

A. *pp* stagger breathing
at e - is.

A. *p* *pp* stagger breathing
lu - ce - at e - is.

T. *pp*
- at lu - ce-at e - is.

B. *pp*
at. lu - ce-at e - is.

Pno.



KYRIE ELEISON

teneramente ♩ = 50

ppp

70 *ppp* *pp*

S. Ky - ri - e, e - le - i - son. Chri - ste, e - le - i - son.

A. *ppp* *ppp* *pp*
Ky - ri - e, e - le - i - son. Chri - ste, e -

T. *ppp* *pp*
Ky - ri - e, e - le - i - son. Chri - ste, e - le - i - son.

B. *ppp* *pp*
Ky - ri - e, e - le - i - son. Chri - ste, e - le - i - son.

Pno.

74 *ppp* *pp*

S. Ky - ri - e, e - le - i - son. e - le - i - son.

A. lei - son. Ky - ri - e, e - le - i - son.

T. *ppp* *pp*
Ky - ri - e, e - le - i - son. e - le - i - son.

B. *ppp* *pp*
Ky - ri - e, e - le - i - son. e - le - i - son.

Pno.



78 *p* *p** *p** *G.P.*

Crot. *p* *chant tones*

S.

A.

T. *p**
Re - qui - em ae - ter - nam...

B. *p**
Re - qui - em ae - ter - nam...

Pno.

Frozen, absolutely still

II

DIES IRAE

Lento ♩ = 52

accel.

♩ = 104

85

S. *pp* *cresc. poco a poco* *gliss.*

A. *pp* *cresc. poco a poco* *gliss.*

T. *pp* *cresc. poco a poco* *gliss.*

B. *pp* *cresc. poco a poco* *gliss.*

Pno. *inferred harmony *



accel.

♩ = 104

92

S. *mp* *gliss.* *molto* *f*

A. *p* *cresc. poco a poco* *gliss.* *mp* *molto* *f*

T. *p* *cresc. poco a poco* *mp* *molto* *f*

B. *p* *cresc. poco a poco* *mp* *molto* *f*

Pno.

F = 52

100

ff

S. Di - - es i - - rae, di - es il - -

ff

S. Di - es i - rae, di - es il - -

ff

A. Di - - es i - - rae, di - es il - -

ff

A. Di - es i - rae, di - es il - -

ff

T. Di - - es i - - rae, di - es il - -

ff

T. Di - es i - rae, di - es il - -

ff

B. Di - - es i - - rae, di - es il - -

ff

B. Di - es i - rae, di - es il - -

S1, A1, T1, B1.

Pno.

S2, A2, T2, B2.

Pno.

104

S. *mf* *ff*
 - la, sol - vet saec - lum in fa - vil -

S. *mf* *ff*
 - la, sol - - vet saec - lum in fa - vil -

A. *mf* *ff*
 - la, sol - vet saec - lum in fa - vil -

A. *mf* *ff*
 - la, sol - - vet saec - lum in fa - vil -

T. *mf* *ff*
 - la, sol - - vet saec - lum in fa - vil -

T. *mf* *ff*
 - la, sol - - vet saec - lum in fa - vil -

B. *mf* *ff*
 - la, sol - - vet saec - lum in fa - vil -

B. *mf* *ff*
 - la, sol - - vet saec - lum in fa - vil -

Pno.

Pno.

108

S. *mf* *ff*
 la Te - ste Da - vid cum Si - byl -

S. *mf* *ff*
 la Te - - ste Da - vid cum Si - byl -

A. *mf* *ff*
 la Te - ste Da - vid cum Si - byl -

A. *mf* *ff*
 la Te - - ste Da - vid cum Si - byl -

T. *mf* *ff*
 la Te - ste Da - vid cum Si - byl -

T. *mf* *ff*
 la Te - - ste Da - vid cum Si - byl -

B. *mf* *ff*
 la Te - ste Da - vid cum Si - byl -

B. *mf* *ff*
 la Te - - ste Da - vid cum Si - byl -

Pno.

Pno.

G

sempr LV

112

Crot. *ff* *mf* *mp* *pp*

S. *mf* *mp* *pp*
 la. Quid sum mi - ser tunc dic - tu - -

A. *mf* *mp* *pp*
 la. Quid sum mi - ser tunc dic - tu - -

T. *mf* *mp* *pp*
 la. Quid sum mi - ser tunc dic - tu - -

B. *mf* *mp* *pp*
 la. Quid sum mi - ser tunc dic - tu - -

Pno.

116

Crot.

T. Solo
mp

8

Quem pa-tro - num ro - ga - tu - rus, cum vix ju - stus, sit se - cu - rus?

S.

rus? Ro - ga - tu - rus, sit se -

A.

rus? Ro - ga - tu - rus, sit se -

T.

rus? Ro - ga - tu - rus, sit se -

B.

rus? Ro - ga - tu - rus, sit se -

Pno. *T. Solo*

Pno.

Meditazione

120

Crot.

T. Solo

S.

A.

T.

B.

Pno.

Pno.

sal - - va me.

cu - rus, me. Re - cor - da - re, Je - su pi - e,

cu - rus, me. Re - cor - da - re, Je - su pi - e,

cu - rus, me. Quod sum cau - sa

cu - rus, me. Quod sum cau - sa

pp *ppp* *pp cresc. poco a poco* *p*

pp *pp cresc. poco a poco* *p*

pp *p cresc. poco a poco*

pp *p cresc. poco a poco*



126

S.

A.

T.

B.

Pno.

Ne me per - das il - la di - - e.

Ne me per - das il - la di - - e.

tu - ae vi - ae: Ne me per - das il - la di - e.

tu - ae vi - ae: Ne me per - das il - la di - e.

mp *mf*

mp *mf*

mp *mf*

mp *mf*

I $\text{♩} = \text{♩}$

131

S. *ff* Tu - - ba mi - - rum spar - gens so - -

S. *ff* Tu - ba mi - rum spar - gens so - -

A. *ff* Tu - - ba mi - - rum spar - gens so - -

A. *ff* Tu - ba mi - rum spar - gens so - -

T. *ff* Tu - - ba mi - - rum spar - gens so - -

T. *ff* Tu - ba mi - rum spar - gens so - -

B. *ff* Tu - - ba mi - - rum spar - gens so - -

B. *ff* Tu - ba mi - rum spar - gens so - -

Pno. *SI, A1, T1, B1.*

Pno. *S2, A2, T2, B2.*

135

S. num, per se - pul - - chra re - - gi - o - -

S. *mf* *ff* num, per se - pul - chra re - gi - o - -

A. num, per se - pul - - chra re - - gi - o - -

A. *mf* *ff* num, per se - pul - chra re - gi - o - -

T. num, per se - pul - - chra re - - gi - o - -

T. *mf* *ff* num per se - pul - chra re - gi - o - -

B. num, per se - pul - - chra re - - gi - o - -

B. *mf* *ff* num, per se - pul - chra re - gi - o - -

Pno.

Pno.

139

S. num, Co - get om - nes an - te thro -

S. *mf* *ff* num, Co - - get om - nes an - te thro -

A. num, Co - get om - nes an - te thro -

A. *mf* *ff* num, Co - - get om - nes an - te thro -

T. num, Co - get om - nes an - te thro -

T. *mf* *ff* num, Co - - get om - nes an - te thro -

B. num, Co - get om - nes an - te thro -

B. *mf* *ff* num, Co - - get om - nes an - te thro -

Pno.

Pno.

The musical score consists of ten staves. The first four staves are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, each with two parts. The fifth and sixth staves are for the Piano (Pno.), with a grand staff (treble and bass clefs). The lyrics are 'num, Co - get om - nes an - te thro -'. The piano part features arpeggiated chords and sustained notes. Dynamics include *mf* and *ff*. The score ends with a double bar line and repeat sign.

143 **J** $\text{♩} = \text{♩}$
sempre LV

Crot. *ff* *mf* *mp* *pp*

fff num. *mf* *mp* *pp*
* one or two voices, if possible

S. num. In - ge - mi - sco, tam - quam re - us:

A. *fff* num. In - ge - mi - sco, tam - quam re - us:

T. *fff* num. In - ge - mi - sco, tam - quam re - us:

B. *fff* num. In - ge - mi - sco, tam - quam re - us: *gliss.*

Pno.



147

Crot. *ppp*

S. Re - - qui - - em. *ppp*

A. Re - qui - *ppp*

T. *ppp*

B. *ppp*

Pno.

150

Crot. *attacca*

S.

A. *gliss.*
em.

T. Re - qui - em.

B. Re - qui - em.

Pno.

SANCTUS

teneramente ♩ = 52

153

S. *pp* *p* *pp*
San - ctus, San - ctus, San - ctus Do - mi - nus De - us

A. *pp* *p* *pp*
San - ctus, San - ctus, San - ctus Do - mi - nus De - us

T. *pp* *p* *pp*
San - ctus, San - ctus, San - ctus Do - mi - nus De - us

B. *pp* *p* *pp*
San - ctus, San - ctus, San - ctus Do - mi - nus De - us

Pno.

159

S. *p* Sa - ba - oth. *pp* Ple - ni sunt cae - li et ter - ra *p* glo - ri - a

A. *p* Sa - ba - oth. *pp* Ple - ni sunt cae - li et ter - ra *p* glo - ri - a

T. *p* Sa - ba - oth. *pp* Ple - nisunt cae - li et ter - ra Glo - ri - a

B. *p* Sa - ba - oth. *pp* Ple - nisunt cae - li et ter - ra Glo - ri - a

Pno.



164

S. *pp* tu - a. Ho - san - na in ex - cel - sis. *p*

A. *pp* tu - a. Ho - san - na in ex - cel - sis. *p*

T. *p* tu - a. *pp* Ho - san - na in ex - cel - sis. *p*

B. *p* tu - a. *pp* Ho - san - na in ex - cel - sis. *p*

Pno.

169 **Frozen, absolutely still** G.P.

Crot. *p*

S.

A. *p*
Re - qui - em ae - ter - nam.

T. *p*
8 Re - qui - em ae - ter - nam.

B.

Pno.

III

AGNUS DEI

Misterioso ♩ = 108

176 *ppp* *p* *pp*

Ag - nus stagger breathing

Ag-nus De - i, Ag - nus

ppp *p* *pp*

Ag - nus stagger breathing

Ag - nus De - i, Ag - nus

ppp *p* *pp*

Ag - nus

Ag-nus De - i, Ag - nus

ppp *pp*

Ag - nus

Ag-nus De - i, Ag - nus

Pno.



184 *mf* **K** *pp* *mp* *p*

De - i, qui tol - lis pec - ca - ta mun - di: stagger breathing

mf *pp* *mp*

De - i, qui tol - lis pec - ca - ta mun - di: stagger breathing

mf *pp* *mp*

De - i, qui tol - lis pec - ca -

mf *pp*

De - i, qui tol - lis pec - ca -

Pno.

190

S. *mf* *p* *mf*
do - - na e - is re - qui - em.

A. *p* *mf* *p* *mf*
do - - na e - is re - qui - em.

T. stagger breathing *p* *mf* *p* *mf*
ta mun - di: do - na e - is re - qui - em.

B. *mp* *p* *mf* *p* *mf*
ta mun - di: do - na e - is re - qui - em.

Pno.



L

Ritmico

198

S. *pp* *p* *pp* *p* *pp*
In - ter o-ves lo-cum praes- ta. Et ab hae-dis me se-que - stra, Sta - tu-tens in par

A. *pp* *p* *pp* *p* *pp*
In - ter o-ves lo-cum praes- ta. Et ab hae-dis me se-que - stra, Sta - tu-tens in par

T. *pp* *p* *pp* *p* *pp*
In - ter o-ves lo-cum praes- ta. Et ab hae-dis me se-que - stra, Sta - tu-tens in par

B. *pp* *p* *pp* *p* *pp*
In - ter o-ves lo-cum praes- ta. Et ab hae-dis me se-que - stra, Sta - tu-tens in par

Pno.

206

p *pp* *ppp* *p*

Ag - nus

S. te Dex-tra In - ter o-ves lo - cum praes - ta. Ag-nus De - i, Ag - nus

A. te Dex-tra In - ter o-ves lo - cum praes - ta. Ag - nus De - i, Ag -

T. te Dex-tra In - ter o-ves lo - cum praes - ta.

B. te Dex-tra In - ter o-ves lo - cum praes - ta.

Pno.



214

stagger breathing *pp* *mf* *pp*

S. Ag - nus De - i, qui

A. stagger breathing *pp* *mf* *pp*
Ag - nus De - i, qui

T. - nus *p* *pp* *mf*
Ag - nus De - i, Ag - nus De - i,

B. *ppp* *pp* *mf*
Ag - nus De - i, Ag - nus De - i,

Pno.

221

S. *mp* *p* stagger breathing
 tol - lis pec - ca - ta mun - di: do -

A. *mp* *p* stagger breathing
 tol - lis pec - ca - ta mun - di: do -

T. *pp* *mp* *p* stagger breathing
 qui tol - lis pec - ca - ta mun - di: do -

B. *pp* *mp* *p* stagger breathing
 qui tol - lis pec - ca - ta mun - di: do -
 * Lower notes if possible

Pno.



N

Ritmico
 stagger breathing

226

S. *mf* *p* *mf* *pp*
 na e - is re - qui - em. Con - fu - ta - tis ma -
 stagger breathing

A. *mf* *p* *mf* *pp*
 na e - is re - qui - em. Con - fu - ta - tis ma -
 stagger breathing

T. *mf* *p* *mf* *pp*
 na e - is re - qui - em. Con - fu - ta - tis ma -
 stagger breathing

B. *mf* *p* *mf* *pp*
 na e - is re - qui - em. Con - fu - ta - tis ma -

Pno.

234

S. *mp* *p* *mf*
le - dic - tis, Flam - mis ac - ri - bus a - d - dic - tis: Vo - ca me cum be - ne - di - ctis. Con - fu - ta - tis ma -

A. *mp* *p* *mf*
le - dic - tis, Flam - mis ac - ri - bus a - d - dic - tis: Vo - ca me cum be - ne - di - ctis. Con - fu - ta - tis ma -

T. *mp* *p* *mf*
le - dic - tis, Flam - mis ac - ri - bus a - d - dic - tis: Vo - ca me cum be - ne - di - ctis. Con - fu - ta - tis ma -

B. *mp* *p* *mf*
le - dic - tis, Flam - mis ac - ri - bus a - d - dic - tis: Vo - ca me cum be - ne - di - ctis. Con - fu - ta - tis ma -

Pno.



O

240

S. *pp* *p* *mp*
le - dic - tis, _____ La - cri - - - mo - -

A. *pp* *ppp* *p* *mp*
le - dic - tis, _____ La - - - cri - - - mo -

T. *pp* *p* *mp*
le - dic - tis, _____ La - - - cri - - - mo -

B. *pp* *p* *mp*
le - dic - tis, _____ La - - - - - cri - - - mo -

Pno.

246

S. *mf* *f* *ff*
 sa - di - es il - la, Qua

A. *mf* *f* *ff*
 sa di - es il - la, Qua

T. *mf* *f* *ff*
 sa di - es il - la, Qua

B. *mf* *f* *ff*
 - sa di - es il - la, Qua

Pno.



251 **P**

S. re - sur - get ex fa - vil - la Ju - di - can - dus ho - mo re - us: Hu -

A. re - sur - get ex fa - vil - la Ju - di - can - dus ho - mo re - us: Hu -

T. re - sur - get ex fa - vil - la Ju - di - can - dus ho - mo re - us: Hu -

B. re - sur - get ex fa - vil - la Ju - di - can - dus ho - mo re - us: Hu -

Pno.

poco accel.

Tempo 1

257

fff

S. ic er-go par - ce, De-us; Hu-ic er - go par - ce, De-us. Hu-ic er - go par-ce, De - us.____

A. ic er-go par - ce, De-us; Hu-ic er-go par - ce, De - us. Hu-ic er-go par-ce, De-us.

T. ic er-go par - ce, De-us; Hu-ic er - go par - ce, De-us. Hu-ic er - go par-ce, De-us.

B. ic er-go par - ce, De-us; Hu-ic er - go par - ce, De-us. Hu-ic er - go par-ce, De-us.

Pno.



264

ppp *p* *pp*

S. Ag - nus stagger breathing

Ag - nus De - i,

ppp *p* *pp*

A. Ag - nus stagger breathing

Ag - nus De - i,

ppp *p* *pp*

T. Ag - nus

Ag - nus De - i,

ppp *pp*

B. Ag - nus

Ag - nus De - i,

Pno.

Meno mosso

270

mf *pp*

S. Ag - nus De - i, A - gnus De - i.

A. Ag - nus De - i, A - gnus De - i.

T. Ag - nus De - i, A - gnus De - i.

B. Ag - nus De - i, A - gnus De - i.

Pno.

R

teneramente ♩ = 54

ppp

278

pp 3

S. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di:

A. A - gnus De - i, qui tol - lis pec - ca - ta

T. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di:

B. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di:

Pno.

IV

COMMUNION

294 *ff* $\text{♩} = 88$

Crot.

S. *ff*
Re - - qui - em Re - - qui - em

A. *ff*
Re - - qui - em Re - - qui - em

T. *ff*
Re - - qui - em Re - - qui - em

B. *ff*
Re - - qui - em Re - - qui - em

Pno.



302 **S**

Crot.

S. *f* — *ff* *f*
Re - - qui - em Re - - qui - em

A. *f* — *ff* *f*
Re - - qui - em Re - - qui - em

T. *f* — *ff* *f*
Re - - qui - em Re - - qui - em

B. *f* — *ff* *f*
Re - - qui - em Re - - qui - em

Pno.

313

mf

S.  ae - ter - - - - - nam

mf

S.  ae - ter - - - - - nam

mf

A.  ae - ter - - - - - nam

mf

A.  ae - ter - - - - - nam

mf

T.  ae - ter - - - - - nam

mf

T.  ae - ter - - - - - nam

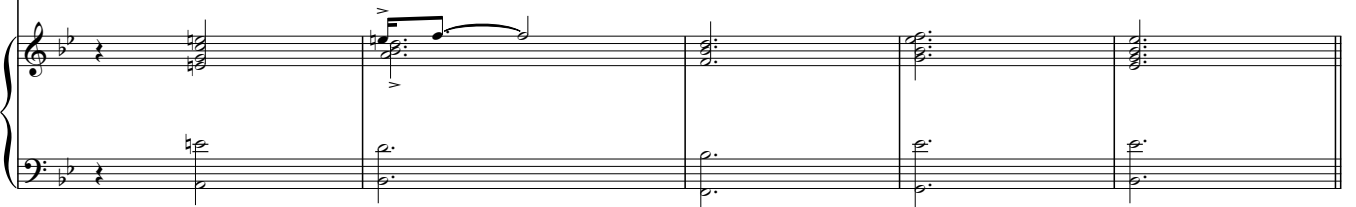
mf

B.  ae - ter - - - - - nam

mf

B.  ae - ter - - - - - nam

Pno.



T

318

Leave to ring.

sim.

Crot.

pp

mp

p
sub.

* Fast monotone: entries should be staggered, individually or in groups. Almost whispered.

pp

mp

S.

*Lux aeterna luceat eis, Domine:

do -

na

mp

pp

mp

S.

do

- - - - *Cum Sanctis tuis in aeternum:

na

mp

pp

A.

do

*quia pius es.

mp

A.

do

na

mp

T.

do

na

mp

T.

do

na

mp

B.

do

na

mp

B.

do

na

Pno.

The musical score is for page 36, starting at measure 318. It features a Crotchet (Crot.) part at the top, followed by vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and a Piano (Pno.) accompaniment at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts are marked with dynamics: *pp* (pianissimo) and *mp* (mezzo-piano). The piano accompaniment is marked with *pp*, *mp*, and *p sub.* (piano *subito*). A performance instruction at the top reads: '* Fast monotone: entries should be staggered, individually or in groups. Almost whispered.' The lyrics are in Latin: '*Lux aeterna luceat eis, Domine: do - na', 'do - - - - *Cum Sanctis tuis in aeternum: na', 'do - - - - *quia pius es.', 'do - - - - - - - - - - na', 'do - - - - - - - - - - na', 'do - - - - - - - - - - na', 'do - - - - - - - - - - na'.

321

Crot. *mf* *mp sub.* *f*

S. e - - - - -

S. e - - - - -

A. *mp* na e - - - - -

A. *pp* *Requiem æternam dona eis, Domine: *mp* e - - - - -

T. *pp* *et lux perpetua luceat eis. *p* e - - - - -

T. *pp* e - - - - - *Cum Sanctis tuis in æternum:

B. e - - - - -

B. e - - - - -

Pno.

324

Crot. *mf*
sub. *ff*

S. *pp*
-is,

S. *pp*
-is,

A. *pp*
-is,

A. *pp*
-is,

T. *pp*
is,

T. *p* *pp*
is,

B. *pp*
*quia pius es. is.

B. *pp*
-is,

Pno.

326 *sempre LV*

Crot. *f sub.* *mf* *mp* *p* *pp*

S. Do - - - mi - - - ne:

S. Do - - - mi - - - ne:

A. Do - - - mi - - - ne:

A. Do - - - mi - - - ne:

T. Do - - - mi - - - ne:

T. Do - - - mi - - - ne:

B. Do - - - mi - - - ne:

B. Do - - - mi - - - ne:

Pno.

V

372

pp p pp pp pp pp

S. Pi - e Je - su, Pi - e Je - su

S. Pi - e Je - su, Pi - e Je -

A. Je - su, Pi - e Je - su

A. Je - su, Pi - e Je -

T. Pi - e

T. Pi - e

B. Pi - e

Pno.

379

pp p p p p p p p p

S. Do - mi - ne,

S. - su Do - mi - ne,

A. Do - mi - ne,

A. - su Do - mi - ne,

T. Je - su Do - mi - ne, Do - na

T. Je - su Do - mi - ne, Do -

B. Do - mi - ne,

Pno.

386 **W**

S. *f* e - - is Do - - na e - -

T. *f* na e - - is Do - - na

B. *p* Do - - na *f* e - - is Do - -

Pno.



391 **X**

Crot. *mp* *pp* *p* *pp*

S. *pp* *p* *pp* Re - - qui - - em sem - pi -

S. *pp* *p* *pp* Re - - qui - - em sem -

A. *pp* *p* *pp* Re - qui - - em

A. *pp* *p* *pp* Re - qui - em

T. *pp* - is sem - pi -

T. *pp* e - - is sem - pi -

B. *pp* na e - - is sem -

B. *pp* na e - - is sem -

Pno.

396

Crot.

S.

S.

A.

A.

T.

T.

B.

B.

Pno.

ter - nam. sem - pi - ter - nam. Al - le - lu -

- pi - ter - nam. sem - pi - ter - nam.

sem - pi - ter - nam. Al - le - lu - - - -

sem - pi - ter - nam. Al - le - lu - - - -

ter - nam. Al - le - lu - - - - ia! sem - pi -

ter - nam. Al - le - lu - - - - ia! sem - pi -

- pi - ter - nam. Al - le -

- pi - ter - nam. Al - le -

Crot.

S.

S.

A.

A.

T.

T.

B.

B.

Pno.

Al - le - lu - ia! sem - pi - ter - nam.

Al - le - lu - ia! sem - pi - ter -

- ia! Al - le - lu - ia! sem - pi -

- ia! Al - le - lu - ia! sem - pi - ter -

-ter - nam, Al - le - lu - ia! sem - pi - ter - nam Al - le - lu -

-ter - nam Al - le - lu - ia! sem - pi - ter - nam Al - le - lu -

lu - ia! sem - pi - ter -

lu - ia! sem - pi - ter -

406

Crot.

S. *mf* *f* *mf*
 sem - pi - ter - nam. Al - le - lu - - - - -

S. *mf* *f* *mf*
 - nam. sem - pi - ter - nam. Al - le - lu - - - - -

A. *f* *mf* *f* *mf*
 ter - nam. Al - le - lu - - - - - ia! Al - le - lu -

A. *mf* *f* *mf*
 - nam. Al - le - lu - - - - - ia! Al - le - lu -

T. *f* *mf*
 - - - - ia! Sem - pi - ter - nam, Al - le - lu -

T. *f* *mf*
 - - - - ia! Sem - - pi - ter - nam Al - le - lu -

B. *f* *mf*
 - nam Al - - - le - - - lu - - - - -

B. *f* *mf*
 - nam Al - - - le - - - lu - - - - -

Pno.

411

Crot. *f*

S. *fff* *f* *mf*
- ia! Al - le - lu - - - - ia! Al - le - lu -

S. *fff* *f* *mf*
- ia! Al - le - lu - ia! Al - le - lu - ia!

A. *fff* *f*
ia! Al - le - lu - - - ia!

A. *fff* *f* *mf*
ia! Al - le - lu - ia! Al - le -

T. *fff* *mf*
ia! sem - pi - ter - nam. Al - - le -

T. *fff* *mf*
ia! sem - pi - ter - nam. Al - - le -

B. *fff* *mf*
- ia! Al - - le - -

B. *fff* *mf*
- ia! Al - - le - -

Pno.

Crot. *mp*

S. Solo *f* solo
Al -

S. *mp*
ia! Al - - le - lu - ia!

S. *mp*
Al - - le - - lu - - ia!

A. *mp* *p*
Al - le - lu - ia. Al - le - lu - ia!

A. *mp*
lu - ia! Al - le - lu - ia!

T. *mp*
lu - ia! Al - le - lu - ia!

T. *mp* *p*
- llu - - ia! Al - le - lu - ia!

B. *mp*
lu - - ia!

B. *mp*
lu - - ia!

Pno. *S. Solo*

Pno.

427 **Z**

Crot.

S. Solo

Pno.

p *f* **attacca**

le - lu - ia! A - lle - lu - ia! Al - le - lu - ia!



IN PARADISUM

426 $\text{♩} = 63$

Crot.

S. Solo

S. Solo

S.

A.

T.

B.

Pno.

Pno.

p *mp* *mp* *p* *p* *mp* *mp* *mp* *mp*

In pa - ra - di - sum de - du - cant te An - ge -

In pa - ra - di - sum de - du - cant te An - ge - li in tu - o

Cho - rus An - ge - lo - - rum Te su -

Cho - rus An - ge - lo - - rum Te su -

Cho - rus An - ge - lo - - rum Te su -

Cho - rus An - ge - lo - - rum Te su -

433

Crot.

S. Solo

p *mp* *p*

-li su - sci - pi - ant te Mar - ty - res. et per du - cant te in

S. Solo

mp *p*

ad - ven - tu su - sci - pi - ant te, Mar - ty - res. et per du - cant te in ci - vi - ta - tem

S.

pp

sci - pi - at, et cum La - za - ro quon - dam

A.

pp

sci - pi - at, et cum La - za - ro quon - dam

T.

pp

sci - pi - at, et cum La - za - ro quon - dam

B.

pp

sci - pi - at, et cum La - za - ro quon - dam

Pno.

Pno.

Crot.

S. Solo *mp* *pp*

S. Solo *mp* *pp*

S. *p* *ppp*

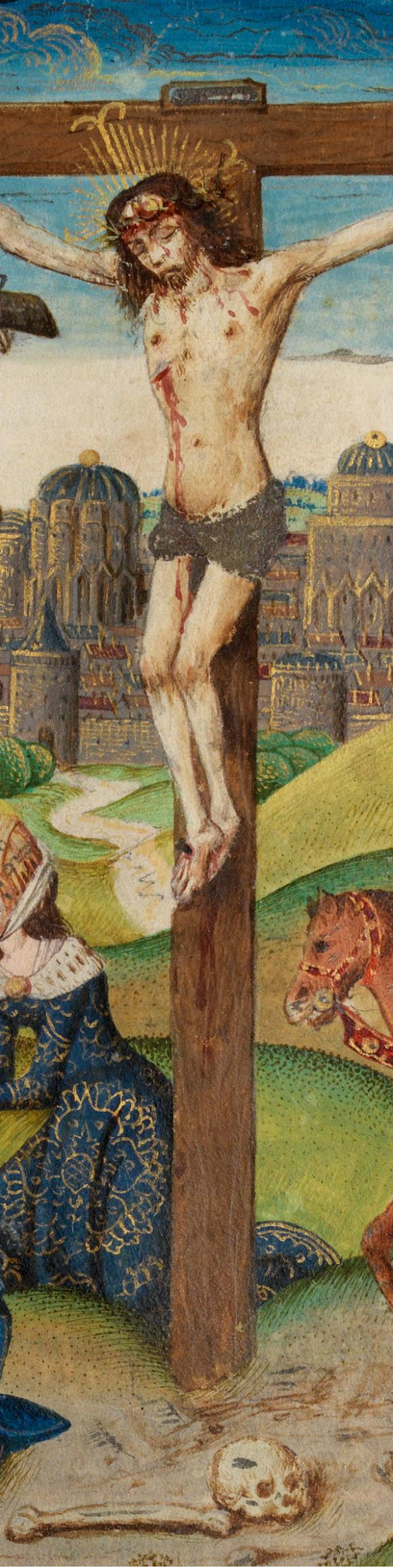
A. *p* *ppp*

T. *p* *ppp*

B. *p* *ppp*

Pno.

Pno.



PETER RELPH

VIA CRUCIS

FOR CHOIR SM-SATB (WITH DIVISI)

PETER RELPH
VIA CRUCIS

FOR CHOIR SM-SATB

(2020)

TEXT

From the *Exercitium Viae Crucis de Sancto Alphonso Maria de Ligorio*¹

- Jesu Christe crucifixe, miserere mei.*
I *Christus condemnatur ad mortem.*
II *Jesus Suscipit crucem.*
III *Jesus prima vice sub cruce labitur.*
IV *Jesus obviat matri.*
V *Ubi Simoni Cyrenaeo crux imponitur.*
VI *Veronica Christo sudarium porrigit.*
VII *Jesus ad portam Urbis Jerusalem cadit secundo.*
VIII *Turba mulierum plangent super Jesum.*
IX *Jesus tertio cadit ad ascensum Calvariae.*
X *Jesus exiit vestibus.*
XI *Jesus cruci affigitur.*
XII *Jesus in cruce moritur.*
XIII *Corpus Christi de cruce deponitur.*
XIV *Corpus Christi in sepulchre ponitur.*
Jesu Christe crucifixe, miserere mei.

¹ Preces Latinae. (2020). *Exercitium Viae Crucis de Sancto Alphonso Maria de Ligorio 1888*. [online] Available at: <http://www.preces-latinae.org/thesaurus/Filius/ExercitiumVC.html>. [Accessed 30 July 2020].

INSTRUMENTATION

Choir SM-SATB (with divisi)

Via Crucis was commissioned by The Handful Chamber Choir.

Duration: c. 9-12 minutes.

Cover Photo: Illumination from *A Passional* [c. end of 15 to early 16 centuries]²

PERFORMANCE NOTE

This piece can be performed as part of a meditative procession around the stations of the cross in a church. Bars of rest between the different stations can be used for movement.

A circle at the end of a diminuendo indicates 'a niente' or 'to nothing'.

² The National Library of Wales. (2020). *A Passional, [End Of 15 Cent. - Early 16 Cent.]*. [online]. Available at: <https://viewer.library.wales/4399684#?c=&m=&s=&cv=&manifest=https%3A%2F%2Fdamssl.llgc.org.uk%2Fiiif%2F2.0%2F4399684%2Fmanifest.json&xywh=-174%2C-450%2C3463%2C2812>. [Accessed 30 July 2020].

VIA CRUCIS

p *mf* $\text{♩} = 58$

SOPRANO
Je - - su Chris - - te

MEZZO-SOPRANO
Je - - su Chris - - - te

ALTO
Je - - su Chris - - te

TENOR
Je - - su Chris - - te

BASS
Je - - su Chris - - te

$\text{♩} = 58$ Piano reduction for rehearsal only.

Piano

5 *p* *mf*

cru - - ci - fi - - xe, mi - - - -

cru - - ci - fi - - xe, mi - - - -

p *mf*

cru-ci-fi-xe, mi-se-re-re me-i. cru-ci-fi-xe, mi-se-re-re me-i. cru-ci-fi-xe, mi-se-re-re me-i.

p *mf*

cru-ci-fi-xe, mi-se-re-re me-i. cru-ci-fi-xe, mi-se-re-re me-i. cru-ci-fi-xe, mi-se-re-re me-i.

p *mf*

cru - - ci - fi - - xe, mi - - - -

A I

14 *pp* Chris - tus con-dem - na-tur ad mor - tem. *p*

pp Chris - tus con-dem - na - tur ad mor - tem. *p*

pp Chris - - tus con-dem - na - tur ad mor - tem. *p*

A

II

20 *pp* Je - - - sus sus - ci - pit cru - cem. *p*

pp Je - - - sus sus - ci - pit cru - cem. *p*

pp Je - - - sus sus - ci - pit cru - cem. *p*

A

B III

26 *pp* *p*

Je - - sus pri - ma vi - ce sub cru - ce la - - bi -

pp *p*

Je - - sus pri - ma vi - ce sub cru - ce la - -

pp *p*

Je - - sus pri - ma vi - ce sub cru - ce la - -

pp

cru - - - ce

pp

cru - - - ce

B

IV

31 *pp* *p*

tur. Je - sus ob - vi - at ma - tri.

pp *p*

- bi - tur. Je - sus ob - vi - at ma - tri.

pp *p*

- bi - tur. Je - sus ob - vi - at ma - tri.

pp *p*

ma - tri.

pp *p*

ma - tri.

C **V**

39 *p* *mf* *p*

U - bi Si - - - mo - - - ni Cy - - - re -

p *mf* *p*

U - bi Si - - - mo - - - ni Cy - - - re -

p *mf* *p* 3 3

U - bi Si - - - mo - - - ni U - bi Si - mo - ni Crux im - po - ni - tur.

p *mf* *p* 3 3

U - bi Si - - - mo - - - ni U - bi Si - mo - ni Crux im - po - ni - tur.

p *mf* *p*

U - bi Si - - - mo - - - ni Cy - - - re -

C

44 *mf*

nae - - - o Crux

mf

nae - - - o Crux

mf 3 3 3 3

U - bi Si - mo - ni Crux im - po - ni - tur. U - bi Si - mo - ni Crux im - po - ni - tur.

mf 3 3 3 3

U - bi Si - mo - ni Crux im - po - ni - tur. U - bi Si - mo - ni Crux im - po - ni - tur.

mf

nae - - - o Crux

46 *f*

im - - - - - pon - - - - -

im - - - - - pon - - - - -

f 3 3 3 3 U - bi Si - mo - ni Crux im - po - ni - tur. U - bi Si - mo - ni Crux im - po - ni - tur.

f 3 3 3 3 U - bi Si - mo - ni Crux im - po - ni - tur. U - bi Si - mo - ni Crux im - po - ni - tur.

f

im - - - - - im - - - - - pon - - - - -

48 *p*

- i - - - - - tur. *p*

- i - - - - - tur. *p*

3 3 3 3 U - bi Si - mo - ni Crux im - po - ni - tur. U - bi Si - mo - ni Crux im - po - ni - tur. *p*

3 3 3 3 U - bi Si - mo - ni Crux im - po - ni - tur. U - bi Si - mo - ni Crux im - po - ni - tur. *p*

p

- i - - - - - tur. *p*

D VI

52

Ve - ro - ni - ca_ Chris - to su - da - ri - um por - ri - git._

Ve - ro - ni - ca_ Chris - to su - da - ri - um por - ri - git._

Ve - ro - ni - ca_ Chris - to su - da - ri - um por - ri - git._

Chris - - - - - to.

Chris - - - - - to.

D

VII

58

Je - sus_ ad por - tam_ ur - bis Je - ru -

Je - sus_ ad por - tam_ ur - bis Je - ru -

Je - sus_ ad por - tam_ ur - bis Je -

Je - - - - sus por - - - - tam Je - ru - - -

Je - - - - sus por - - - - tam Je - ru - - -

8 61

sa - lem ca - dit se - cun - do.

sa - lem ca - dit se - cun - do.

ru - sa - lem ca - dit se - cun - do.

sa - lem.

sa - lem.

E

VIII

66

p Tur - ba mu - li - e - rum

p Tur - ba mu - li - e - rum

p Tur - ba mu - li - e - rum

p Tur - ba mu - li - e - rum

p Tur - ba mu - li - e - rum

E

70

mf

plan - gunt su - per Je - - - sum

plan - gunt su - per Je - - - sum

plan - gunt su - per Je - - - sum

plan - gunt su - per Je - - - sum

plan - gunt su - per Je - - - sum

IX

75

f

ff

Je - sus ter - ti - o ca - dit ad as - cen - sum Cal - va - ri - ae

Je - sus ter - ti - o ca - dit ad as - cen - sum Cal - va - ri - ae

Je - sus ter - ti - o ca - dit ad as - cen - sum Cal - va - ri - ae

Je - sus ter - ti - o ca - dit ad as - cen - sum Cal - va - ri - ae.

Je - sus ter - ti - o ca - dit ad as - cen - sum Cal - va - ri - ae.

G XIII

98

calma

Cor - pus Chris - ti de cru - ce de - pon - i - tur.

calma

Cor - pus Chris - ti de cru - ce de - pon - i - tur.

calma

Cor - pus Chris - ti de cru - ce de - pon - i - tur.

calma

Cor - pus Chris - ti de cru - ce de - pon - i - tur.

calma

Cor - pus Chris - ti de cru - ce de - pon - i - tur.

G

104

XIV

pp *ppp* *pppp*

Cor - pus Chris - ti in se - pul - chro pon - i - tur.

pp *ppp* *pppp*

Cor - pus Chris - ti in se - pul - chro pon - i - tur.

pp *ppp* *pppp*

Cor - pus Chris - ti in se - pul - chro pon - i - tur.

pp *ppp* *pppp*

Cor - pus Chris - ti in se - pul - chro pon - i - tur.

pp *ppp* *pppp*

Cor - pus Chris - ti in se - pul - chro pon - i - tur.

H

Absolutely still.

113 *mp*

Je - su Chris - te cru - ci - fi - xe, mi - se - re - re me - i. cru - ci - fi - xe, mi - se - re - re me - i. cru - ci - fi - xe, mi - se - re - re me - i.

Absolutely still.

mp

Je - - - su

Absolutely still.

mp

Je - - - su

Absolutely still.

mp

Je - - - su

Absolutely still.

mp

Je - - - su

H

117 *mf* *mp*

cru - ci - fi - xe, mi - se - re - re me - i. cru - ci - fi - xe, mi - se - re - re me - i. Je - su Chris - te cru - ci - fi - xe, mi - se - re - re me - i.

mf *mp*

Chris - - - te

cru - - -

mf *mp*

Chris - - - te

cru - - -

mf *mp*

Chris - - - te

cru - - -

mf *mp*

Chris - - - te

cru - - -

121 *p*

cru-ci-fi-xe, mi-se-re-re me-i. cru-ci-fi-xe, mi-se-re-re me-i. cru-ci-fi-xe, mi-se-re-re me-i. Je - su Chris-te

mf

ci - - - fi - - - xe,

mf

ci - - - fi - - - xe,

mf

ci - - - fi - - - xe,

mf

ci - - - fi - - - xe,

125

cru-ci-fi-xe, mi-se-re-re me-i. cru-ci-fi-xe, mi-se-re-re me-i. cru-ci-fi-xe, mi-se-re-re me-i. cru-ci-fi-xe, mi-se-re-re me-i.

p *mp*

mi - - - se - - - re - - - re

p *mp*

mi - - - se - - - re - - - re

p *mp*

mi - - - se - - - re - - - re

p *mp*

mi - - - se - - - re - - - re

129

Je - su Chris - te, mi - se - re - re me - i, me - i, me - i, me - i, me - i,
 me - - i. me - i, me - i, me - i, me - i, me - i, me - i,
 me - - i. me - i, me - i, me - i, me - i, me - i, me - i,
 me - - i. me - i, me - i, me - i, me - i, me - i, me - i,
 me - - i. me - i, me - i, me - i, me - i, me - i, me - i,

136

me - i, me - i, me - i, me - i, me - i, me - i.
 me - i, me - i, me - i, me - i, me - i, me - i.
 me - i, me - i, me - i, me - i, me - i, me - i.
 me - i, me - i, me - i, me - i, me - i, me - i.
 me - i, me - i, me - i, me - i, me - i, me - i.

Long pause Barely audible. Silence
 Long pause Barely audible. Silence
 Long pause Barely audible. Silence
 Long pause Barely audible. Silence
 Long pause Barely audible. Silence



PETER RELPH

THE
LAMENTATIONS
OF
JEREMIAH
א ב ג ד ה

FOR CHOIR SSATB
AND STRING ENSEMBLE

PETER RELPH
THE
LAMENTATIONS
OF
JEREMIAH
FOR CHOIR SSATB AND STRING ENSEMBLE

(2020)

TEXT

Words from Lamentations 1, vv. 1-5¹

I

ALEPH. Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium, princeps provinciarum facta est sub tributo.
Ierusalem,

*ALEPH. How lonely sits the city that was full of people! How like a widow has she become, she that was great among the nations! She that was a princess among the cities has become a vassal.
Jerusalem,*

II

BETH. Plorans ploravit in nocte, et lacrimae eius in maxillis eius: non est qui consoletur eam ex omnibus caris eius: omnes amici eius spreverunt eam, et facti sunt ei inimici.
Ierusalem, Ierusalem,

*BETH. She weeps bitterly in the night, tears on her cheeks; among all her lovers she has none to comfort her; all her friends have dealt treacherously with her, they have become her enemies.
Jerusalem, Jerusalem,*

III

GHIMEL. Migravit Judas propter afflictionem, et multitudinem servitutis; habitavit inter gentes, nec invenit requiem: omnes persecutores ejus apprehenderunt eam inter angustias.
Ierusalem, Ierusalem, convertere

*GHIMEL. Judah has gone into exile because of affliction and hard servitude; she dwells now among the nations, but finds no resting place; her pursuers have all overtaken her in the midst of her distress.
Jerusalem, Jerusalem, return*

IV

DALETH. [Viae Sion] lugent, eo quod non sint qui veniant ad solemnitatem. Omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine.
Ierusalem, Ierusalem, convertere ad Dominum Deum

*DALETH. The roads to Zion mourn, for none come to the appointed feasts; all her gates are desolate, her priests groan; her maidens have been dragged away, and she herself suffers bitterly.
Jerusalem, Jerusalem, return to the Lord*

V

HE. Facti sunt hostes eius in capite, inimici illius locupletati sunt; quia Dominus locutus est super eam propter multitudinem iniquitatum eius: parvuli eius ducti sunt captivi ante faciem tribulantis.
Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

*HE. Her foes have become the head, her enemies prosper, because the LORD has made her suffer for the multitude of her transgressions; her children have gone away, captives before the foe.
Jerusalem, Jerusalem, return to the Lord thy God.*

¹ CPDL. (2020). *The Lamentations of Jeremiah*. [online] Available at: http://www2.cpd.org/wiki/index.php/Lamentations_of_Jeremiah. [Accessed 30 July 2020].

INSTRUMENTATION

Choir SSATB

String Ensemble:

Violin 1 (with divisi)

Violin 2 (with divisi)

Viola (with divisi)

Violoncello

Double Bass (with low C)

Duration: c. 35 minutes.

Cover Photo: *Jeremiah Lamenting the Destruction of Jerusalem* by Rembrandt.²

PERFORMANCE NOTE

A circle at the tip of a hairpin indicates *dim. al niente*, or "to nothing."



² Wikimedia. (2020). *Jeremiah Lamenting the Destruction of Jerusalem*. [online]. Available at: https://upload.wikimedia.org/wikipedia/commons/2/23/Rembrandt_Harmensz._van_Rijn_-_Jeremia_treurend_over_de_verwoesting_van_Jeruzalem_-_Google_Art_Project.jpg. [Accessed 30 July 2020].

THE
LAMENTATIONS
OF
JEREMIAH
א ב ג ד ה

LAMENTATIONS 1:1 - 1:5

PETER RELPH

Aleph א

♩ = 72

Soprano 1

Soprano 2

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

Double Bass

with low C

* The circle at the tip of the hairpin indicates *dim. al niente*, or "to nothing."

2

6 **A**

Vla. *pp* *p* unis. 3

Vc. *pp* 3 3 *p*

Db. *ppp* *pp* *p*

11 *pp* *p*

B. Quo - mo - do se - det so - - la

Vln. 2 unis. *pp* *p*

Vla. *pp* 3 *p*

Vc. *pp* 3 *p*

Db. *pp* *p*

15 *pp* *pp* *p*

T. Quo - mo - do se - det so - la

B. Quo - mo - do se - det so - la ci - - vi - - tas

Vln. 1 unis. *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* 3 3 3 *p*

Vc. *pp* 3 *p*

Db. *pp* *p*

19

A. *p*
Quo - mo - do se - det so - la

T. *mf* *p*
ci - vi - - tas ple - - - - -

B. *pp* *mf* *p*
Quo - mo - do se - det so - la ci - vi - tas Quo - mo - do

Vln. 1 *pp* *mf* *p*

Vln. 2 *pp* *mf* *p*

Vla. *pp* *mf* *p*

Vc. *pp* *mf* *p*

Db. *pp* *mf* *p*



B

23 *mf* *p*
ci - vi - tas ple - na po - pu - lo: ci - vi - tas ple -

T. *mf* *p*
- na po - pu - lo: ci - vi - tas ple -

B. *mf* *p*
se - - det so - la ple - na po - pu - lo: ci - vi - tas ple -

B

Vln. 1 *mf* *p* *mf*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

27 *mf* *p*

A. na po - - - pu - - - lo:

T. na po - - - pu - - - lo:

B. na po - - - pu - - - lo:

Vln. 1 *p*

Vln. 2 *mf* *p*

Vla. *mf* *p* 3

Vc. *mf* *p* 3 3

Db. *mf* *p*

31 *pp*

S2. Quo - - mo - - - do se - - det so - - - -

A. Quo - mo - do se - det so - la so -

T. Quo - mo - do se - det so - la ci - vi - tas ple - na

B. Quo - mo - do se - det so - la

C

Vln. 1 *pp* *mf*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp* 3 3

Db. *pp*

33 *mf*

S2. - la

A. *mf* *pp*
la Quo - mo - do se - det so - la

T. po - pu - lo: Quo - mo - do se - det so - la ci - vi - tas ple - na

B. Quo - mo - do se - det so - la

Vln. 1 *pp* 3

Vln. 2 *mf*

Vla. div. *mf* div. 3

Vc. *mf*

Db. *mf*

35

S1. *pp* Quo - - mo - - - do *p* se - - det so - - la

S2. *pp* Quo - - mo - - - do *p* se - - det so - - la

A. Quo - - mo - - - do *p* se - - det *p* Quo - mo - do se - det

T. po - pu - lo: *p* Quo - mo - do se - det so - la

B. *p* Quo - mo - do se - det so - la

Vln. 1 div. *pp* *p* 3

Vln. 2 div. *pp* *p*

Vln. 2 div. *pp* *p*

Vla. div. *pp* *p* *pp*

pp *p* 3 3

Vc. *pp* *p* 3

Db. *pp* *p*

37 *pp*

S1. Quo - - mo - - do se - - det so - - la

S2. *pp* ci - - - - vi - - - - - tas

A. so - la ci - vi - - - - - tas *mf* Quo - mo - do se - det

T. *mf* ci - vi - tas ple - na po - pu - lo: Quo - mo - do se - det so - la

B. *mf* Quo - mo - do se - det so - la

Vln. 1 div. *mf*

Vln. 2 div. *pp*

Vla. div. *pp*

Vc. *pp*

Db. *pp*

39 *mf*

S1. ci - - - - - vi - - - - - tas

S2. *mf*
Quo - mo - - - - - do se - - - - - det so - - - - - la

A. so - la ci - - - - - vi - - - - - tas

T. ci - vi - tas ple - na po - pu - lo: *f* Quo - mo - do se - det

B. *f*
Quo - mo - do se - det so - la

Vln. 1 div.
f 3 *f* 3

Vln. 2 div.
mf *mf*

Vla. div.
mf *mf*

Vc. *mf*

Db. *mf*

41 *f*
 S1. ple - - - - -

f
 S2. ci - - - - - vi - - - - - tas

f
 A. Quo - mo - do se - det so - la ci - vi - - - - - tas

T. so - la ci - vi - tas ple - na po - pu - lo: Quo - mo - do se - det

B. Quo - mo - do se - det so - la se - det

Vln. 1 div. *f*

Vln. 2 div. *f* *ff*

Vla. div. *f*

Vc. *f*

Db. *f* 3

10 **D**

43 *ff* *f*

S1. - na po - pu - lo: ci - vi - tas ple -

S2. ple - - na po - pu - lo: ci - vi - tas ple -

A. *ff* *f*
ple - na ple - - na po - pu - lo: Quo-mo-do se - det so - la ci-vi-tas

T. *ff* *f*
so - la ple - - na po - pu - lo: ci-vi-tas ple-na po - pu - lo: Quo-mo-do se - det

B. *ff* *f*
so - la ple - - na po - pu - lo: Quo-mo-do se - det so - la ci-vi-tas

D

Vin. 1 div. *ff* *f* *ff*

Vin. 2 div. *ff* *f* *ff*

Vla. div. *ff* *f*

Vc. *ff* *f*

Db. *ff* *f*

47 *ff* *f*

S1. na po - pu - lo:

S2. na po - pu - lo:

A. *ff* *f*

ple - na ple - na po - pu - lo: ci - vi - tas ple - na po - pu - lo:

T. *ff* *f*

so - la ple - na po - pu - lo: ci - vi - tas ple na po - pu - lo: Fac - ta est

B. *ff* *f*

ple - na ple - na po - pu - lo: ci - vi - tas ple - na po - pu - lo:

Vln. 1 div.

f

Vln. 2 div.

f

Vla. div.

ff *f*

Vc.

ff *f*

Db.

ff *f*

12

E

51 *fff*

S1. *fff*
 Fac - - - - - ta est

S2. *fff*
 - - - - - Fac -

A. *fff*
 3 3 3 3
 Fac - ta est qua - si vi - du - a do - mi - na gen - ti - um,

T. *fff*
 3 3 3 3
 qua - si vi - du - a do - mi - na gen - ti - um, Fac - ta est

B. *fff*
 3 3 3 3
 Fac - ta est qua - si vi - du - a do - mi - na

E

Vln. 1 div. *fff*

Vln. 2 div. *fff*

Vla. div. *fff*
 3

Vc. *fff*

Db. *fff*

53 *mf*

S1. *mf*
 Fac - - - - - ta est

S2. - - - - - ta est

A. *ff*
 Fac - ta est qua - si vi - du - a do - mi - na gen - ti - um, Fac -

T. qua - si vi - du - a do - mi - na gen - ti - um, Fac - ta est

B. gen - ti - um, Fac - ta est qua - si vi - du - a do - mi - na

Vln. 1 div. *f*

Vln. 2 div. *f*

Vla. div. *f*

Vc. *f*

Db. *f*

S1. *p*
 qua - - - - si vi - - - - du - - - a

S2. *mf* *p*
 Fac - - - ta est. qua - - - si

A. *mf*
 - - - ta est. Fac - - - ta est

T. *ff*
 qua - si vi-du-a do-mi - na gen-ti - um, Fac - - - - ta est.

B. *ff*
 gen - ti - um, Fac - ta est qua - si vi-du-a do-mi-na gen-ti-um, prin-ceps pro-vin-ci - a - rum Fac -

Vln. 1 div. *ff* *mf*

Vln. 2 div. *ff* *mf*

Vla. div. *mf* *f*

Vc. *ff* *mf*

Db. *ff* *mf*

59

S1. do - mi - na gen - ti - um, prin - ceps pro - vin - ci - a - rum, do - mi - - na

S2. vi - - - - du - - a do - mi - na gen - ti - um, prin - ceps pro - vin - ci -

A. *p* qua - - - si vi - - - du - - a

T. *mf* fac - - - ta est. *p* qua - - - si

B. - - - ta est. *mf* Fac - - - ta est.

Vln. 1 div.

f *p*

Vln. 2 div.

f *p*

Vla. div.

f *p*

Vc. *f* *p*

Db. *f* *p*

63

S1. *gen - - - - - ti - - - - - um, prin - ceps*

S2. *a - rum, do - - mi - na gen - - - - - ti - - - - -*

A. *do - mi - na gen - ti - um, prin - ceps pro - vin - ci - a - rum, do - mi - na*

T. *vi - - - - - du - a do - mi - na gen - ti - um, prin - ceps pro - vin - ci -*

B. *qua - - - - - si vi - - - - - du - a*

Vln. 1 div. *mf p*

Vln. 2 div. *mf p*

Vla. div. *mf p*

Vc. *mf p*

Db. *mf p*

67 *mf*
 S1. pro - - - - - vin - ci - a - - - - - rum

S2. um, prin - - - - - ceps

A. gen - - - - - ti - - - - -

T. *pp*
 a - - - rum, do - - - mi - - - na

B. *mf*
 do - - - mi - na gen - ti - um, prin - - - ceps pro - vin - ci -

Vln. 1 div. *mf*

Vln. 2 div. *mf*

Vla. div. *mf* *pp*

Vc. *mf*

Db. *mf*

69 *p* *pp*

S1. fac - ta est sub - tri - bu - to.

mf *p*

S2. pro - vin - ci - a - rum fac - ta est sub - tri -

mf

A. um, prin - ceps pro - vin - ci - a - rum fac - ta

mf

T. gen - ti - um, prin - ceps pro - vin - ci -

pp

B. a - rum, do - mi - na gen - ti - um,

Vln. 1 div. *pp* *p* *pp*

Vln. 2 div. *pp* *p* *pp*

Vla. unis. *pp* *p* *pp*

Vc. *pp* *p* *pp*

Db. *pp* *p* *pp*

74

S1.

S2.

A.

T.

B.

Vln. 1 div.

Vln. 2

Vla.

Vc.

Db.

79 *pp*

T.

B. *p* *pp*
tri - - - bu - - - to.

Vln. 1 div.

Vln. 2 *3*

Vla. *3*

Vc.

Db.



83 *ppp*

Vln. 1 div. *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

87 unis. trem. mf ff fff

Vln. 1

Vln. 2

Vla.

Vc.

Db.



F Teneramente ♩ = 58

92 B. *p* *mf* *mf*

le - - ru - sa - lem,

F Teneramente ♩ = 58 ord. trem. *pp* *mf*

Db.

Beth

Accelerando poco a poco al fine ♩ = 40

div. ord. (♩ = c.42)

Vln. 1 *ppp* *p* *ppp* *p*

Vln. 2 *ppp* *p* *ppp* *p*

Vla. div. ord. *ppp* *p* *ppp* *p*

Vc. ord. *ppp* *p* *ppp* *p*

Db. ord. *ppp* *p* *ppp* *p*

G (♩ = c.44) (♩ = c.46) *pp* 3

T. Plo - rans plo -

B. *pp* *p* *pp* *p*
Beth. Beth.

G (♩ = c.44) trem. ord. (♩ = c.46)

Db. *ppp* *p* *ppp* *p*

107 *p* (♩ = c.48) *pp* *p* *pp* 3

T. ra - - - vit in noc - - - te, et

B. *pp* *p* *pp* *p*
Plo - rans plo - ra - - vit in noc - te, et

Vc. trem. ord. *ppp* *p* *ppp* *p*

Db. trem. ord. *ppp* *p* *ppp* *p*

111 *mf* *p* (♩ = c.50)

T. la - - - cry - mae ei - us in max - il - - lus

B. *p* *mf* *p*
la - - - cry - - - mae ei - us in max - il - - lus

Vc. trem. ord. (♩ = c.50)
p *mf* *p*

Db. trem. ord.
p *mf* *p*



115 **H** (♩ = c.52) *p*

S2. non est qui

A. *p*
non est qui

T. *mf* *p*
ei - - - us: ei - - - us:

B. *mf* *p*
ei - - - us: ei - - - us:

Vla. **H** (♩ = c.52) unis. *ppp*

Vc. trem. ord.
p *mf* *p*

Db. trem. ord.
p *mf* *p*

118

S2. *mf* *f* *mf*
con - - so - - le - tur e - am ex

A. *mf* *f* *mf*
con - - so - - le - tur e - am ex

Vla. trem. *mf* *f*

Vc. trem. *mf* *f*

Db. *mf* *f*



(♩ = c.54)

121

S2. *f*
om - - - - - ni - bus ca - ris ei - - - - -

A. *f*
om - - - - - ni - - - - bus ca - ris ei - - - - -

Vln. 1 (♩ = c.54) unis. trem. *p*

Vln. 2 unis. *pp* *f*

Vla. ord. trem. *mf* *f*

Vc. ord. *mf* *f*

Db. *mf* *f*

I

(♩ = c.56)

124

S2. *p*
-us:

A. *p*
-us:

T. *mf* *ff*
om - nes a - mi - ci ei - us spre - ve - runt e -

B. *mf* *ff*
om - nes a - mi - ci ei - - us spre - ve - runt e -

I

(♩ = c.56)

Vln. 1 *mf* *f* *ff*
ord. trem.

Vln. 2 *mf* *f* *ff*
ord. trem.

Vla. *mf* *f* *ff*
ord.

Vc. *mf* *f* *ff*

Db. *mf* *f* *ff*

J

26

(♩ = c.58)

(♩ = c.60)

S1. *f* et fac - - ti sunt et fac - - ti sunt e - i

S2. *f* et fac - ti sunt et fac - - ti sunt e - i

T. *mf* am,

B. *mf* am,

J

(♩ = c.58)

(♩ = c.60)

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f*



(♩ = c.63)

(♩ = c.66)

S1. *fff* in - i - mi - - ci, in - i - mi - - ci, in - i - mi - - ci, in - i - mi - - ci,

S2. *fff* in - i - mi - - ci, in - i - mi - - ci, in - i - mi - - ci, in - i - mi - - ci,

Vln. 1 *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Vln. 2 *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Vla. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

Vc. *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

K

137 (♩ = c.69)

Vln. 1 *ff* trem. ord. *fff* 6 *ff*

Vln. 2 *fff* 6 *ff* trem. ord. *fff* *ff* trem. ord. *fff*

Vla. *feroce* *ff* trem. ord. *fff* 6 *ff* trem. ord. *fff*

Vc. *fff* 6 *ff*

Db. *fff* 6 *ff*

139

Vln. 1

Vln. 2 *ff* 3

Vla. 6 trem. ord. 6 trem. ord. *fff* *ff* *fff*

Vc. *fff* 6 *ff* *fff* 6

Db. *fff* 6 *ff* *fff* 6

(♩ = c.72)

141

Vln. 1 *fff* *ff* slide

Vln. 2 trem. ord. *fff* 3

Vla. 6 *fff* *ff*

Vc. *fff* 6 *ff*

Db. *ff* trem. ord. *fff*

143

Vln. 1 *slide*

Vln. 2 *trem.* *ord.* *trem.* *ord.*

Vla. *fff* *ff*

Vc. *fff* *ff*

Db. *trem.* *ord.* *trem.* *ord.* *fff*



L

145 ($\text{♩} = \text{c.76}$)

Vln. 1 *slide*

Vln. 2 *ff*

Vla. *fff* *ff*

Vc. *trem.* *ord.* *fff*

Db. *ff* *trem.* *ord.* *fff*



M

147 ($\text{♩} = \text{c.80}$)

Vln. 1 *fff* *ff*

Vln. 2 *fff* *ff*

Vla. *fff* *ff*

Vc. *ff* *slide* *trem.* *ord.* *fff* *ff*

Db. *ff* *slide* *trem.* *ord.* *fff* *ff*

Vln. 1 *fff* 6

Vln. 2 *fff* 6

Vla. *fff* 3

Vc. *fff* 3

Db. *fff* 3

N (♩ = c.84) (♩ = c.88)

Vln. 1 *fff* trem. ord. trem. ord. *fff*

Vln. 2 *fff* 6

Vla. *fff* 6

*Repeat, ad lib., until the end of the line. Play as fast as possible.

Vc. *fff* slide *fff* *fff* slide *fff*

Db. trem. ord. trem. ord. *fff*

(♩ = c.92) (♩ = c.96)

Vln. 1 *fff* trem. ord. trem. ord. *fff*

Vln. 2

Vla.

Vc. *fff* slide *fff* *fff* slide *fff*

Db. trem. ord. trem. ord. *fff*

30

O

(♩ = c.100) (♩ = c.104) (♩ = c.108)

Vln. 1 *pp*

Vln. 2 ord. *pp*

Vla. ord. *pp*

Vc. *pp*

Db. *pp*

163

(♩ = c.112) (♩ = c.116)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

P

(♩ = c.120) (♩ = c.126)

Vln. 1 trem. *fff* ord. *fff* trem. *fff* ord. *fff*

Vln. 2 *fff* 6 6

Vla. *fff* 6 6

Vc. *fff* trem. slide *fff* *fff* trem. slide *fff*

Db. *fff* ord. *fff* trem. *fff* ord. *fff*

*Repeat, ad lib., until the end of the line. Play as fast as possible.

(♩ = c.132) trem. ord. (♩ = c.138) trem. ord.

Vln. 1
170
ffffp *fff* *ffffp* *fff*

Vln. 2
fff

Vla.
fff

Vc.
ffffp *fff* *ffffp* *fff*
slide

Db.
ffffp *fff* *ffffp* *fff*
trem. ord. trem. ord.

Q

(♩ = c.144) (♩ = c.152)

Vln. 1
172
pp

Vln. 2
pp

Vla.
pp ord.

Vc.
pp

Db.
pp

(♩ = c.160) (♩ = c.168)

Vln. 1
176
pp

Vln. 2
ord.
pp

Vla.
pp

Vc.
pp

Db.
pp

R

(♩ = c.176)

(♩ = c.184)

180

Vln. 1

Vln. 2

Vla.

Vc.

Db.

trem.

fp

fp

fff 6 6

fff 6 6

*Repeat, ad lib., until the end of the line. Play as fast as possible.

trem.

fp

fp

trem.

fp

fp



(♩ = c.192)

187

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fp

ff

fp

ff

fp

ff



S

(♩ = c.200)

190 ord.

Db.

pp

194 *doloroso*
p

T. *le - ru - sa -*

B. **p**
Ierusalem,*
*Fast monotone. Repeat the given word individually or in groups until the end of the line.

Vc. *ord.*
pp

Db.



198 *mf* *p* *mf*
(♩ = c.208)

T. *lem, Ie - ru - sa - lem,*

B. Ierusalem,

Vc. *mf* *p* *f*
(♩ = c.208)
slide *slide* *slide*
3

Db. *mf* *p* *f*



209 trem. **ppp** trem. **ppp**

Vc.

Db.

Ghimel λ

$\text{♩} = 58$
div.
ord.

213

Vln. 1
ppp \triangleleft *p*

Vln. 2
div.
ord.
ppp \triangleleft *p*

Vla.
div.
ord.
ppp \triangleleft *p*

Vc.
ord.
ppp \triangleleft *p*

Db.
ord.
ppp \triangleleft *p*



T

219

S1.
pp
Ghi - - - - mel. _____

T

Vln. 1
unis.
pizz.
sfz \triangleleft *pp* ord.

Vln. 2
unis.
pp

Vla.
unis.
pizz.
sfz \triangleleft *f*

Vc.
pizz.
ord.
sfz \triangleleft *pp*

224

S1. Ghi - - - - - mel.

S2. *pp*
Ghi - - - - - mel.

Vln. 1

Vln. 2

Vla. *pizz.*
sfz *f*

Vc. *pizz.* *ord.*
sfz *pp*

U

227

S1. Mi - gra - vit Ju - das prop - ter af - flic - ti - o - *p*

S2. Mi - gra - vit Ju - das prop - ter af - flic - ti - o - *p*

A. Mi - gra - vit Ju - das prop - ter af - flic - ti - o - *p*

T. Mi - gra - vit Ju - das prop - ter af - flic - ti - o - *p*

B. Mi - gra - vit Ju - das prop - ter af - flic - ti - o - *p*

U

Vln. 1 *pizz.* *3* *3* *3* *3* *ord.*
sfz *f* *p*

Vln. 2 *pizz.* *3* *3* *3* *3* *ord.*
sfz *f* *p*

Vla. *ord.*
p *pizz.* *3* *3* *3* *ord.*
sfz *f* *p*

Vc. *p* *pizz.* *3* *3* *3* *ord.*
sfz *f* *p*

Db. *pizz.* *ord.* *pizz.* *3*
sfz *p* *sfz* *f*

232

S1. nem,

S2. nem,

A. nem,

T. nem,

B. nem,

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. ord. *p* *ff*



235

S2. *p* Mi - gra - - - vit Ju - - - das

A. *p* Mi - gra - - - vit Ju - - - das

T. *p* Mi - gra - vit

B. *p* Mi - gra - vit

Vln. 1 *pizz.* *sfz f* ord. *p*

Vln. 2 *p* *pizz.* *sfz f*

Vla. *p*

Vc. *p*

Db. *pizz.* *sfz* ord. *p*

237

Musical score for vocal and instrumental parts. The score includes vocal parts (S1, S2, A, T, B) and instrumental parts (Vln. 1, Vln. 2, Vla., Vc., Db.). The lyrics are: "Mi - gra - vit Ju - das prop - ter af - flic - ti - o -". The score includes dynamic markings such as *p*, *ord.*, *pizz.*, *sfz*, and *f*. The time signature is 2/4.

240

S1. *f* *pp*
nem,

S2. *f* *pp*
nem,

A. *f* *pp*
nem,

T. *f* *pp*
nem,

B. *f* *pp*
nem,

Vln. 1 *ff*

Vln. 2 *sfz* *p* *ff*

Vla. *sfz* *p* *ff*

Vc. *ff*

Db. ord. *p* *ff*

243

S1. *pp*
Mi - - gra - - vit

Vln. 1 *p* *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *f* *pizz.*

Db.

247

S1. *p* Mi - - - gra - - - vit

S2. *p* Mi - - - gra - - - vit

Vln. 1

Vln. 2

Vla.

Vc. *sfz* *f*

Db.

W

250

S1. *p* et mul - ti -

S2. et mul - - - tu - - - di - - - nem

A. *p* et mul - - - tu - - - di - - - nem

T. *p* et mul - ti - tu - di - nem

B. *p* et mul - ti - tu - di - nem

W

Vln. 1 *pizz.* *sfz* *f* *p* ord.

Vln. 2 *p* *pizz.* *sfz* *f* *p* ord.

Vla. *ord.* *p* *pizz.* *sfz* *f* *5* ord.

Vc. *sfz* *p* ord.

Db.

253

S1. tu - - di - - nem ser - vi - tu - - - - - tis;

S2. ser - - - - - vi - - - - - tu - - - - - tis;

A. ser - - - - - vi - - - - - tu - - - - - tis;

T. ser - - - - - vi - - - - - tu - - - - - tis;

B. ser - - - - - vi - - - - - tu - - - - - tis;

Vln. 1

Vln. 2

Vla. ord. *p*

Vc. pizz. *sfz f* 5 ord. *p*

Db. pizz. *sfz f* 5 ord. *p*



256

Vln. 1 *f* 3 *ff*

Vln. 2 3 *f* *ff*

Vla. 3 *f* *ff*

Vc. *f* 3 3 *ff*

Db. 3 3 *f* 3 3 *ff*

X

258

S2. *p* et mul - - - - - tu - - - - di - - - -

A. *p* et mul - - - - - tu - - - - di - - - -

T. *p* et mul - ti -

B. *p* et mul - ti -

X

Vln. 1 *sfz f* *pizz.* 6 6 6 6 *ord.* *p*

Vln. 2 *sfz f* *pizz.* 6 6 6 6

Vla. *p*

Vc. *p* 3

Db. *sfz* *p*



260

S1. *p* et mul - ti - tu - di - nem ser - vi - tu - -

S2. nem ser - - vi - tu - -

A. nem ser - - vi - tu - -

T. tu - di - nem ser - - vi - - - tu - -

B. tu - di - nem ser - - - vi - - - tu - -

Vln. 1 *ord.*

Vln. 2 *ord.* *p* 3 5 3

Vla. *sfz f* *pizz.* 6 6 6 6 *ord.* *p* 3

Vc. *sfz f* *pizz.* 6 6 6 6 *ord.* *p*

Db. *sfz f* *pizz.* 6

263

S1. *f* - tis; *p* slide *

S2. *mf* - tis; *p* slide *

A. *f* - tis; *p*

T. *f* - tis; *p* slide *

B. *f* - tis; *p*

* Slowly slide down to marked note individually or in groups.

Vln. 1

Vln. 2

Vla. *mf*

Vc. *mf*

Db. ord. *p* *mf*

265

S1. *pppp* *fff* shout
ser - vi - tu - tis;

S2. *pppp* *fff* shout
ser - vi - tu - tis;

A. *pppp* *fff* shout
et mul-ti-tu di-nem

T. *pppp* *fff* shout
ser-vi - tu - tis;

B. *fff* shout
et mul-ti-tu di-nem

Vln. 1 *f* *ff* 3 6

Vln. 2 *f* *ff* 6

Vla. *f* *ff* 6 6

Vc. *f* *ff* 6 6

Db. *f* *ff* 6 6 6 6

267

S1. *f* *Y*
ha - bi - ta - vit in - ter gen - tes,

Vln. 1 *fff* *slide* *Y* *slide*

Vln. 2 *fff* *slide* *pizz.* *sfz*

Vla. *fffz* *pizz.* *sfz* *sfz* *sfz* barely audible ord. *pppp*

Vc. *fffz* *pppp* barely audible

Db. *fffz* *pppp* barely audible

271

S1. *p*
nec in - ven - it re - - - qui - em:

Vln. 1 *p*
ord.

Vln. 2 *p*

Vla. *p*
pizz.

Vc. *ffz* *f*

Db. *p*



274

S1. *p* *pp*
re - - qui - em: re - qui -

Vln. 1

Vln. 2

Vla.

Vc. *ffz* *f*

Db.

Z

279

S1. *p* *pp* *p* *pp* *p*
 em: re - qui - em: re - qui - em: re - qui - em:

S2. *pp* *p* *pp* *p* *pp* *p*
 re - qui - em: re - qui - em: re - qui - em:

A. *pp* *p* *pp* *p* *pp* *p*
 om - nes per - se - cu - to - res e - jus ap - pre - hen - de - runt e - am in -

T. *pp* *p* *pp* *p* *pp*
 re - qui - em: re - qui - em: re - qui -

B. *pp* *p* *pp* *p* *pp*
 re - qui - em: re - qui - em: re - qui -

Z

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *sfz* *f* *sfz* *f* *sfz*

Db. *pp*



285

S1. *pp* *p* *pp* *p*
 re - qui - em: re - qui - em:

S2. *pp* *p* *pp* *p*
 re - qui - em: re - qui - em:

A. *pp* *p* *pp* *p*
 ter an - gus - - ti - as. re - qui - - - em:

T. *pp* *p* *pp* *p*
 em: re - - qui - em: re - - qui - em:

B. *p* *pp* *p* *pp* *p*
 em: re - - qui - em: re - - qui - em:

46 **AA**
 297 **Teneramente** ♩ = 58

A. *p* ————— *f*
 Ie - - ru - sa - lem,

T. *pp*
 Ierusalem, Ierusalem, convertere*

B. *pp*
 Ierusalem, Ierusalem, convertere*

*Fast monotone. Repeat the given word individually or in groups until the end of the line.

AA
Teneramente ♩ = 58

Vln. 2 *pp* ————— *f* *slide* *slide*

Vla. *pp* ————— *f* *slide* *slide*

Vc. ord. *pp* ————— *f* *slide* *slide* 3

Db. *pp* ————— *f*



297

A. *p* ————— *f* ————— *p*
 Ie - - ru - sa - lem, con - -

T. Ierusalem, Ierusalem, convertere Ierusalem, Ierusalem, convertere

B. Ierusalem, Ierusalem, convertere

Vln. 2 *p* ————— *f* *slide* 3

Vla. *p* ————— *f* *slide*

Vc. *p* ————— *f* *slide* 3

Db. *p* ————— *f*

301

A. ver - - - te - - - re

T. Ierusalem, Ierusalem, convertere Ierusalem, Ierusalem, convertere

B.

Vln. 2 *slide* *p* trem. *ff* *fff*

Vla. *slide* *p* trem. *ff* *fff*

Vc. *p* trem. *ff* *fff*

Db. *p* trem. *ff* *fff*

Detailed description: This page of a musical score contains vocal and instrumental parts. The vocal parts (A, T, B) are in 3/4 time and feature lyrics in Latin. The instrumental parts (Vln. 2, Vla., Vc., Db.) are in 3/4 time and include performance instructions such as 'slide', 'p' (piano), 'trem.' (trémolo), 'ff' (fortissimo), and 'fff' (fortississimo). The score is divided into two systems, with the first system containing the vocal parts and the second system containing the instrumental parts. The key signature has one sharp (F#) and the time signature is 3/4.

Daleth 7

♩ = 66

div. ord.

306

Vln. 1 *ppp* div. ord.

Vln. 2 *ppp* div. ord.

Vla. *ppp* div. ord.

Vc. *ppp* ord.

Db. *ppp* div. ord.

BB

313

Vla. unis. har. *pp*

318

S1. *pp* Da - - - - leth.

S2. *pp* Da - - - - leth.

A. *pp* Da - - - - leth.

Vln. 1 unis. *pp*

Vln. 2 div. *pp*

Vln. 2 div. *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

322

S2.

A.

Vln. 1 trem. *fff* *p*

Vln. 2 unis. *pp* *fff* *p*

Vla.

Vc. trem. *pp* *fff* *p*

Db.

326

S1. *pp*
[Vi - ae Si - on] lu - gent,

S2. *pp*
[Vi - ae Si - on] lu - gent,

A. *pp*
[Vi - ae Si - on] lu - gent,

Vln. 1 *p*

Vln. 2 div. *p*

Vln. 2 div. *p*

Vla. har. *p*

Vc. ord. *pp* *p*

Db. *pp* *p*

330

S2.

A.

Vln. 1
trem.
pp *fff* *p*

Vln. 2
unis.
pp *fff* *p*

Vla.

Vc.
trem.
pp *fff* *p*

Db.



334

CC

S1. almost a whisper.
ppp [Vi - ae Si - on] lu - gent, e - o quod non sint qui ve - ni - ant ad so - lem - ni - ta - tem.____

S2. almost a whisper.
ppp [Vi - ae Si - on] lu - gent, e - o quod non sint qui ve - ni - ant ad so - lem - ni - ta - tem.____

A. almost a whisper.
ppp [Vi - ae Si - on] lu - gent, e - o quod non sint qui ve - ni - ant ad so - lem - ni - ta - tem.____

CC

Vln. 1
ord.
pp

Vln. 2
pp

Vla.

339

S1. *p*
Om - nes por - tac ei - us des - truc - tac,

S2. *p*
Om - nes por - tac ei - us des - truc - tac,

A. *p*
Da - - - - leth.

Vln. 1

Vln. 2 *pp*
div.

Vln. 2 *pp*
div.

Vla. *pp*
ord.

Vc. *pp* *p*

Db. *pp* *p*

343

S1. *slide*
sa - - - - cer - - - do - - -

S2. *slide*
sa - - - - cer - - - do - - -
nat. har.

Vln. 1

Vln. 2 *slide*
div.

Vln. 2 *slide*

Vla.

Vc.

Db.

346

S1. *slide* *slide* *slide*
tes ei - us ge - - men - tes, sa - cer - do - tes

S2. *slide* *slide* *slide*
tes ei - us ge - - men - tes, sa - cer - do - tes

Vln. 1 nat. har.

Vln. 2 div. *slide* *slide* *slide*

Vla.



351

S1. ei - - us ge - - - - - men - - - -

S2. ei - - us ge - - - - - men - - - -

Vln. 1

Vln. 2 div.

Vla.

354

S1. *tes, ge men*

S2. *tes, ge men*

Vln. 1

Vln. 2 div.

Vla.



357

S1. *tes,*

S2. *tes,*

Vln. 1

Vln. 2 div. *pp*

Vla.



360

Vla.

54

DD

365

S1. *pp*
Da - - - - leth.

S2. *pp*
Da - - - - leth.

A. *pp*
Da - - - - leth.

DD

Vln. 1 *pp* ord.

Vln. 2 *pp* trem.

Vln. 2 div. *pp* trem.

Vla.

Vc. *pp*

Db. *pp*

369

S1. Da - - - - leth.

S2. Da - - - - leth.

A. *pp* Da - - - - leth.

Vln. 1

Vln. 2 div. ord. trem. trem.

Vla.

Vc.

Db.



373

Vln. 1

Vln. 2 div. ord. ord.

Vla.

Vc.

Db.

377

Vln. 1 unis.

Vln. 2

Vla.

Vc.

Db.

381

B. *pp* 3 3 3 3

vir-gin-es ei-us squal-i-dae, et ip-sa op-pres-sa a - ma-ri - tu - di - ne.

Vln. 1 trem. *fff*

Vln. 2 *fff*

Vc. trem. *pp* *fff*

EE

Teneramente ♩ = 58

389

S2. *mf* *ff*

Ie - - ru - sa - - lem,

A. *p*

Ierusalem, Ierusalem, convertere ad Dominum Deum*

T. *p*

Ierusalem, Ierusalem, convertere ad Dominum Deum*

B. *p*

Ierusalem, Ierusalem, convertere ad Dominum Deum*

*Fast monotone. Repeat the given word individually or in groups until the end of the line.

EE

Teneramente ♩ = 58

ord.

Vln. 1 *pp* *ff* slide

Vln. 2 *pp* *ff* slide

Vla. div. *pp* *ff* slide 3

Vc. *pp* *ff* 3

Db. *pp* *ff*

393 *mf* *ff* *mf*

S2. Ie - - - ru - - sa - - lem, con - -

A.

T. Ierusalem, Ierusalem, convertere ad Dominum Deum Ierusalem, Ierusalem, convertere ad Dominum Deum

B. Ierusalem, Ierusalem, convertere ad Dominum

Vln. 1 *pp* *ff*

Vln. 2 *pp* *ff* *slide*

Vla. div. *pp* *ff* *slide*

Vc. *pp* *ff*

Db. *pp* *ff*

397 *ff*

S2. ver - - te - - re ad Do - mi - num

A. Ierusalem, Ierusalem, convertere ad Dominum Deum

T. Ierusalem, Ierusalem, convertere ad Dominum Deum Ierusalem, Ierusalem, convertere ad Dominum Deum

B. Ierusalem, Ierusalem, convertere ad Dominum Deum

Vln. 1 *pp* *ff*

Vln. 2 *pp* *ff* *slide*

Vla. div. *pp* *ff*

Vc. *pp* *ff*

Db. *pp* *ff*

401 *mf* *pp*

S2. De - - - - - um

A. Ierusalem, Ierusalem, convertere ad Dominum Deum *pp*

T. Ierusalem, Ierusalem, convertere ad Dominum Deum *pp*

B. Ierusalem, Ierusalem, convertere ad Dominum Deum *pp*

Vln. 1 *mf* *pp* trem.

Vln. 2 *mf* *pp* trem.

Vla. div. *mf* *pp* trem.

Vc. *mf* *pp* trem.

Db. *mf* *pp* trem.

He 7

406 ♩ = 96

S1. *ff* 3 He. _____

S2. *ff* 3 He. _____

A. *ff* He. _____

T. *ff* He. _____

B. *ff* He. _____

♩ = 96
div.
as loud as possible
ord.

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

FF
408

Vln. 1 div. *ff*

Vln. 2 *f* unis. trem. ord. *fff* trem. ord. *f* *fff* *f* 3

Vla. *f* unis. trem. ord. *fff* trem. ord. *fff* *f* 3

Vc. ord. *f* trem. *fff* ord. *f*

Db. ord. *f* trem. *fff* ord. *f*



411

Vln. 1 div. *fff*

Vln. 2 trem. ord. trem. ord. trem. ord. *fff* *ff* *fff*

Vla. trem. ord. trem. ord. trem. ord. *fff* *ff* *fff*

Vc. trem. ord. trem. ord. *fff* *f* *fff*

Db. trem. ord. trem. ord. *fff* *f* *fff*

414

Vln. 1 div.

Vln. 2

Vla.

Vc.

Db.

ff *f* *fff* *f* *fff* *f*

trem. ord. trem. ord.

trem. slide ord. trem. ord.

trem. ord. trem. ord.

trem. ord. trem. ord.

trem. ord. trem. ord.

trem. ord. trem. ord.



417

Vln. 1 div.

Vln. 2

Vla.

Vc.

Db.

ff *f* *fff* *f* *fff* *f*

trem. ord. trem. ord.

trem. slide ord. trem. ord.

trem. ord. trem. ord.

trem. ord. trem. ord.

trem. ord. trem. ord.

trem. ord. trem. ord.

GG

420 *ff*

S1. *ff*
 Fac - - ti sunt hos - tes ei - us in ca - pi - te, in - i - mi - ci

S2. *ff*
 Fac - ti sunt hos - tes ei - us in ca - pi - te, in - i - mi - ci

A. *f*
 Fac - ti sunt hos-tes ca - pi - te,

T. *f*
 Fac - ti sunt hos-tes ca - pi - te,

B. *f*
 Fac - ti sunt hos-tes ca - pi - te,

GG

Vln. 1 *ff* unis. trem. ord. *fff* *ff* trem. *fff* ord. *fff*

Vln. 2 *ff* trem. ord. *fff* *ff* trem. ord. *fff*

Vla. *ff* trem. ord. *fff* *ff* trem. ord. *fff*

Vc. *ff* trem. ord. *fff* *ff* trem. ord. *fff*

Db. *ff* trem. ord. *fff* *ff* trem. ord. *fff*

S1. *il - - li - us lo - cu - ple - ta - - ti sunt; qui - a*

S2. *il - li - - us lo - cu - ple - ta - - ti sunt; qui - a*

A. *il - li - - us lo - cu - ple - ta - - ti sunt; qui - a*

T. *in - i - mi - ci lo - cu - ple - ta - ti sunt;*

B. *in - i - mi - ci lo - cu - ple - ta - ti sunt;*

Vln. 1 *ff* *fff* *ff*

Vln. 2 *ff* *trem.* *ord.* *fff* *ff* *trem.* *ord.* *fff*

Vla. *ff* *trem.* *ord.* *fff* *ff* *trem.* *ord.* *fff*

Vc. *ff* *trem.* *ord.* *fff* *ff* *trem.* *ord.* *fff*

Db. *ff* *trem.* *ord.* *fff* *ff* *trem.* *ord.* *fff*

428

S1. Do - - - - - mi - nus lo - cu - tus est su - per e - am

S2. Do - - - - - mi - nus lo - cu - tus est su - per e - am

A. Do - - - - - mi - nus lo - cu - tus est su - per e - am

T. Do - mi-nus lo - cu-tus est

B. Do - mi-nus lo - cu-tus est

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. *ff* trem. ord. *fff* *ff* trem. ord. *fff*

Vc. *f* trem. ord. *fff* *f* trem. ord. *fff*

Db. *f* trem. ord. *fff* *f* trem. ord. *fff*

432

S1. *prop - ter mul - - ti - tu - di - nem in - i - qui -*

S2. *prop - ter mul - ti - tu - di - nem in - i - qui -*

A. *prop - ter mul - ti - tu - di - nem in - i - qui -*

T. *prop - ter mul - ti - tu - di - nem in - i - qui -*

B. *mul - ti - tu - di - nem par - vu - li ei - us duc - ti sunt cap - ti - vi*

Vln. 1 *f ff*

Vln. 2 *f ff*

Vla. *f ff*

Vc. *f fff f fff* trem. ord. trem. ord.

Db. *f fff f fff* trem. ord. trem. ord.

436

S1. *rit.* ta - tum ei - - - us: *f* par -

S2. ta - - tum ei - - - us:

A. ta - - tum *p* par - vu - li ei - us duc - ti sunt cap - ti - vi

T. *p* par - vu - li ei - us duc - ti sunt cap - ti - vi par - vu - li ei - us duc - ti sunt cap - ti - vi

B. *mf* par - vu - li ei - us duc - ti sunt cap - ti - vi *p* par - vu - li ei - us duc - ti sunt cap - ti - vi

Vln. 1 *mf* *f* *rit.*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *f* trem. *ord.* *fff* *f* trem. *ord.* *fff*

♩ = 76

440

S1. *mf* *p*
 vu - li ei - - us duc - - ti sunt

S2. *f* *mf* *p*
 par-vu-li ei-us duc - ti sunt cap-ti-vi pa - - vu - li ei - - us duc -

A. *mf* *p* *f* *mf*
 par-vu-li ei-us duc - ti sunt cap-ti - vi par-vu-li ei-us duc - ti sunt cap-ti-vi pa - - vu - li ei -

T. *f*
 par-vu-li ei-us duc - ti sunt cap-ti - vi par-vu-li ei-us duc - ti sunt cap-ti - vi par-vu-li ei-us duc - ti sunt cap-ti-vi pa - - vu -

B. *f*
 par-vu-li ei-us duc - ti sunt cap-ti - vi par-vu-li ei-us duc - ti sunt cap-ti - vi par-vu-li ei-us duc - ti sunt cap-ti - vi par-vu-li ei-us duc

♩ = 76

Vln. 1 div. *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *f* *p*

S1. cap - - - ti - vi an - te fa - ci - em

S2. ti sunt cap - - ti - vi an - te fa -

A. - us sunt cap - - ti - vi an - te fa -

T. li ei - us an - te fa -

B. ti sunt cap-ti-vi pa - vu - li ei - us an - te fa -

Vln. 1 div.

Vln. 2

Vla.

Vc.

Db.

455 *mf* *p* *pp*

S1. tri - bu - lan - - - - - tis. tri - bu -

mf *p*

S2. ci - em tri - bu - lan - - - - - tis.

mf *p*

A. ci - em tri - bu - lan - - - - - tis.

mf *p*

T. ci - em tri - bu - lan - - - - - tis.

mf *p*

B. ci - em tri - bu - lan - - - - - tis.

Vln. 1 div. *mf* *p* *pp*

Vln. 2 *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

Db. *mf* *p* *pp*

466

S1. *lan - - - - - tis.*

S2. *pp*
tri - bu - lan - - - - - tis.

A. *pp*
tri - bu - lan - - - - - tis.

T. *pp*
tri - bu - lan - - - - - tis.

B. *pp*
tri - bu - lan - - - - - tis.

Vln. 1 div.
[Musical notation for Violin 1, divided]

Vln. 2
[Musical notation for Violin 2]

Vla.
[Musical notation for Viola]

Vc.
[Musical notation for Violoncello]

Db.
[Musical notation for Double Bass]

II

474 **Teneramente** ♩ = 52

S1. *p* *f*
Ie - - - ru - - - sa - - -

S2. *p*
Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.*

A. *p*
Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.*

T. *p*
Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.*

B. *p*
Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.*

II

Teneramente ♩ = 52

*Fast monotone. Repeat the given word individually or in groups until the end of the line.

Vln. 1 div. *pp*

Vln. 2 *pp*

Vla. div. *pp*

Vc. *pp*

Db. *pp*

478

S1. lem,

S2.

A.

T.

B.

Vln. 1
div.

Vln. 2
div.

Vla.
div.

Vc.

Db.

ff

ff

div.

div.

ff

ff

slide

slide

ff

ff

ff

ff

480 *p* *f* *p*

S1. Ie - - ru - sa - lem, con -

S2. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

A.

T. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

B. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

Vln. 1 div. *pp* *ff*

Vln. 2 div. *pp* *ff*

Vla. div. *pp* *ff* slide

Vc. *pp* *ff*

Db. *pp* *ff*

S1. *ver - - te - re ad Do - mi - num*

S2.

A. *Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.*

T. *Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.*

B.

Vln. 1 div. *pp ff*

Vln. 2 div. *pp ff* *slide*

Vla. div. *pp ff*

Vc. *pp ff*

Db. *pp ff*

488

S1. *De - - - - - um*

S2. *Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.*

A. *Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.*

T. *Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.*

B. *Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.*

Vln. 1 div.

pp ff pp trem.

Vln. 2 div.

pp ff pp trem.

Vla. div.

pp ff pp slide trem.

Vc.

pp ff pp trem.

Db.

pp ff pp trem.

492

S1. tu - - - - - um.

S2. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

A. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

T. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

B. Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

Vln. 1 div. *fff* *p* ord. ord. trem.

Vln. 2 div. *fff* *p* ord. ord. trem.

Vla. div. *fff* *p* ord. ord. trem.

Vc. *fff* *p* ord.

Db. *fff* *p* ord.

496

Vln. 1 div.

Vln. 2 div.

Vla. div.

Vc.

Db.



500

Vln. 1 div.

Vln. 2 div.

trem.

pppp