

# GLORIA

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from *Missa Borealis* for Solo Baritone,  
Mixed Choir (SATB), Two Percussion &  
Two Pianos

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Phillip A. Cooke

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from *Missa Borealis* for Solo Baritone, Mixed Choir  
(SATB), Two Percussion & Two Pianos

(2020)

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Commissioned by The Cumnock Tryst with funds provided by the PRSF Open Fund

First performed by The Cumnock Tryst Festival Chorus, with Andy McTaggart (baritone) and percussions (Ewan Miller, Callum Speirs, Robbie Bremner, Michael O'Rourke) and pianists (Maria Urian, Liya Li) from the Royal Conservatoire of Scotland, conducted by Eamonn Dougan at the Barony Hall, Cumnock, Ayrshire, UK on the 08 October 2023

For Jennifer, James and all at The Cumnock Tryst

**Duration:** 10 minutes  
**Cover photograph:** [www.abinger-stained-glass.co.uk](http://www.abinger-stained-glass.co.uk)  
**For more information:** [www.phillipcooke.com](http://www.phillipcooke.com)

## INSTRUMENTATION

Solo Baritone  
Mixed Choir (SATB, with divisi)

Percussion I: Crotales, Bass Drum, Snare Drum, Glockenspiel, Triangle, Bell Tree  
Percussion II: Vibraphone, Large Suspended Cymbal, Triangle, Tambourine

Two Pianos

## PROGRAMME NOTE

My setting of the *Gloria* was written during the Coronavirus pandemic of 2020, and what I imagined might initially be an introspective and melancholy work actually turned out to be one of my most ebullient and colourful pieces, spurred on by this unusual and percussive collection of instruments. The piece combines three distinct types of music, which all jostle for attention and prominence in the ten-minute duration. The first is declamatory and static, with the solo baritone orating dramatically beneath sustained metallic clangs. The second is smoother and more modal, moving obliquely from an opening tone. The final music is what dominates, colourful tableaux which are often quicker in tempo with piquant chromaticisms puncturing the harmonic backdrop.

PAC

## TEXT

Gloria in excelsis Deo  
et in terra pax hominibus bonae  
voluntatis.  
Laudamus te,  
benedicimus te,  
adoramus te,  
glorificamus te,  
gratias agimus tibi propter magnam  
gloriam tuam,  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe,  
Domine Deus, Agnus Dei, Filius Patris,  
qui tollis peccata mundi, miserere nobis;  
qui tollis peccata mundi, suscipe  
deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere  
nobis.

Quoniam tu solus Sanctus, tu solus  
Dominus, tu solus Altissimus,  
Iesu Christe, cum Sancto Spiritu: in  
gloria Dei Patris. Amen.

Glory to God in the highest, and on  
earth peace to people of good will. We  
praise you, we bless you, we adore you,  
we glorify you, we give you thanks for  
your great glory, Lord God, heavenly  
King, O God almighty Father.

Lord Jesus Christ, Only Begotten Son,  
Lord God, Lamb of God, Son of the  
Father, you take away the sins of the  
world, have mercy on us; you take away  
the sins of the world, receive our prayer;  
you are seated at the right hand of the  
Father, have mercy on us.

For You alone are the Holy One, you  
alone are the Lord, you alone are the  
Most High, Jesus Christ, with the Holy  
Spirit, in the glory of God the Father.

Amen.

for Jennifer, James and all at The Cumnock Tryst

# GLORIA

PHILLIP A. COOKE (2020)

from *Missa Borealis* for Solo Baritone, Mixed Choir (SATB), Two Pianos & Two Percussion

**Adagio - senza misura** (♩ = c.60)

The score is arranged in systems. The first system includes Percussion 1 (Crotales) and Percussion 2 (Vibraphone), both marked *ff sonore* and (l.v.). The Baritone Solo part begins with *f drammatico, espress.* and *p*. The lyrics are: Glo-ri-a in ex-cel-sis De-o, in ex-cel-sis De-o. A performance instruction states: \* Slight portemento, more of a sigh than a slide. The vocal parts (Soprano, Alto, Tenor, Bass) have rests. The Piano parts (two systems) are marked *ff sonore* and (l.v.), with *Red.* markings.

rit. . . . . **4/4**

Perc. I. *ff*

Perc. II. *ff*

Bar. Solo *f sim.* *p*

Glo-ri-a in ex-cel-sis De-o, in ex-cel-sis De-

S.

A.

T.

B.

Pno. I. *ff*

Ped.

8va

Pno. II. *ff*

Ped.

8va

**4/4**

**A**

**Andante sostenuto** (♩ = c.72)

2  $\frac{4}{4}$  B.D.

Perc. I. *pp* sempre

Bar. Solo *mf* 3  
Glo-ri - a,

S. *p* sempre  
et in ter - ra pax, et in ter - ra

A. *p* sempre  
et in ter - ra pax, et in ter - ra pax,

T.

B.

Pno. I. *sfz*  
Ped. (ad lib.)

Pno. II. *p* sempre  
Ped. (ad lib.)

6

Perc. I.

Bar. Solo *mf* 3  
Glo-ri - a,

S. *poco a poco cresc.*  
et in ter - ra pax, et in ter - ra

A. *poco a poco cresc.*  
et in ter - ra pax, et in ter - ra pax,

T. *p poco a poco cresc.*  
et in ter - ra pax, et in ter - ra pax,

B. *p poco a poco cresc.*  
et in ter - ra pax, et in ter - ra

Pno. I. *sfz*

Pno. II.

**poco rit.** . . . . .

10

Perc. I.

Bar. Solo   
Glo-ri - a, hom - in - i - bus bo - nae vol - un -

S.   
pax, et in ter - ra... hom - in - i - bus bo - nae vol - un -

A.   
et in ter - ra pax, hom - in - i - bus bo - nae vol - un -

T.   
et in ter - ra pax, hom - in - i - bus bo - nae vol - un -

B.   
pax, et in ter - ra... hom - in - i - bus bo - nae vol - un -

Pno. I.

Pno. II.



**B**

**A tempo**

**poco rit.** . . . . .

14

Perc. I. *f*

Sus'd Cymbal

Perc. II. *f*

Bar. Solo *ff*

ta - tis. \_\_\_\_\_

S. *ff*

ta - tis. \_\_\_\_\_

A. *ff*

ta - tis. \_\_\_\_\_

T. *ff*

ta - tis. \_\_\_\_\_

B. *ff*

ta - tis. \_\_\_\_\_

Pno. I. *ff marc.* *mf sub.*

Ped.

Pno. II. *ff marc.* *mf sub.*

Ped.

C

Allegro giocoso (♩ = c.132)

17

Perc. I. Snare drum *ff*

Perc. II. Triangle *pp* — *molto* — *sffz*

Pno. I. *pp* *ff con fuoco*  
Ped. (ad lib.)

Pno. II. *pp* *ff con fuoco*  
Ped. (ad lib.)

20

Perc. I. *f*

Perc. II. Tambourine *ff* *f*

Pno. I. *f*

Pno. II. *f*

23

Perc. I.

Perc. II.

S.

A.

T.

B.

Pno. I.

Pno. II.

This musical score page, numbered 23, features six staves. The top two staves are for Percussion I and Percussion II. Perc. I has a sparse melody with notes and rests. Perc. II has a rhythmic pattern of eighth notes with accents. The next four staves are for Voice: Soprano (S), Alto (A), Tenor (T), and Bass (B), all of which are currently silent. The bottom two staves are for Piano I and Piano II. Pno. I has a complex melodic line with slurs and accents, and a sustained chord in the right hand. Pno. II has a rhythmic accompaniment in the left hand and a melodic line in the right hand with slurs and accents.

**D**

26

Perc. I.

Perc. II.

S. *f marc.*  
Lau - da - mus te,

A. *f marc.*  
Lau - da - mus te,

T. *f marc.*  
Lau - da - mus te,

B. *f marc.*  
Lau - da - mus te,

Pno. I. *f sub.* *ff*

Pno. II. *f sub.* *ff*

The score is divided into two systems. The first system contains Percussion I and II, and vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The second system contains Piano I and II. The percussion parts feature rhythmic patterns with accents. The vocal parts sing 'Lau - da - mus te,' with a fermata over the final note. The piano parts feature sustained chords in the right hand and moving lines in the left hand, with a dynamic shift from *f sub.* to *ff* in the second measure.

29

Perc. I.

Perc. II.

S.

A.

T.

B.

Pno. I.

Pno. II.

*f*

*f*

*f*

*f*

*f sub.*

*f sub.*

ben - e - dic - i - mus te,

ben - e - dic - i - mus te,

ben - e - dic - i - mus te,

ben - e - dic - i - mus te,

ben - e - dic - i - mus te,

32

Perc. I.

Perc. II.

S.

A.

T.

B.

Pno. I.

Pno. II.

*f*

*f*

*f*

*f*

*ff*

*f sub.*

*ff*

*f sub.*

ad - or - a - mus

ad - or - a - mus

ad - or - a - mus

ad - or - a - mus

ad - or - a - mus

35

Perc. I.

Perc. II.

S.

A.

T.

B.

Pno. I.

Pno. II.

te,

te,

te,

te,

*ff*

*ff*

This musical score page, numbered 35, features seven staves. The top two staves are for Percussion I and Percussion II. Perc. I has a few notes with accents in the second and third measures. Perc. II has a rhythmic pattern of eighth notes with accents in the second and third measures. The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has a melodic line in the first measure, followed by a rest in the second and third measures, with the syllable 'te,' written below the first measure. The bottom two staves are for Piano I and Piano II. Pno. I has a complex melodic line with many notes and slurs, starting in the second measure, with a forte (*ff*) dynamic marking. Pno. II has a rhythmic accompaniment of eighth notes in the first measure, followed by a sustained chord in the second measure, and then continues with eighth notes in the third measure, also marked *ff*.

B. D.

poco rit. . . .

Perc. I.

Perc. II.

Sus'd Cymbal

S.

A.

T.

B.

*f cresc.*

glor - ri - fi - cam - us te, gra - ti -

Pno. I.

Pno. II.

*f sub.*



41

Perc. I. *ff*

Perc. II. *ff*

S. *ff maestoso*  
as ag - i - mus ti - bi prop - ter mag - nam

A. *ff maestoso*  
as ag - i - mus ti - bi prop - ter mag - nam

T. *ff maestoso*  
as ag - i - mus ti - bi prop - ter mag - nam

B. *ff maestoso*  
as ag - i - mus ti - bi prop - ter mag - nam

Pno. I. *ff maestoso*

Pno. II. *ff maestoso*

45

S. *glor - i - am tu - - - am.*  $\frac{2}{4}^p$   $\frac{4}{4}$

A. *glor - i - am tu - - - am.* *p*

T. *glor - i - am tu - - - am.* *p*

B. *glor - i - am tu - - - am.* *p*



**F** **meno mosso** (♩ = c.100)

**molto rit.**

49  $\frac{4}{4}$

S.

A.

T.

B.

Pno. I. *p sempre*

Ped.

Pno. II. *p sempre*

Ped.

52

Perc. I. Crotales *lunga*

Perc. II. Vibraphone *lunga*

Bar. Solo *lunga* ***ff* sonore** ***f* drammatico, espress.**  
 Dom-in-e De - us, Rex cae-

Pno. I. *lunga* ***ff* sonore** *8<sup>va</sup>*

Pno. II. *lunga* ***ff* sonore** *8<sup>va</sup>*

Ped.

Bar. Solo ***p*** *port.*  
 les - tis, De - us Pa - - ter om - ni - po - tens.

Pno. I.

Pno. II.

**4/4**

**H**

**Andante sostenuto** (♩ = c.72)

55  $\frac{4}{4}$

Perc. I. *mf*

Perc. II. *f*

Bar. Solo

S. *mf marc.* *f*  
Dom - in - e, Dom - in - e, Dom - in - e, Dom - in - e

A. *mf marc.* *f*  
Dom - in - e, Dom - in - e, Dom - in - e, Dom - in - e,

T. *mf marc.* *f*  
Dom - in - e, Dom - in - e, Dom - in - e, Dom - in - e,

B. *mf marc.* *f*  
Dom - in - e, Dom - in - e, Dom - in - e, Dom - in - e,

Pno. I.

Pno. II.

I

Glockenspiel

**più mosso (2+2+2+3)** (♩ = c.100)

Perc. I.

*mf* sempre, non troppo

Perc. II.

*mp* sempre, non troppo

S.

A.

T.

B.

Pno. I.

*mf* sempre, non troppo

*Red. (ad lib., sost.)*

Pno. II.

*mp*

*f*  
*Red. (ad lib., sost.)*

62

Perc. I.

Perc. II.

Bar. Solo

*f espress.*

Dom - in - e Fi - li un - i - gen - i - te, Ie - su Chris - te,

S.

*mp*

De - us,

A.

*mp*

De - us,

T.

*mp*

De - us,

B.

*mp*

De - us,

Pno. I.

Pno. II.

*mp*

*f*

65

Perc. I.

Perc. II.

Bar. Solo

*f sim.*

Dom - in - e De - us, Ag - nus De - i, Fi - li - us Pat -

S.

A.

T.

B.

Pno. I.

Pno. II.

68

Perc. I.

Perc. II.

Bar. Solo

ris, \_\_\_\_\_ Dom - in - e De - us, Ag - nus De -

S.

*mp*

De - us, \_\_\_\_\_

A.

*mp*

De - us, \_\_\_\_\_

T.

*mp*

De - us, \_\_\_\_\_

B.

*mp*

De - us, \_\_\_\_\_

Pno. I.

*f*

*mf*

Pno. II.

*f*

*mf*



71

Perc. I. *f*

Perc. II. *mf*

Bar. Solo *ff* *appass.*

- i, Dom - in - e De - us, Ag - nus De - i, Fi - li - us Pat -

S.

A.

T.

B.

Pno. I. *f*

Pno. II. *f*

J

← ♩ = ♩ →

$\frac{4}{4}$  Triangle

74

Perc. I. *mf* *ff*

Perc. II. *mp*

Bar. Solo

S. *mp* *mf sub.*  
De - us, Dom - in - e,

A. *mp* *mf sub.*  
De - us, Dom - in - e,

T. *mp* *mf sub.*  
De - us, Dom - in - e,

B. *mp* *mf sub.*  
De - us, Dom - in - e,

Pno. I. *mf* *f*

Pno. II. *mp* *f*

← ♩ = ♩ →

Glockenspiel

9 (2+2+2+3)

77

Perc. I. *mf* sempre, non troppo

Perc. II. *mp* sempre, non troppo

S. *f* Dom - in - e, Dom - in - e *p* De - - us,

A. *f* Dom - in - e, Dom - in - e *p* De - - us,

T. *f* Dom - in - e, Dom - in - e *p* De - - us,

B. *f* Dom - in - e, Dom - in - e *p* De - - us,

Pno. I. *mf* sub.

Pno. II. *mp*

*f*

← ♩ = ♩ →

81

Perc. I. 4/4 Triangle

Perc. II.

S. *mf sub.*  
Dom - in - e, Dom - in - e, Dom - in - e,

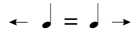
A. *mf sub.*  
Dom - in - e, Dom - in - e, Dom - in - e,

T. *mf sub.*  
Dom - in - e, Dom - in - e, Dom - in - e,

B. *mf sub.*  
Dom - in - e, Dom - in - e, Dom - in - e,

Pno. I. 4/4

Pno. II.



85

Glockenspiel (2+2+2+3)

Perc. I. *ff*

Susp'd Cymbal *pp*

Vibraphone *ff*

S. *ff*  
De - - us,

A. *ff*  
De - - us,

T. *ff*  
De - - us,

B. *ff*  
De - - us,

Pno. I. *ff*

Pno. II. *ff*

88

Perc. I.

Perc. II.

*ff marc.*

Bar. Solo

Dom - in - e, Dom - in - e,

S.

A.

T.

B.

Pno. I.

Pno. II.

This musical score page, numbered 88, features a key signature of three sharps (F#, C#, G#) and a common time signature. The percussion parts (Perc. I and Perc. II) are written in treble clef. Perc. I plays a rhythmic pattern of eighth and sixteenth notes. Perc. II plays a sustained melodic line with a slur. The Baritone Solo part is in bass clef, marked *ff marc.*, and includes the lyrics "Dom - in - e, Dom - in - e,". The vocal parts (Soprano, Alto, Tenor, Bass) are shown as empty staves. The piano accompaniment (Pno. I and Pno. II) is in grand staff. Pno. I has a melodic line in the right hand and a bass line in the left hand. Pno. II features a complex chordal texture in the right hand and a sustained bass line in the left hand.

91

Perc. I.

Perc. II.

Bar. Solo

S. *mp dolce*  
De - us,

A. *mp dolce*  
De - us,

T. *mp dolce*  
De - us,

B. *mp dolce*  
De - us,

Pno. I.

Pno. II.

(senza rit.)

94

Perc. I. *lunga*

Perc. II. *lunga*

Bar. Solo *lunga*

S. *lunga*

A. *lunga*

T. *lunga*

B. *lunga*

Pno. I. (l.v.) *lunga*

Pno. II. (l.v.) *lunga*



**Adagio - senza misura** (♩ = c.60)

Crotales

97

Perc. I. *ff* *sonore*

Perc. II. *ff* *sonore*

Bar. Solo *ff* *drammatico, espress.* *port.* *p*

qui - tol - lis pec - ca - - ta mun - di, mis - er - er - - e

S.

A.

T.

B.

Pno. I. *ff* *sonore*

Ped.

Pno. II. *ff* *sonore*

Ped.

poco rit. . . . .

**4**  
**4**

Perc. I. *ff*

Perc. II. *ff*

Bar. Solo

no - bis; mis - er - er - - - e no -

S.

A.

T.

B.

Pno. I. *ff*

*8<sup>va</sup>*

*Red.*

Pno. II. *ff*

*8<sup>va</sup>*

*Red.*

Adagio (♩ = c.60)

[senza misura]

98

4/4

4/4

Perc. I.

*mp sost.*

Bell tree

'jangle'

*p sempre*

Perc. II.

*mp sost.*

Bar. Solo

bis;

S.

\* *pp* ————— *mf* —————

qui tollis peccata mundi,

A.

T.

B.

\* Fast monotone: entries should be staggered individually or in small groups

Pno. I.

4/4

4/4

*gliss.* ————— *gliss.* ————— *gliss.*

+ *mf sost.*

*Red.*

+ *Gliss on strings inside piano, in free time*

Pno. II.

*f sost.*

*Red.*

^

**[senza misura]**

102 **4/4**

Perc. I.

Perc. II.

S.

A.

T.

B.

Pno. I.

Pno. II.

*pp* *mf*

*pp* *mf*

*gliss.* *gliss.* *gliss.*

*p* *sempre* 'jangle'

suscipe deprecationem nostram,

suscipe deprecationem nostram,

[senza misura]

rit. . . . .

105

**4**/**4**

Perc. I. Snare drum

'jangle'

*P* sempre

Perc. II. Triangle

*P* *molto*

S. *pp* *mf* *pp*

Qui sedes ad dexteram Patris, mis - er - er - e no - bis.

A. *pp* *mf* *pp*

Qui sedes ad dexteram Patris, mis - er - er - e no - bis.

T. *pp* *mf* *pp*

Qui sedes ad dexteram Patris, mis - er - er - e no - bis.

B. *pp* *mf* *pp*

Qui sedes ad dexteram Patris, mis - er - er - e no - bis.

Pno. I. *f* *gliss.* *gliss.* *gliss.* *f* *Red.*

Pno. II. *f*

**M**

**Allegro giocoso** (♩ = c.132)

109

Perc. I. *ff*

Perc. II. *ff* Tambourine

Pno. I. *ff con fuoco*  
Ped. (ad lib.)

Pno. II. *ff con fuoco*  
Ped. (ad lib.)



112

Perc. I. *f*

Perc. II. *f*

Pno. I.

Pno. II.

115

Perc. I.

Perc. II.

S.

A.

T.

B.

Pno. I.

Pno. II.

*f marc.* Quo - ni-am tu sol - us

*f marc.* Quo - ni-am tu sol - us

*f marc.* Quo - ni-am tu sol - us

*f marc.* Quo - ni-am tu sol - us

*f sub.*

*f sub.*

118

Perc. I. Perc. II. S. A. T. B. Pno. I. Pno. II.

Sanc - tus, —

Sanc - tus, —

Sanc - tus, —

Sanc - tus, —

*ff*

*ff*

Detailed description: This page of a musical score, numbered 118, features six staves. The top two staves are for Percussion I and Percussion II. Perc. I has a simple rhythmic pattern of eighth notes with accents. Perc. II has a more complex pattern with sixteenth-note runs and accents. The next four staves are for a four-part chorus: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each voice part begins with the lyrics 'Sanc - tus, —' and has a long sustain line. The bottom two staves are for Piano I and Piano II. Both piano parts start with a fortissimo (*ff*) dynamic. Pno. I has a melodic line in the right hand and a rhythmic accompaniment in the left hand. Pno. II has a similar accompaniment in the left hand and a sustained chordal texture in the right hand.



121

Perc. I.

Perc. II.

S. *f* Qu - ni-am tu sol - us Sanc - tus, —

A. *f* Qu - ni-am tu sol - us Sanc - tus, —

T. *f* Qu - ni-am tu sol - us Sanc - tus, —

B. *f* Qu - ni-am tu sol - us Sanc - tus, —

Pno. I. *f* *ff*

Pno. II. *f sub.* *ff*

124

Perc. I.

Perc. II.

S.

A.

T.

B.

Pno. I.

Pno. II.

*f*

tu so - lus Dom - in - us,

*f*

tu so - lus Dom - in - us,

*f*

tu so - lus Dom - in - us,

*f*

tu so - lus Dom - in - us,

*f sub.*

*f sub.*

Detailed description: This page of a musical score, numbered 124, features six staves. The top two staves are for Percussion I and Percussion II. Perc. I has a melodic line with eighth notes and rests. Perc. II has a more rhythmic line with sixteenth-note patterns. The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part begins with a whole rest followed by the lyrics 'tu so - lus Dom - in - us,' starting on the second measure. The vocal parts are marked with a forte (*f*) dynamic. The bottom two staves are for Piano I (Pno. I) and Piano II (Pno. II). Both piano parts feature a complex rhythmic accompaniment with sixteenth notes and chords. In the second measure, both piano parts have a sustained chord marked with a forte (*f*) and *sub.* (sustained) dynamic.

127

Perc. I.

Perc. II.

S.

A.

T.

B.

Pno. I.

Pno. II.

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*ff*

*ff*

*f sub.*

*f sub.*

tu sol - us Al -

tu sol - us Al -

tu sol - us Al -

tu sol - us Al -

(senza rit.)

130

Perc. I. B. D.

Perc. II. Sus'd Cymbal

S. *ff* *maestoso*

A. *ff* *maestoso*

T. *ff* *maestoso*

B. *ff* *maestoso*

tiss - i - mus, Ie - us Chris - te, cum Sanc - to Spir -

Pno. I. *ff* *maestoso*

Pno. II. *ff* *maestoso*



138

Perc. I. *ff*

Perc. II. *ff*

S. Chris - - te, cum Sanc - to Spir - i - tu: \_\_\_\_\_ in

A. Chris - - te, cum Sanc - to Spir - i - tu: \_\_\_\_\_ in

T. Chris - - te, cum Sanc - to Spir - i - tu: \_\_\_\_\_ in

B. Chris - - te, cum Sanc - to Spir - i - tu: \_\_\_\_\_ in

Pno. I.

Pno. II.

**222**

**4/4**

141  $\frac{4}{4}$

Perc. I.  $p$   $ff$

Perc. II.  $p$   $ff$

S.  $\text{glor - i - a De - i Pat - - - ris. A - men,}$

A.  $\text{glor - i - a De - i Pat - - - ris. A - men,}$

T.  $\text{glor - i - a De - i Pat - - - ris. A - men,}$

B.  $\text{glor - i - a De - i Pat - - - ris. A - men,}$

Pno. I.  $\frac{4}{4}$

Pno. II.

145

Perc. I. *p*

Perc. II. *p*

S. A - men, A -

A. A - men, A -

T. A - men, A -

B. A - men, A -

Pno. I.

Pno. II.

Detailed description: This page of a musical score, numbered 145, features six staves. The top two staves are for Percussion I and Percussion II, both marked with a piano (*p*) dynamic. The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal line begins with a whole rest, followed by the lyrics "A - men," and then continues with a melodic line. The Soprano, Alto, and Tenor parts have a long note with a slur over it, while the Bass part has a more active line. The bottom two staves are for Piano I and Piano II. Piano I has a complex, flowing line with many sixteenth notes and slurs. Piano II has a more rhythmic accompaniment with chords and single notes.



148

Perc. I. *ff*

Perc. II. *ff*

Bar. Solo *ff*  
A - men,

S.  
men, A - men,

A.  
men, A - men,

T.  
men, A - men,

B.  
men, A - men,

Pno. I.

Pno. II.

rit.

2/4

151

The musical score is arranged in a vertical stack. At the top are two percussion staves, Perc. I and Perc. II, both marked with a double bar line and a vertical line. They play a rhythmic pattern of quarter notes, starting with a dynamic of *p* and increasing to *fff*. Below these are the vocal staves for a Baritone Soloist and a four-part chorus (Soprano, Alto, Tenor, Bass). Each vocal part begins with a rest, followed by the lyrics "A - men," and then "A - men." with a long note. The dynamics for the vocal parts are marked *fff*. The piano accompaniment consists of two staves, Pno. I and Pno. II. Pno. I features a complex melodic line with many accidentals and a dynamic of *fff*. Pno. II provides a harmonic accompaniment with chords and a dynamic of *fff*. The score concludes with a 2/4 time signature.

meno mosso (♩ = c.100)

rit.

156

2/4

4/4

Perc. I.

Bar. Solo

S.

A.

T.

B.

Pno. I.

Pno. II.

The musical score is arranged in a standard orchestral format. At the top, a box contains the letter 'N'. The tempo is marked 'meno mosso' with a quarter note equal to approximately 100 beats per minute. A 'rit.' marking is placed further to the right. The score begins at measure 156, where the time signature changes from 2/4 to 4/4. The Percussion I part is indicated by a double bar line with two vertical strokes. The vocal parts (Bar. Solo, Soprano, Alto, Tenor, Bass) are written in a single system with a common key signature of one sharp (F#). The piano parts (Pno. I and Pno. II) are written in a grand staff with two systems. The Pno. I part includes dynamic markings 'p sempre' and 'dim.'. The Pno. II part includes the marking 'p sempre'. The score concludes with a 'Ped.' marking at the bottom.

160

Perc. I.

Pno. I.

Pno. II.

*dim.*



163

Perc. I.

Pno. I.

Pno. II.

Triangle

*mf*

*pp*

*pp*

Tempore dolorem