

GLORIA



from *Missa Borealis* for Solo Baritone,
Mixed Choir (SATB) and Orchestra

Phillip A. Cooke

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from *Missa Borealis* for Solo Baritone, Mixed Choir
(SATB) and Orchestra

(2020)

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

First performed (in two-piano version) 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

For more information: www.phillipcooke.com

PROGRAMME NOTE

My setting of the *Gloria* was written and orchestrated during the Coronavirus pandemic of 2020, and what I imagined might initially be an introspective and melancholy work turned out to be one of my most ebullient and colourful pieces. 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

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INSTRUMENTATION

Solo Baritone
Mixed Choir (SATB, with divisi)

2 Flutes
2 Oboes
2 Clarinets
2 Bassoons

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba

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

Harp
Celesta

Strings (min. 6, 6, 4, 4, 2)

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.

GLORIA

from *Missa Borealis* for Solo Baritone, Mixed Choir (SATB) & Orchestra

PHILLIP A. COOKE (2020)

SCORE IN C

Adagio - senza misura (♩ = c.60)

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

4 Horns in F

3 Trumpets in B♭

3 Trombones

Tuba

Timpani

Percussion 1
Crotales (l.v.)
ff *sonore*

Percussion 2
Vibraphone (l.v.)
ff *sonore*

Celesta (l.v.)
ff *sonore*

Harp (l.v.)
ff *sonore*

Solo Baritone
f *drammatico, espress.* *p*
Glo-ri - a in - ex - cel - sis De - o, in - ex - cel - sis De - o *f* *sim.*
Glo-ri - a in - ex - cel - sis De -

Soprano

Alto

Tenor

Bass

Violin I
div. a 4
PPP *sempre*

Violin II

Viola

Violoncello

Double Bass

* Slight portamento, more of a sigh than a slide

rit. **A** **4/4** Andante sostenuto (♩ = c.72)

Fl.

Ob.

Cl.

Bsn.

Hn. *p*

Timp. *pp*

Perc. I. *f*

Perc. II.

Cel. *f*

Hp. *sfz*

Bar. *p*
o, in ex - cel - sis De - o. *mf* - 3
Glo-ri - a.

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

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

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

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

Vln. I. *pp* *8va* unis.

Vln. II.

Vla.

Vc. *pizz.* *sfz*

Db. *pizz.* *sfz*

pp sempre

poco rit.

8

Fl. *a 2* *p* *f* *p sub* *a 2* *molto*

Ob. *p* *f* *p sub* *molto*

Cl. *a 2* *p* *f* *p sub* *molto*

Bsn. *p* *f* *p sub* *molto*

Hn. *f* *p sub* *molto*

Tpt. *a 3* *mp* *f* *p sub* *molto*

Tbn. *a 3* *mp* *f* *p sub* *molto*

Tba. *p* *f* *p sub* *molto*

Temp. *f* *p sub* *molto*

Perc. I *f*

Perc. II *p* *f* *p sub*

Cel. *f*

Hp. *sfz*

Bar. *mf* *f* *p sub* *molto*
 Glo - ri - a, Glo - ri - a, hom - in - i - bus bo - nae vol - un -

S. *f* *p sub* *molto*
 pax, et in ter - ra pax, et in ter - ra... hom - in - i - bus bo - nae vol - un -

A. *f* *p sub* *molto*
 et in ter - ra pax, et in ter - ra pax, hom - in - i - bus bo - nae vol - un -

T. *f* *p sub* *molto*
 et in ter - ra pax, et in ter - ra pax, hom - in - i - bus bo - nae vol - un -

B. *f* *p sub* *molto*
 pax, et in ter - ra pax, et in ter - ra... hom - in - i - bus bo - nae vol - un -

Vln. I *pp* *f* *p sub* *molto*

Vln. II *p* *f* *p sub* *molto*

Vla. *p* *f* *p sub* *molto*

Vc. *sfz* *arco* *p* *f* *p sub* *molto*

Db. *sfz* *arco* *p* *f* *p sub* *molto*

B

A tempo

poco rit.

C

Allegro giocoso (♩ = c.132)

4

Fl. *ff* *ff con fuoco*

Ob. *ff*

Cl. *ff* *ff con fuoco*

Bsn. *ff* *ff con fuoco*

Hn. *ff* *ff con fuoco*

Tpt. *ff* *ff con fuoco*

Tbn. *ff* *ff con fuoco*

Tba. *ff* *ff con fuoco*

Timp. *ff* *ff con fuoco*

Perc. I. *f* *ff*

Perc. II. *f* *pp* *molto* *ff*

Bar. *ff*

S. *ff* ta - tis.

A. *ff* ta - tis.

T. *ff* ta - tis.

B. *ff* ta - tis.

Vln. I. *ff* *mf* *pp* *ff con fuoco*

Vln. II. *ff* *mf* *pp* *ff con fuoco*

Vla. *ff* *ff con fuoco*

Vc. *ff* *pp* *div.* *ff con fuoco*

Db. *ff* *pp* *div.* *ff con fuoco*

1. *ff con fuoco*

1, 2 *ff*

3 *ff*

1, 2 *ff*

3 *ff*

a 3 *ff con fuoco*

Snare drum

Triangle

Sus'd Cymbal

8va

20

Fl.

Ob. *ff con fuoco*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. I
Tambourine

Perc. II *ff*

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. *ff unis.*

Db. *ff unis.*

D

6

26

Fl. *ff*

Ob.

Cl. *ff* *f* *mp sub.*

Bsn. *ff* *ff* *f* *mp sub.*

Hn. *mp sub.* *ff sub.* *f* *ff*

Tpt. *ff* *ff* *f* *ff*

Tbn. *ff* *ff* *f* *ff*

Tba. *ff* *ff* *f* *ff*

Timp. *ff* *ff* *f* *ff*

Perc. I

Perc. II

S. *f marc.* Lau - da - mus te, ben - e - dic - i - mus te, *f*

A. *f marc.* Lau - da - mus te, ben - e - dic - i - mus te, *f*

T. *f marc.* Lau - da - mus te, ben - e - dic - i - mus te, *f*

B. *f marc.* Lau - da - mus te, ben - e - dic - i - mus te, *f*

Vln. I *ff* *ff* *f* *ff*

Vln. II *ff* *ff* *f* *ff*

Vla. *ff* *ff* *f* *ff*

Vc. *f sub.*

Db. *f sub.*

32

Fl. *ff*

Ob. *ff*

Cl. *ff sub* *f* *ff* *f*

Bsn. *ff sub* *f* *ff* *f*

Hn. *ff* *f* *mp sub* *ff sub* *f*

Tpt. *ff* *f* *ff* *ff* *f*

Tbn. *ff* *1* *2, 3* *f* *ff* *a 3* *ff* *f*

Tba. *ff* *f* *ff* *ff* *f*

Timp. *ff* *f* *ff* *ff* *f*

Perc. I *ff*

Perc. II *ff*

S. *f*
ad - or - a - mus te,

A. *f*
ad - or - a - mus te,

T. *f*
ad - or - a - mus te,

B. *f*
ad - or - a - mus te,

Vln. I *ff* *f* *ff* *ff* *f*

Vln. II *ff* *div.* *f* *ff* *ff* *f*

Vla. *ff* *f* *ff* *ff* *f*

Vc. *ff*

Db. *ff*

poco rit.

8 38

Fl. *f* *ff* *maestoso*

Ob. *a 2* *f* *ff* *maestoso*

Cl. *mp sub.* *f* *ff* *maestoso*

Bsn. *a 2* *f* *ff* *maestoso*

Hn. *mp sub.* *f* *ff* *maestoso*

Hn. *mp sub.* *f* *ff* *maestoso*

Tpt. *ff* *f* *ff* *maestoso*

Tbn. *ff* *f* *ff* *maestoso*

Tba. *ff* *f* *ff* *maestoso*

Timp. *ff* *f* *ff* *maestoso*

Perc. I. [B. D.] *p* *ff*

Perc. II. [Sus'd Cymbal] *p* *ff*

S. *f cresc.* *ff* *maestoso*
 glo - ri - fi - cam - us te, gra - ti - as ag - i - mus ti - bi prop - ter

A. *f cresc.* *ff* *maestoso*
 glo - ri - fi - cam - us te, gra - ti - as ag - i - mus ti - bi prop - ter

T. *f cresc.* *ff* *maestoso*
 glo - ri - fi - cam - us te, gra - ti - as ag - i - mus ti - bi prop - ter

B. *f cresc.* *ff* *maestoso*
 glo - ri - fi - cam - us te, gra - ti - as ag - i - mus ti - bi prop - ter

Vln. I. *ff* *p* *ff* *maestoso* *div.*

Vln. II. *ff* *p* *ff* *maestoso*

Vla. *ff* *f* *ff* *maestoso*

Vc. *ff* *ff* *maestoso* *div.*

Db. *ff* *ff* *maestoso*

2
4**4**
4

44 Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. I.

Perc. II.

Cel.

Hp.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

p sempre

p sempre

p

p

p

p

mag - nam glor - i - am tu - - am.

mag - nam glor - i - am tu - - am.

mag - nam glor - i - am tu - - am.

mag - nam glor - i - am tu - - am.

2
4

4
4

G

molto rit. **Adagio - senza misura** (♩ = c.60)

50

Perc. I. *Crotales* (l.v.) *ff* *sonore*

Perc. II. *Vibraphone* (l.v.) *ff* *sonore*

Cel. *lunga* (l.v.) *ff* *sonore*

Hp. *lunga* (l.v.) *ff* *sonore*

Bar. *f* *drammatico, espress.*
Dom-in-e De-us, Rex cae-

Vln. I. *div. a 4* *ppp* *sempre*



H

4/4 **Andante sostenuto** (♩ = c.72)

Perc. I. *mf*

Perc. II. *f*

Cel.

Hp.

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

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

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

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

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

Vln. I. *pp* *sempre*

Vln. II. *pp* *sempre*

Vla. *pp* *sempre*

Vc. *pp* *sempre* *unis.*

I
9 più mosso (2+2+2+3) (♩ = c.100)

58

Fl.

Ob.

Cl.

Bsn.

Hn.

Tba.

Perc. I

Perc. II

Hp.

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mf sempre, non troppo

f

f espress.

mf

Glockenspiel

D# G#

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

Dom - in - e De - - us.

Dom - in - e, De - - us.

Dom - in - e, De - - us.

pizz. (l.v.)

64

Fl.

Ob.

Cl.

Bsn.

Hn. *p*

Tba. *p*

Perc. I.

Perc. II.

Hp.

Bar. *f sim.*

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

S. *mp*

De - us, De - us,

A. *mp*

De - us, De - us,

T. *mp*

De - us, De - us,

B. *mp*

De - us, De - us,

Vln. I.

Vln. II.

Vla.

Vc.

Db.

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Tba.

Perc. I.

Perc. II.

Hp.

Bar.

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

S.

A.

T.

B.

De - us,

Vln. I.

Vln. II.

Vla.

Ve.

Db.

pp sempre

div.

pp sempre

div.

J

4/4

9

4/4

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. II.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

4/4

- ♩ = ♩ ->

89

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *mf* *ff*

Bsn. *mf* *ff*

Hn. *f*

Tpt. *mf* *ff*

Tbn. *mf* *ff*

Tba. *f*

Timp. *mf* *f*

Perc. I. Triangle *ff*

Perc. II. Susp'd Cymbal *pp* Glockenspiel *ff* Vibraphone *ff*

Hp. *ff*

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

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

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

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

Vln. I. *f* *ff* *ff*

Vln. II. *f* *ff* *ff*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

Db. *f* *ff* *ff*

88

Fl.

Ob.

Cl. *f*

Bsn.

Hr.

Tpt.

Tbn.

Tba.

Timp.

Perc. I *f*

Perc. II *f*

Bar. *ff marc.*
Dom - in - e, Dom - in - e,

S. *mf*
De - us,

A. *mf*
De - us,

T. *mf*
De - us,

B. *mf*
De - us,

Vln. I

Vln. II

Vla.

Vc. *f*

Db. *f*

94

Cl. *lunga*

Hn. *lunga*

Tba. *lunga*

Timp. *lunga*

Perc. I. *lunga* **Crotales** *ff* *sonore* (l.v.)

Perc. II. *lunga* *ff* *sonore* (l.v.)

Cel. *lunga* *ff* *sonore* (l.v.)

Hp. *lunga* *ff* *sonore* (l.v.)

Bar. *lunga* *ff* *drammatico, espress.*
qui - tol - lis pec - ca - - - ta mun -

S. *lunga*

A. *lunga*

T. *lunga*

B. *lunga*

Vln. I. *lunga* *div. a 4* *ppp* *sempre*

Vc. *lunga*

Db. *lunga*

||

poco rit. 4/4

Perc. I. *ff*

Perc. II. *ff*

Cel. *ff*

Hp. *ff*

Bar. *p*
di, mis - er - er - - - e no - bis; mis - er - er - - - e no -

Vln. I. *ppp*

4/4

4/4 Adagio (♩ = c.60)

[senza misura]

4/4

[senza misura]

4/4

Perc. I: *mp sost.* [Bell tree] *p sempre* 'jangle'

Perc. II: *mp sost.*

Harp: *pp* *gliss.* G# Gb

Baritone: bis;

Soprano: *pp* *mf* qui tollis peccata mundi,

Alto: *pp* *mf* suscipe deprecationem nostram,

Vln. I: *p sost.* unis. div. div. a 3 unis. div. div. a 3 *p* unis. div. div. a 3

Vln. II: *p sost.* div. div. a 3 unis. div. div. a 3 *p* unis. div. div. a 3

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



4/4

[senza misura]

4/4 rit.

Perc. I: *p sempre* 'jangle'

Perc. II: Triangle *p* *molto*

Harp: Bb F# C# *gliss.*

Soprano: *pp* *mf* *p espress.* Qui sedes ad dexteram Patris, mis - er - er - e no - bis.

Alto: *pp* *mf* *p espress.* Qui sedes ad dexteram Patris, mis - er - er - e no - bis.

Tenore: *pp* *mf* *p espress.* Qui sedes ad dexteram Patris, mis - er - er - e no - bis.

Bass: *pp* *mf* *p espress.* Qui sedes ad dexteram Patris, mis - er - er - e no - bis.

Vln. I: *p* unis. div. div. a 3 *p* unis. div. div. a 3

Vln. II: *p* unis. div. div. a 3 *p* unis. div. div. a 3

Vla.: *p* div. a 3

Vc.: *p* div. a 3

1. 109

Fl. *ff con fuoco*

Ob. *ff con fuoco*

Cl. *ff con fuoco*

Bsn. *ff con fuoco*

Hn. *ff con fuoco*

Tpt. *ff con fuoco*

Tbn. *ff con fuoco*

Tba. *ff con fuoco*

Timp. *ff con fuoco*

Perc. I. *ff*

Tri. *ff*

S.

A.

T.

B.

Vln. I *ff con fuoco*

Vln. II *ff con fuoco*

Vla. *ff con fuoco*

Vc. *ff con fuoco*

Div. unis.

Db. *ff con fuoco*

f *ff* *f* *ff* *f* *ff* *f* *ff*

Fl. *ff*

Ob.

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

Bsn. *ff* *f* *ff* *ff* *f*

Hn. *ff* *f* *mp sub.* *ff sub.* *f*

Tpt. *ff* *f* *mp sub.* *ff sub.* *f*

Tbn. *ff* *f* *ff* *ff* *f*

Tba. *ff* *f* *ff* *ff* *f*

Timp. *ff* *f* *ff* *ff* *f*

Perc. I

Perc. II

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

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

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

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

Vln. I *ff* *f* *ff* *ff* *f*

Vln. II *ff* *f* *ff* *ff* *f*

Vla. *ff* *f* *ff* *ff* *f*

Vc. *f sub.*

Db. *f sub.*

127

Fl. *ff*

Ob. *f* a 2

Cl. *f* *mp sub.* a 2

Bsn. *f* a 2

Hn. *ff sub.* *f* *mp sub.* a 2

Tpt. *ff* *f* *ff* *f* a 2

Tbn. *ff* *f* *ff* *f* a 3

Tba. *ff* *f* *ff* *f*

Timp. *ff* *f* *ff* *f*

Perc. I [B.D.] *p*

Perc. II [Sus'd Cymbal] *p*

S. *f cresc.* tu sol - us Al - tiss - i - mus, Ie - us

A. *f cresc.* tu sol - us Al - tiss - i - mus, Ie - us

T. *f cresc.* tu sol - us Al - tiss - i - mus, Ie - us

B. *f cresc.* tu sol - us Al - tiss - i - mus, Ie - us

Vln. I *ff* *f* *ff* *p* div.

Vln. II *ff* *f* *ff* *p*

Vla. *ff* *f* *ff* *f*

Vc. *f*

Db. *f*

3 **2** **4** **4** a 2

Musical score for woodwinds and brass instruments. The score is arranged in a system with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The time signature changes from 3/2 to 4/4. The dynamic is *ff* maestoso. There are triplets marked '3' and a fermata marked 'a 2'.

ff **ff** **ff** **f** **f** **f** **f** **f**

Musical score for Percussion I (Perc. I) and Percussion II (Perc. II). The dynamic is *ff* for the first two measures and *f* for the last four measures. The score includes a *p* (piano) dynamic marking for Perc. I in the final measure.

ff **ff** **ff** **ff** **ff** **ff** **ff** **ff**

Chris - - te, cum Sanc - to Spir - i - tu: in glor - i - a De - i Pat - - - ris, Ie - us
 Chris - - te, cum Sanc - to Spir - i - tu: in glor - i - a De - i Pat - - - ris, Ie - us
 Chris - - te, cum Sanc - to Spir - i - tu: in glor - i - a De - i Pat - - - ris, Ie - us
 Chris - - te, cum Sanc - to Spir - i - tu: in glor - i - a De - i Pat - - - ris, Ie - us

Musical score for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Chris - - te, cum Sanc - to Spir - i - tu: in glor - i - a De - i Pat - - - ris, Ie - us". The dynamic is *ff* maestoso.

3 **4** unis. div. **f** **f** **f** **f**

Musical score for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The time signature changes from 3/2 to 4/4. The dynamic is *ff* maestoso. There are triplets marked '3', a *unis.* (unison) marking, and a *div.* (divisi) marking. The strings play a rhythmic pattern with triplets.

Fl.
ff

Ob.
ff

Cl.
ff

Bsn.
ff *f*

3 2 3 4

Hn.
ff

Tpt.
ff *f*

Tbn.
ff *f*

Tba.
ff *f*

Timp.
ff *f*

Perc. I.
ff *p*

Perc. II.
ff *p*

S.
Chris - - te, cum Sanc - to Spir - i - tu: in glor - i - a De - i Pat - - - - ris. A -

A.
Chris - - te, cum Sanc - to Spir - i - tu: in glor - i - a De - i Pat - - - - ris. A -

T.
Chris - - te, cum Sanc - to Spir - i - tu: in glor - i - a De - i Pat - - - - ris. A -

B.
Chris - - te, cum Sanc - to Spir - i - tu: in glor - i - a De - i Pat - - - - ris. A -

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff *f* unis. div.

Db.
ff *f*

3 2 3 4

144

Fl. *ff* *mf sub.* *ff*

Ob. *ff* *mf sub.* *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff* 1, 2. 3. *f*

Tbn. *ff* 1, 2. 3. *f*

Tba. *ff* *f*

Timp. *ff* *f*

Perc. I. *ff* *p* *ff*

Perc. II. *ff* *p* *ff*

Bar. *ff* A -

S. men, A - men, A - men, A -

A. men, A - men, A - men, A -

T. men, A - men, A - men, A -

B. men, A - men, A - men, A -

Vin. I. *ff* *mf sub.* *ff* unis. div.

Vin. II. *ff* *mf sub.* *ff*

Via. *ff*

Vc. *ff* unis.

Db. *ff*

26

150

Fl.

Ob.

Cl.

Bsn.

ff

ff

ff

ff

Hn.

Tpt.

Tbn.

Tba.

Timp.

ff

ff

ff

ff

ff

1, 2.

3.

ff

1, 2.

3.

ff

ff

ff

Perc. I.

Perc. II.

p

ff

p

ff

Bar.

men, A - - men, A - men.

ff

S.

men, A - - men, A - men.

ff

A.

men, A - - men, A - men.

ff

T.

men, A - - men, A - men.

ff

B.

men, A - - men, A - men.

ff

unis.

Vln. I.

Vln. II.

Vla.

Vc.

Db.

ff

ff

ff

ff

ff

24

2/4 4/4

156

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. I.

Cel.

Hp. *p sempre*

Bar. *p sempre*

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

2/4 4/4

162

Perc. I. [Triangle] *mf*

Cel.

Hp.

The musical score consists of three staves. The top staff is for Percussion I, featuring a triangle part starting at measure 162, marked *mf*. The middle staff is for Cello, and the bottom staff is for Harp. Both the Cello and Harp parts feature melodic lines with slurs, indicating sustained notes or phrases.

Tempore: Ad libitum