TE LUCIS ANTE TERMINUM

8”

Candidate Number: 141913
MSt in Music (Composition)
Part 1c

PREFACE

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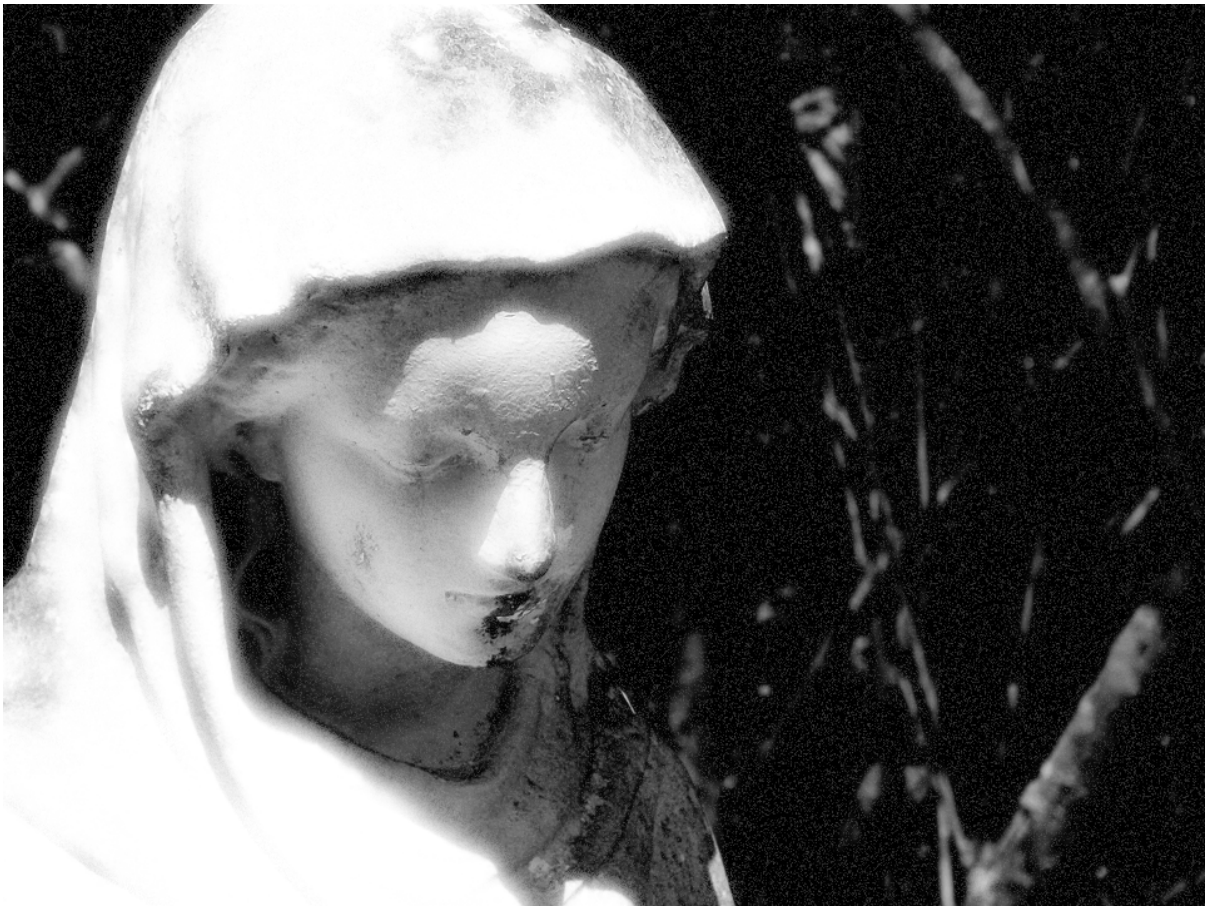

Introduction

This piece is conceived as a response to Professor Martyn Harry's seminars on musical 'borrowings', held in the Faculty of Music from January to March 2018. The piece continues to explore the principles of my previous submission piece, following further research into numerical-compositional processes in late 15th- and early 16th-century English polyphony. Two procedures provided the greatest compositional impetus: the first was, naturally, the incorporation of non-original musical materials, and the second was the practice of Ancient Greek isopsephy, which provided work's essential numerical material.

Isopsephy

In Ancient Greece, before the adoption of Arabic numerals, calculations were made using the alphabet. This linguistic connection granted an awareness of the numerical dimension of words, which could be 'translated' through the process of isopsephy. This involved adding together the numerical value of each letter in a word to form a single number, a process similar to Hebrew gematria.[1] I came across the practice as part of my research into early Tudor compositional process, where it was highlighted by Ben Collingwood as a possible contender for the process Fayrfax used to establish the number-systems in his sacred compositions.[2]

The word I selected to be the root of my numerical material was 'lucis', arguably the most significant word of the *Te Lucis Ante Terminum* compline hymn. In Ancient Greek, this word (light) is φῶς (phos), made up of the letters Phi, Omega and Sigma. The corresponding numbers for each of these letters are 500, 800, and 200 respectively, creating a total of 1500, which is an excellent number for Renaissance-style numerical composition. The main reason for this is that it is the product of 3 prime numbers (2^2 x 3 x 5^3). Primes, in Renaissance scholarship, carried a degree of intellectual authority, with significant religious and mystical connotations. Perhaps the most famous Medieval prime number theory is Fibonnaci's sequence of primes, which, by articulating the golden ratio, was applied frequently in Renaissance art and music. 1500's primes are particularly important in this respect, as they are 2, 3, and 5, the 4th, 5th and 6th terms of the Fibonacci sequence. My setting of *Te Lucis Ante Terminum* makes use of the tripartite nature of both 1500's prime factors and the three-verse text, splitting the hymn into three parts each associated with a particular prime factor. The three factors are also the origin of the structural ratio 2:3:5, which I use to govern musical parameters such as durations, tempi, and types of musical 'borrowing'.

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[1] Lougovaya J., *The Art of Isopsephism in the Greco-Roman World* in *Ägytische Magie und ihre Umwelt*. ed. A. Jördens; Wiesbaden: Harrassowitz, 2015, p.82–98

[2] Benjamin David Collingwood – 'Methods Of Analysing Early Tudor Sacred Polyphony: The Works Of Robert Fayrfax (1464–1521)' (Unpublished Ph.D thesis, University of Exeter, 2008) p.145

Verse One

The first verse is constructed around the number 2, as the base of the '2^2' factor of 1500. For example, the verse is scored in 2/2 (I generally score works based on Renaissance theories in minims, to establish a notational fraternity with the music of the period). It also contains 2 iterations of a cantus firmus. According to Judith Blezzard, building a work around a plainchant melody is one of the most common Renaissance 'borrowing' techniques.[3] The first 'borrowed' material used in the piece is therefore the plainchant source: the 6th century festal setting from the Antiphonale Sarisburiense.

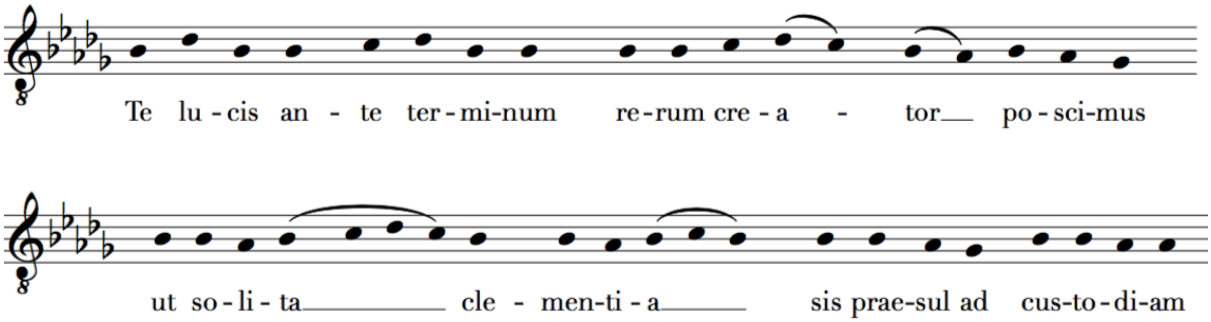

Fig 1. The festal *Te Lucis* melody from the Sarum rite. This melody is used as a cantus firmus in my setting.

There is a key distinction between the numbers in the factorisation of 1500. 2 and 5 have powers (2^2 and 5^3), whereas 3 does not. One of the ways I sought to reflect this distinction is by only having a cantus firmus underpinning the verses these numbers correspond to. Consequently, the second verse does not feature a cantus firmus. As the first verse is built around the '2^2' multiplicand, I decided to embellish the idea of a cantus firmus, and take up the Medieval/Reniassance system of composing 'on the square'. This method involved composing a faburden by first placing the plainchant source in the tenor and a fourth higher in the upper voice, and then manufacturing a bass that 'fits' according to contrapuntal rules. It was this bass that was then used as the cantus firmus, rather than the original plainchant. In my first verse, this new cantus firmus is given to the tenor.

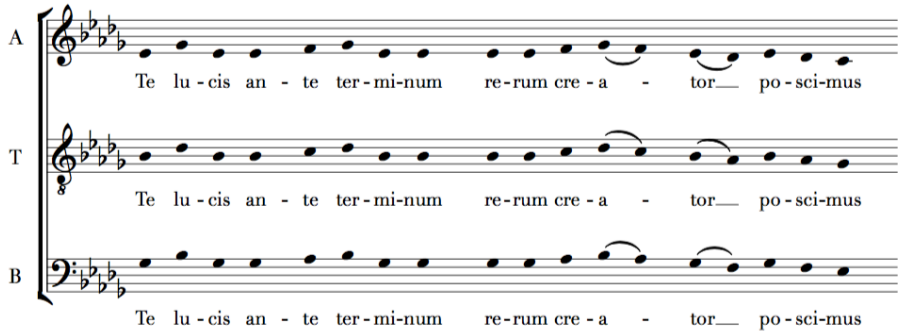

Fig 2. The opening of the faburden I constructed to form the 'on the square' cantus firmus, seen here in the bass.

[3] Judith Blezzard – *Borrowings in English church music, 1550-1950* (London : Stainer and Bell, 1990) p.16

The adjusted cantus firmus led to the second 'borrowing' used in the piece. In the seminars, Professor Harry discussed 'parasitic' technique, in which extracts from other musical works are inserted into the fabric of new compositions. These were not overt quotations or re-arrangements, as in the score of Luciano Berio's *Recital I (For Cathy)*, but subtler incorporations. I noticed that the adjusted cantus firmus used in my first verse was similar in many places to the cantus firmus in John Taverner's *Dum Transisset*. This seemed like an appropriate piece to associate with mine, as there are thematic similarities concerning the end of the day and the rising of the sun. In locations where the cantus firmi matched (although sometimes affected by the difference in modality) I inserted some of Taverner's material around my tenor line. Previous feedback advised making some of my structural-musical features more overt, so I elected to include not only Taverner's notes, but also his text at these points. My *Te Lucis* began its life as a result of a commission from Merton College for a setting that could be used as a Marian antiphon, and a benefit of the quotations that fitted my cantus firmus was that a number of them were on the word 'Maria'.

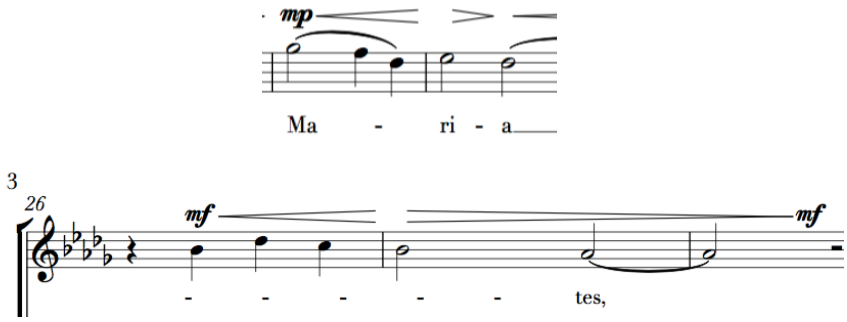

Fig 3. Two examples of quotation from Taverner where the cantus firmi match. The first is from the bass on 'Maria' and the second is the latter half of the word 'venientes'. Neither word is in the original *Te Lucis* hymn.

Borrowing smaller, localised quotations in the first verse was not arbitrary, but rather governed by the 2:3:5 ratio. Richard Beaudoin, in his 2010 JMT article, outlined 5 types of musical borrowing. Of these, a Type 2 musical borrowing is 'local borrowing' with 'quotations subsumed into a larger original statement'.[4] In my first verse, based on the number 2, I tried to follow these Type 2 attributes.

A final element of the first verse to discuss is the structural polyrhythms between the tenor and the alto. In one of the Hilary Term seminars, Professor Harry introduced us to the polyrhythms of Elliot Carter. Whilst I did not intend to construct large-scale structural polyrhythms in his style, I did decide to include them at the local level as another method of distinguishing between the sections with powers (2^2 and 5^3) and the section without a power (3). As the structural ratio is 2:3:5, I concluded that a 2:3 (2-against-3) polyrhythm should apply in the first verse, and a 3:5 (5-against-3) polyrhythm should apply in the third verse.

[4] Richard Beaudoin – You're There and You're Not There: Musical Borrowing and Cavell's "Way" – Journal of Music Theory, Vol. 54, No.1 CAVELL'S "MUSIC DISCOMPOSED" AT 40 (Spring 2010), p.92-93

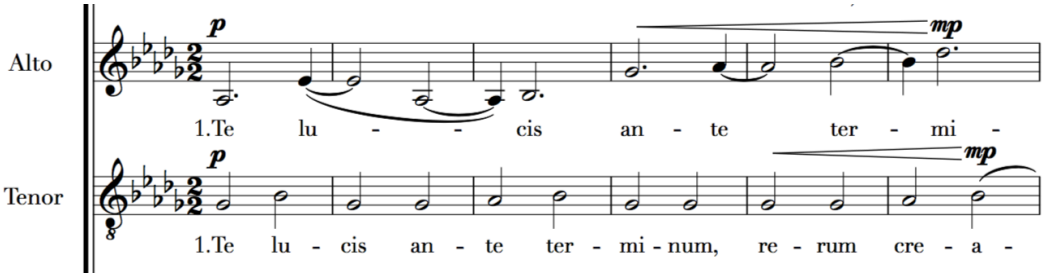

Fig 4. Consistent 2-against-3 polyrhythm in first verse.

Aside from the above principles, the rest of the music for the verse is intuitively composed, including the alto pitches and the soprano and bass parts (when not quoting Taverner). The key signature was chosen purely for its sound-world, largely to enable Gb/F semitone clashes.

Structure

Before discussing the second section, a moment should be taken to discuss the structure of the work. The brief for this submission makes the requirement that the piece should be an 8-minute composition. In the style of early Tudor composers, the process of writing began by mathematically outlining the parameters of the work, which in this case involved splitting up the 8 minutes into the ratio 2:3:5. This yielded durations of 1.6, 2.4 and 4 minutes, respectively. My research into Fayrfax has led me to believe that important numerical material for outlining structure was provided by the number of notes in the plainchant. The Sarum festal *Te Lucis* consists of 39 notes, and there are consequently 39 notes in the cantus firmus. The first verse has 2 iterations of the cantus firmus, and consequently must last a total of 78 notes. By the same convention, the third verse should have 5 iterations of the cantus firmus, and therefore must last a total of 195 notes. Because the structural ratio is the same 2:3:5 relationship, I also wanted the tempi to increase accordingly (2:3 between verses 1 and 2, and 3:5 between verses 2 and 3). The durations and tempi therefore had to be set such that all of these conditions were possible, whilst maintaining, notationally at least, a mathematically exact 8 minutes. To accomplish this, I made the basic unit a minim in the first verse, preserving a fraternity with Renaissance notation, with it consequently consisting of 78 minims. 78 minims in 1.6 minutes is a tempo of 48.75 minims per minute. Increasing the tempo in line with the structural ratio, 48.75 x 1.5 (2:3) is 73.125, so the second verse should last 2.4 minutes at 73.125bpm. 73.125 x 1.666666667 (3:5) is 121.875, so the third verse needed to be at 121.875bpm. The other conventions required this verse to consist of 195 notes and last 4 minutes. 121.875 x 4 is 487.5, so those 195 notes would consist of 487.5 minims, meaning the basic rhythmic unit, (487.5/195), would be 2.5 minims. As previously discussed, the second verse would not use a cantus firmus, and as such only had the requirement of last 2.4 minutes. In this manner, I was able to construct a structure in which the tempi, durations, and number of cantus firmus iterations all increased according to the 2:3:5 ratio, whilst maintaining the basic requirement outlined in the handbook that the piece should have a total duration of 8 minutes.

Whilst academically the metronome markings should be exact, for performance convenience I set the markings to their nearest standard marking (48, 72, 120), all of which are still in 2:3:5 proportion.

1500 Prime Factors	**2^2**	**3**	**5^3**
Cantus Firmus	Yes	No	Yes
Polyrhythm	Yes	No	Yes
Structural Ratio	**2**	**3**	**5**
Metre	2/2	3/2	5/2
Tempo (minims/ minute)	48 (48.75)	72 (73.125)	120 (121.875)
Duration (minutes)	1.6	2.4	4
Beaudoin Borrowing Type	2	3	5
Amen Verticalisation	2 soloists	3 polyrhythmic parts	5 aleatoric parts
Amen Structure	2:5 - aleatoric voices enter	2:3 - repeated phrase begins	3:5 - soloists enter

Fig 5. Summary of the use of the 2:3:5 ratio to govern musical parameters.

Verse Two

The second verse is constructed using the second of the 1500 factors: the 3 part of the 2:3:5 ratio. The metre is consequently 3/2, the tempo is 1.5 (3/2) times faster than the first verse, and the duration is 3/10 of the overall 8 minutes. This 2.4 minute duration is another element that gives the piece a Marian quality, as 2.4 minutes is 144 seconds, a 'Marian number' in Renaissance numerology.[5] The 'borrowed' material in this piece is incorporated according to Beaudoin's Type 3, using another work as a 'structural foundation for new writing'.[6] The material I chose to 'borrow' from is perhaps the best-known setting of the *Te Lucis*, the festal alternatim setting by Thomas Tallis. In the second verse of my piece I use Tallis' music as a complete structural foundation, governing the underlying melismas, harmonic rhythm and dimensions of the verse. It can be seen quoted in nearly all the music sung by soprano II, alto II, tenor II and bass II. As has been mentioned, there is no plainsong cantus firmus underpinning this verse; instead, Tallis' music functions almost like a 'polyphonic cantus firmus' against which the first voices sing their own freely-composed counterpoint. I reference some of the Taverner melodies in some free parts, such as in the first bass on the word 'Alleluia'.

[5] Owen Rees – 'Singing Sweetly to the Virgin: Josquin's Inviolata' in *Aspects of the Performative in Medieval Culture* ed. Manuele Gragnolati; Almut Suerbaum (Berlin ; New York ; De Gruyter, 2010) p.214

[6] Richard Beaudoin – You're There and You're Not There: Musical Borrowing and Cavell's "Way" – Journal of Music Theory, Vol. 54, No.1 CAVELL'S "MUSIC DISCOMPOSED" AT 40 (Spring 2010), p.92-93

An important structural consideration must now be made. As the second verse is not underpinned by a proper cantus firmus, its dimensions depend entirely on the 'borrowed' material. Tallis' verse is only 22 bars worth of 3/2, and 2.4 minutes of 73.125bpm bars requires 58.5 bars. To make up for this, I 'dislocated' the remaining 36.5 bars until after the third verse, and delayed the rhetorical completion of the conventions of the second verse until the 'Amen' section. In this section, the music returns to the tempo and metre of the second verse for the remaining 36.5 bars.

Verse Three

As the third verse is the 5^3 section, the cantus firmus and structural polyrhythms return. All the conventions are maintained, with the metre set to 5/2, the tempo increasing according to the 2:3:5 ratio (3:5 = 5/3 times as fast as the second verse), and 5 iterations of the cantus firmus. The polyrhythms are this time between outer voices, the first soprano and first bass, with the first bass singing the cantus firmus (the original, not 'on the square'). As discussed above, the basic unit for each note of the cantus is 2.5 minims, and the polyrhythm is consistently 5:3. The verse lasts 4 minutes, as required by the 2:3:5 ratio, which at a 121.875 tempo is 97.5 bars. The last bar, therefore, is score in 5/4, representing half a bar.

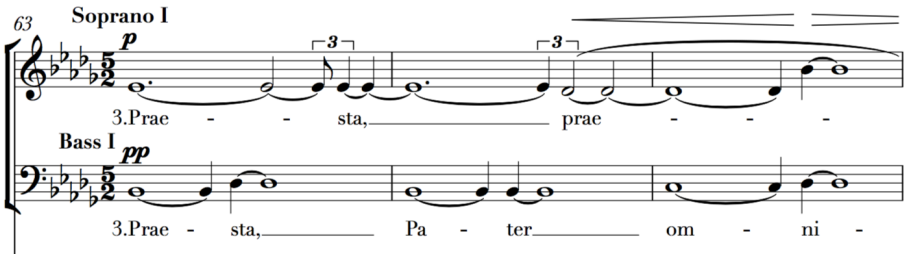

Fig 6. 3-against-5 polyrhythm. 5 2.5 minim units against 3 $4\frac{1}{6}$ minim units.

In this '5' section, the 'borrowed' material is incorporated according to Beaudoin's Type 5 conditions, in which a work is 'wholly borrowed', 'transcribed' and transferred 'into a new language/performance medium'.[7] The work I chose to transcribe was an extract from the second movement of Henryk Górecki's 3rd symphony *A Symphony of Sorrowful Songs*, specifically bars 11-48. I chose it for two reasons: first, because the text of the extract translates to 'Mother do not weep, most chaste Queen of Heaven', and second because Górecki's counterpoint seemed to complement the aesthetic of the other 16th-century materials. Górecki's text, famously written by an 18-year-old girl on the walls of a Gestapo cell, calls out for the support of Mary (and perhaps the prisoner's mother) to support her through her imprisonment. I believed this to correspond effectively with the third verse of the *Te Lucis* plainsong, which asks for the direct support of God through the dangers of the night, and to intensify the Marian requirements of my setting. I am grateful to Hal Leonard Europe for granting me permission to transcribe the Górecki materials.[8]

The transcription process required a degree of mathematical translation. The source material is in 4 crotchets per minute and scored in 4/4. The structural conventions

[7] Ibid. pg.92-93

[8] Symphony No. 3 Op. 36
Music by Henryk Mikolaj Gorecki
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of my piece, which are the foundations of the polyrhythm in this verse, required the notation-space in which it was to be placed to be in 5/2 at 121.875 minims per minute. To make this possible, I used a working tempo of 121 minims per minute, which is 5.5 times faster than the Górecki (44 crotchets = 22 minims. 22 x 5.5 = 121). Using this as a coefficient, I was able to transcribe the material, with every minim in the source represented in my score by 5.5 minims. Notationally, this is a complex way of representing what effectively a slow, simple time extract. However, this is not without precedent. In the early Tudor period, composers submitting for the bachelors or doctoral degrees at Oxford or Cambridge had to present a piece in 'esoteric' notation. This meant that a piece of polyphony, such as Fayrfax's Mass *O quam glorifica*, would have been presented in a complex manner, with frequent riddle canons and other notational tricks.[9] In my third verse I make the same attempt, presenting the transcription in a more complex 'academic' form than Górecki's 'performance' score. Generally, I maintain a 3-2 subdivision of the 5/2 metre, except in instances where it would be clearer not to, such as when the transcribed material splits a bar into an exact 2-3.

I preserve Górecki's allocation of the text to the soprano voice, placing it in the second sopranos. Generally, I have the lower parts (tenor 2 and bass 2) singing Górecki's divisi, as his score has a heavy bottom-end (often cellos and violas and one of the double-basses in unison), aside from the climactic moments where upper voices also divide. I elected for non-textual vocalisations in the accompanying parts, partly for aesthetic reasons, and partly to maintain a sense of Górecki's texture. Within the confines of the polyrhythm, there are some references to the previously-quoted melodies, a practice I continue in the final section.

Amen

As previously mentioned, this section completes the requirements of the second verse. It returns to the second tempo and the 3/2 metre, and lasts the remaining 36.5 bars. As the '3' prime factor has no power, there is no individual 2:3 or 5:3 polyrhythm or cantus firmus, per se. Instead, as this is the culmination of the piece, I employ a simultaneous 2:3:5 polyrhythm between the second soprano, alto and tenor, based on the plainsong 'Amen' from the end of the Sarum *Te Lucis*. This is not a continuous polyrhythm between two parts, as before, but alternates between the three voices every 2 bars (initially) so that no pair of voices are consistently in a 2:3, 2:5 or 3:5 polyrhythm.

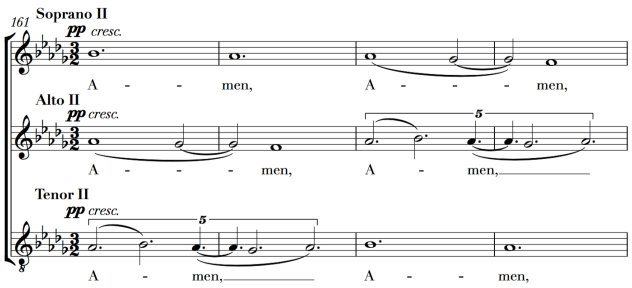


Fig 7. 2-against-3-against-5 polyrhythm at the start of the Amen, alternating every two bars.

[9] Ian Darbyshire - *The Notation of 'Esoteric' Masses in the Early Tudor Festal Repertory: A Case Study of Fayrfax's Mass O quam glorifica, its Numerical Structure, and a Comparison with his Mass Tecum principium* (Unpublished Ph.D thesis, Lancaster University, 2002)

There are two additional implementations of the 2:3:5 ratio in this concluding section. First is a verticalisation of the ratio: the section is made up of 2 soloists, 3 parts in polyrhythm, and 5 parts singing aleatoric counterpoint. The second is the delineation of the structure of the section. The 36.5 bars are divided up according to the 2:3:5 ratio: at 10 bars (approx. 2:5 of the way through) the 5 aleatoric voices enter, at 14 bars (approx. 3:5 of the way through) the soloists enter, and at 15 bars (approx. 2:3 of the way through) the repeated phrase of the aleatoric module begins. The polyrhythms also double in speed at this point to generate climatic intensity.

Technical Considerations

- Staggered breathing should be used to facilitate long sustained notes, such as in the polyrhythms. Other breath points should be at natural locations like the end of melodic lines and where punctuation allows.
- The changes in bracketing are not meant to imply spatial changes, rather they are a notational convenience to distribute the voices according to structural function/textural role in each section.
- The conductor's role is particularly important in coordinating the Amen. He should start the section by emphasising the first of every 6 beats to assist the quintuplets. This becomes less of an issue when the polyrhythms enter rhythmic diminution in 175. As notated, the conductor should not give a downbeat after bar 170 until indicated at 193. This is in the style of Lutosławski's aleatoric counterpoint (discussed in the last seminar of Hilary Term). The aleatoric voices should repeat the module anywhere between 60 and 80bpm, as they wish, but should sing a version in tempo for the first iteration. The first repeated phrases of the mobiles have been designed so that the first note is easy to pitch from the last. In the final bars, the conductor's downbeat signals the 'hard' stop. The repeated aleatoric voices stop suddenly, the polyrhythms are presented in simultaneous iteration and diminution, and the piece closes with a bar of 3/4, representing the final half bar of the 36.5 bar structure.
- Although the structure of the piece is designed so it could last, theoretically, 8 minutes, the standardised tempi, intonation, and articulations such as caesuras and ritardandos all increase the total duration in performance.
- The software used cannot process aleatoric repetitions, and as such they are not audible in the accompanying recording.
- The general use of tied minims (as opposed to dotted) in the third verse is for the sake of clarity at the high tempo, on the advice of several singers and choral directors.

The sources I used for the Tallis and Taverner quotations were public access CPDL.org editions made by Adrian Wall, which, from both singing them and the parts on DIAMM.ac.uk, are generally accurate. The source for the Górecki was the Polskie Wydawnictwo Muzyczne 1985 edition.

4/5/2018

Te lucis ante terminum

Alto Solo

Te lu - cis an - te ter - mi - num

Tempo I

♩ = 48

1

Soprano

1.Te lu - cis, lu -

Alto

1.Te lu - - cis an - te ter - mi -

Tenor

1.Te lu - cis an - te ter - mi - num, re - rum cre - a -

Bass

1.Te lu - cis an - te

7

- cis, an - te ter - mi - num, Ma -

num, te lu - cis an - te ter - mi -

- tor po - sci - mus, ut so - li - ta,

ter - mi - num, re - rum cre - a - tor, Ma - ri -

13

- ri - a, te lu - cis, re - rum cre

num re - rum cre - a - - tor, re -

cle - men-ti - a, sis prae - sul ad cu - sto - di -

a Mag-da-le - ne, Mag-da-le - ne, re - rum

20

mf *mp*

a - tor, ve - ni-en -

- rum cre - a tor cre - a -

am. Te lu - cis an - te ter - mi - num, re - rum cre -

mf *mp* *mf*

cre-a - tor, Ma - ri - a Ma -

26

mf *mf*

- - - - - tes,

mf

- - - - tor po - - sci -

mf

a - - - tor po - sci -

mf

-ri - a, lu - - cis, po -

29

ff

Al - le -

f *ff*

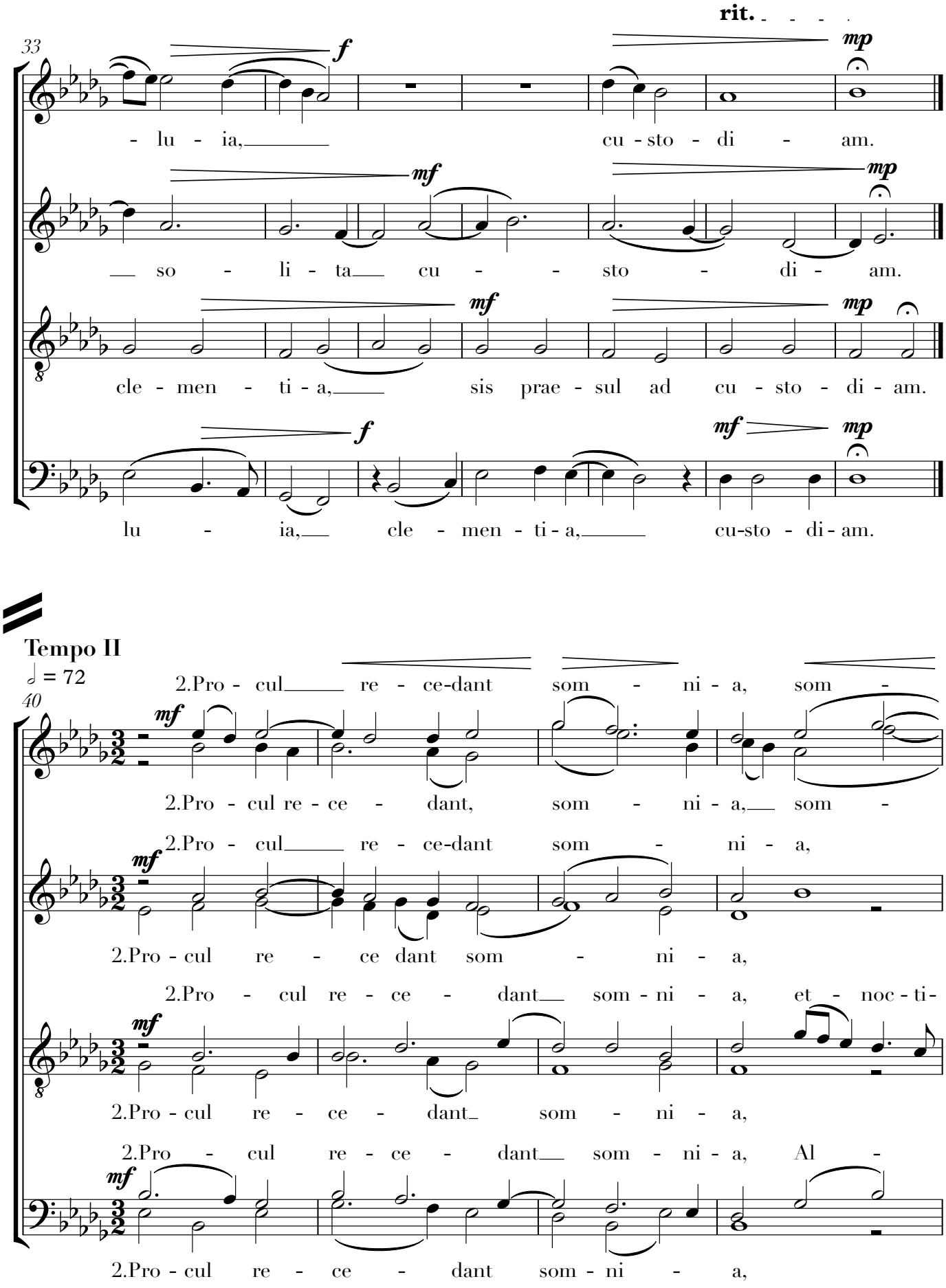
- mus ut

ff

mus, ut so - li - ta,

ff

-sci - mus, ut so - li - ta, Al - le -


rit.
33
f
mp
- lu - ia, cu - sto - di - am.
mf
mp
so - li - ta cu - sto - di - am.
mf
mp
cle - men - ti - a, sis prae - sul ad cu - sto - di - am.
f
mf
mp
lu - ia, cle - men - ti - a, cu-sto - di - am.
Tempo II
♩ = 72
40
2.Pro - cul re - ce-dant som - ni - a, som -
mf
2.Pro - cul re - ce - dant, som - ni - a, som -
2.Pro - cul re - ce-dant som - ni - a,
mf
2.Pro - cul re - ce dant som - ni - a,
2.Pro - cul re - ce - dant som - ni - a, et - noc - ti-
mf
2.Pro - cul re - ce - dant som - ni - a,
2.Pro - cul re - ce - dant som - ni - a, Al -
mf
2.Pro - cul re - ce - dant som - ni - a,

44

f *mf*

- - ni - a, et noc - ti - um fan -

- ni - a, et noc - ti - um fan - -

et noc-ti- um fan - tas - ma - ta, - fan

et noc - ti - um fan - tas - ma -

um, et noc - ti - um, fan - tas - ma - ta, fan

et noc - ti - um fan - tas - ma -

f *mf*

le - lu - - - ia, fan - tas - -

et noc - ti - um fan - tas - ma - ta, fan -

48

f *mf*

tas - ma - ta; hos - tem - que

-tas - ma - ta; hos - tem - que

f *mf*

- tas - ma - ta; hos - tem - que no - strum

ta; hos - tem - que no - strum

f *mf*

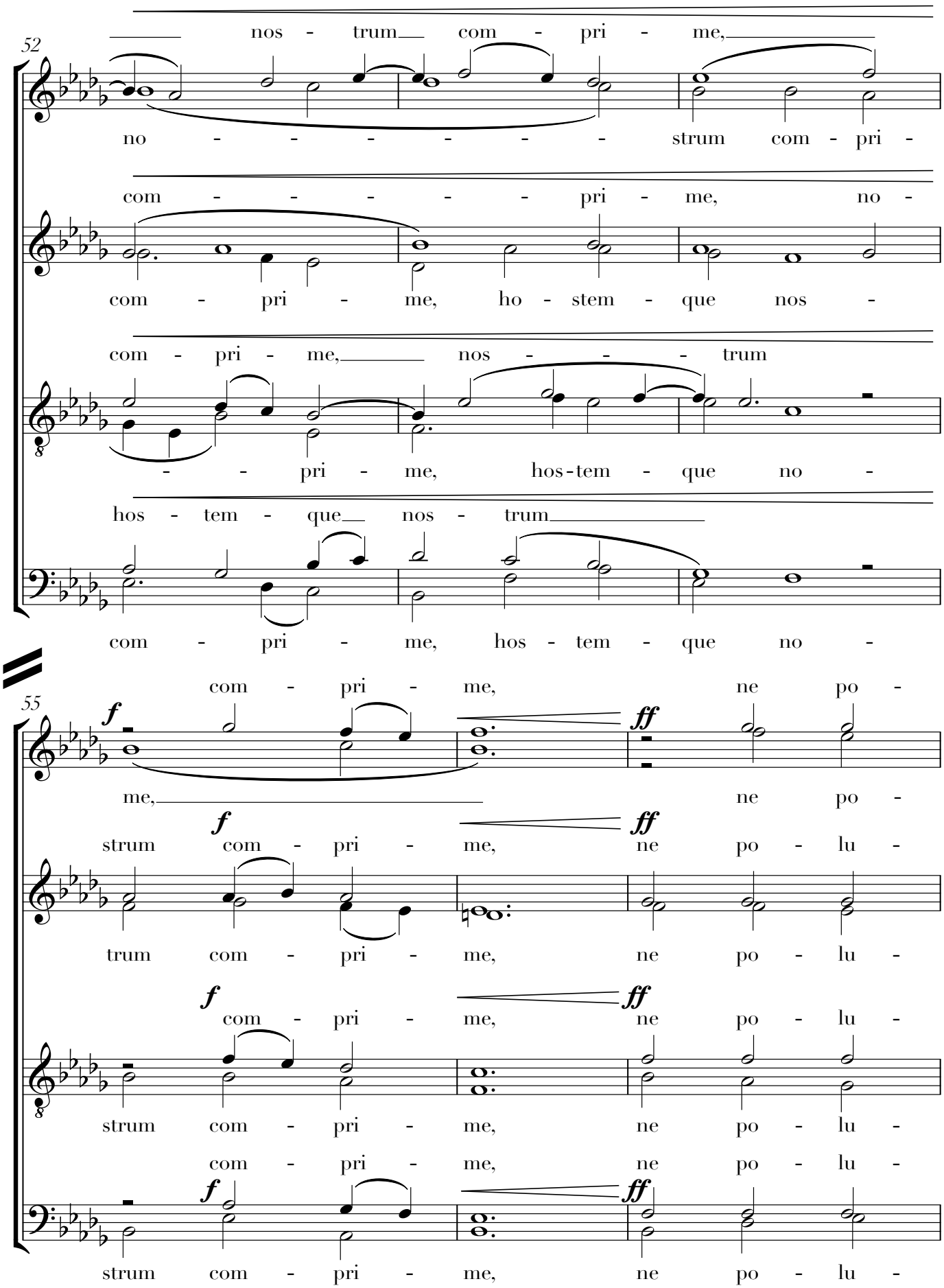
- tas - ma - ta; hos - tem - que no - strum

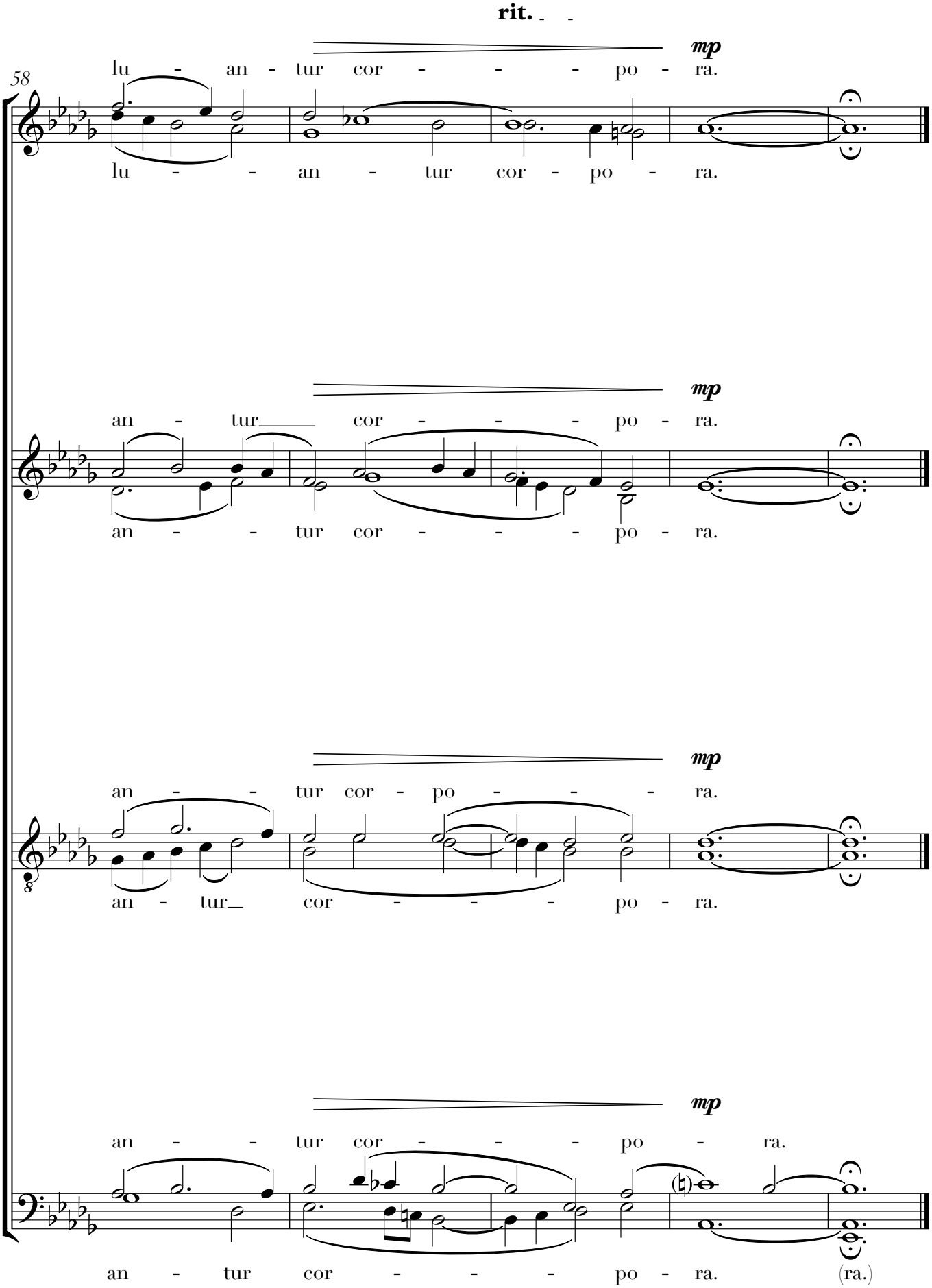
- - - ta; hos - tem - que no - strum com -

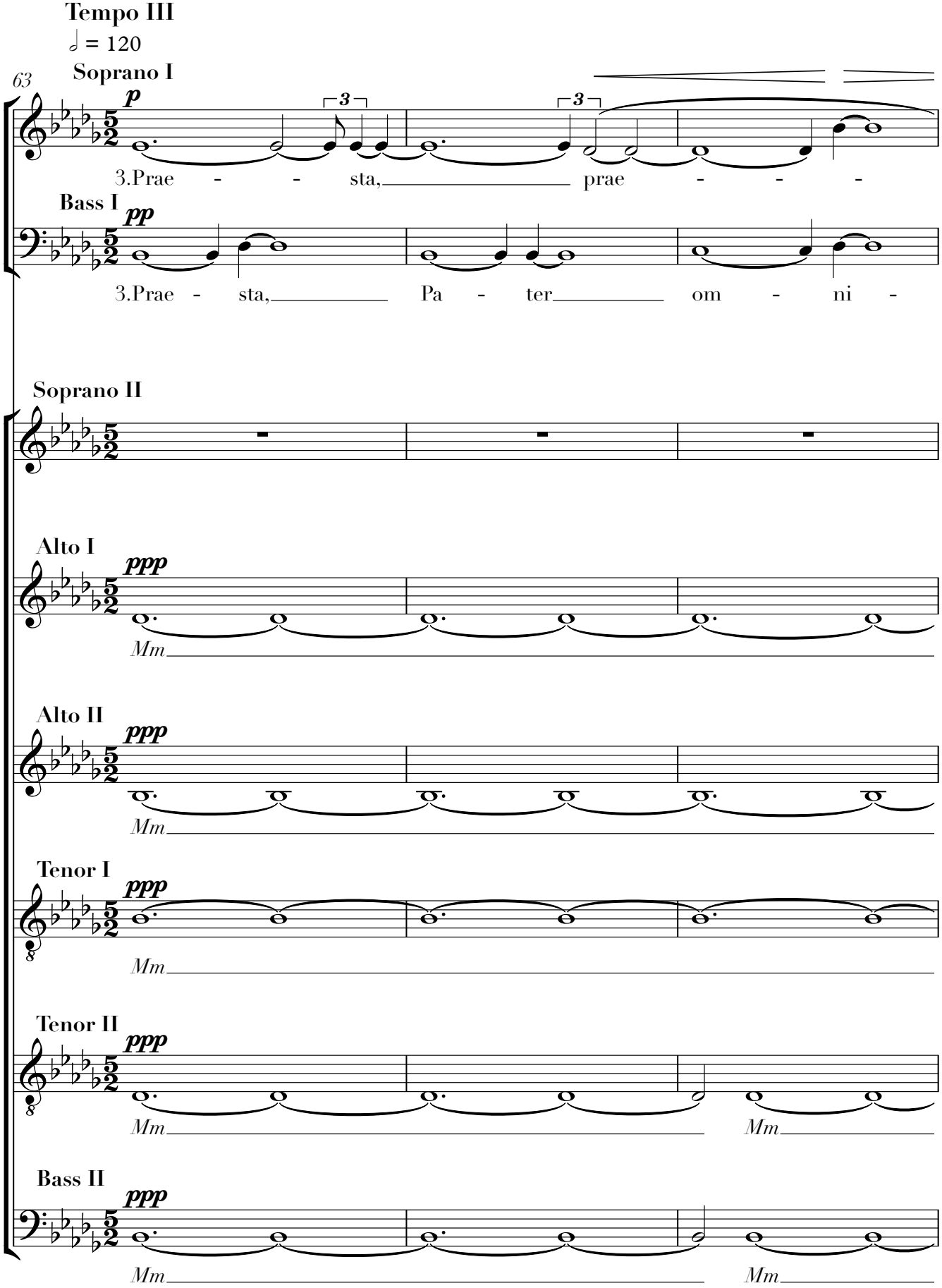
f *mf* *f* *mf*

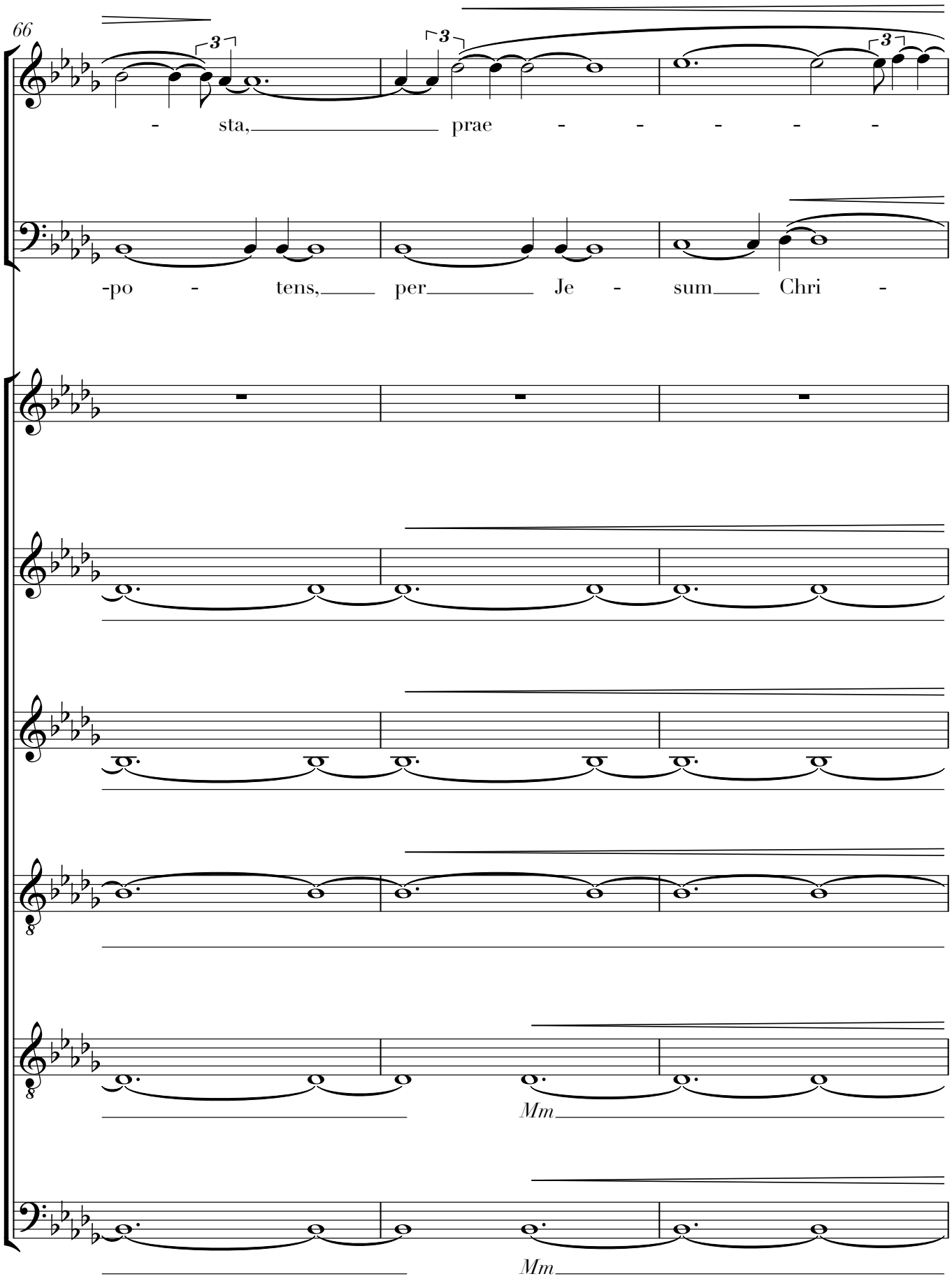
- ma - ta; A - le - lu - ia,

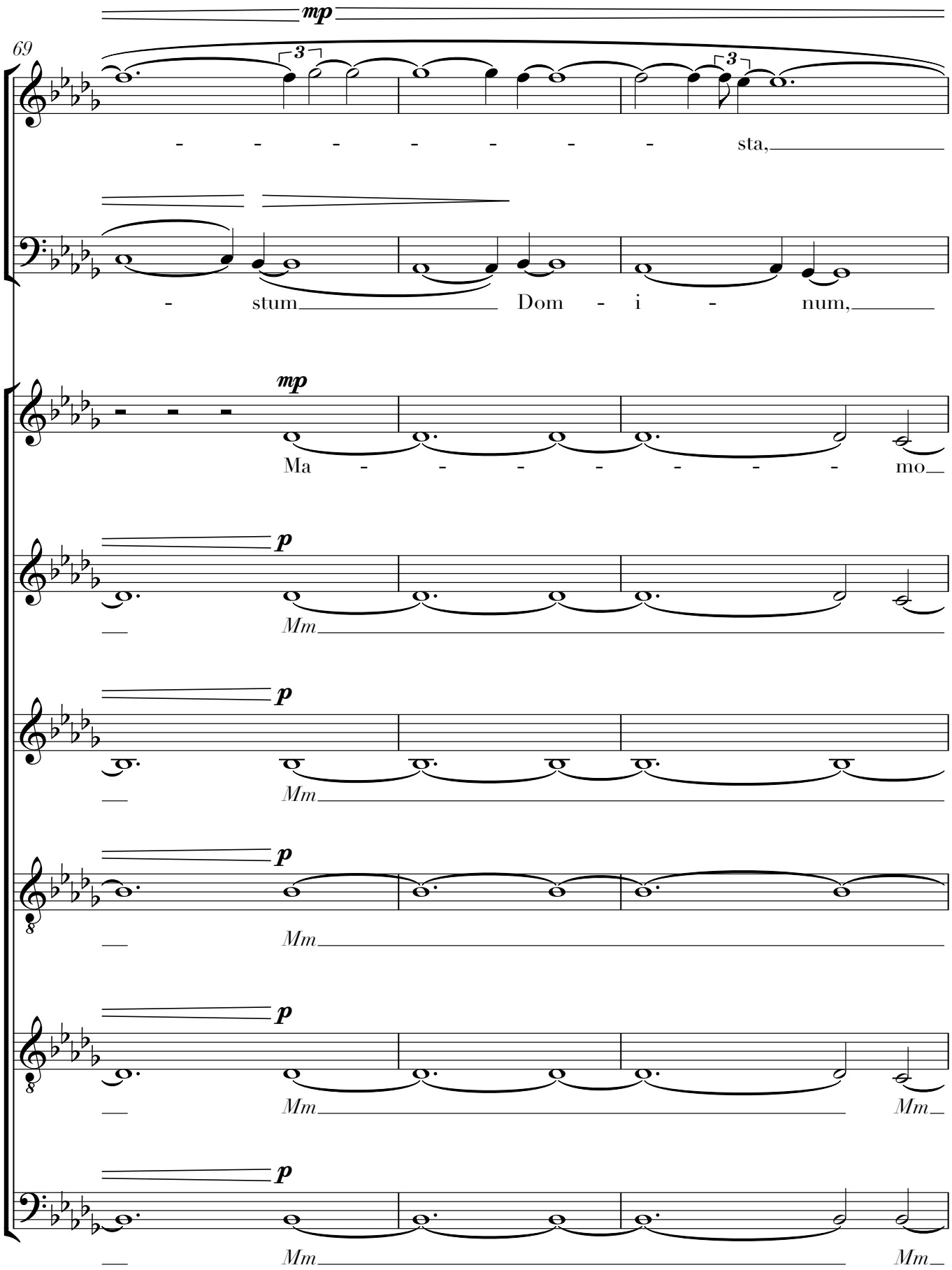
tas - ma - ta; hos - tem - que no - strum

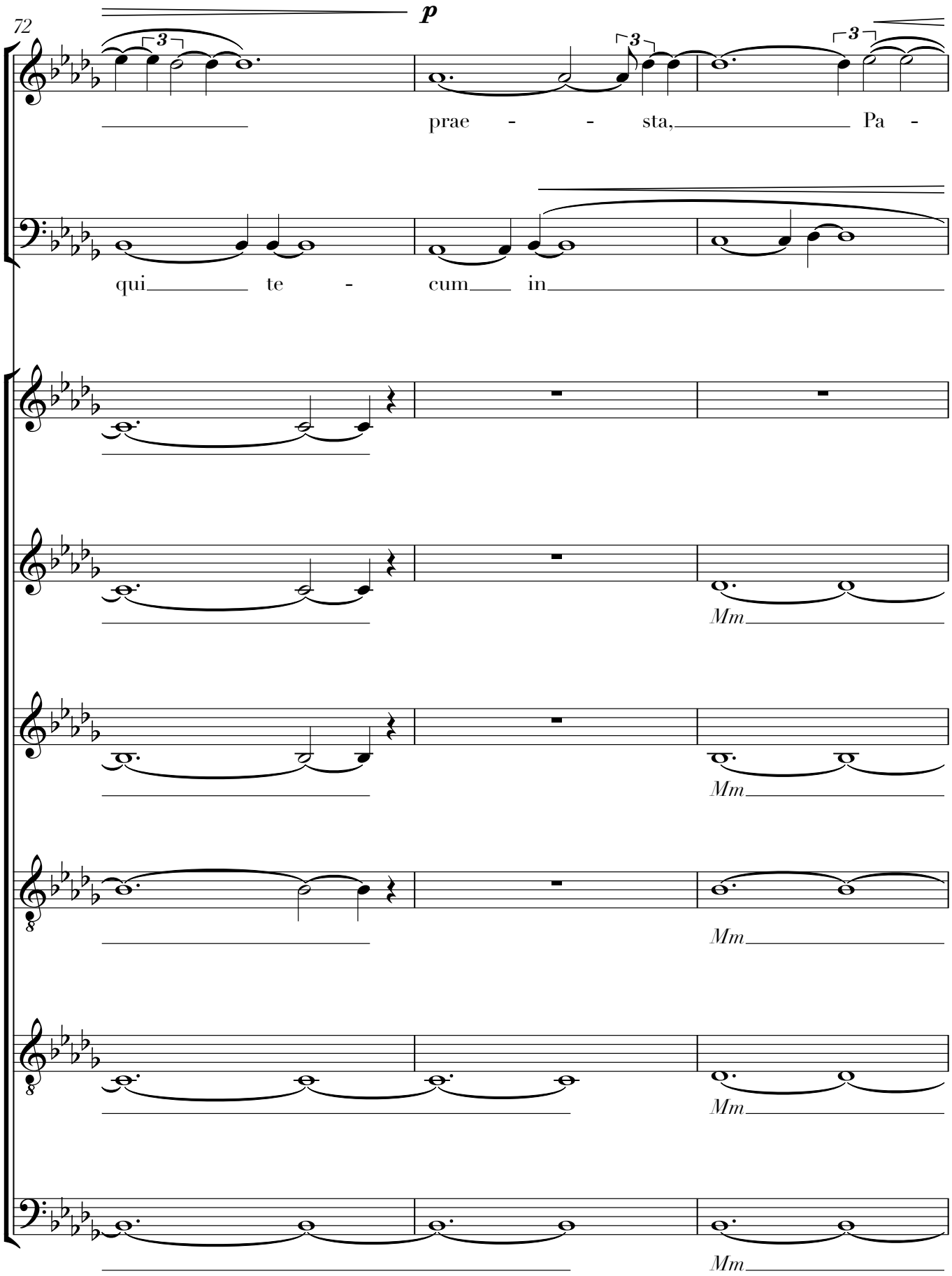

52
nos - trum com - pri - me,
no - - - - - - strum com - pri -
com - - - - - pri - me, no -
com - pri - me, ho - stem - que nos -
com - pri - me, nos - - - trum
- - pri - me, hos-tem - que no -
hos - tem - que nos - trum
com - pri - me, hos - tem - que no -
com - pri - me, ne po -
55
f
ff
me, ne po -
strum com - pri - me, ne po - lu -
trum com - pri - me, ne po - lu -
com - pri - me, ne po - lu -
strum com - pri - me, ne po - lu -
com - pri - me, ne po - lu -
strum com - pri - me, ne po - lu -

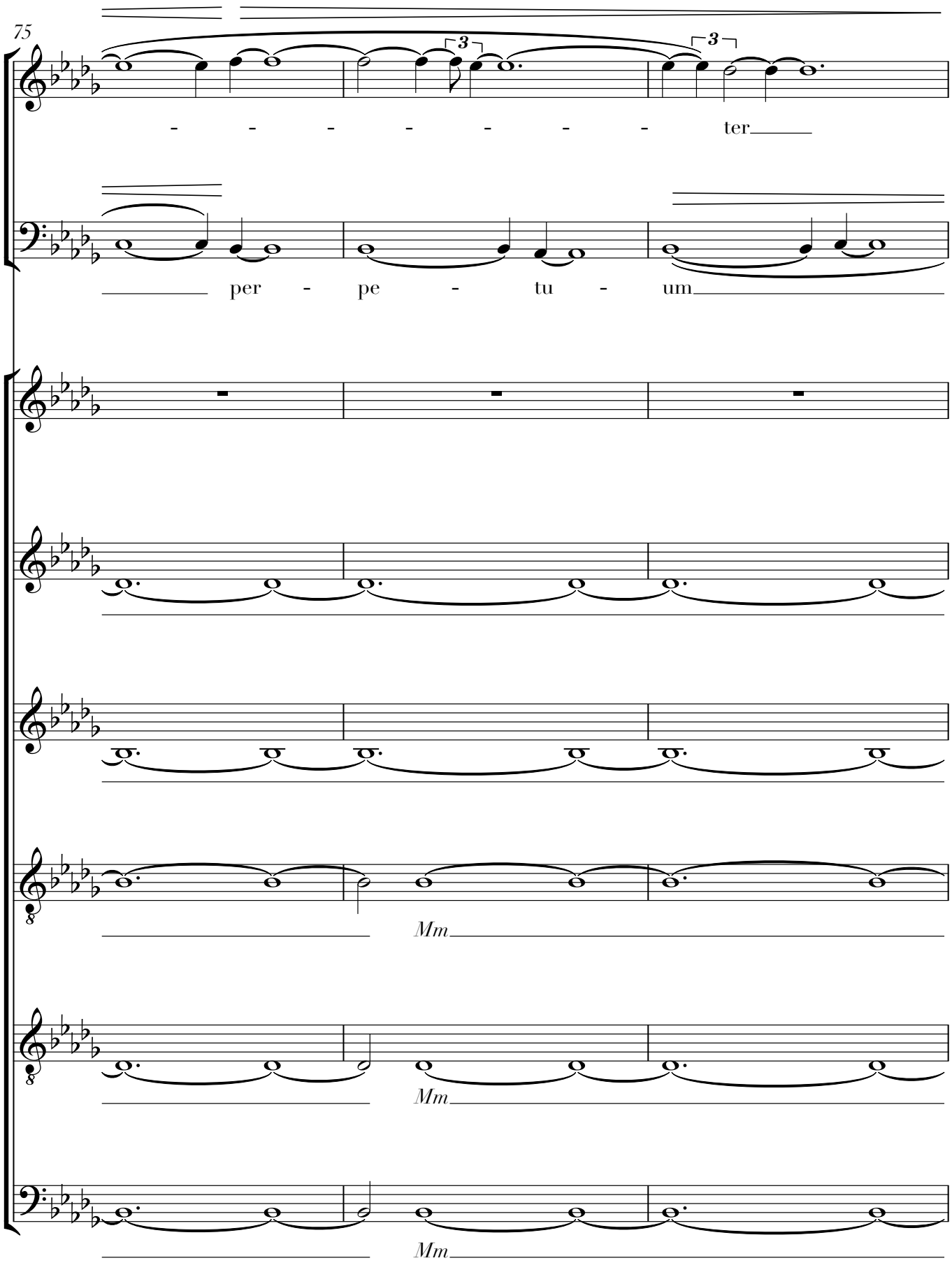

rit.
mp
58
lu - an - tur cor - - - po - ra.
lu - - an - tur cor - po - ra.
mp
an - tur cor - - - po - ra.
an - - tur cor - - - po - ra.
mp
an - - tur cor - po - - - ra.
an - tur cor - - - po - ra.
mp
an - - tur cor - - - po - ra.
an - tur cor - - - po - ra. (ra.)

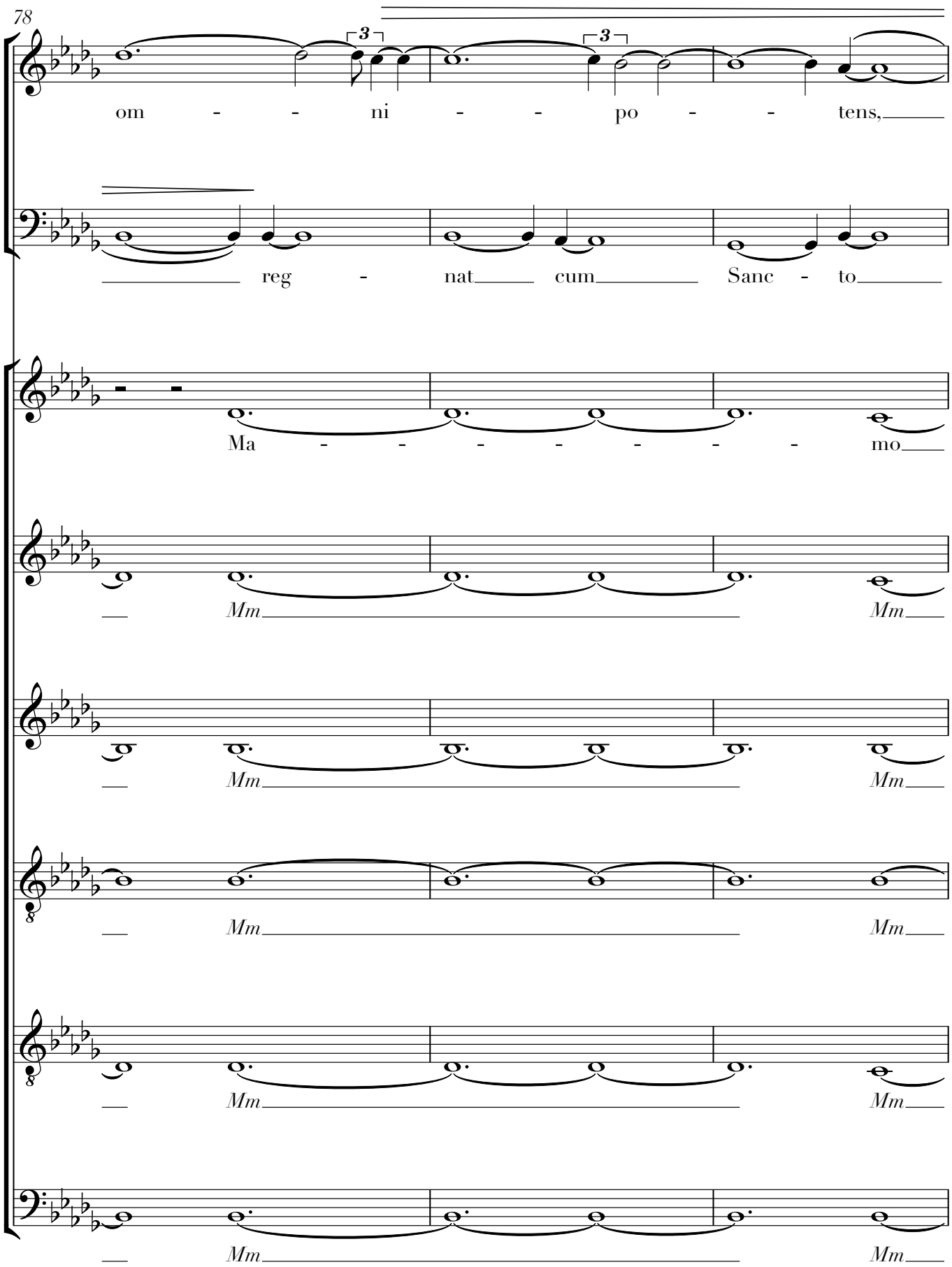

Tempo III
♩ = 120
63
Soprano I
p
3.Prae - - sta, prae - - -
Bass I
pp
3.Prae - sta, Pa - ter om - ni -
Soprano II
Alto I
ppp
Mm
Alto II
ppp
Mm
Tenor I
ppp
Mm
Tenor II
ppp
Mm
Mm
Bass II
ppp
Mm
Mm

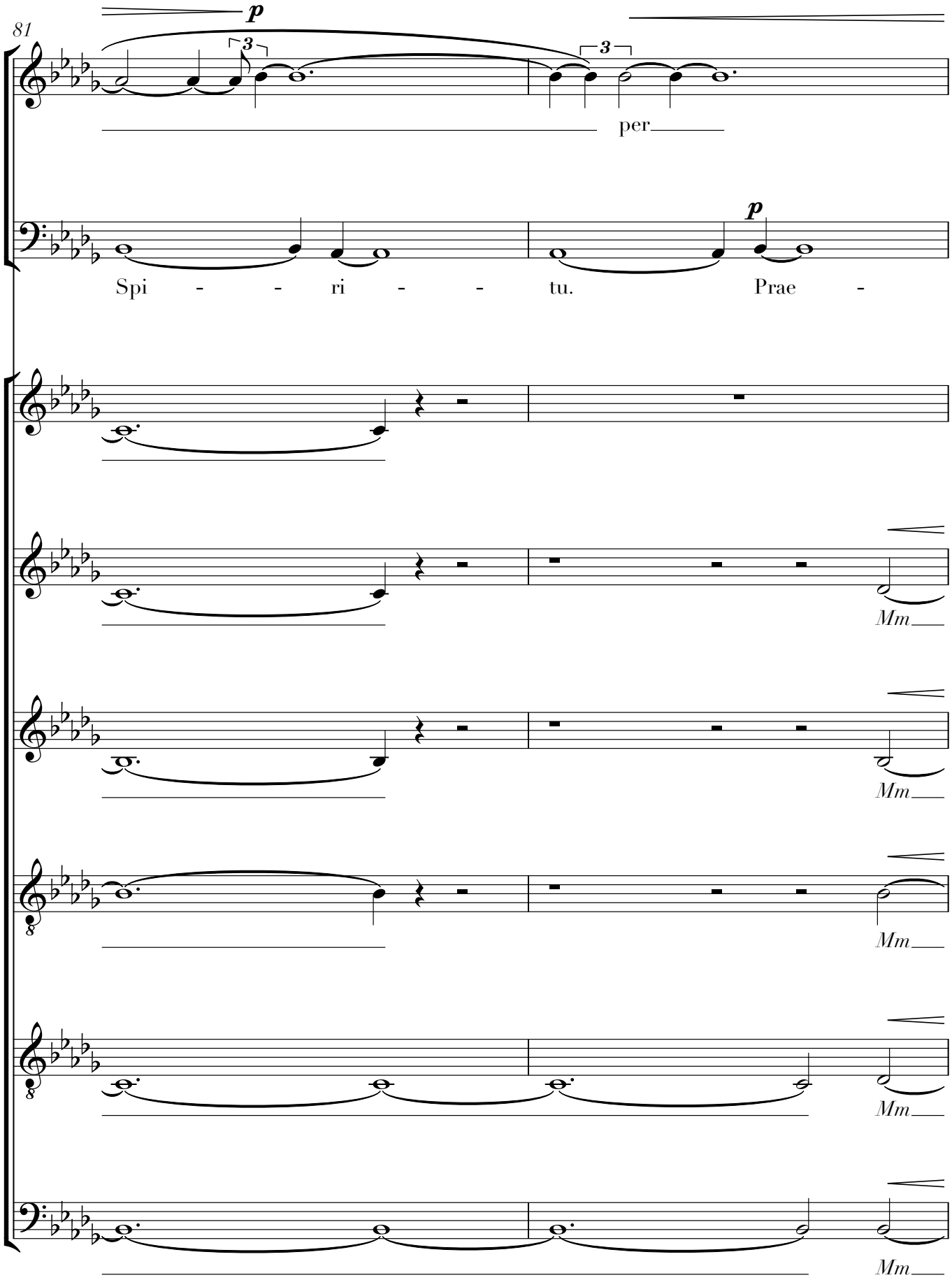

66
- sta, prae - - - - -
-po - tens, per Je - sum Chri -
Mm
Mm

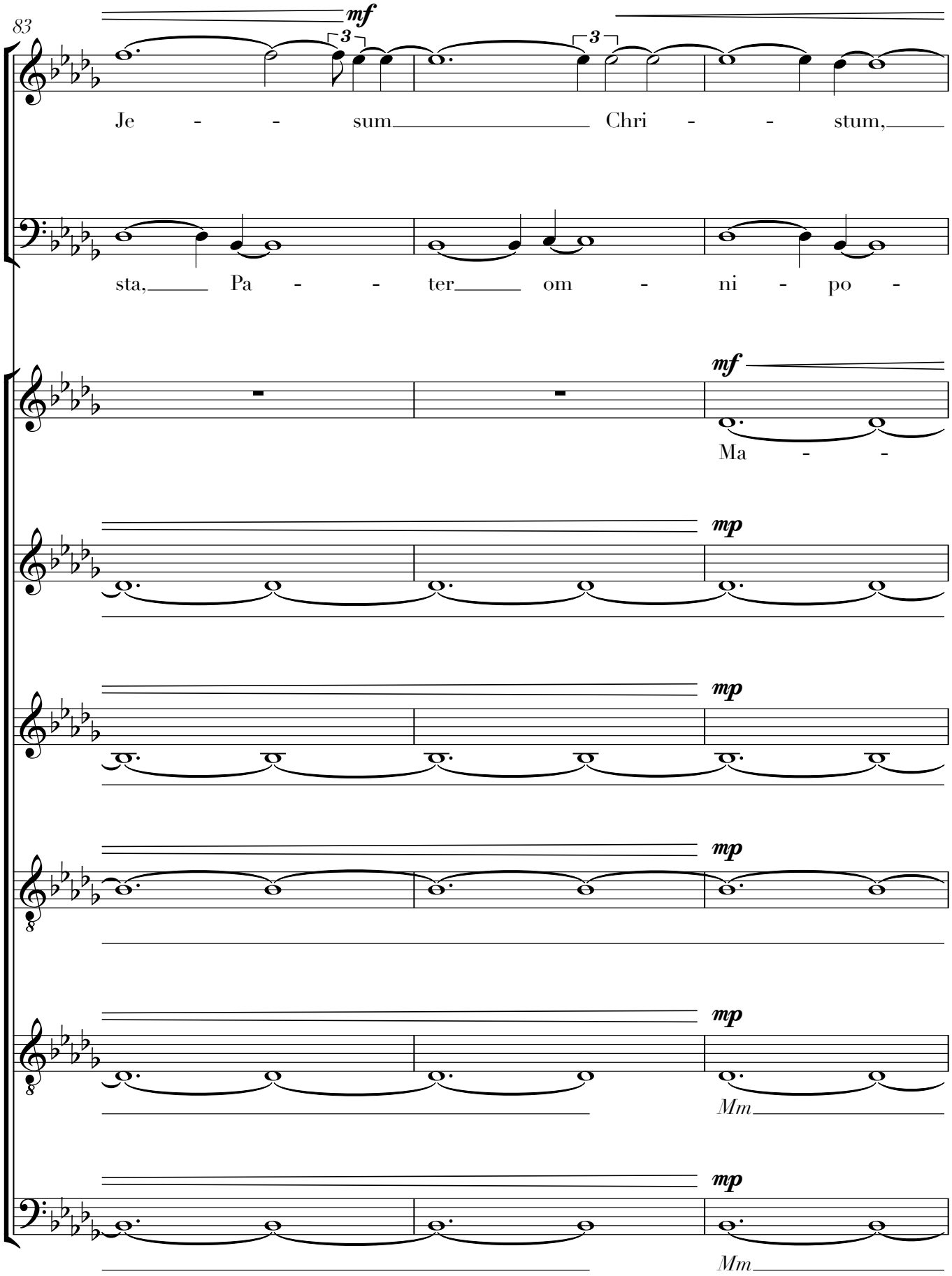

mp
69
3
3
- - - - - - - sta,
- stum Dom - i - num,
mp
Ma - - - - - - - mo
p
Mm
p
Mm
p
Mm
p
Mm Mm
p
Mm Mm

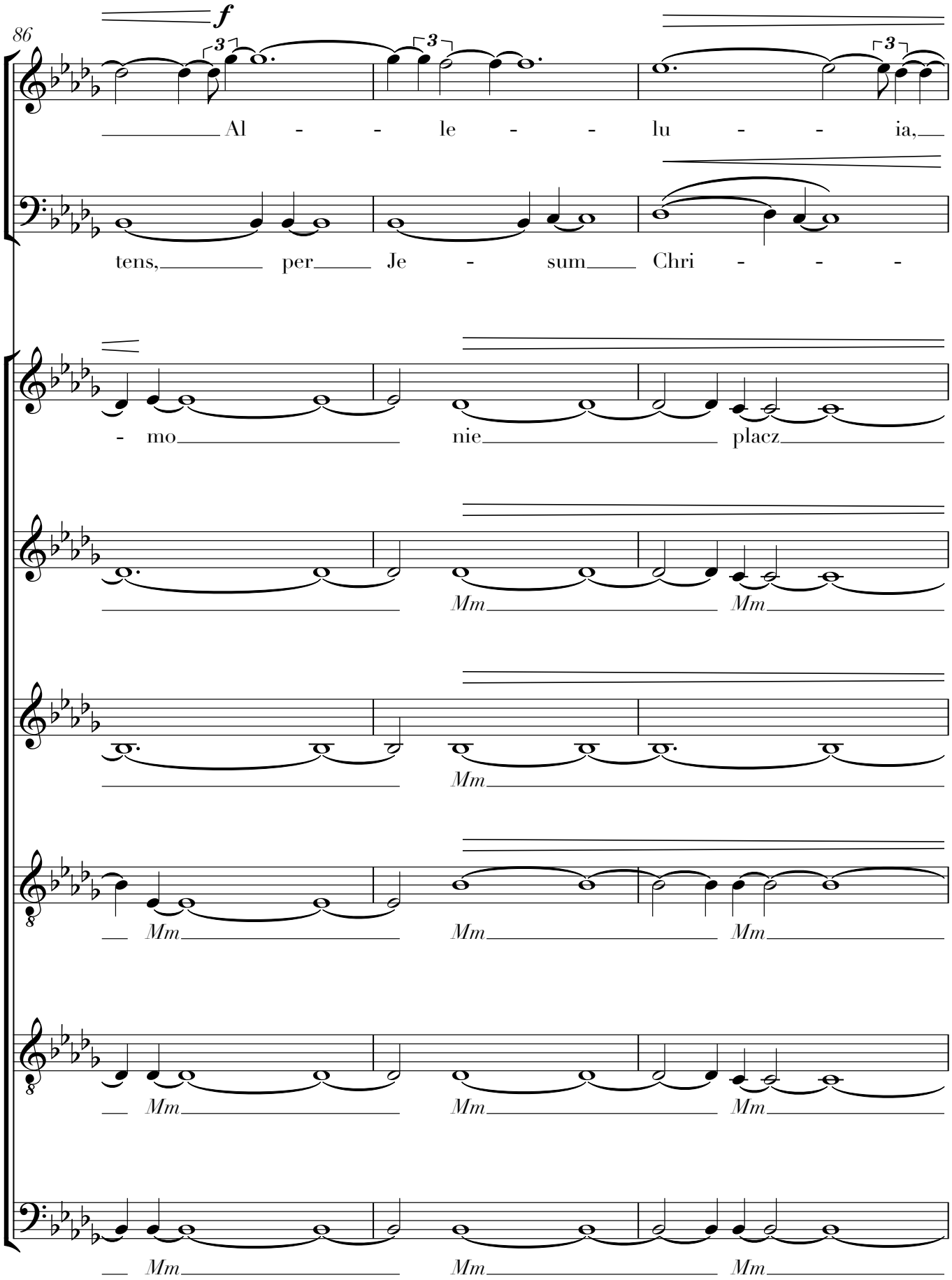

72
p
prae - - sta, Pa -
qui te - cum in
Mm
Mm
Mm
Mm
Mm

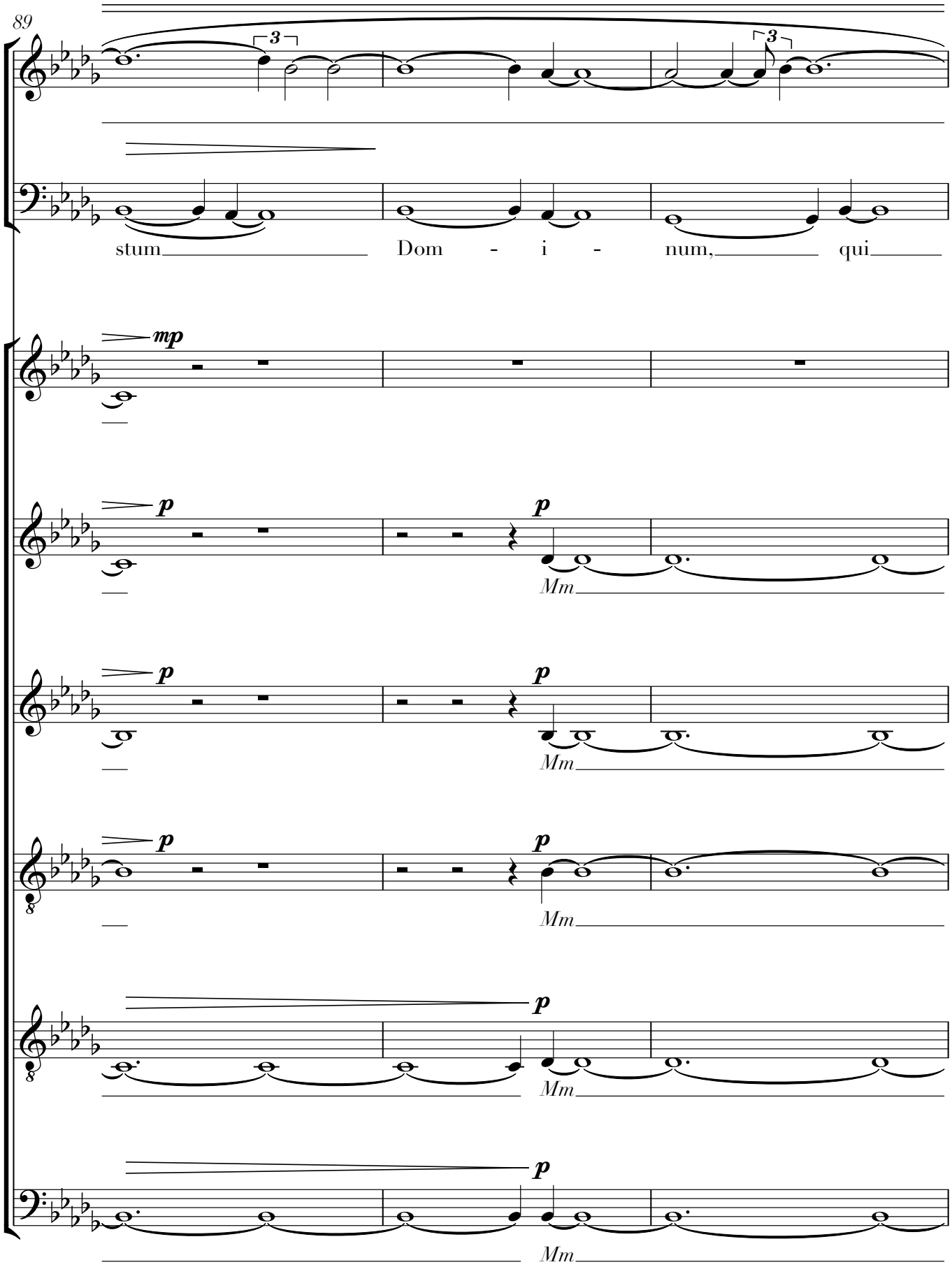

75
- - - - - - - ter
per - pe - tu - um
Mm
Mm
Mm

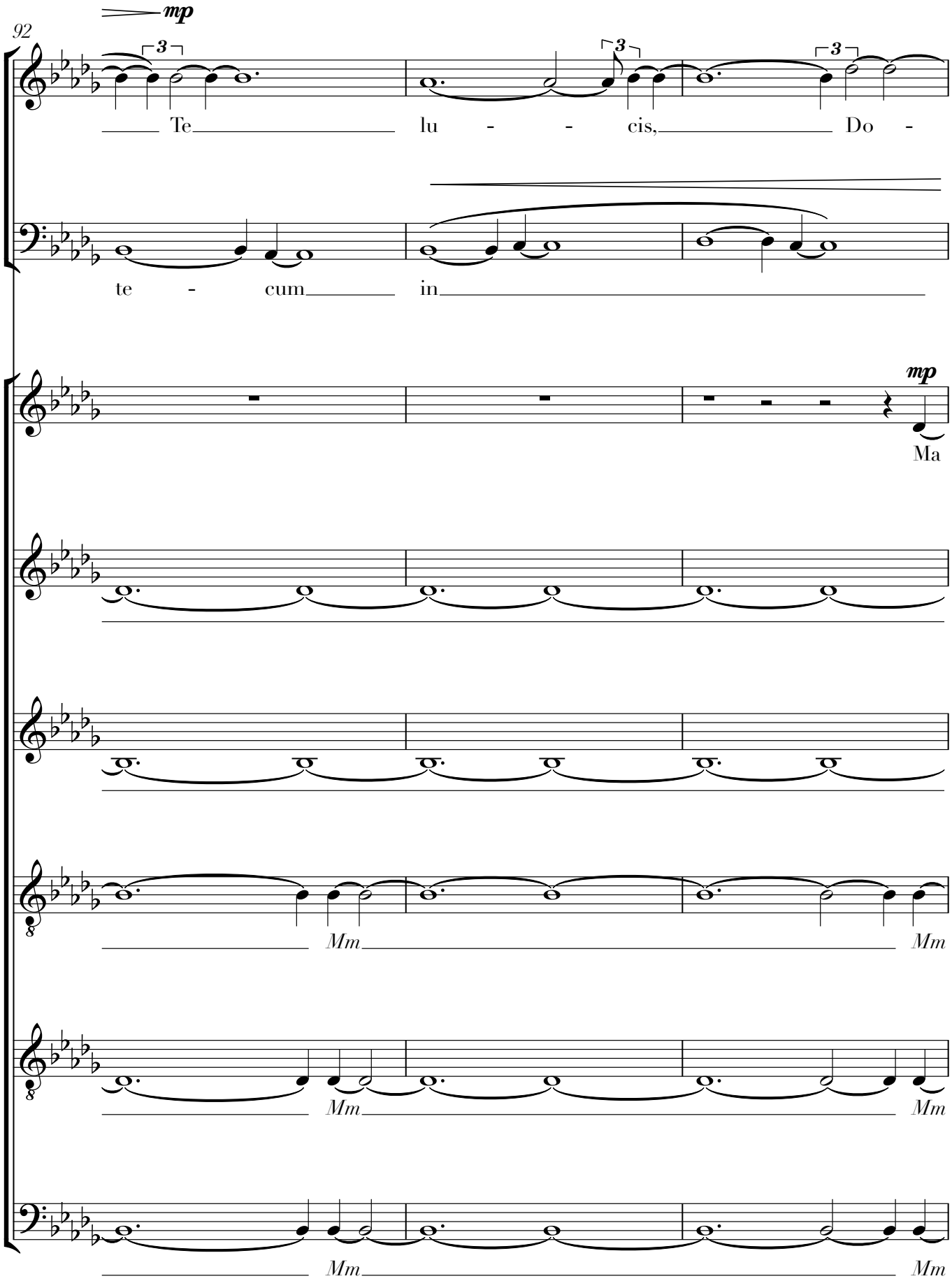

78
om - - ni - - po - - tens,
reg - nat cum Sanc - to
Ma - - - - - - mo
Mm
Mm
Mm
Mm
Mm
Mm
Mm
Mm

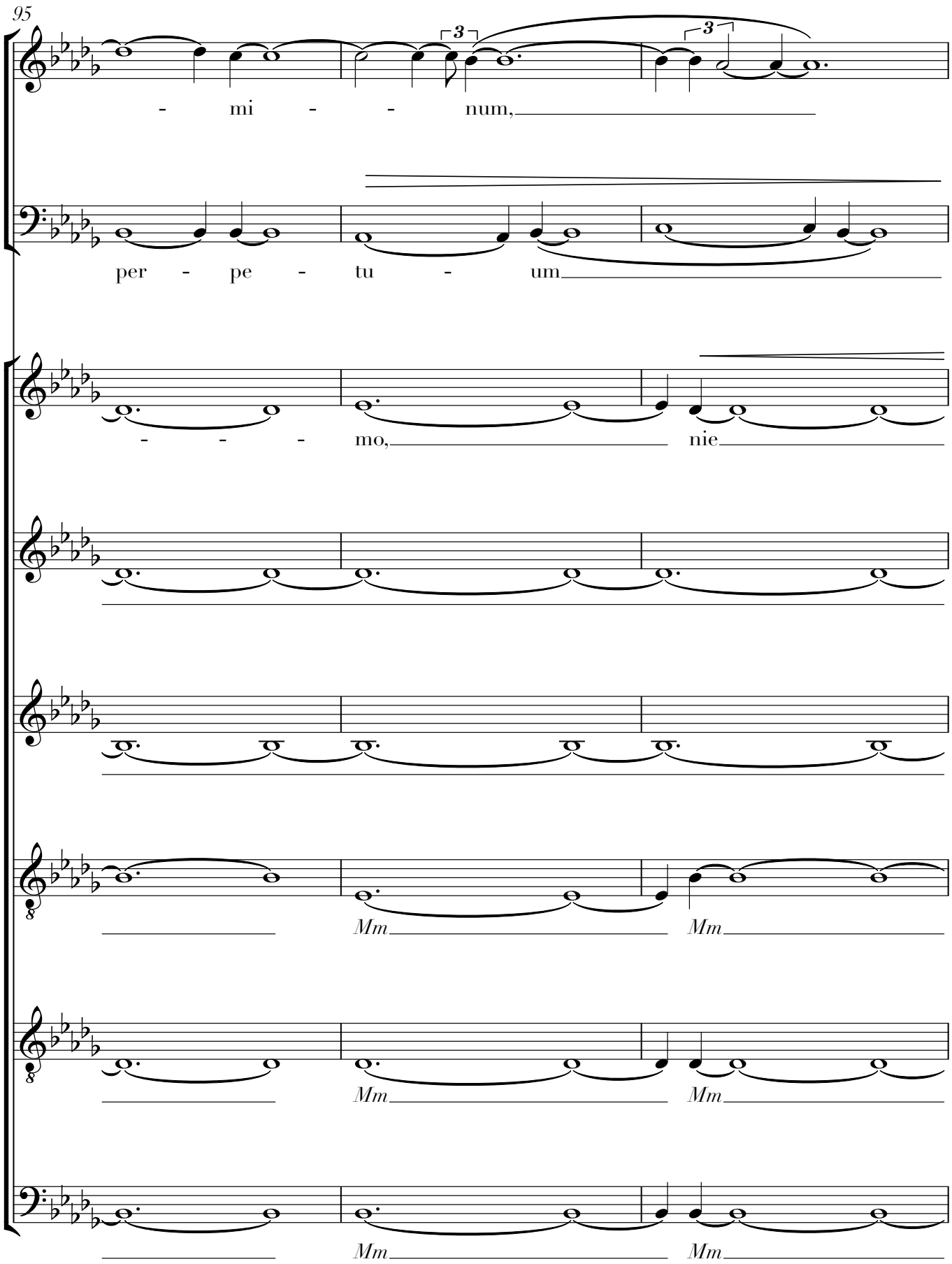

81
p
3
3
per
p
Spi - - ri - - tu. Prae -
Mm
Mm
Mm
Mm
Mm

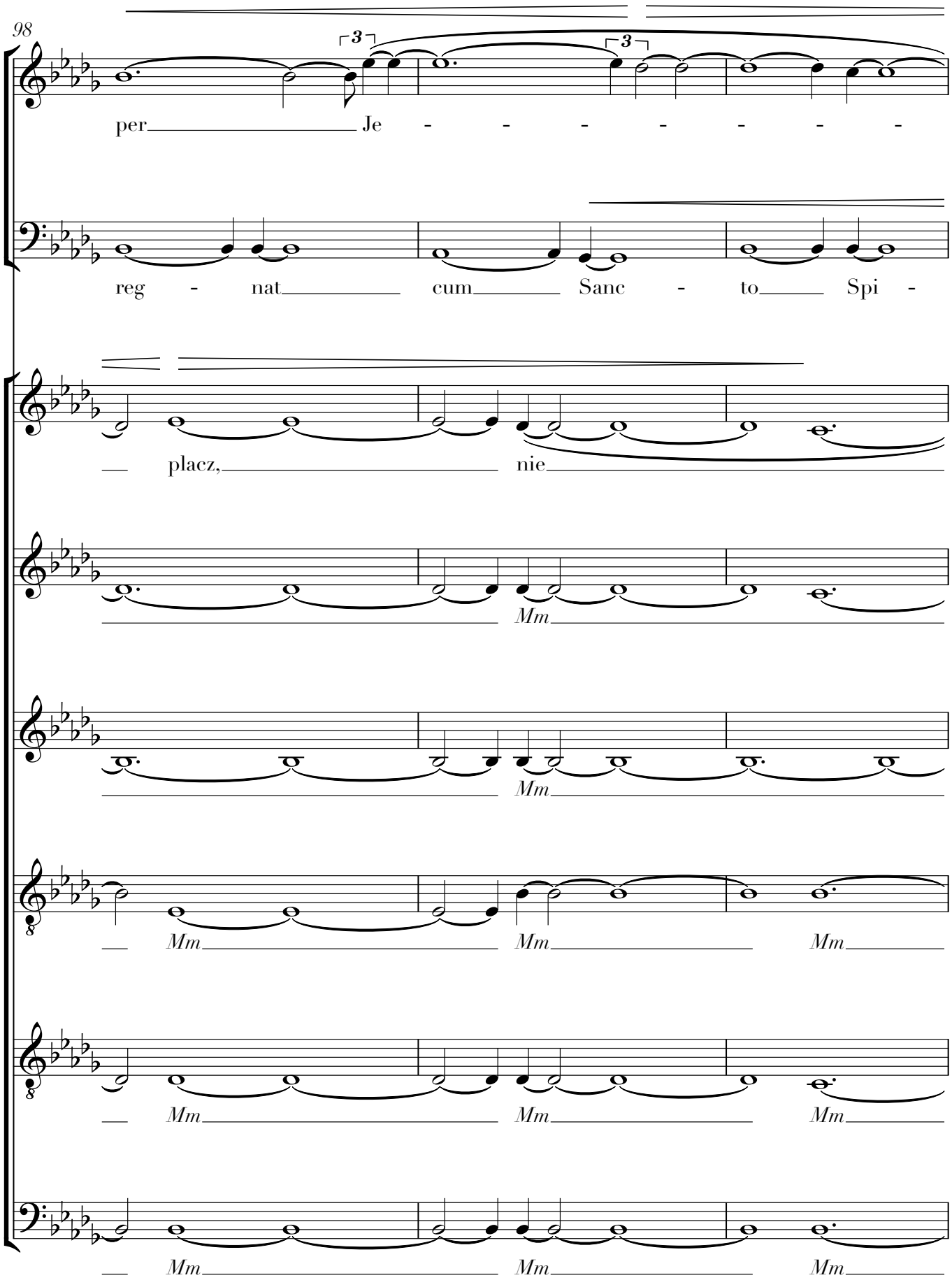

83
mf
3
3
Je - - sum Chri - - stum,
sta, Pa - - ter om - ni - po -
mf
Ma - -
mp
mp
mp
mp
Mm
mp
Mm

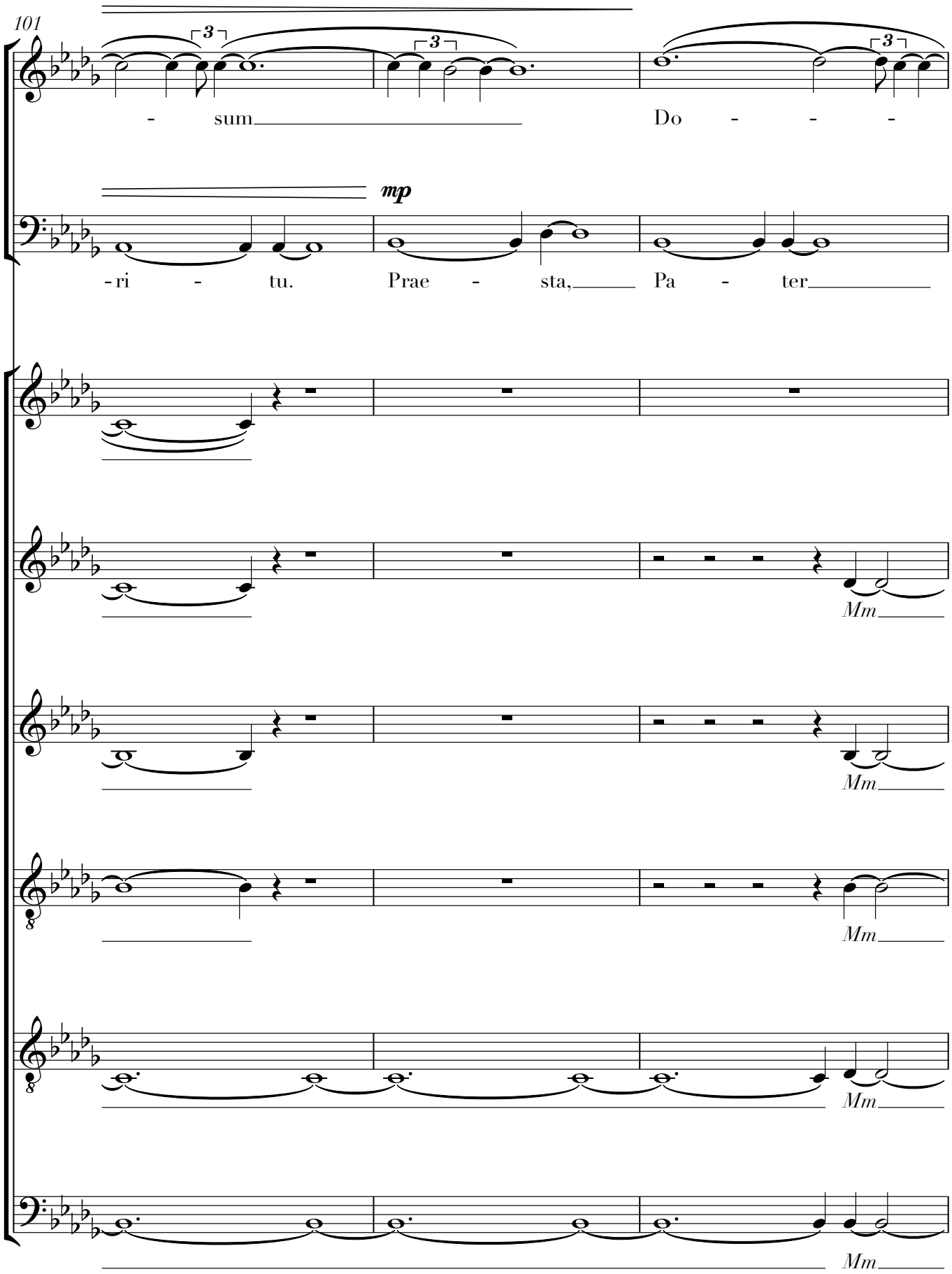

86
f
Al - - le - - lu - - ia,
tens, per Je - sum Chri - - -
- mo nie placz
Mm Mm
Mm
Mm Mm Mm
Mm Mm Mm
Mm Mm Mm

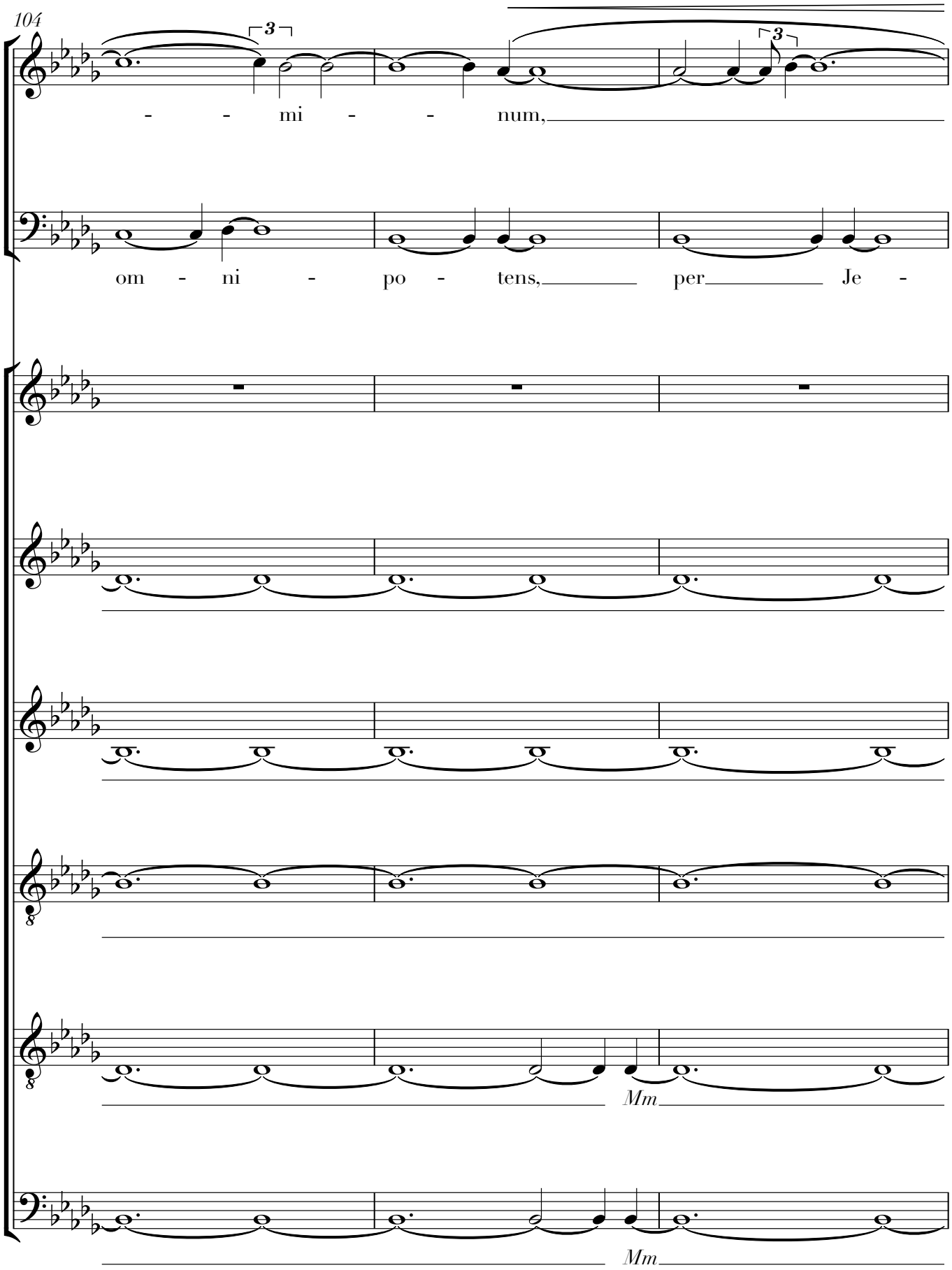

89
stum Dom - i - num, qui
mp
p
Mm

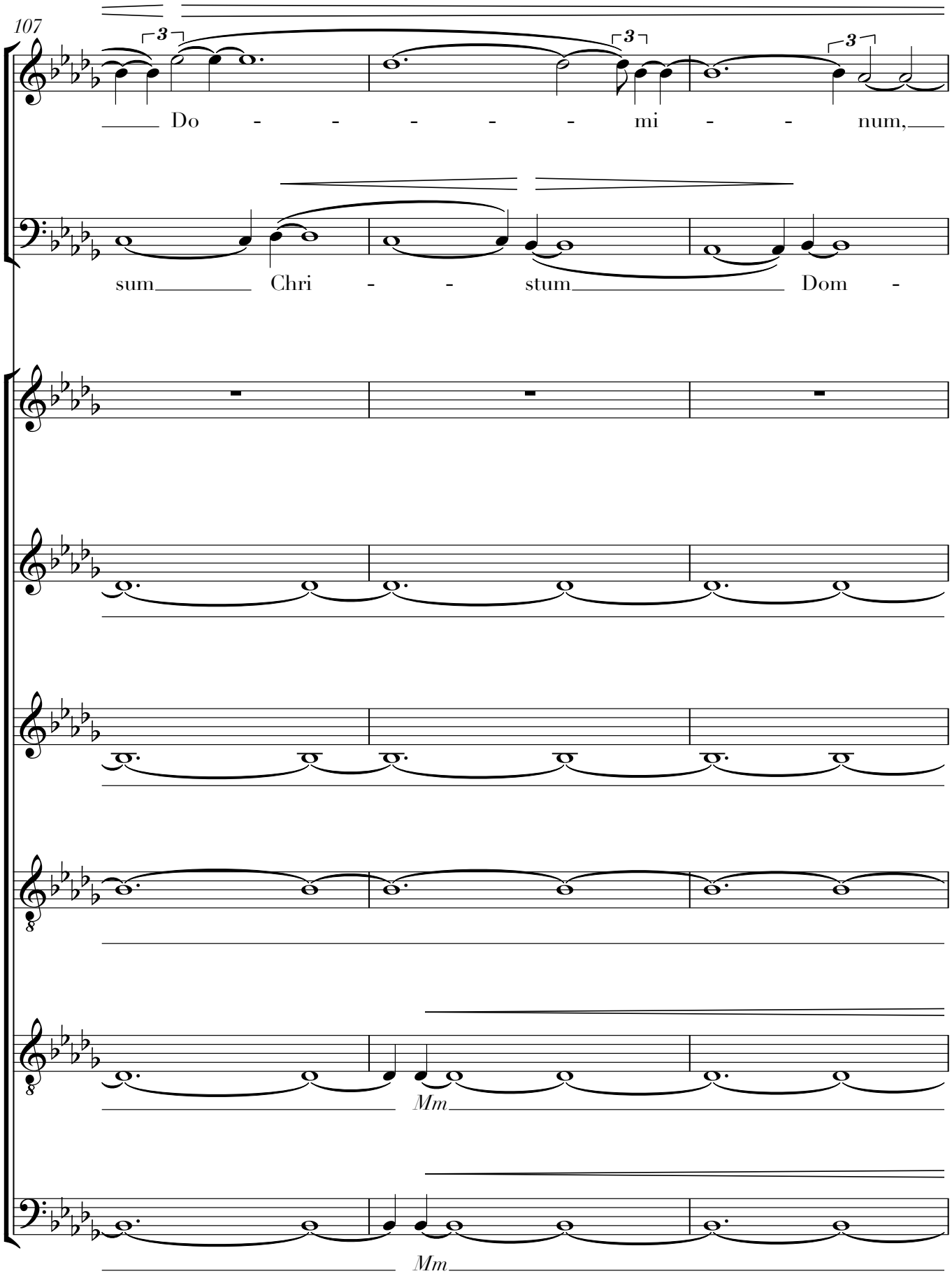

92
mp
Te lu - - cis, Do -
te - cum in
mp
Ma
Mm
Mm
Mm
Mm
Mm
Mm

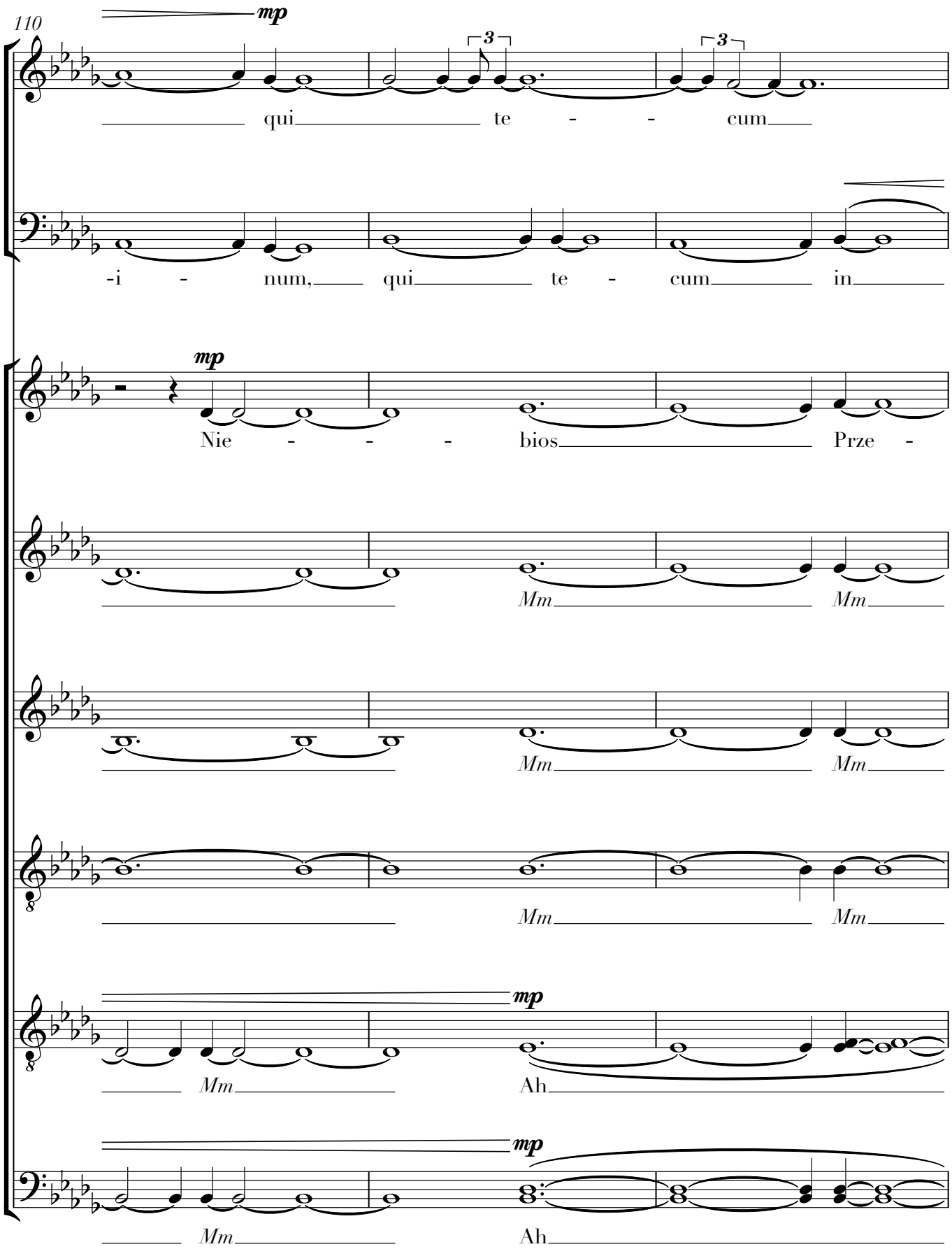

95
- mi - - num,
per - pe - tu - um
- - - mo,
nie
Mm
Mm
Mm
Mm
Mm
Mm

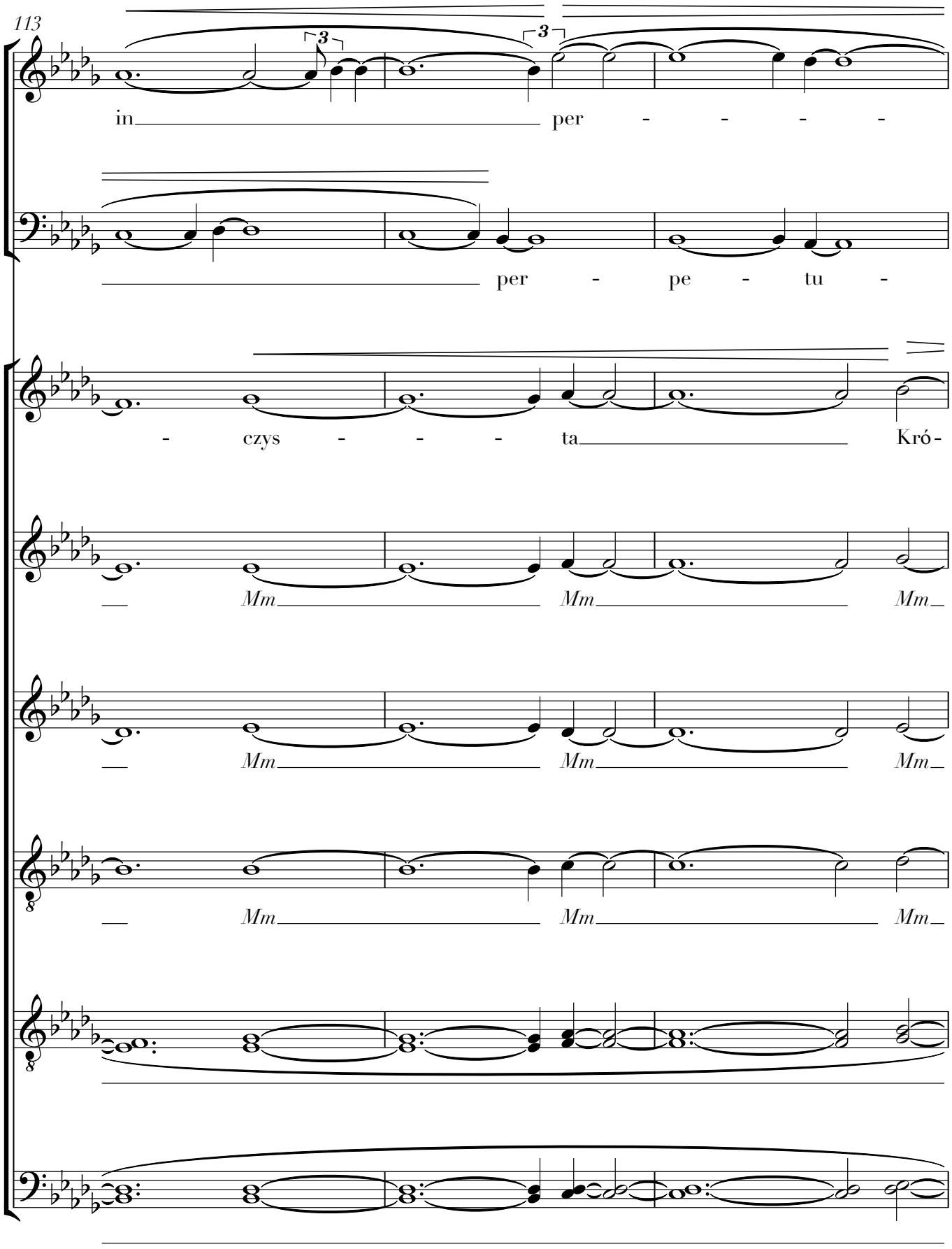

98
per Je - - - - - - -
reg - nat cum Sanc - to Spi -
placz, nie
Mm
Mm
Mm Mm Mm
Mm Mm Mm
Mm Mm Mm

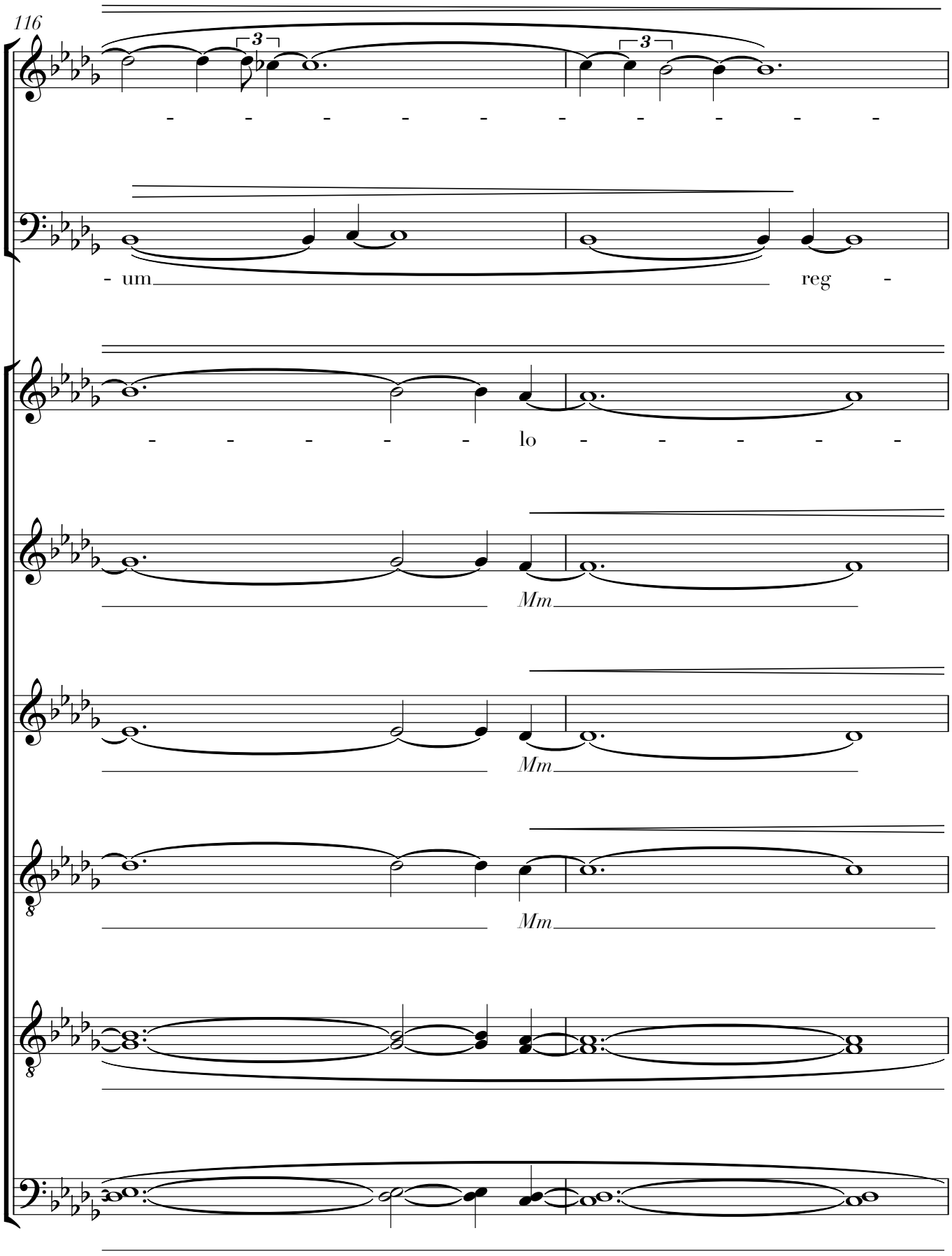

101
- sum
Do - - -
mp
-ri - tu.
Prae - sta,
Pa - ter
Mm
Mm
Mm
Mm

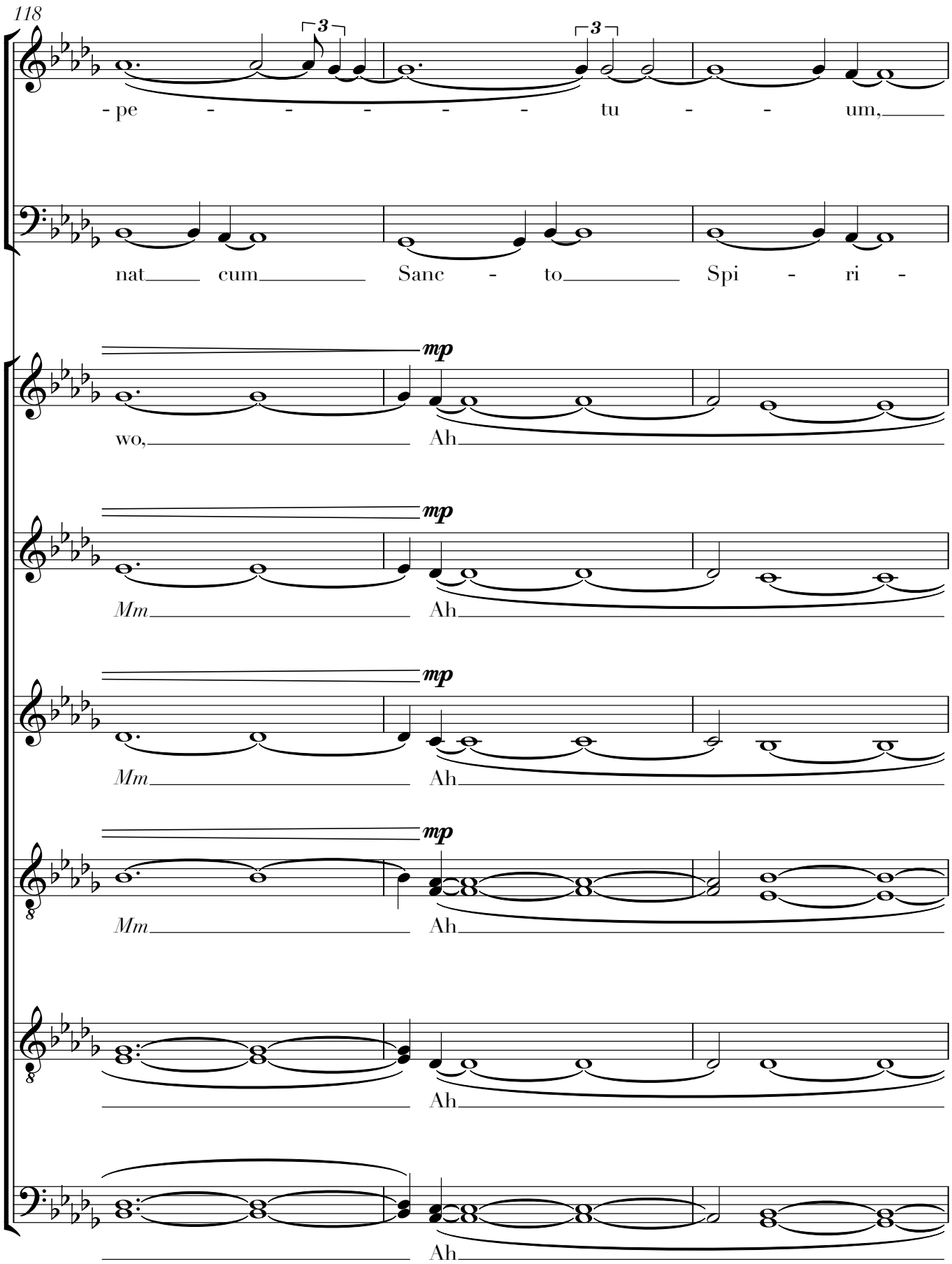

104
- - mi - - num,
om - ni - po - tens, per Je -
Mm
Mm

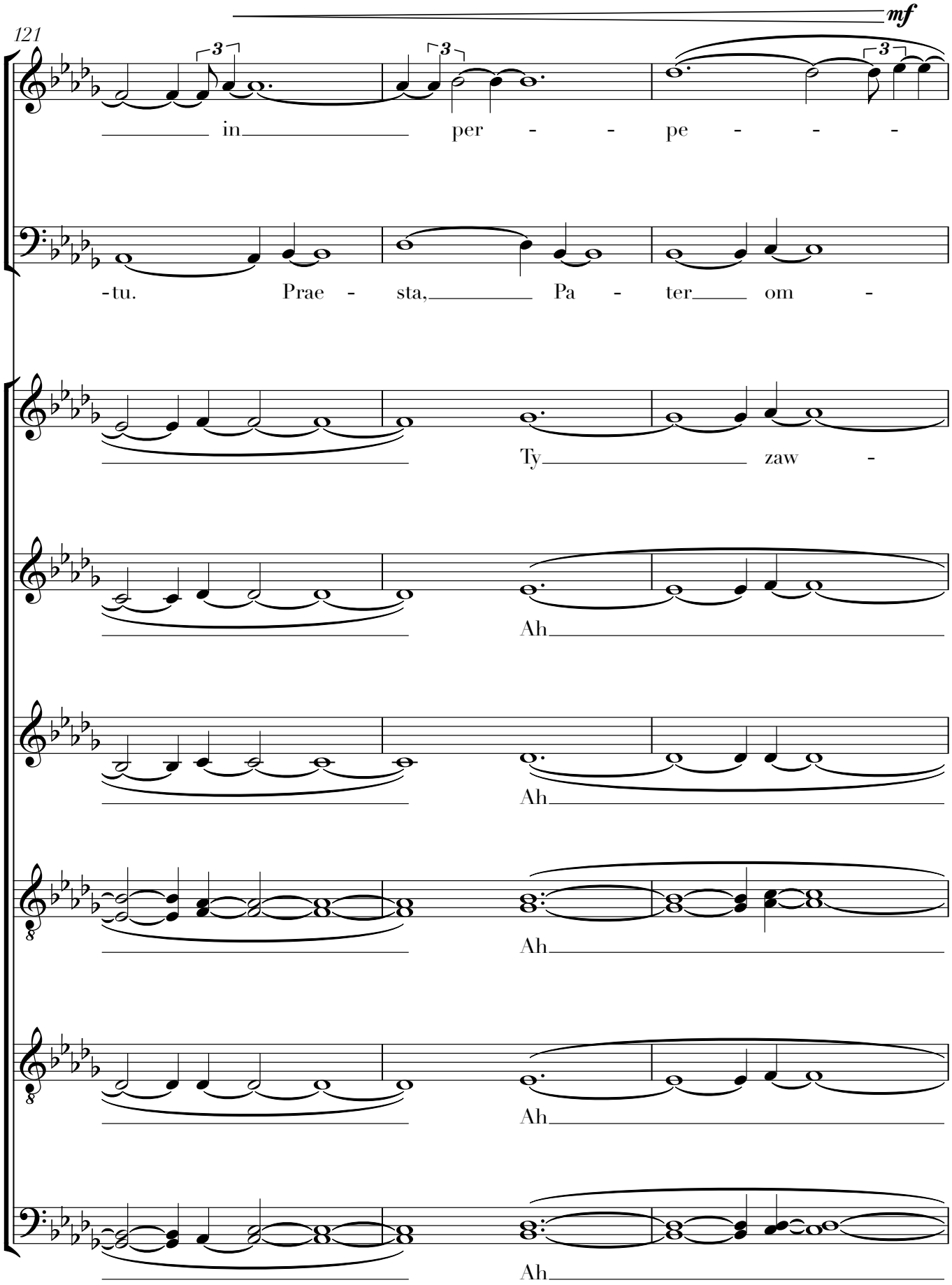

107
Do - - - - - mi - - num,
sum Chri - - stum Dom -
Mm
Mm

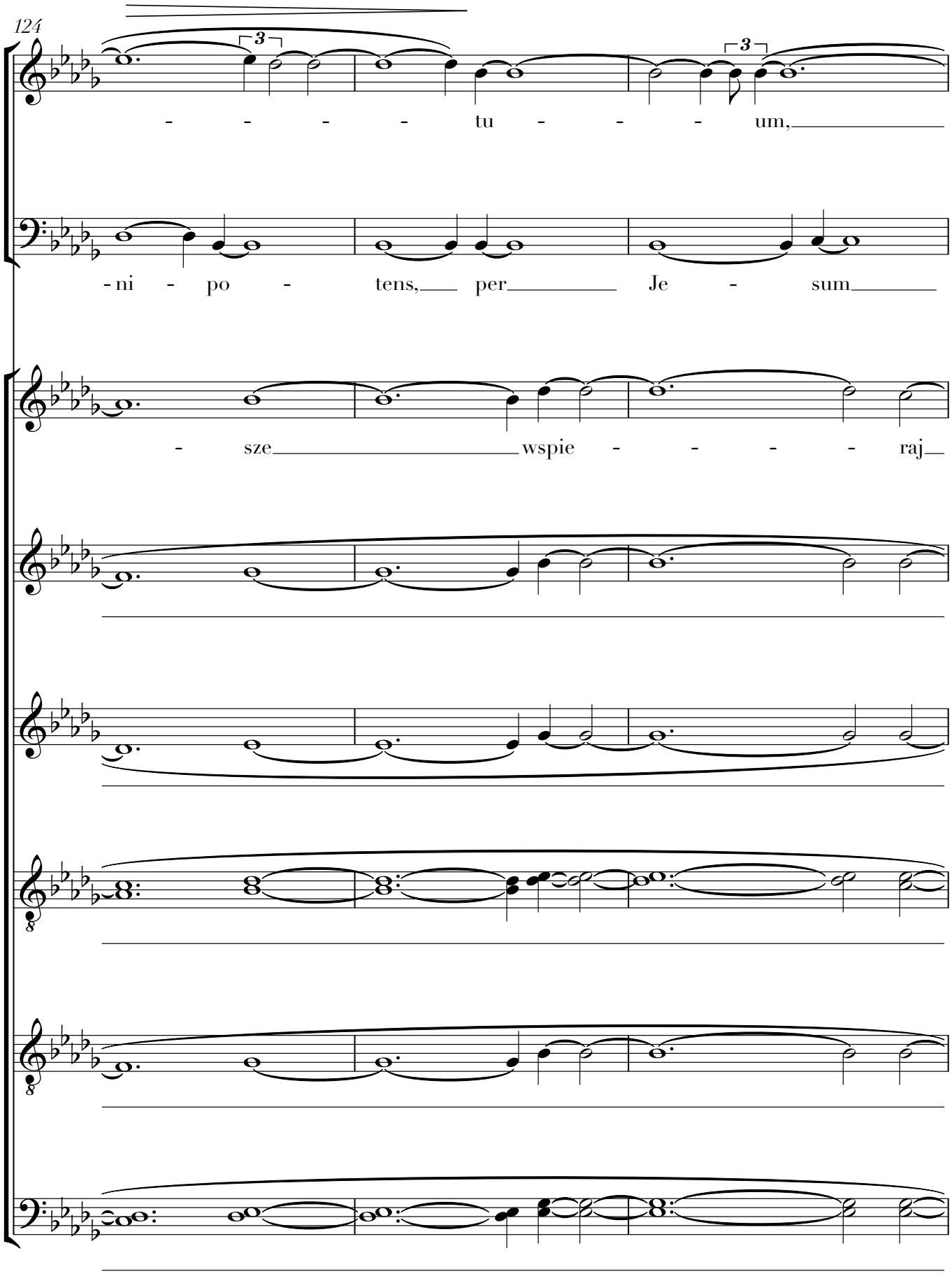

110
mp
qui te - - cum
-i - num, qui te - cum in
mp
Nie - - - bios Prze -
Mm Mm
Mm Mm
Mm Mm
mp
Mm Ah
mp
Mm Ah

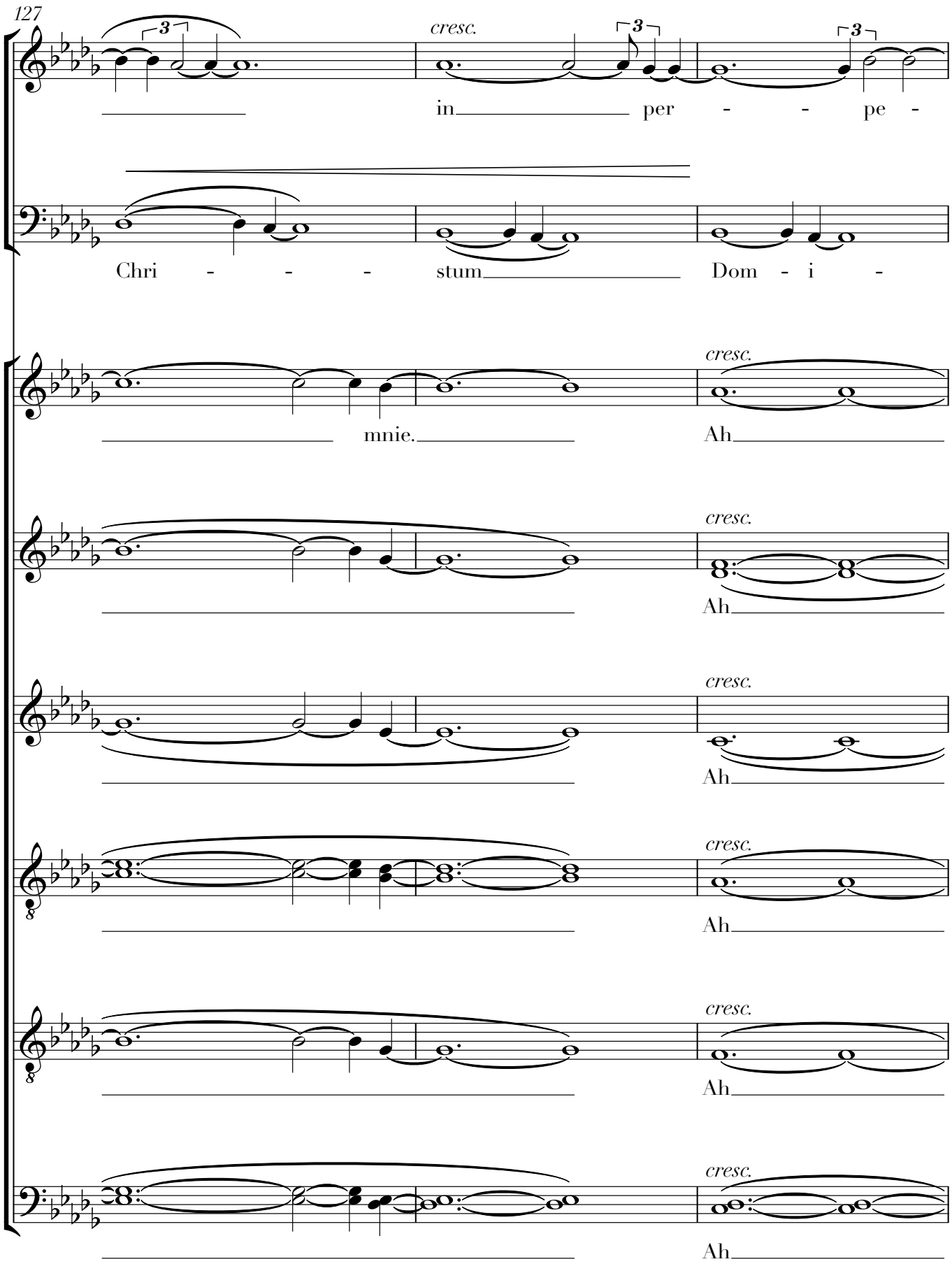

113
in per - - - -
per - pe - tu -
- czys - - - ta Kró-
Mm Mm Mm
Mm Mm Mm
Mm Mm Mm

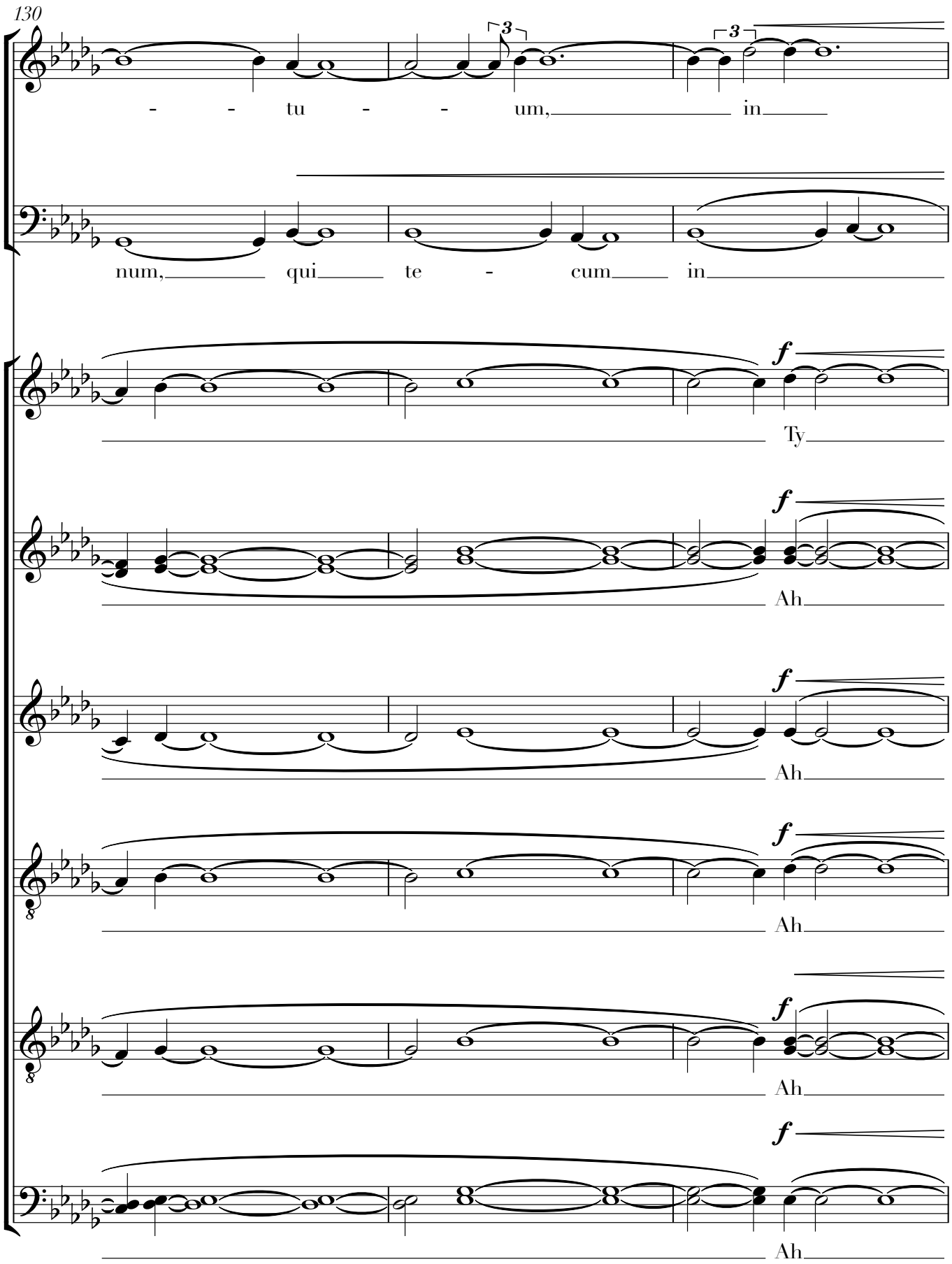

116
3
3
um
reg
lo
Mm
Mm
Mm

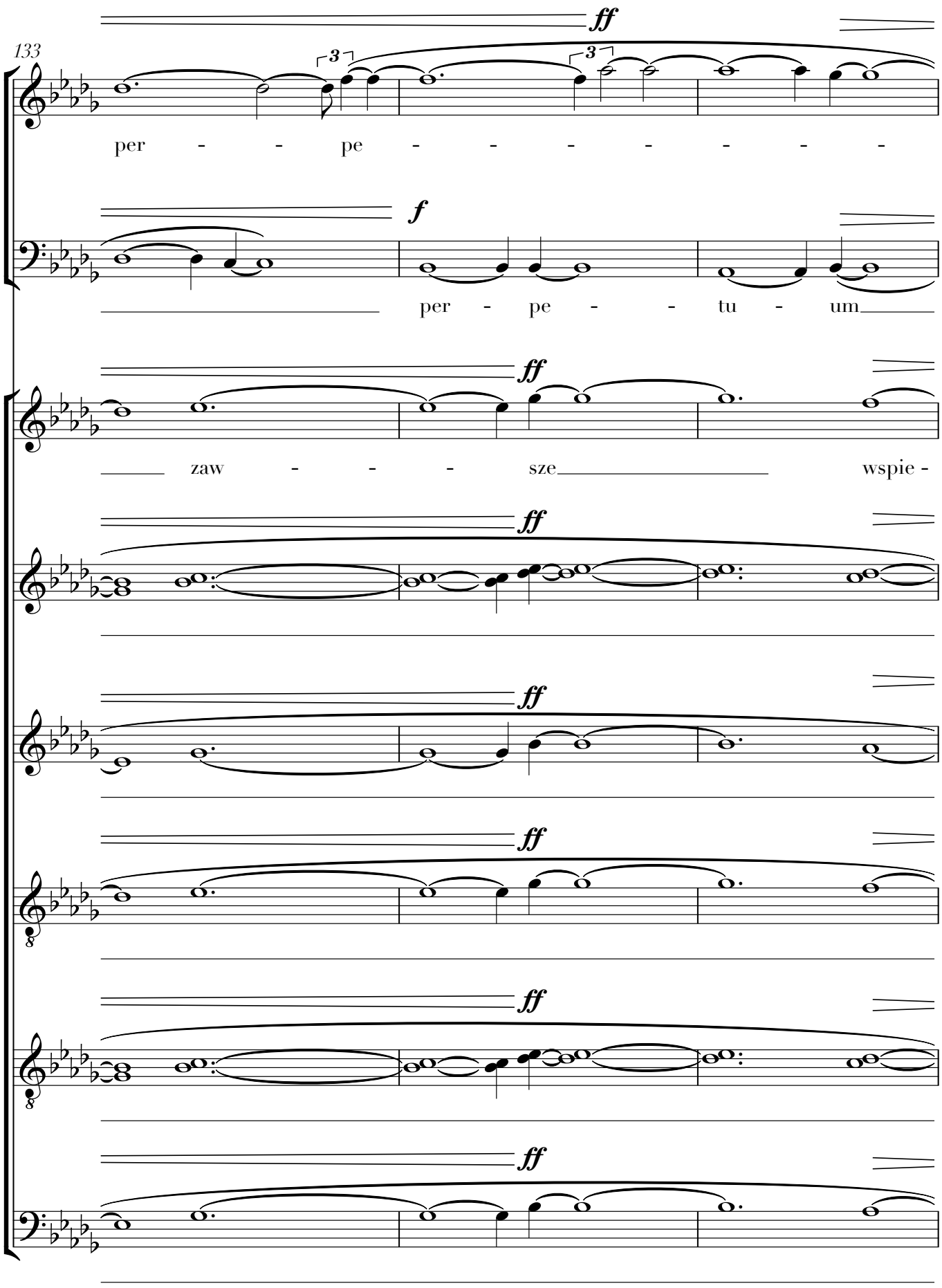

118
3
3
- pe - - - - - tu - - um,
nat cum Sanc - to Spi - ri -
mp
wo, Ah
mp
Mm Ah
mp
Mm Ah
mp
Mm Ah
Ah
Ah

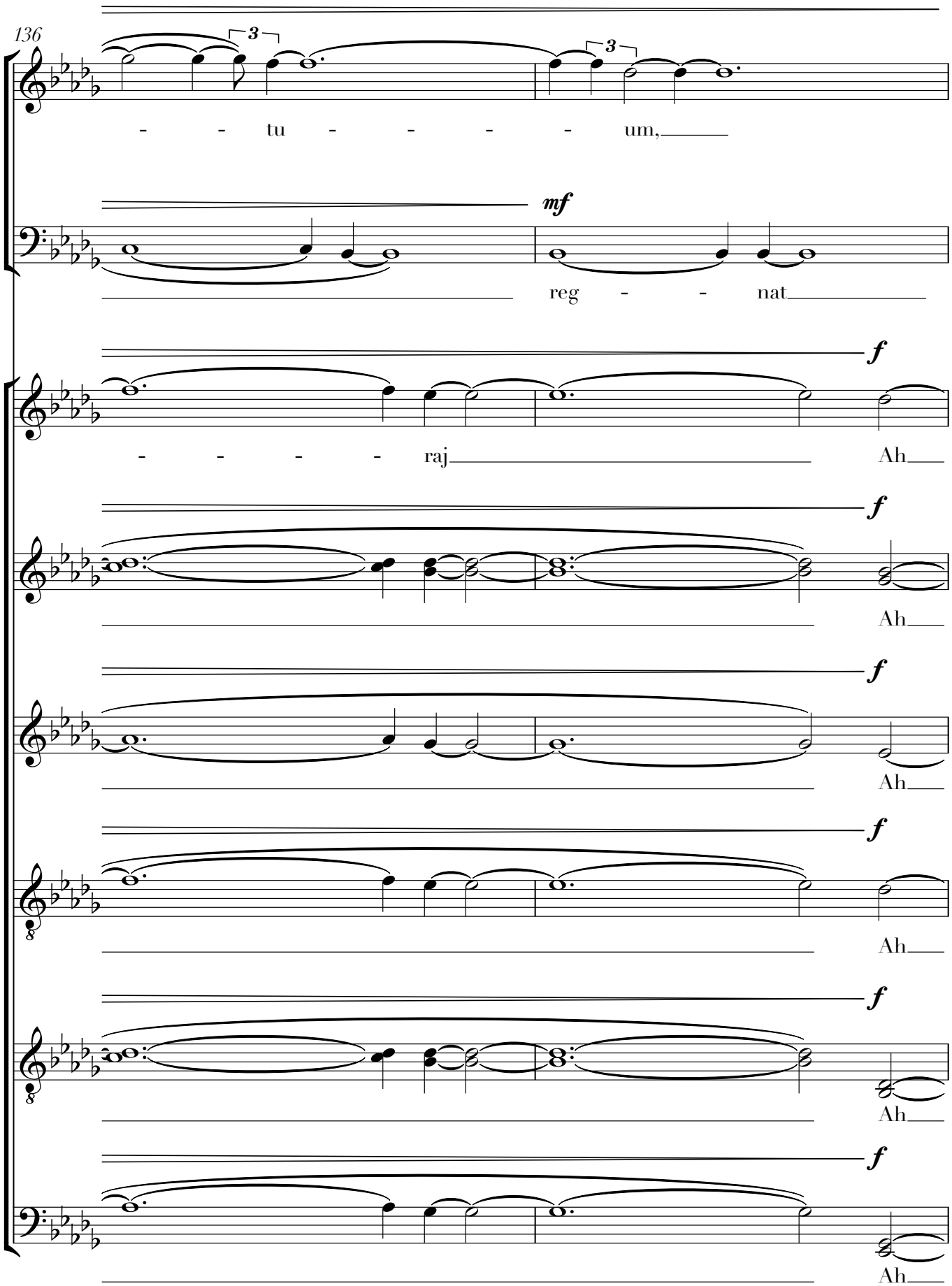

121
mf
in per - - pe - - -
-tu. Prae - sta, Pa - ter om -
Ty zaw -
Ah
Ah
Ah
Ah
Ah

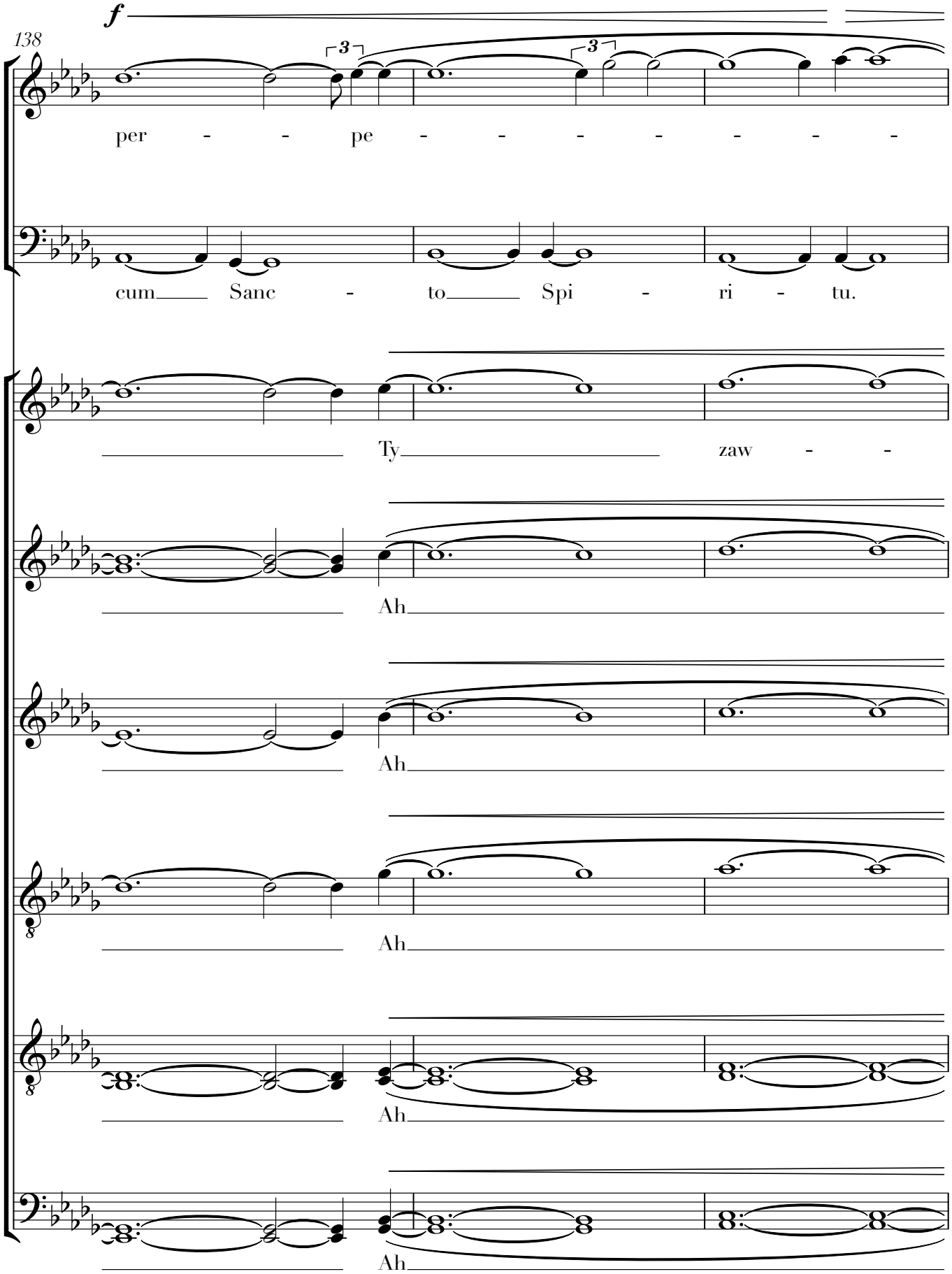

124
- - - - tu - - - um,
-ni - po - tens, per Je - sum
- sze wspie - - - - raj

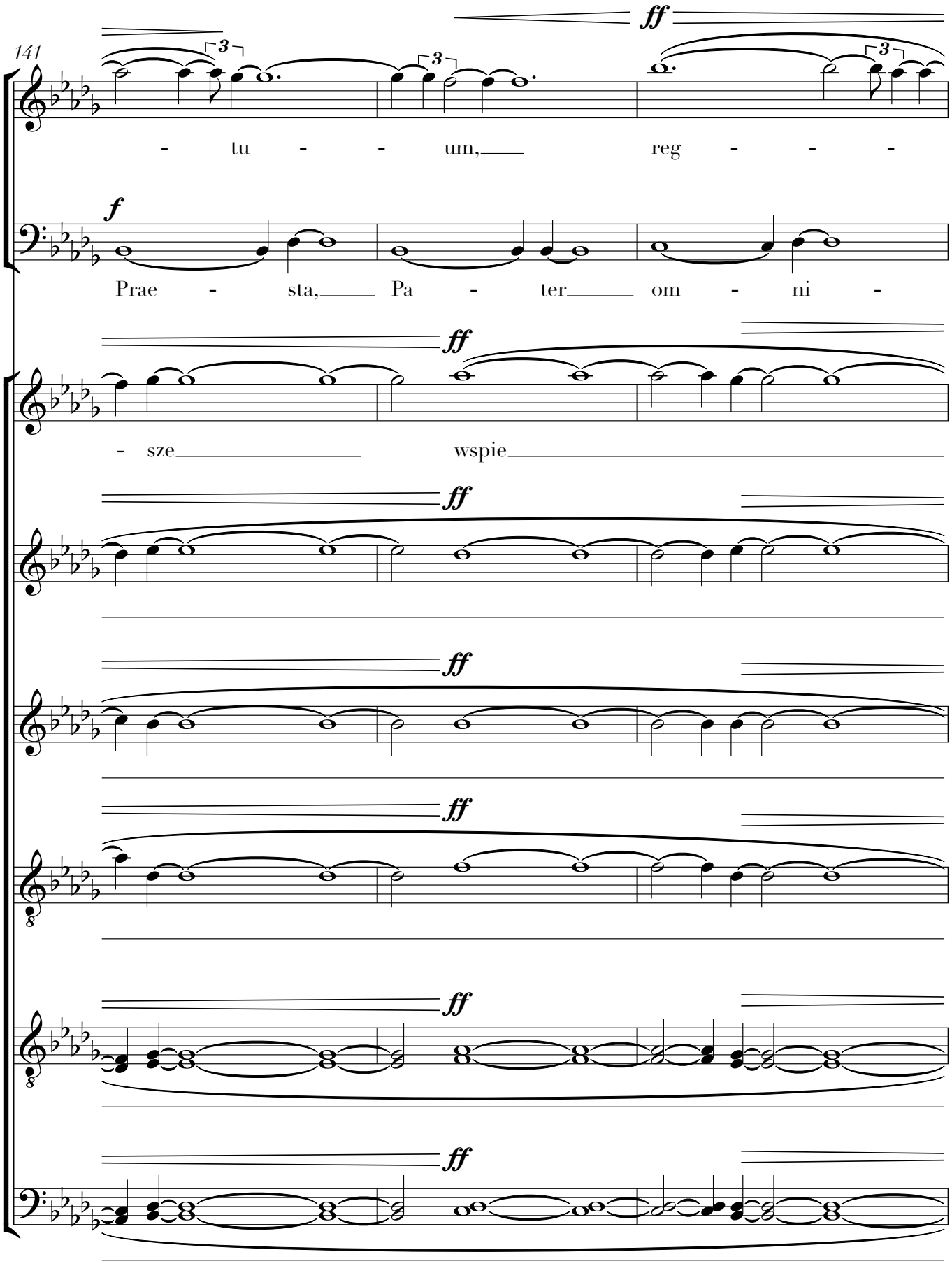

127
cresc.
in per - - pe -
Chri - - - stum Dom - i -
mnie.
Ah
Ah
Ah
Ah
Ah
Ah

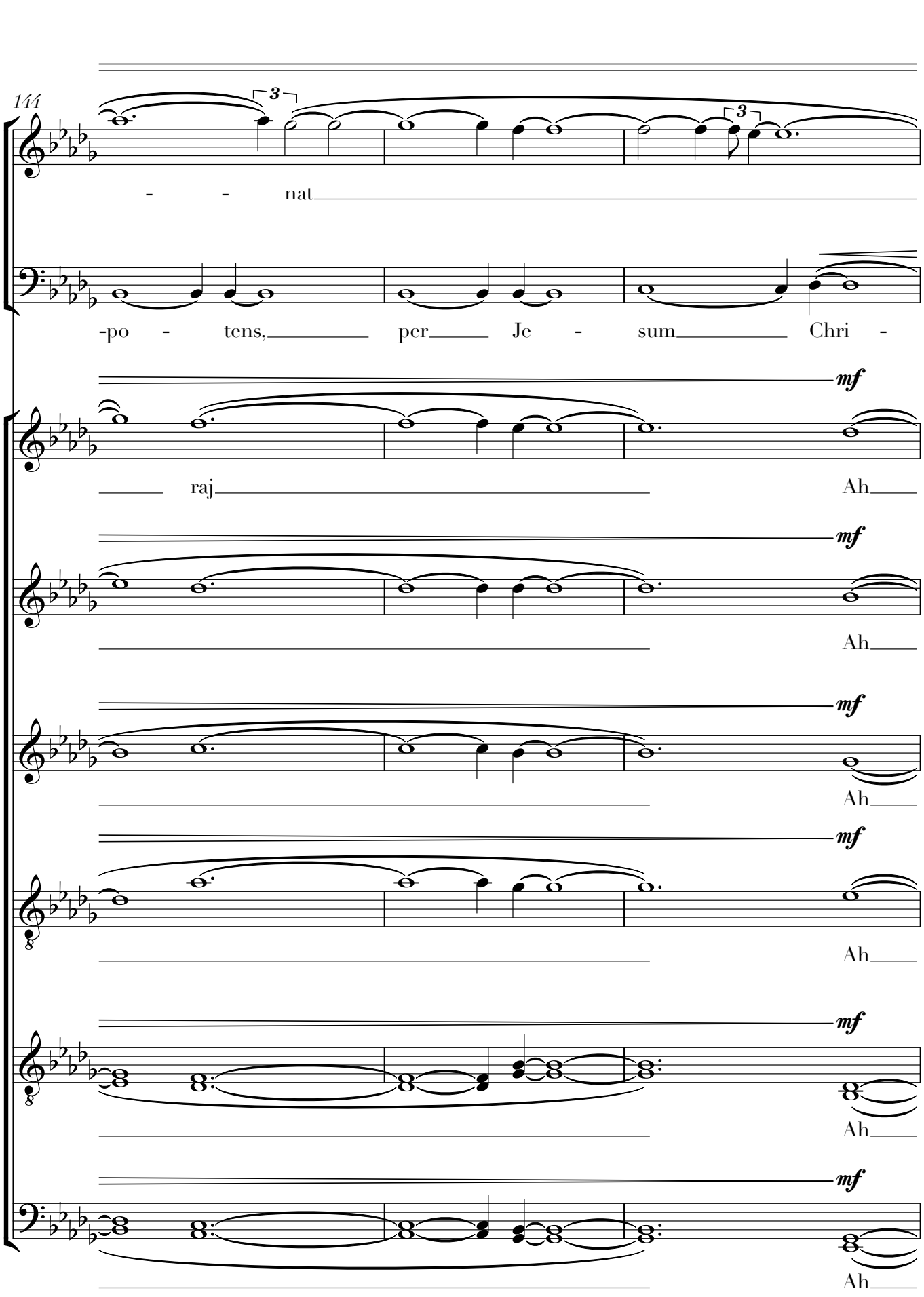

130
- - tu - - um, in
num, qui te - cum in
Ty
Ah
Ah
Ah
Ah
Ah

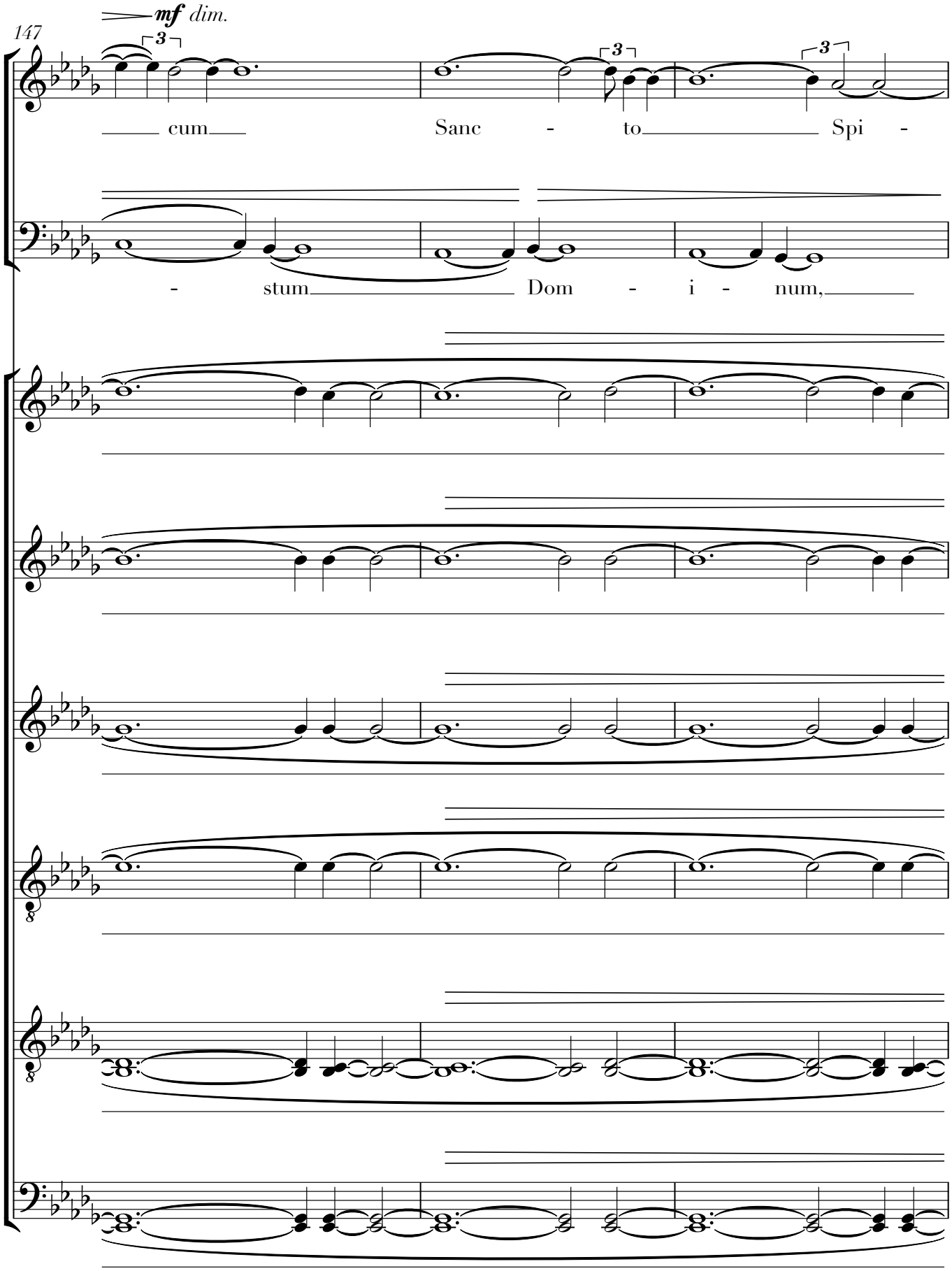

133
ff
per - - pe - - - - - - -
f
per - pe - - tu - um
ff
zaw - - - sze wspie -
ff
ff
ff
ff
ff

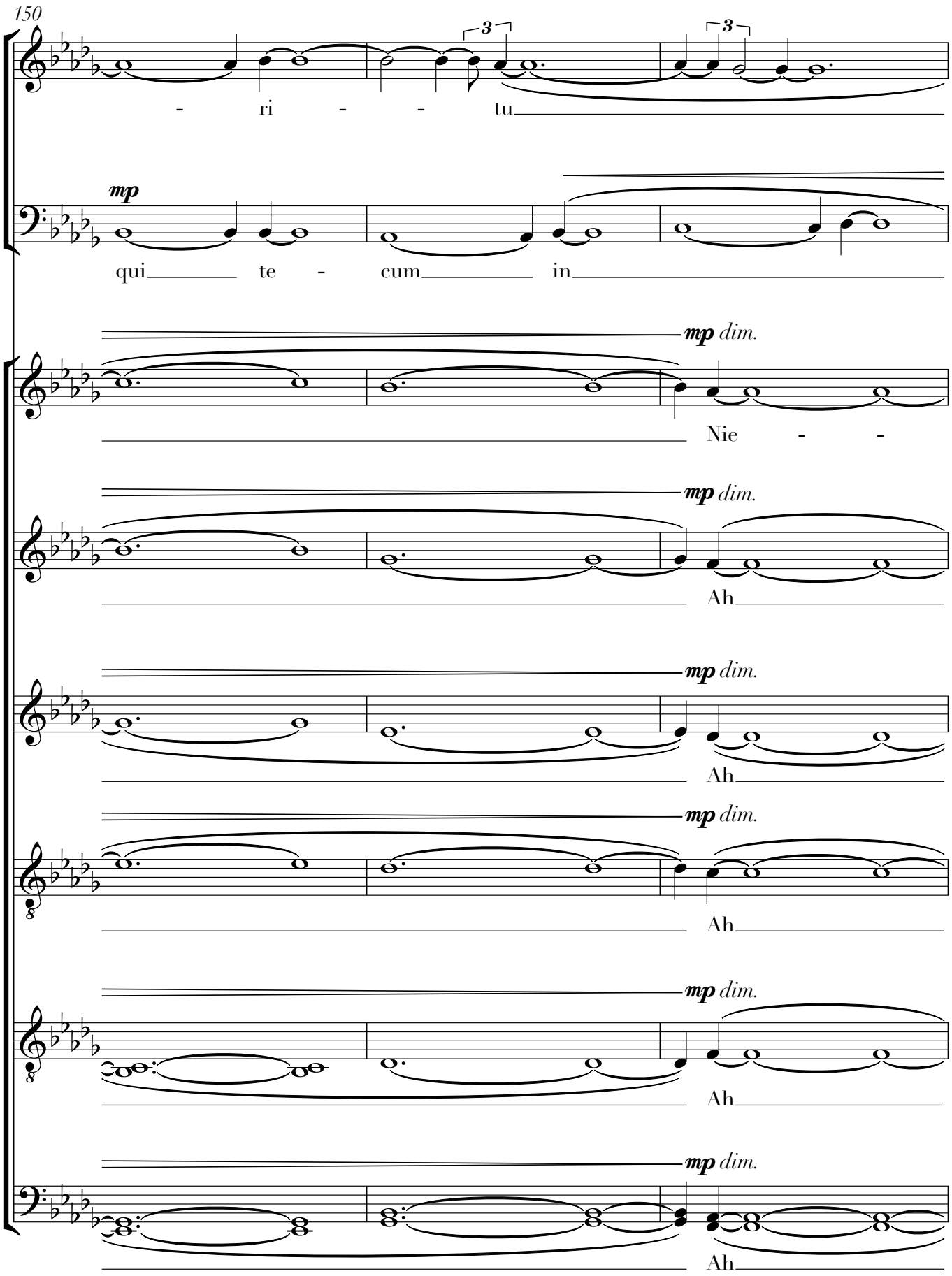

136
3
3
- - tu - - - - um,
mf
reg - - nat
f
- - - - raj
Ah
f
Ah
f
Ah
f
Ah
f
Ah
f
Ah

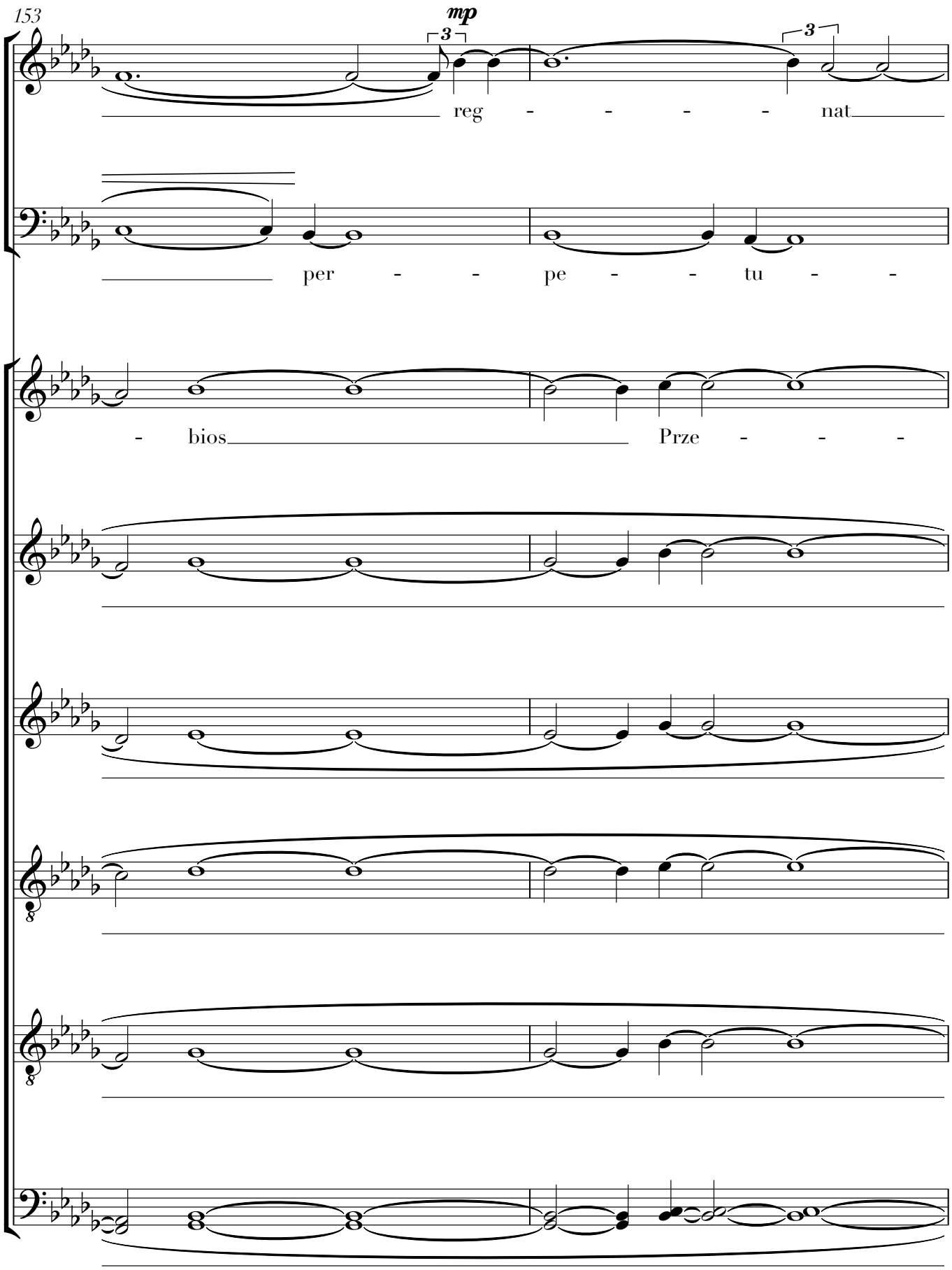

138
f
per - - pe - - - - - - -
cum Sanc - to Spi - ri - tu.
Ty zaw - -
Ah
Ah
Ah
Ah
Ah

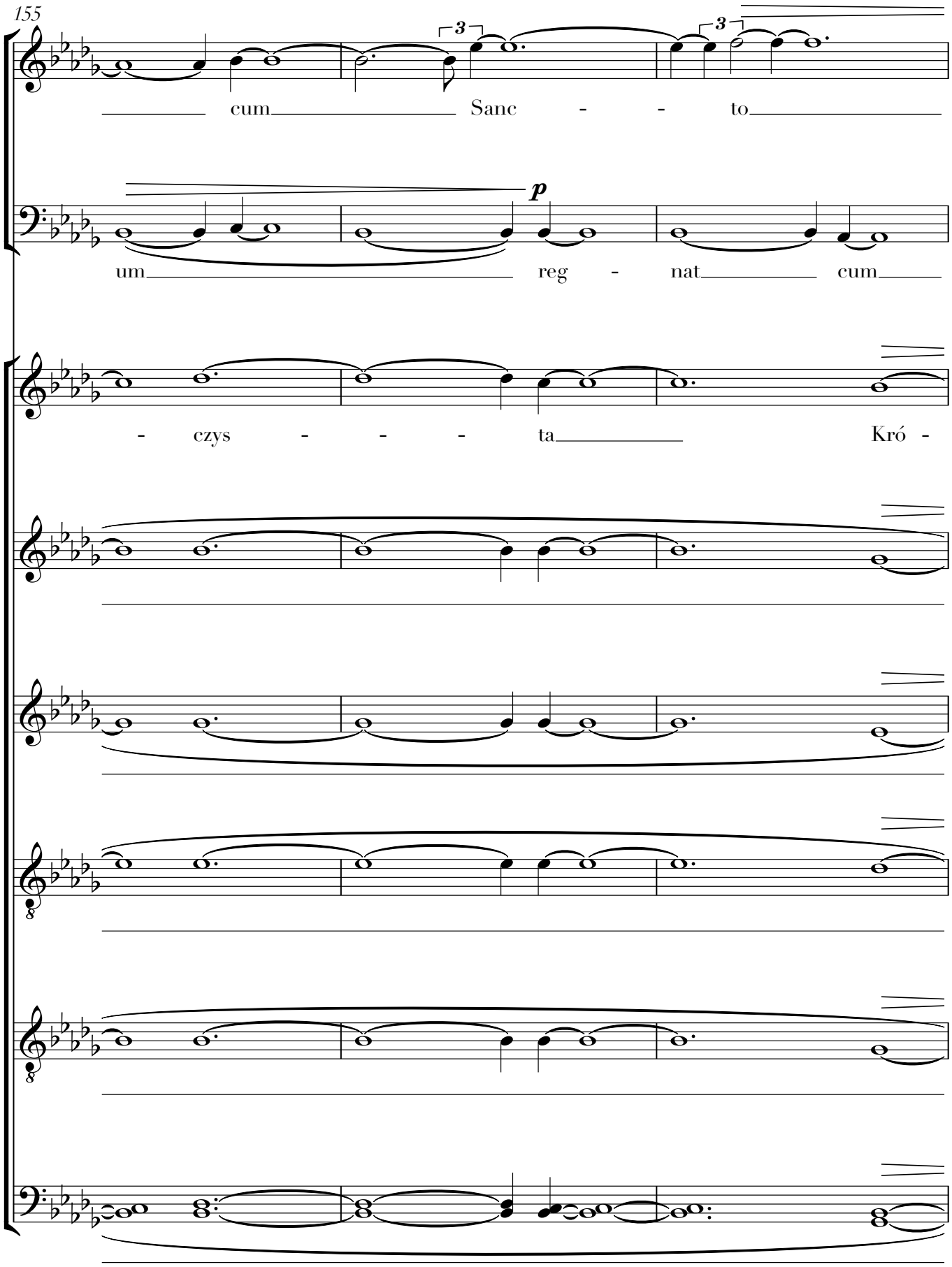

141
ff
- tu - - um, reg - - -
f
Prae - sta, Pa - ter om - ni -
ff
- sze wspie
ff
ff
ff
ff
ff

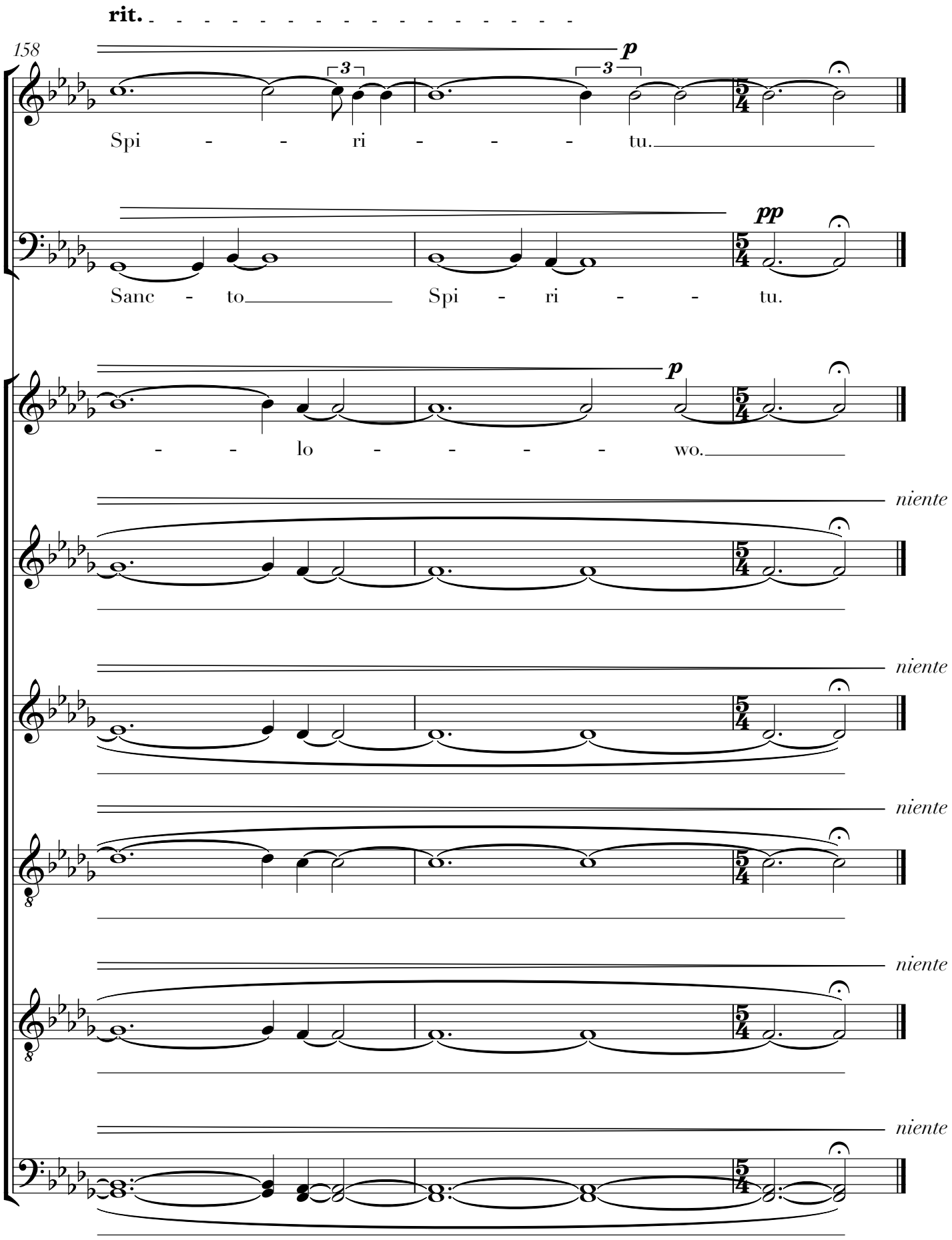

144
3
3
- - nat
-po - tens, per Je - sum Chri -
mf
raj
Ah
mf
Ah
mf
Ah
mf
Ah
mf
Ah
mf
Ah


147
mf dim.
cum Sanc - to Spi -
- stum Dom - i - num,


150
- ri - - tu
mp
qui te - cum in
mp dim.
Nie - -
mp dim.
Ah
mp dim.
Ah
mp dim.
Ah
mp dim.
Ah
mp dim.
Ah


153
mp
3
3
reg - - - - nat
per - - pe - - tu - -
- bios
Prze - - -


155
cum Sanc - - to
p
um reg - nat cum
- czys - - - ta Kró -


rit.
158
p
Spi - - ri - - - tu.
pp
Sanc - to Spi - ri - - tu.
p
- - lo - - - - wo.
niente
niente
niente
niente
niente

Tempo II *

𝅗𝅥 = 72

161

Soprano II

pp *cresc.*

A - - men, A - - - men,

Alto II

pp *cresc.*

A - - - men, A - men,

Tenor II

pp *cresc.*

A - men, A - - men,

165

p *cresc.*

A - men, A - - men,

p *cresc.*

A - - men, A - - - men,

p *cresc.*

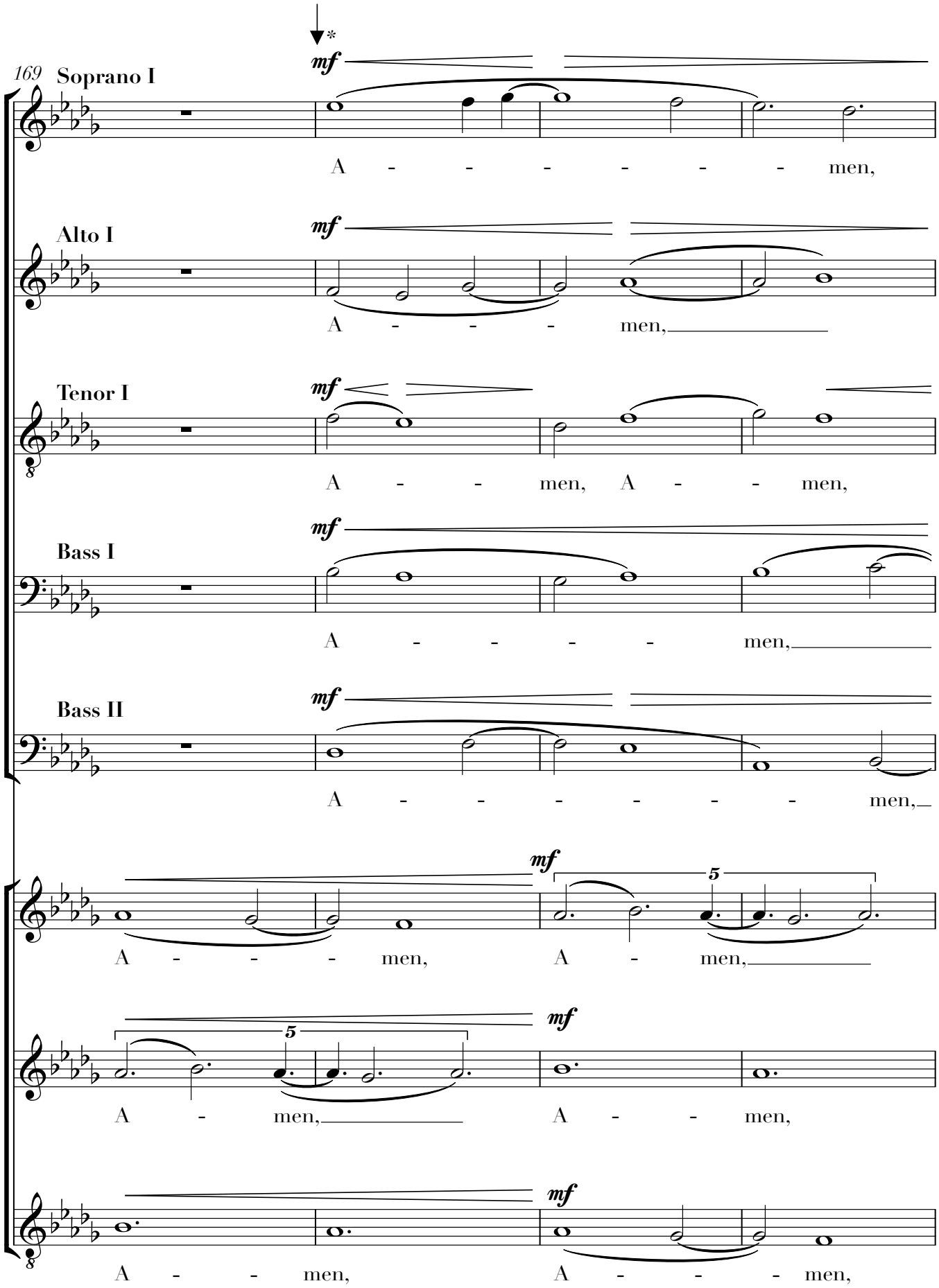
A - - - men, A - men,

mp

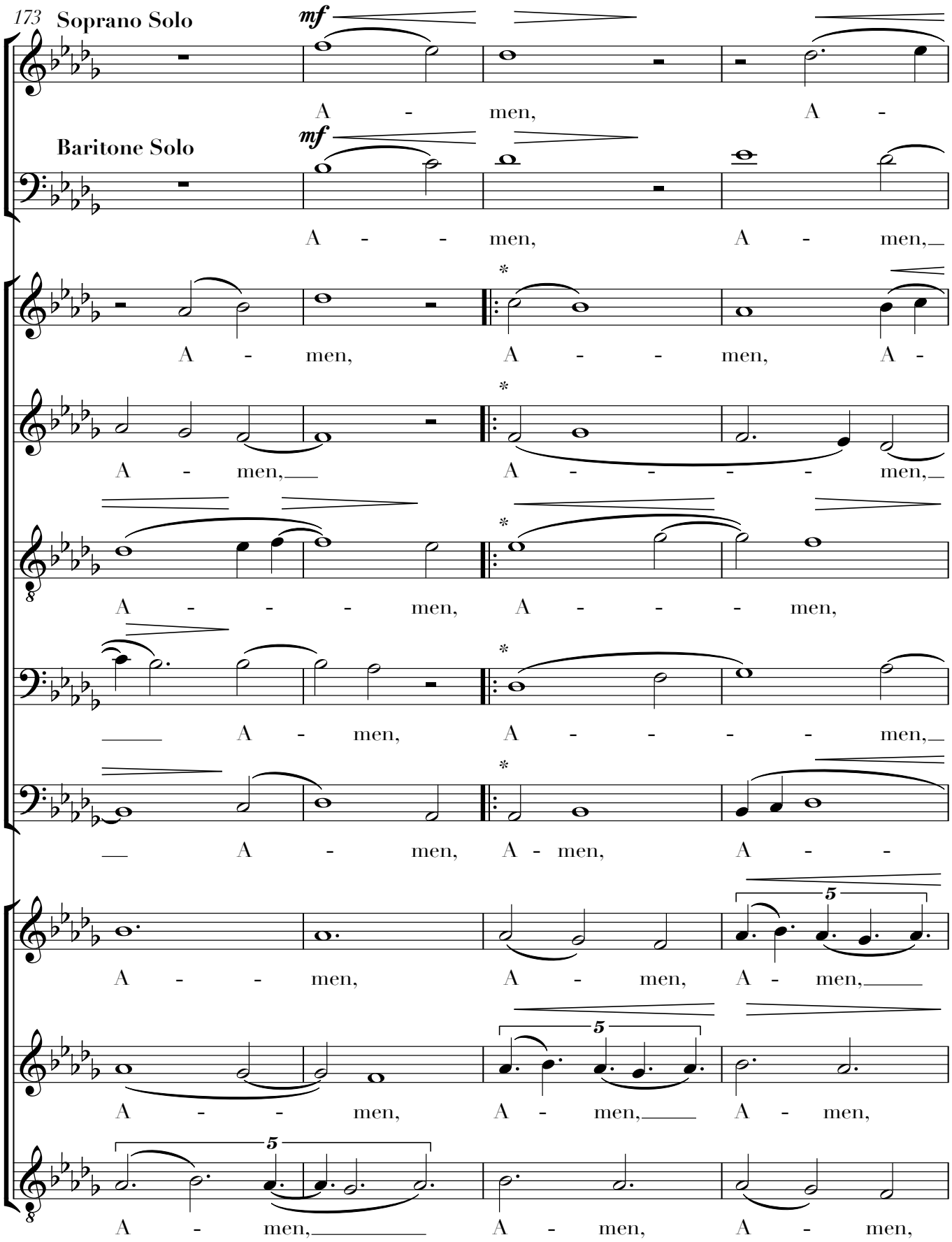
mp

mp

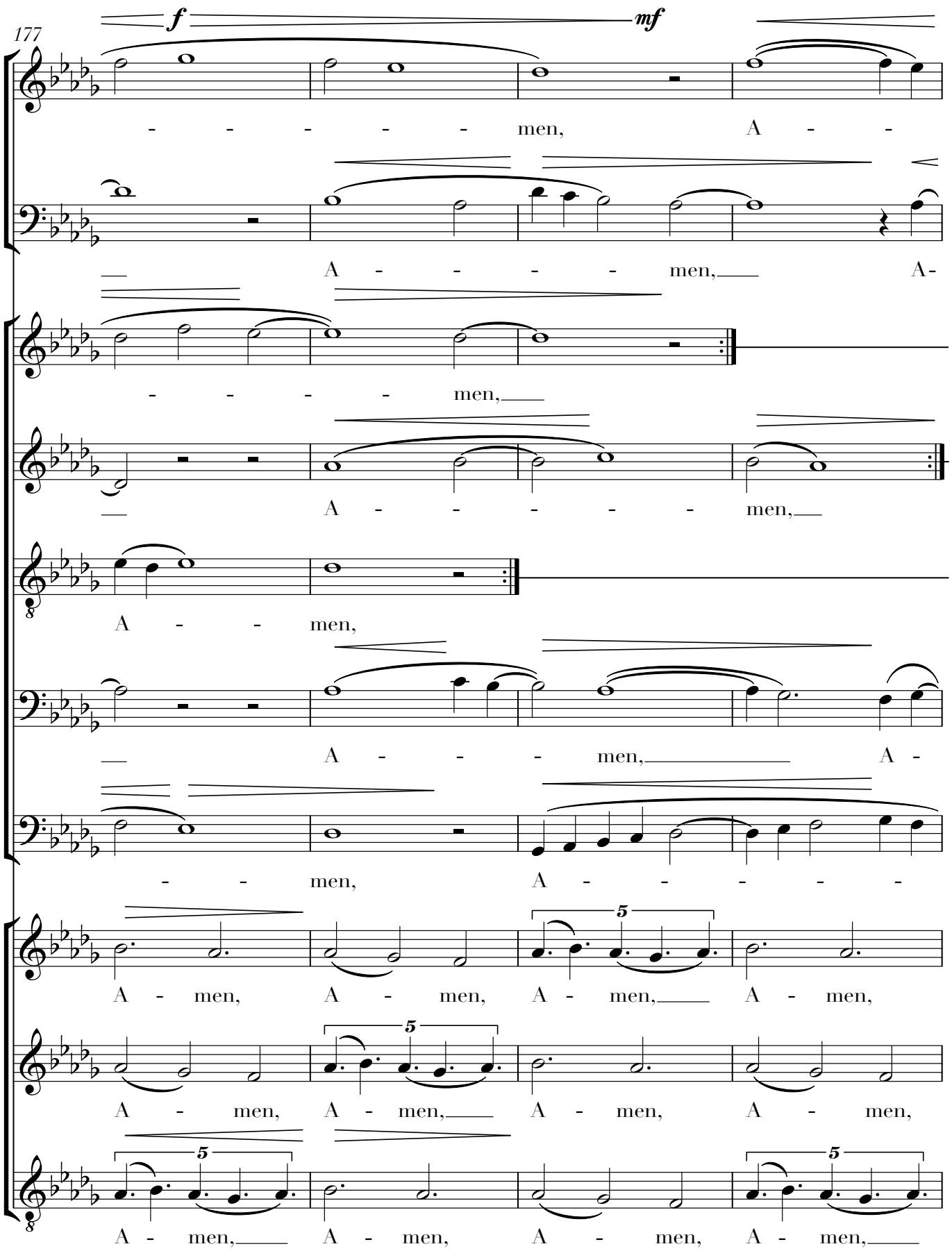
*During the first 14 bars of the Amen, the conductor should generally emphasise the first of every 6 beats to coordinate the quintuplets.

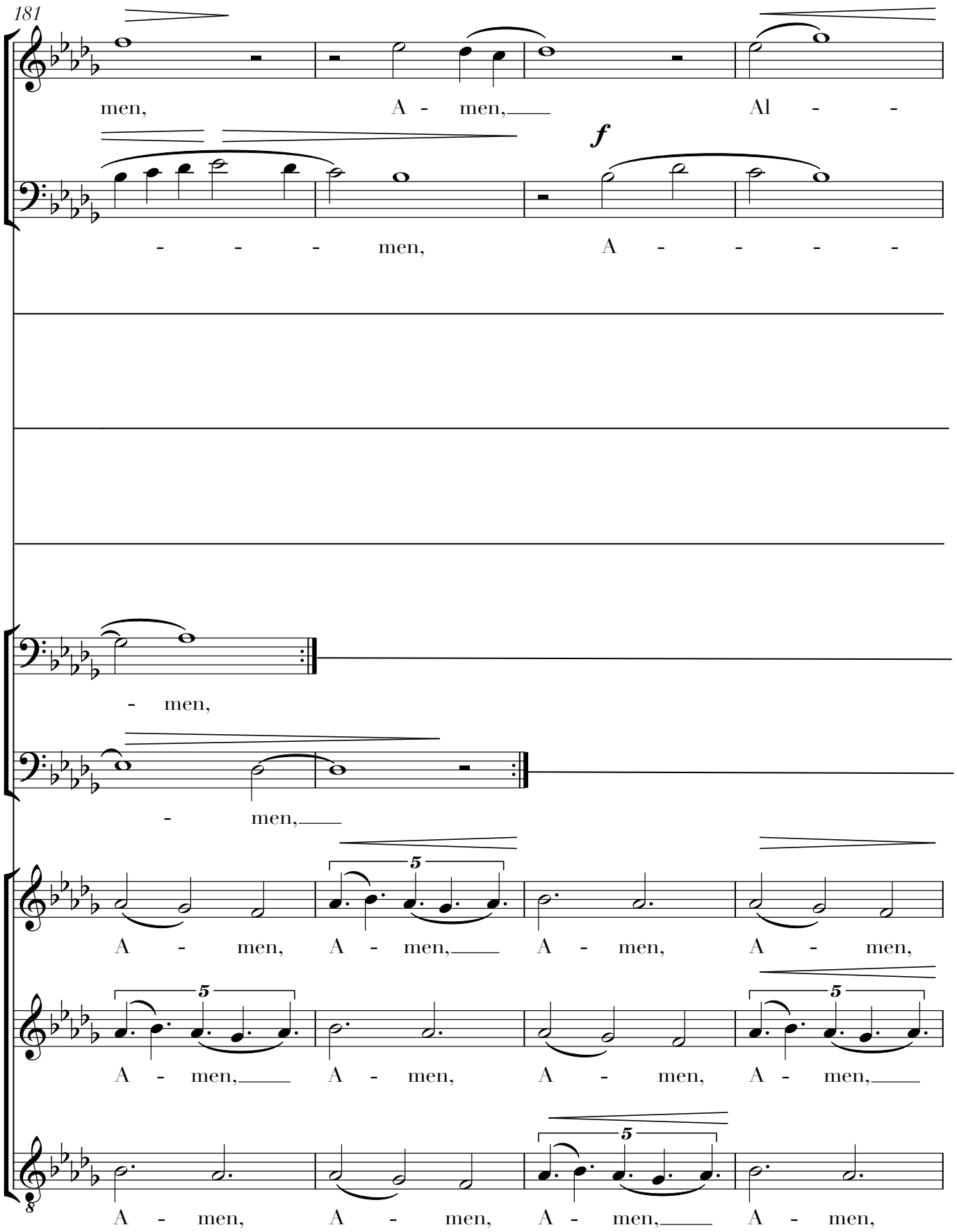


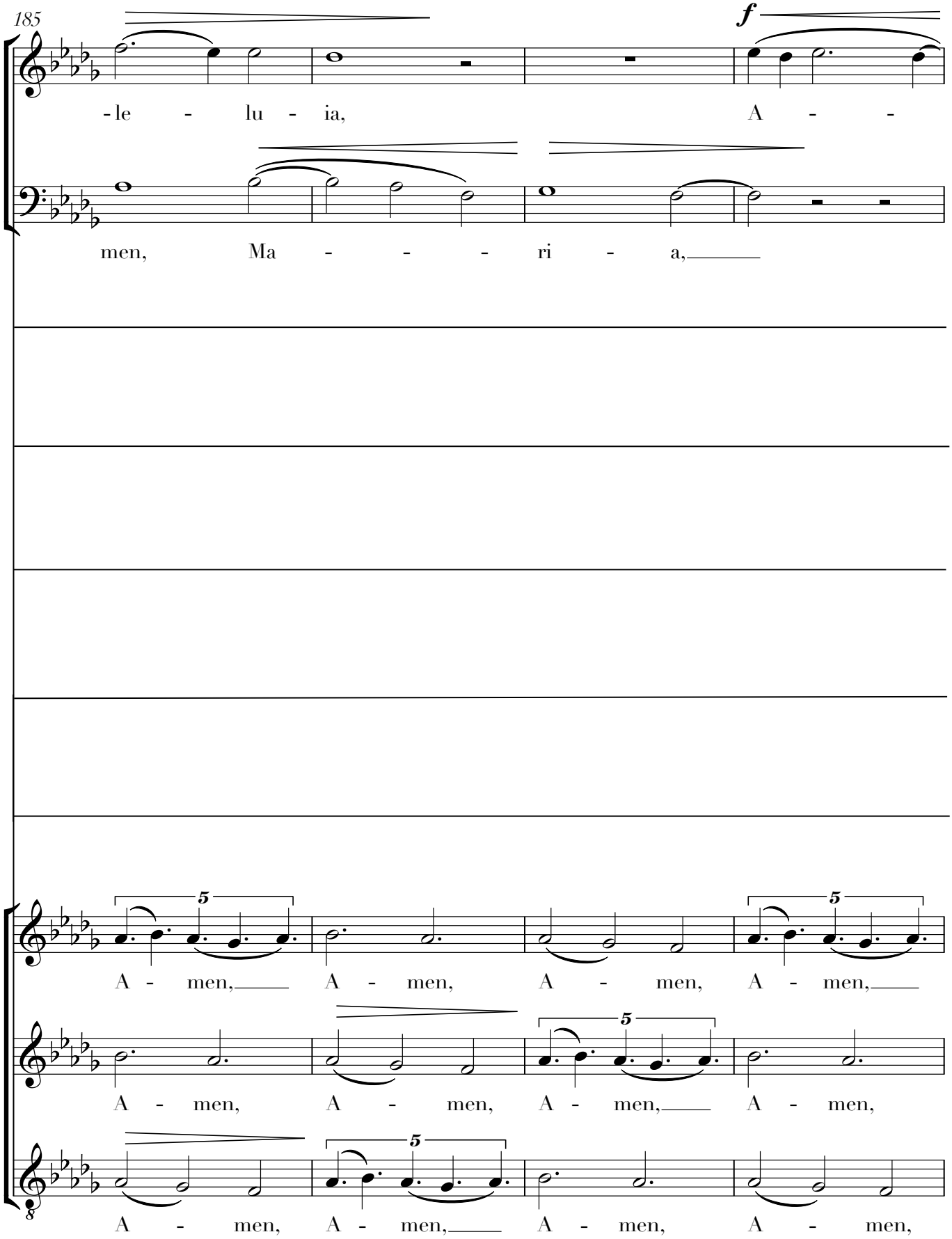
*Conductor should not give another downbeat until indicated (bar 193). However, they should continue to indicate the basic pulse.

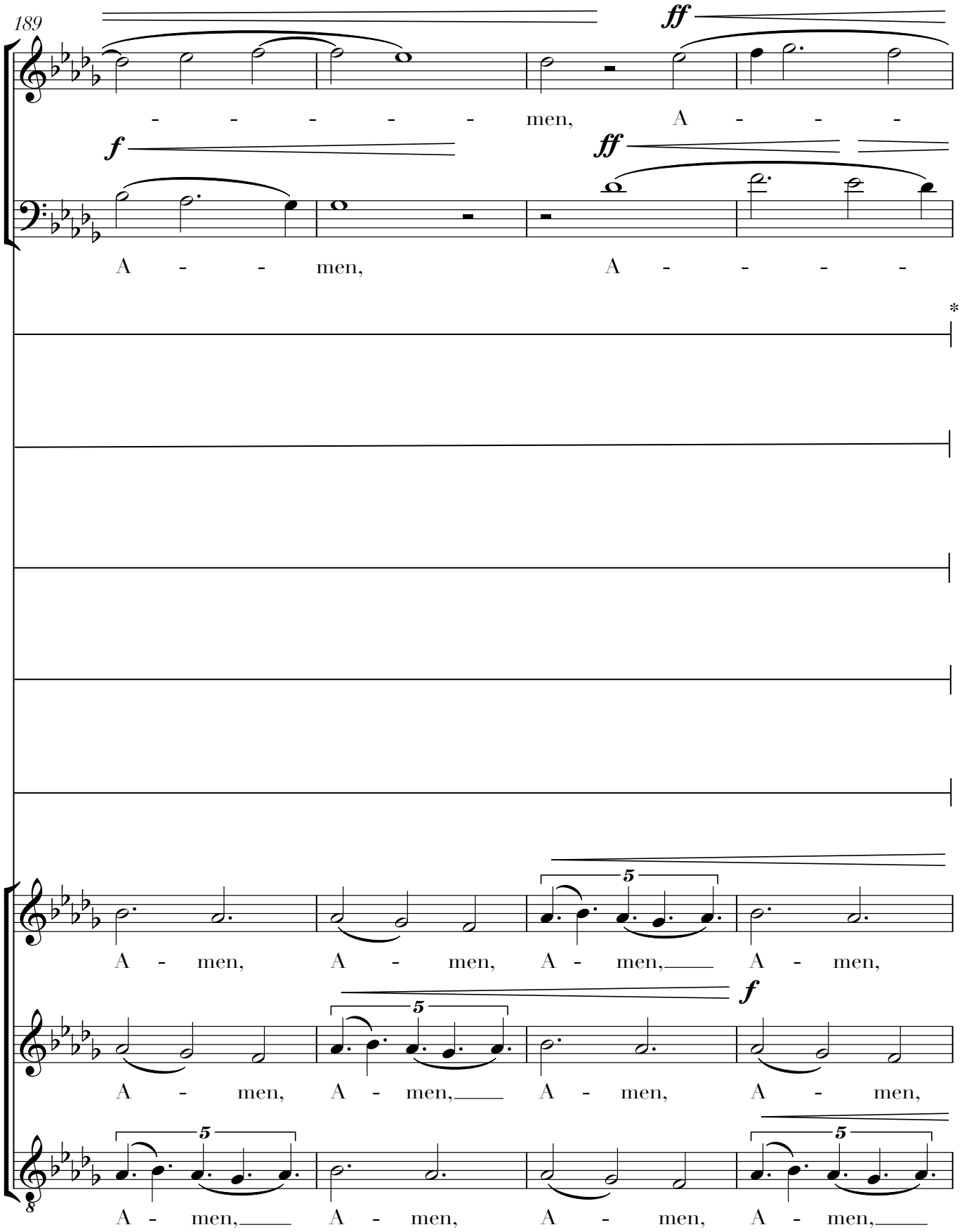


*Aleatoric parts should be in strict time in the first iteration. Subsequently, each individual within a part should sing their repetitions between 60-80 bpm, as they wish.

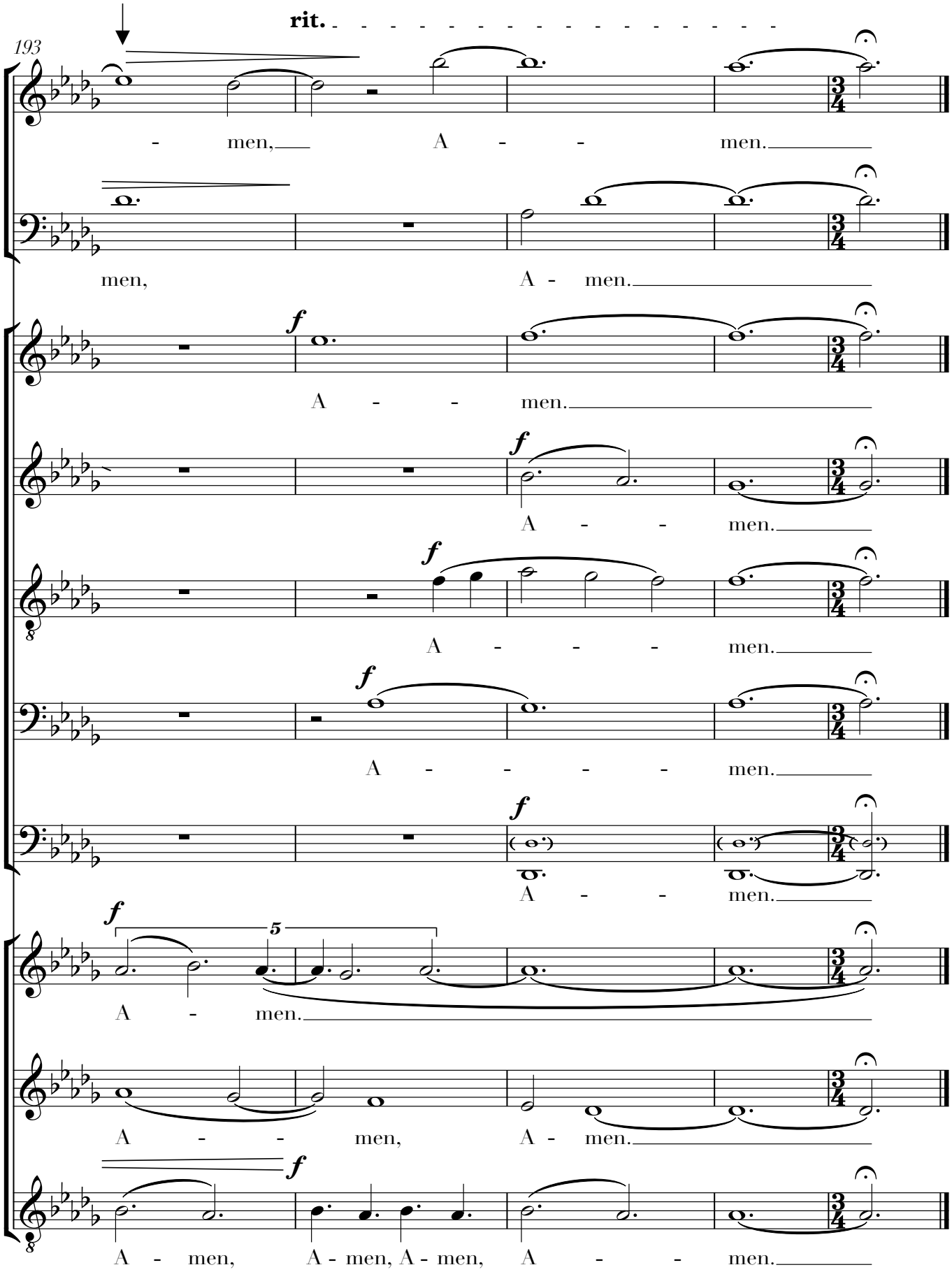

177
f
mf
- - - - - men, A - -
A - - - - men, A-
- - - - men,
A - - - - - men,
A - - men,
A - - - men, A -
- - men, A - - - - -
A - men, A - men, A - men, A - men,
A - men, A - men, A - men, A - men,
A - men, A - men, A - men, A - men,


181
men, A - men, Al - -
f
- - - men, A - - - -
- men,
- men,
A - men, A - men, A - men, A - men,
A - men, A - men, A - men, A - men,
A - men, A - men, A - men, A - men,


185
f
-le - lu - ia, A - -
men, Ma - - - ri - a,
A - men, A - men, A - men, A - men,
A - men, A - men, A - men, A - men,
A - men, A - men, A - men, A - men,



* 'Hard' stop. Aleatoric voices cut off at once at the end of the bar, coordinated by the conductor's downbeat at the start of bar 193.


193
rit.
- men, A - - men.
men, A - men.
f
A - - men.
f
A - - men.
f
A - - - men.
f
A - - - - men.
f
A - - men.
f
5
A - men.
A - - men, A - men.
f
A - men, A - men, A - men, A - - men.