

Université de Montréal

**Three works on religious themes: *Psalmus 150*,
String Quartet on the life of Saint John Paul II
and Symphony “The Redemption”**

par

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Université de Montréal
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This dissertation is entitled:

Three works on religious themes: *Psalmus* 150,
String Quartet on the life of Saint John Paul II
and Symphony “The Redemption”

Presented by:
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Abstract

In this dissertation, I present three pieces on religious themes composed during my master's degree as well as their analysis: *Psalmus* 150 for three-voice youth choir, eight-voice adult choir and organ or piano; String Quartet on the life of Saint John Paul II; and Symphony "The Redemption" for orchestra and choir. Despite the particularities of each one, they present common aspects.

The main compositional idea was to avoid rupture with tradition, whilst bringing new ideas into the pieces, as well as to highlight the importance of my research on beauty. For this purpose, some contemporary techniques as well the medieval sonorities of parallel fifths and octaves were used in consonance with a modal/tonal language, which remains the framework of the three pieces. Gregorian chant is also an important characteristic of these compositions.

In order to better understand the analysis of the pieces, two techniques are explained, the soft web of linear dissonances and the perfect major chord harmony. The analysis of each piece is divided into two parts. The first is an overview and the second a more detailed analysis. At the end, the knowledge obtained from composing these pieces will be summarized, and the timeless importance of beauty will be reaffirmed.

Keywords: Tradition, Contemporary, Medieval, New, Psalmus, Psalm, String Quartet, John Paul II, Choir, Orchestra, Symphony, Redemption, Beauty, Gregorian Chant

Résumé

Dans cette dissertation, je présente trois pièces sur des thèmes religieux composées au cours de ma maîtrise, ainsi que leur analyse : *Psalmus* 150 pour chœur de jeunes à trois voix, chœur d'adultes à huit voix et orgue ou piano ; Quatuor à Cordes sur la vie de Saint Jean-Paul II ; et la Symphonie « La Rédemption » pour orchestre et chœur. Malgré les particularités de chacune, elles présentent des aspects communs.

L'idée principale des compositions fut d'éviter la rupture avec la tradition tout en apportant des nouvelles idées aux pièces, et de souligner l'importance de ma recherche sur la beauté. À cet égard, certaines techniques contemporaines, ainsi que les sonorités médiévales des quintes et octaves parallèles, furent utilisées en accord avec un langage tonal / modal qui demeure la base des trois compositions. Le chant Grégorien fut aussi une importante caractéristique de ces compositions.

Pour mieux comprendre les analyses des œuvres, deux techniques seront expliquées, la douce toile de dissonances linéaires et l'harmonie d'accords parfaits majeurs. L'analyse de chaque pièce est divisée en deux parties. La première est une vision générale et la deuxième est plus détaillée. À la fin, les connaissances acquises par la composition des ces œuvres seront résumées et l'importance intemporelle de la beauté sera réaffirmée.

Mots clés : Tradition, Contemporain, Médiéval, Nouvelles, Psalmus, Psaume, Quatuor à Cordes, Jean-Paul II, Chœur, Orchestre, Symphonie, Rédemption, Beauté, Chant Grégorien

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1- Introduction

1.1- General considerations

This dissertation is the result of reflections which started during my undergraduate degree in Brazil and continued during the master's degree at Université de Montréal. These reflections deal with the way music has progressed in the twentieth century whilst taking into consideration the cultural changes of the same period.

Three pieces were composed. The first, entitled *Psalmus* 150, is for three-voice youth choir, eight-voice adult choir, and organ or piano. The second is the String Quartet on the life of Saint John Paul II, and the final piece is the Symphony "The Redemption", for orchestra and choir.

The analyses of the pieces have been done in two parts. For each piece, there is an overall analysis summarizing the main points of the entire piece or movement, and an extended analysis presenting details of the sections of each piece.

1.2- Beauty

Plato noticed that art has an important influence in one's life (Spicher, 2014). Saint Augustine perceived how strongly beauty touched the heart of man (Fr. Nortz, 2006).

During my reflections, I perceived that beauty has often been neglected in the research of new sonorities and new techniques in the twentieth century; it is as if novelty has become the main objective no matter how it sounds. There are exceptions, but in general, even if the music has become more complex – which is also questionable –, in my opinion the resulting sonority is not as beautiful as in the previous centuries, in part because the concept of beauty has been relativized.

1.3- Religious and musical associations

In this dissertation, a myriad of musical ideas are associated with various religious traditions of the Catholic Church. These associations, in addition to the religious values they carry, also have an interesting influence on the written music, a practice often used by Olivier Messiaen.

The number three can often be associated, directly or indirectly, with the Most Holy Trinity. For example, at the beginning of the Symphony “The Redemption”, three trumpets play in unison. The three trumpets refer to the three Persons of the Most Holy Trinity, and the unison indicates that the three Persons are only one God.

The triton interval, which was often associated with pain, was consciously avoided in many parts of the three pieces, especially those in relation to perfection or purity. However, this is not an absolute consideration, as at other times it was used without being strictly in relation to pain or impurity. Resolving a triton into consonance may suggest the idea of relief, be it relief from pain or simply from musical dissonance.

The medieval sonorities of perfect octaves and fifths, and sometimes fourths, are very present in all three pieces. They sometimes refer to perfection, although the use of thirds does not necessarily indicate imperfection.

1.4- Gregorian citations

Along the three pieces, there are direct citations of Gregorian chant extracted from the *Liber Usualis* of 1961.

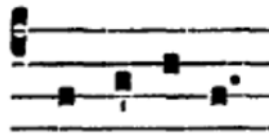
In the Catholic Church, the *Liber Usualis* is a commonly used book of Gregorian chant for the Mass and the Divine Office in the extraordinary Form of the Roman Rite¹, although, in general, the chants may also be used in the ordinary Form. The 1961 version is the most recently approved (Sanctamissa.org, 2014).

¹ The extraordinary Form of the Roman Rite, also known as the Traditional Latin Mass or Tridentine Mass, is the Mass based on the Missal of Saint Pius V, promulgated in 1570 (Missa Tridentina, 2014). The last official version of this Missal was issued in 1962 by Pope John XXIII. In 1970, a new Missal was approved by Pope Paul VI, which is known as the ordinary Form of the Mass. Pope Benedict XVI stated in his 2007 apostolic letter *Summorum Pontificium* that there are two Forms of usage of one and the same Roman Rite, the ordinary Form and the extraordinary Form (Benedict XVI, 2007).

In Gregorian chant, the *finalis* is the ending pitch (Corpus Christi Watershed, 2014). The dominant is a note that appears very often in the melody (*Teoría – Music Theory Web*, 2014).

The *punctus* is the beat for Gregorian chant. It is written with a small square. The Gregorian citations were transcribed into ordinary writing (pentagram). For this purpose, the *punctus* were usually transcribed as the eighth note, although the quarter note and the dotted quarter note were used to transcribe it, due to the other musical ideas of the context.

Figure 1: *punctus*, Gregorian notation



1.5- Aesthetics

Despite the particularities of each piece, there is a common aesthetic among the three. The style of the pieces is traditional, being based on modal and tonal music, with the addition of medieval sonorities of parallel fifths and octaves, Gregorian chant and some modern/contemporary elements. The challenge was to put these items together in a coherent way, developing a personal language.

There is a plenitude of composers and styles that have an influence on my personal language, notably Gregorian chant, Guillaume de Machaut, Palestrina, Mozart, Beethoven, Dvořák, Mahler, César Franck, Bartók, Villa-Lobos, Antônio Carlos Jobim, John Williams, Samuel Barber, Arvo Pärt, Eric Whitacre, Colin Mawby and Kevin Allen, among others; as well as Paulo Targino, Armando Lôbo, François-Hugues Leclair and Alan Belkin, with whom I studied composition.

Among the works of these composers, some pieces have a particular influence on my musical language. Mozart's Requiem, Beethoven's Symphonies No.5 and No.9 and Sonata No.8, Dvořák's Symphonies No.8 and No.9, Colin Mawby's *Ave Verum*, and Eric Whitacre's *Alleluia* and *Lux Aurumque*, among others.

Many books and manuals have also been very important to the development of my personal language. However, there are three which have a direct influence: “Manual de Harmonia” by Paulo Silva, “The study of orchestration” by Samuel Adler, and the 1961 *Liber Usualis*.

The harmony used in these three pieces is a mix of tonality, modality, dissonances through linear movement, intervallic harmony and medieval sonorities of parallel fifths and octaves. The texture often varies during the same piece, with homophony, counterpoint or melody with accompaniment amongst others.

Moreover, at times parts of my compositions are based on the practices of the *Enchiriadis*² which I have learnt with Armando Lôbo in the course of Medieval Counterpoint at the Conservatório Brasileiro de Música, in Rio de Janeiro.

In summary, I try to mix modal/tonal language with medieval sonorities, Gregorian chant and sometimes contemporary elements, notably the soft web of linear dissonances and the perfect major chord harmony.

1.6- Soft Web of Linear Dissonances

Soft web of linear dissonances (SWLD) is a term I coined for a technique which I did not invent, but rather studied and developed in my own particular fashion.

The first time I heard it was at the beginning of 2013 in pieces by Eric Whitacre, when Professor Michael Machado showed it to me in the XXth century harmony class at Conservatório Brasileiro de Música. I further heard it in the *Ave Verum* of Colin Mawby. These are recent pieces, composed in the XXIst century. For the first time I heard clusters that did not sound gross, and I wanted to understand how it was possible.

The technique has a simple logic. A dissonant chord, without a specific harmonic function, is achieved through linear movement. It is possible to have leaps, but they make it harder for singers to intone the chord and if the leaps are large it risks sounding a chord out of context. It is also important to avoid dissonances which are too dense, such as four voices

² The *Enchiriadis* is a “9th-century treatise, the earliest surviving source of polyphony” (Oxford Music Online, 2014).

singing within a difference of a half-tone each. Major seconds with at least one voice in a more distant interval are preferable. Using seventh intervals is also possible.

The SWLD is most effective within similar timbres, especially human voice, in a medium-high register. The more homogenous the timbre, the better the technique works. Thus, it works very well with the human voice. A low register often tends to remove the softness of the SWLD.

The name “web” was preferred to “cluster”, as clusters are often associated with cruder sounds. Moreover, the SWLD may use many but also only a few dissonances. It is like a myriad of wires (linear movement) architecturally ordained into a solid cobweb (a dissonant chord).

Being soft does not necessarily mean that the chord should be played *piano*. Indeed, the *forte* dynamic does not completely remove the softness of the chord if it is well prepared. Nonetheless, I often avoided the SWLD in a *fortissimo* dynamic. If there are not many second intervals in the SWLD, it also sounds softer.

During 2013 and 2014, I found three particular ways in which to use this technique. The first manner consists of starting a phrase with a consonant chord in *piano*. Then, the voice lines develop within a *crescendo* until reaching the SWLD at the climax of the phrase, and then return to a consonant chord. I prefer to resolve the SWLD into consonances, especially with sacred texts. It is also interesting to omit the third of the consonant chord, giving a greater contrast.

The second consists of achieving the SWLD on the last chord of the phrase in a *piano* dynamic, indicating that the piece or the section is not yet concluded.

There is also a third fashion, which is starting the SWLD in *piano crescendo* to a more consonant chord.

In each of these examples, it is often necessary to make *divisi* in one or more voices. The resulting effect is a mysterious chord that attracts the listener’s attention. The absence of a direct resolution is possible, but a concluding consonant chord is demanded by the ear, whether just after the SWLD or in another part of the piece.

Figure 2: examples of soft web of linear dissonances

a) First manner: reaching the SWLD and returning to a consonant chord

Psalmus 150, m. 17-21

Symphony "The Redemption", mov. II, m. 30-32

b) Second manner: ending a section or phrase with a SWLD, giving the idea that something will follow

Symphony "The Redemption", mov. I, m. 198-200

Symphony "The Redemption", mov. III, m. 221-224

c) Third manner: starting in a SWLD and reaching a more consonant chord

String Quartet on the life of Saint John Paul II, mov. I, m. 160-165

1.7- Perfect Major Chord Harmony

During the symphony I developed some harmonic progressions that I have called perfect major chord harmony, which consists of perfect major chords in a row, including chords that do not belong to the original tone or mode. The chords are achieved mainly through linear movement, making the progression fluid despite the harmonic changes. In some cases it is also possible to have other types of chords during the harmonic progression.

Although the chords are simple triads, these progressions may be too difficult to analyze in a functional manner, especially if any modulation is confirmed during the progression. The modulation may be confirmed only at the end and the central tone may fluctuate considerably. It is also possible that the initial and final tones/modes be the same.

When there are clear modulations within the harmonic progression, the analysis is easier. When it is not the case, there is also a possible manner in which to make the harmonic analysis, by considering the first and final tones or modes and simply indicating the progression that occurs in between. Table 1 gives an example of such an analysis.

Table 1: example of a perfect major chord harmony without clear modulations within the harmonic progression and a possible analysis

F	Ab	Eb	Db	Bb	Db	Eb	E	D	Db	E	Gb	G	E	G	Gb
I (F)	bIII	bVII	bVI	IV	bVI	bVII	VII	VI	bVI	VII	bII	II	VII	II/ bII	I (Gb)

In this example, the harmony started in F and finished in Gb. However, the written degrees are just indications for the chords. The two last chords, nevertheless, confirm the modulation.

It is also possible to start and finish the harmonic progression in the same tone or mode. What may confirm the tone/mode is the continuity of the chord, for example, spending more time in one chord, or repeating a progression towards the same chord.

The harmonic progression example above only took into consideration the chords, but the voice leading is also very important. Linear movement is preferred and the bass line may also play a significant role.

This kind of harmony provides an interesting result as the simple chords produce a complex harmony that sounds consonant as well as vigorous when associated with a *forte* dynamic. It may also provide an air of mystery, especially in a soft dynamic.

Figure 3 transcribes two examples of perfect major chord harmony being used in the Symphony “The Redemption”, considering only the brass section. In the first example, a modulation occurs at the end of the progression. In the second, there is a modulation in the middle of the progression and another at the end. The pedal G was not considered in the harmonic analysis of the second example.

Figure 3: examples of perfect major chord harmony in the Symphony “The Redemption”, brasses in mov. I, m.4-11 and in mov. III, m. 211-224

a) With a modulation at the end of the harmonic progression

Symphony The Redemption, mov I, m. 4-11

bIII I bVII IV I (C)

b) With a modulation in the middle and at the end of the harmonic progression

Symphony The Redemption, mov III, m. 211-224

I of G bIII I V

I of Ab (bII of G) V of Ab I of Ab (bVII of F) I of F

2- Psalmus 150

2.1- Overview

2.1.1- CONTEXT:

Psalmus 150 was written during the second semester of 2013 whilst in residence with the choirs Ensemble Kô and Chœur des Jeunes de l'École des Jeunes de la Faculté de Musique de l'Université de Montréal. It was premiered on the 04th of May 2014 at Salle Serge-Garant, Université de Montréal.

The piece is based on the Gregorian chant of Psalm 150 from the Lauds³ of Easter Sunday⁴, extracted from the *Liber Usualis* of 1961.

Written at the beginning of the master's degree, the piece is the result of research into putting together different sonorities, from medieval to contemporary, in a coherent fashion without losing fluidity. This research was aimed at developing a personal style with an emphasis on beauty.

2.1.2- INSTRUMENTATION:

8-voice adult choir (SSAATTBB)

3-voice youth choir (soprani, mezzo-soprani, alti)

Organ or piano

2.1.3- DURATION: approximately 7 minutes.

2.1.4- ELABORATION PROCESS:

The first step for the composition of this piece was to choose the text. Tiphaine Legrand, the conductor of both choirs, had manifested the desire of having a piece of joyful

³ Lauds is one of the daily prayers of the Divine Office of the Catholic Church, in which there are specific prayers for different times of the day. Lauds is prayed in the morning.

⁴ Lauds of Easter Sunday is sung after the Paschal Vigil.

character. After doing some research, and even starting writing a piece about David and Goliath, we preferred the text of Psalm 150, as it is quite short and also joyous.

Although the piece was composed for a concert, I decided to follow the Liturgical laws. Thus, an *Alleluia* precedes and follows the verses and the *Gloria Patri* is sung before the final *Alleluia*. The piece may be a little long to be sung for Lauds, but it is possible to do so, especially given that this specific Lauds is solemn.

I intended to compose something that is in accordance with the tradition of sacred music while exploring differing sonorities. This brings the idea of continuity rather than rupture.

To achieve this purpose, the four statements of the Gregorian melody are sung in evidence at least once. In some parts, the Gregorian statements are mixed with other ideas, and at other times the Gregorian melody is absent. These ideas are based on different techniques such as medieval sonorities; complex, although mainly consonant, harmonies; use of different layers and of the soft web of linear dissonances.

Once rehearsals of the piece were underway, I realized some fine tuning was required; even so no big changes were necessary. The fact that I knew both choirs before writing the piece was definitely very helpful throughout the composition process.

2.1.5- WRITING:

Usually, the *punctus* of the Gregorian notation is transcribed by the eighth note. In this piece, however, I decided to transcribe it by the quarter note, as it makes reading easier in view of the measure changes.

The writing of the keyboard part was done in such manner that it may be played on organ or piano, notwithstanding some specific instructions given for the organ.

The stops are to be chosen by the organist according to the specified character of each part. During the piece, there are six different characters for the organ: 1) soft and mysterious (*dolce*), 2) joyful (*dolce* and bright), 3) mysterious (*dolce* but stronger than “soft and mysterious”), 4) vigorous (intense), 5) solemn (intense, brassy), and 6) joyful and vigorous (intense and bright).

As the Gregorian melody does not fit a regular time signature, *Psalmus 150* has a myriad of time signature changes within the sections. Nonetheless, I avoided so many changes for the youth choir parts.

2.1.6- TEMPO:

Four different *tempos* were used in the piece:

- 1) Allegro ♩ = 144,
- 2) Più Mosso ♩ = 176,
- 3) Allegro Moderato ♩ = 126 and
- 4) Moderato ♩ = 112.

The use of such fast *tempos* is due to the representation of the *punctus* by quarter notes. There is no specific reason to use four types of *tempos*, although the high number of *tempo* changes provides contrast within the piece. It is noteworthy that the same *tempos* were used in different parts of the piece in order to make it easier for the conductor and the choristers.

2.1.7- THE TEXT:

Table 2: *Psalmus 150*: text of the *Psalmus 150*

Latin (1961 <i>Liber Usualis</i>)	English (Douay–Rheims Bible)
<p>Allelúia, allelúia, allelúia. 1. Laudáte Dóminum in sánctis éjus: laudáte éum in firmaménto virtútis éjus. 2. Laudáte éum in virtútibus éjus, laudáte éum secúndum multitúdinem magnitúdinis éjus. 3. Laudáte éum in sóno túbæ, laudáte éum in psaltério et cíthara. 4. Laudáte éum in týmpano et chóro, laudáte éum in chórdis et órgano. 5. Laudáte éum in cýmbalis benesonántibus : laudáte éum in cýmbalis jubilatiónis : ómnis spíritus láudet Dóminum. 6. Glória Pátri, et Filio, et Spirítui Sáncto. 7. Sicut érat in princípío, et nunc, et sémper, et in saécula saeculórum. Amen. Allelúia, allelúia, allelúia.</p>	<p>Alleluia, alleluia, alleluia. 1. Praise ye the Lord in his holy places: praise ye him in the firmament of his power. 2. Praise ye him for his mighty acts: praise ye him according to the multitude of his greatness. 3. Praise him with sound of trumpet: praise him with psaltery and harp. 4. Praise him with timbrel and choir: praise him with strings and organs. 5. Praise him on high sounding cymbals: praise him on cymbals of joy: let every spirit praise the Lord. 6. Glory be to the Father, and to the Son, and to the Holy Ghost. 7. As it was in the beginning, is now, and ever shall be, world without end. Amen. Alleluia, alleluia, alleluia.</p>

2.1.8- CLIMAXES

The piece has three climaxes:

Climax 1: measures 79-83 – adult choir only, *forte*.

Climax 2: measures 171-172 – adult and youth choirs; *fortissimo*; stronger than climax 1.

Climax 3: the last chord – *tutti* adult and youth choirs and organ/piano; *fortissimo*; main climax of the piece.

2.1.9- FORM:

The form of the piece is an ABA' and is given by the text.

A: *Alleluia* (m. 1-51)

B: the verses (m. 52-183)

A': *Alleluia* (m. 184-end)

The *Gloria Patri* after the verses could be considered a distinct part, as it comes from the Liturgical rule of the Divine Office, likewise the *Alleluia* starting and ending the Psalm. In the Divine Office, the *Gloria Patri* is sung after the text of the Psalm and before the repetition of the *Alleluia*. Nevertheless, as it is short in length, we decided to consider it an integral part of B.

Within each section of the large form, denoted by capital letters, there are small forms, denoted by lower case letters. The following table represents the general form of the piece:

Table 3: form of *Psalmus 150*

<i>Large sections</i>	<i>Small sections / Rehearsal letters</i>	<i>Measures</i>	<i>Tempo</i>
A: Alleluia (Introduction, letter A and letter B)	a) Intro: Gregorian <i>Alleluia</i> (solo child)	1-7	♩ =144
	b) A: <i>Alleluia</i> – homophonic and SWLD (adults)	8-22	♩ =144
	c) B: <i>Alleluia</i> canon (youths)	23-51	♩ =144
B: the verses (Letters C to M)	a) C: homophonic and pedal (adults)	52-62	♩ =176
	D: homophonic and SWLD (adults)	63-71	♩ =126
	E: homophonic and climax 1	72-83	♩ =112
	b) F: <i>Laudate</i> canon (both choirs)	84-102	♩ =144
	c) G: homophonic (adults)	103-110	♩ =144
	H: two layers (adults)	111-123	♩ =144
	I and J: homophonic (youths)	124-152	♩ =176 ♩ =144
	K: melody with accompaniment (adults)	153-164	♩ =176
	L: homophonic and climax 2 (both choirs)	165-172	♩ =112
	d) M: <i>Gloria Patri</i> (adults)	173-183	♩ =176
A': Alleluia (Letters N to the end)	a) N: <i>Alleluia</i> canon developed (both choirs)	184-222	♩ =144
	b) O: Gregorian <i>Alleluia</i> (solo child)	223-229	♩ =144
	c) P: <i>Alleluia</i> – melody with accompaniment (adults)	230-237	♩ =144
	d) Q: Final Gregorian <i>Alleluia</i> (both choirs)	238-247	♩ =144
	R: coda and main climax (both choirs)	248-end	♩ =112

2.1.10- HARMONY:

The Gregorian chant of Psalm 150 is in Gregorian mode VI: F Hypolydian, whose *finalis* (final note) is F and dominant (most common note) is A, within a maximum *ambitus* of one octave starting in C.

The construction of this Gregorian melody, however, only contains the notes of the F pentatonic scale (F-G-A-C-D), thus, I was able to harmonize it within different modes. Furthermore, as is sometimes done in Gregorian chant, I decided to start *Psalmus 150* in another pitch; Bb, for the opening solo child, whereas the final section is in F.

The harmony travels among a myriad of modes and *finalis* throughout the piece, sometimes even within the same section.

Table 4: harmony of *Psalmus 150* and comparison of modes

<i>Large forms</i>	<i>Small forms</i>	Modes	Gregorian mode- <i>finalis</i>	<i>Measures</i>
A: <i>Alleluia</i> Intro, letters A and B	a) Intro: Gregorian <i>Alleluia</i>	Bb Lyd	VI-Bb	1-7
	b) A: <i>Alleluia</i>	G Mix	VI-G	8-22
	c) B: <i>Alleluia</i> canon	F Mix	VIII-F	23-51
B: the verses Letters C to M	a) C: homophonic/pedal D: homophonic/SWLD E: homophonic/climax 1	G Mix G Mix – Eb Ion Eb – G Phryg	VII-G VII-G – XI-Eb XII-Eb – III-G	52-62 63-71 72-83
	b) F: <i>Laudate</i> canon	G Aeol	X-G	84-102
	c) G: homophonic	D Phryg – F Mix	IV-D – VIII-F	103-110
	H: two layers	D Mix – Am/A Aeol	VIII-D – X-A	111-123
	I and J: homophonic	D Aeol – F Mix	I-D – VII-F	124-152
	K: melody accomp.	D Aeol	X-D	153-164
	L: homophonic/climax 2	D Aeol	X-D	165-172
d) M: <i>Gloria Patri</i>	D Aeol – A Phryg – D Aeol	IX-D – IV-A – X-D	173-183	
A': <i>Alleluia</i> Letters N to the end	a) N: <i>Alleluia</i> canon dev.	F Mix	VIII-F	184-222
	b) O: Gregorian <i>Alleluia</i>	Bb Lyd	VI-Bb	223-229
	c) P: <i>Alleluia</i> – melody acc.	G Ion	XII-G	230-237
	d) Q: Final Greg. <i>Alleluia</i>	F Ion	XII-F	238-247
	R: coda/main climax	F Mix	VIII-F	248-end

2.2 Analysis

2.2.1 - Part A: ALLELUIA

Introduction, letter A and letter B

Section A-a) Intro: Gregorian *Alleluia*, solo child (m. 1-7)

The first statement of the piece is a famous *Alleluia* with an irregular metric, which has been sung in the Liturgy for centuries. A solo child sings it in Bb, making the beginning soft and pure.

The Gregorian *Alleluia* in the *Liber Usualis* is in F. The pitches, however, are often transposed in Gregorian chant. I started the piece in Bb, but I decided to use the original pitches (in F) at the end.

Figure 4: Gregorian *Alleluia* before the verses of the Psalm 150, m. 1-7

The figure displays two musical notations for the Gregorian *Alleluia* introduction. The top notation is a square notation antiphona, labeled 'Ant. 6' and 'A', with the lyrics 'L-le-lú-ia, * alle-lú-ia, alle-lú-ia.' The bottom notation is a modern staff notation for a solo child, labeled 'Solo (child)', with the tempo marking 'Allegro (♩ = ca. 144)' and the dynamic marking 'mf'. The lyrics 'Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!' are written below the staff.

Section A-b) Letter A: *Alleluia* – homophonic and SWLD, adults (m. 8-22)

The organ opens this section in a soft and mysterious mood, with a low Sol in *p* followed by fifths and octaves, giving a contrast in register to the previous solo child statement. When the choir enters, the organ performs a *decrescendo*, achieved by using the *crescendo* pedal (although not every organ has one) and also by removing one finger at a time from the higher to the lower notes. This organ technique will also be used in other parts.

Affirming this contrast, the basses and the tenors enter with a melody based on the Gregorian *Alleluia* in G, starting in fifths and moving to a four-voice *divisi*, before returning to

fifths. This movement, emphasized by a *rallentando*, is accompanied by a *crescendo* and *decrescendo* to accentuate the dissonances at the climax of the phrase. The voices are in the medium-high register, which makes the dissonances softer. The climax, in measure 13, is the most dissonant chord with a major second and a minor seventh, which is also relatively soft.

This process is similar to one of those practiced in the *Enchiriadis*, in which two voices start in unison, then the counterpoint develops within a plenitude of intervals, even intervals of a second, and end in unison once again.

Figure 5: *Psalmus 150*: SWLD in low voices in the medium-high register and organ *decrescendo* technique, m. 10-16

The musical score for measures 10-16 of Psalmus 150 is presented in three systems. The first system shows the Tenor (T) and Bass (B) voices. The Tenor part begins in measure 10 with a *p* dynamic and a *rall.* tempo, moving to *mf* and *a tempo* by measure 13, and returning to *p* and *rall.* by measure 16. The Bass part follows a similar pattern. Both parts sing the lyrics "Al - le - lu - ia!". The second system shows the Organ (Org. (Pno.)) part, which is marked *pp* and *rall.* throughout. The organ accompaniment features a *decrescendo* technique, with the volume decreasing over the measures. The score is in G major and 3/4 time.

In measure 17, the same process happens but with the whole adult choir, up to an eight-voice *divisi*. The climax, in measure 19, with seven voices, has a SWLD with two major seconds, a major ninth and a minor seventh. The presence of fifths and octaves, especially the fifth on the basses, make the SWLD less unstable.

Figure 6: *Psalmus 150*: SWLD in the medium-high register for SATB, m. 17-21

Adult Choir

S
Al - le - hu - ia!

A
Al - le - hu - ia!

T
Al - le - hu - ia!

B
Al - le - hu - ia!

a tempo *p* *mf* *rall.* *p* *a tempo*

The organ plays the previous melody, adding a mutation on the last note of measure 22 as modulation for the next section, which also starts with the organ. This mutation and the *rallentando* indicate that something is going to happen in the upcoming section. The common timbre and *tempo* of the end of one section and the beginning of the next make the transition softer, despite the modulation. The *a tempo*, just before the new section, also plays an important role in this transition, as it brings the beat back one note before the following section, serving also as an anacrusis.

Figure 7: *Psalmus 150*: transition and introduction to *Alleluia* canon, m. 21-27

Org. (Pno.)

a tempo *rall.* *a tempo* B

character: Joyful

mp

Section A-c) Letter B: Alleluia canon, youths (m. 23-51)

After the organ introduction, the youth choir enters in canon. The beginning of the melody in F is based on the Gregorian *Alleluia* but in a contrary motion. The register goes from C4 to C5 (considering Middle C = C4), allowing it to be sung by the three voices. However, as it is in the middle register, the mezzo-soprani start the canon, followed by the alti and then the soprani.

Figure 8: Psalmus 150: the three statements of the Alleluia Canon (1st: soprani; 2nd: alti; and 3rd: mezzo-soprani), m. 41-47

The musical score for Figure 8 consists of four staves. The top three staves are for the Youth Choir: Soprano (Sop.), Mezzo-soprano (Mzi.), and Alto (Alti). The bottom staff is for the Organ (Piano). The score begins at measure 41, marked with a dynamic of *mf*. The vocal parts enter in canon, with the lyrics "Al - le - lu - ia!" repeated across the measures. The organ accompaniment provides a harmonic and rhythmic foundation for the vocal canon.

The organ finishes the section and a mutation in measure 50 makes the transition to Part B.

Figure 9: Psalmus 150: transition, m. 47-52

The musical score for Figure 9 is for the Organ (Piano) and covers measures 47 to 52. It begins at measure 47 with a dynamic of *mf*. The organ part features a melodic line in the right hand and a supporting bass line in the left hand. A box labeled 'C' is placed above the staff at measure 50, indicating a mutation or change in the organ's registration.

2.2.2- Part B: THE VERSES

Letters C to M

Section B-a) Letter C: homophonic and pedal, adults (m. 52-62)

Text:

1. *Laudáte Dóminum in sánctis éjus: laudáte éum in firmaménto virtútis éjus.*

The tenors hold the Gregorian melody in G during the whole section. In measures 52 to 57.1, the low register is heard with basses and tenors, beginning in octaves, developing mainly in thirds, before ending in fifths. Then, the basses stop and the altos and sopranos join the tenors, giving a contrast in register. The same principle is also used here, starting with medieval consonances of perfect fifths and octaves, developing in other intervals and returning to medieval consonances, this is once again one of the practices of the *Enchiriadis*.

Figure 10: Gregorian melody of the verses, in mode VI, with Gregorian notation and the beginning of the verses in *Psalmus 150*, m. 52-57

The figure displays the Gregorian melody for the beginning of the verses in *Psalmus 150*, measures 52-57. It includes Gregorian notation and a modern musical setting for Tenor (T) and Bass (B). The text is: "1. Laudáte Dóminum in sánctis é- jus : * laudáte é-um in firmaménto virtú-tis é- jus. Flex : benesonántibus : †". The modern setting is marked "C Più Mosso (♩ = ca. 176)" and "rall. a tempo". The Tenor part is marked "mf" and the Bass part is marked "mf". The score shows the Tenor and Bass parts with their respective lyrics and the organ providing pedal notes.

This example shows the Gregorian melody being sung on the tenor, accompanied by the bass. The organ provides pedal notes performing *decrescendos* in the same manner as in the section A-b.

Letter D: homophonic and SWLD, adults (m. 63-71)

Text:

2. *Laudáte éum in virtútibus éjus, laudáte éum secúndum multitudínem magnitúdinis éjus.*

The previous section begins in the low register, which is later accompanied by the high register. Now, only the high register is heard, with altos and sopranos, still in G. The SWLD takes place in the same manner as in A-b, but now it is even softer, as it occurs only in the high register.

The second phrase of the section, measures 66-71, brings a Gm and at its climax the Eb appears, modulating to the following section.

Figure 11: Psalmus 150: SWLD in high voices, m. 66-71

The musical score for Soprano (S) and Alto (A) parts, measures 66-71, is shown. The score is in 3/4 time and features a SWLD (Sustained Whole Note Lick) in the high register. The lyrics are "é - um in vir - tú - ti - bus é - jus." The tempo is marked "a tempo" and the dynamics range from "p" (piano) to "mf" (mezzo-forte) to "rall." (rallentando).

Letter E: homophonic and climax 1, adults (m. 72-83)

The sopranos now stop, the tenors and basses return and for the first time in the piece the combination ATB appears. There is a *crescendo* from *p* to *mf*, and then the sopranos rejoin the group through to the first climax of the piece in measure 79.

The word is "magnitúdinis" and for the first time the amplitude reaches four octaves, from G2 to G5, as well as an Ab5 in measure 81.

This climax is not so strong yet, as only the adult choir sings *a cappella*. The main climax will take place later.

This climax starts in thirds, in measure 79, develops into a SWLD in measure 81 in the medium-high register, but with a low pedal in octaves on the bass, which gives more stability to the chord, and ends in the medieval consonances of fifths and octaves. Although the final

result is stronger, this process is similar to that of section A-b, which comes from the *Enchiriadis*.

There is no transition to the next part. The first climax stops with a *fermata*.

Figure 12: Psalmus 150: climax 1, m. 78-83

The musical score for Figure 12 shows four staves for the Adult Choir (Soprano, Alto, Tenor, Bass). The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are "ma - gni - tu - di - nis é - jus." The score includes dynamic markings (*mf*, *f*) and tempo markings (*a tempo*, *rall. a tempo rall.*). The score is numbered 78 at the beginning.

Section B-b) Letter F: canon, both choirs (m. 84-102)

Text:

3. Laudáte

This section recalls the *Alleluia* canon of the section A-c, and as in A-c, there is only one word sung in the canon, this time it is *Laudáte*. The *Laudáte* canon, however, is in Dm and its beginning is in the same motion of the Gregorian *Alleluia* in the Introduction, thus, in the contrary motion to the *Alleluia* canon in A-c. The sequence of the phrases is different from the *Alleluia* canon phrases, but the ideas are similar, as is the *tempo*, ♩ = 144.

There are some important differences in this canon compared to A-c. The *Laudáte* canon is only rhythmic. The youth choir sings in unison and the adult choir is divided into two groups, male and female voices, performing a double canon.

In the adult male group, the sonority of fifths predominates, while in the female it is the fourths. Therefore, both adult groups use medieval sonorities. Between the three groups, the thirds are the most important sonority, despite the canon starting and ending with medieval sonorities.

After the statement of the youth choir in measures 87 to 89, the basses and the tenors enter in measure 90 performing perfect fifths. The sopranos and altos enter in measure 93 performing fourths and ending in fifths. In the following measure, the canon statement of the youth choir finishes, but the choir develops the idea into another phrase. The adult male group stops singing when the canon phrase finishes in measure 96. The same thing happens to the adult female group in measure 99. The youth choir sings a coda to conclude the section.

The organ, after having played the introduction of the section, supports the choirs and performs a counterpoint with the youths at the end.

Figure 13: Psalmus 150: beginning of the *Laudáte* canon, m. 87-93

The musical score for Figure 13 consists of several staves. At the top, the Youth Choir part begins in measure 87 with a melody in 3/4 time, marked *mf*. The lyrics are "Lau - dá - te, lau - dá - te, lau - dá - te." Below this, the Adult Choir parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) are shown. The Soprano and Alto parts enter in measure 93 with a melody marked *mf*. The Tenor and Bass parts enter in measure 90 with a melody marked *mf*. The lyrics for the Adult Choir are "Lau - dá - te, lau - dá - te, Lau - dá - te." At the bottom, the Organ/Piano part is shown, starting in measure 87 with a harmonic accompaniment.

Section B-c) Letter G: homophonic, adults (m. 103-110)

Text:

3. *Laudáte eúm in sóno túbæ, (...)*

The combination of altos and tenors appears for the first time here, starting in medieval consonances end ending in thirds just before the entrance of the other adult voices. Then, the reverse happens; SATB start in thirds and end in fifths and octaves.

The melodic line accompanies these changes. Within the thirds, a choral homophonic texture takes place, whereas within the fifths and octaves, there is more variation in rhythm, albeit still homophonic.

The organ resumes the last statement of the choir and plays it twice. The second time there is a modulation preparing for the following section.

Figure 14: *Psalmus 150*: from thirds to fifths and organ transition, m. 105-111

The musical score for Figure 14 consists of two systems. The first system is for the Adult Choir, with four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The lyrics are: "in só - no tú - bæ,". The second system is for the Organ/Piano (Org. (Pno.)), with two staves. It begins with a dynamic marking of *mf* and a character marking of "Vigorous". A rehearsal mark "H" is placed above the organ part in measure 111. The score shows a transition from a 3/4 time signature to a 4/4 time signature and then back to 3/4.

Letter H: two layers (adults) – measures 111 to 123

Text:

3. (...) *laudáte éum in psaltério et cíthara.*

The idea present in section B-b, of having two layers of two voices each in the adult choir returns here, although the counterpoint does not form a canon. Sopranos and altos constitute a layer in C Lydian / A minor, based on intervals of thirds, while the tenors and basses form another layer, in D Mixolydian, based on fifths.

The distance in register between the two blocks is more than one octave in order to emphasize the different layers. They gradually approach each other until measure 117, when they move away again. Thereafter, the low layer performs a modulating coda in preparation for the entrance of the youth choir. During the whole section, the organ doubles the layers to make them more accurate.

Figure 15: *Psalmus 150*: distance between the two layers, m. 111-112, 116 and 120-121

The figure displays a musical score for the Adult Choir, consisting of four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into three systems of measures. The first system (measures 111-112) shows the Soprano and Alto parts with the lyrics 'lau - dá' and the Tenor and Bass parts with the lyrics 'Lau - dá'. The second system (measure 116) shows the Soprano and Alto parts with the lyrics 'psal - té' and the Tenor and Bass parts with the lyrics 'te, -'. The third system (measures 120-121) shows the Soprano and Alto parts with the lyrics 'ra -' and the Tenor and Bass parts with the lyrics 'lau - dá'. A box labeled 'H' is placed above the first system. The text 'Adult Choir' is written vertically on the left side of the score.

Letters I and J: homophonic, youths (m. 124-152)

Text:

4. *Laudáte éum in týmpano et chóro, laudáte éum in chórdis et órgano.*

The youth choir enters in unison over the end of the tenors and basses' phrase. The text "*Laudáte éum in týmpano et chóro*" is repeated twice. The first time it follows the Gregorian melody exactly, but loses intensity with a *diminuendo* and a *rallentando*. The second time, the intensity grows with the *crescendo* and the unison becomes a 3-voice homophonic texture,

reaching the climax of the phrase in measure 133. There is also a *rallentando*, which, instead of lessening the intensity, merely makes the character softer.

For the first time, the youth choir sings *a cappella*. This effect of starting in unison and opening the voices into three parts with only child voices *a cappella* is one of the most remarkable sections and enhances the idea of purity presented during the introduction of the piece with the solo child singing the Gregorian *Alleluia*.

Figure 16: *Psalmus 150*: youth choir from unison to three voices, m. 131-133

The musical score for the Youth Choir in measures 131-133 is presented in three staves: Soprano (Sop.), Mezzo (Mzi), and Alto (Alti). The music begins in unison in measure 131 with the lyrics "tým - pa - no,". In measure 132, the voices begin to separate, with the Soprano and Mezzo parts moving to higher notes and the Alto part remaining lower. By measure 133, the three voices are fully separated into three distinct parts. The tempo is marked *rall.* and the dynamics are *f* (forte). The lyrics "tým - pa - no," are written below each staff.

The youth choir passage ends with medieval sonorities. Then, after the word “*organo*”, the organ, which has been accompanying the choirs and providing introductions and codas, plays a solo part. As “*organo*” makes reference to flutes, the registration indicated for the organ is also “flute”. The solo’s final cadence is quite dissonant, indicating that something is about to happen.

Figure 17: *Psalmus 150*: organ cadence, m. 151-152

The musical score for the Organ (Org. (Pno.)) in measures 151-152 shows a cadence. The music is in a 4/4 time signature and begins in measure 151 with the tempo marking *rall.* The organ plays a series of chords and single notes, culminating in a dissonant cadence in measure 152. The dynamics are marked *p* (piano). The score is written for both the right and left hands of the organ.

Letter K: melody with accompaniment, adults (m. 153-164)

Text:

5. *Laudáte éum in cýmbalis benesonántibus : laudáte éum in cýmbalis jubilatiónis : (...)*

Indeed, the mood changes in this section and becomes more mysterious. The mode is D Aeolian. The tenors have the Gregorian melody of this verse, which has a slight variation on the word “*benesonántibus*”, when compared to the melody in the other Gregorian verses. Here, the melody is written in a measured rhythm and the basses and altos accompany it with long notes. It is the first time in the piece that the texture “melody with accompaniment” appears; beginning with the medieval consonances D-A-D, and ending with a C major chord in measure 158.

As in the previous section, the phrase loses intensity, so as not to reach the climax too early. The movement *crescendo-decrescendo* was also heard in section A-b, but with SWLD.

Figure 18: Psalmus 150: Gregorian melody with measured rhythm, from fifths to thirds, m. 153-158

K
133 **Più Mosso** (♩ = ca. 176) *rall.*

S
A *p* Lau - dá - te é - um in cým - ba - lis be - ne - so - nán - ti - bus: *mf*
T *p* Lau - dá - te é - um in cým - ba - lis be - ne - so - nán - ti - bus: *mf*
B *p* Lau - dá - te é - um in cým - ba - lis be - ne - so - nán - ti - bus: *mf*

In measure 159 the sopranos enter with another melody, which is not Gregorian, using the same rhythm as the tenors, who now join the accompaniment. This phrase also starts with medieval consonances on D and ends with a C major chord, here with the sixth added. It is a dissonance helping the growth of intensity, together with the *crescendo* and the ascending melodic motion, leading to the second climax of the piece.

Letter L: homophonic and climax 2, both choirs (m. 165-172)

Text:

5. (...) *ómnis spíritus láudet Dóminum.*

This second climax is stronger than the first as the youth and adult choirs sing together, although the organ remains absent. All voices, representing everyone (“*ómnis spíritus*”), start in *f* and reach the *ff* on the word “*Dóminum*” (Lord). The youth choir and the sopranos of the adult choir sing in octaves to emphasize the melody.

As in letter K, the section starts in D Aeolian, albeit here using the third in the chord, and ends with a C major chord.

Figure 19: Psalmus 150: climax 2, m. 165-172

L Moderato (♩ = ca. 112)

165

Youth Choir

ó m - nis spi - ri - tus láu - det Dó - mi - mum.

S

ó m - nis spi - ri - tus láu - det Dó - mi - mum.

A

ó m - nis spi - ri - tus láu - det Dó - mi - mum.

T

ó m - nis spi - ri - tus láu - det Dó - mi - mum.

B

ó m - nis spi - ri - tus láu - det Dó - mi - mum.

Section B-d Letter M: Gloria Patri, adults (m. 173-183)

Text:

6. *Glória Pátri, et Filio, et Spíritui Sáncto.*

7. *Sicut érat in principio, et nunc, et sémper, et in saécula saeculórum.*

As in the Liturgy, the *Gloria Patri* is sung before returning to the *Alleluia*. This section is sung by the tenors and the basses, sustained by the organ.

After the C major chord of the previous section, one would expect an F chord. The Gregorian melody of the “*Glória Patri, et Filio, et Spiritui Sáncto.*”, sung in unison, is indeed in F Ionian, but the organ, performing medieval fifth intervals below the melody, makes it a D Aeolian. Then, while the F Ionian Gregorian melody remains with the basses, the tenors join the harmonization in fifths, this time above the melody, thus the mode becomes an A Phrygian.

The low register and the fifths make the character of the section strong, reinforced by the Mysterious character indicated for the organ timbre.

At the end of this section, the mode comes back to D Aeolian with the third present in the chord, preparing for the next section that will be based on thirds.

Figure 20: Psalmus 150: A Phrygian returning to D Aeolian, m. 178-183

The symbol \wedge indicates a short *fermata*.

2.2.3- Part A': ALLELUIA

Letters N to the end

Section A'-a) Letter N: *Alleluia* canon developed, both choirs (m. 184-222)

This section is the resumption of section A-c. However, in A-c the youth choir canon is interrupted after the entrance of the soprani. Here, it continues so that the three voices of the

youth choir sing the three phrases of the canon; also, the adult choir joins the youths at the point where the canon is interrupted in A-c.

First, the tenors, *divisi*, and the basses join the youths. The beginning of the tenors 1 phrase is the beginning of the Gregorian *Alleluia*, which is also the inversion of the first statement of the canon.

In measure 216, the organ stops and the sopranos and altos join the adult choir, which starts a homophonic texture while the youths continue the canon. At the end, tenors and altos double the youth choir in some parts. This is the climax of the section, albeit a limited climax, as the dynamic is *mf* and the organ stops just before. Thus, it is not one of the climaxes of the piece.

Figure 21: Psalmus 150: youth choir *Alleluia* canon and adult choir homophonic texture, m. 216-222

216

YOUTH CHOIR

Sop. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Mzi. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Alti. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

ADULT CHOIR

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

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

T. Al - le - lu - ia!

B. Al - le - lu - ia!

Section A’-b) Letter O: Gregorian *Alleluia*, solo child (m. 223-229)

This section resumes the introduction of the piece with the solo child singing the Gregorian *Alleluia* in Bb, but here without the *fermata*. The Gregorian *Alleluia* continues into the following sections.

Section A’-c) Letter P: *Alleluia* – melody with accompaniment, adults (m. 230-237)

The organ, in joyful mood, makes a sudden modulation to G Ionian and the basses and tenors in octaves sing the Gregorian *Alleluia*, while the sopranos and altos, *divisi*, accompany them. It starts in medieval consonances and some linear dissonances appear, ending in a Bb major 7 in the first inversion.

The cadence, thus, is not perfect, giving the idea that the piece is not yet concluded. Harmonically, the last chord of this section (Bb) and the first of the following section (F) make a Plagal cadence. However, as G is still in mind and the chord is dissonant, and given the lack of modulation to Bb, the F for sopranos 1 becomes essential to step into the next section.

Figure 22: *Psalmus 150*: from G Ionian to F Ionian, m. 230-237

The musical score for Figure 22 consists of five staves. The top four staves are for the Adult Choir, with parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for the Organ (Org.) and Piano (Pno.). The score begins at measure 230, marked with a 'P' in a box. The tempo is 'a tempo' and the dynamic is 'mf'. The lyrics are 'Al - le - lu - ia!'. The music features a modulation from G Ionian to F Ionian. The organ part includes a 'rall.' marking towards the end of the section. A note at the bottom right states 'Organ: may use crescendo pedal'.

Section A'-d) Letter Q: Final Gregorian *Alleluia* (m. 238-247)

This is the last section of the piece. The Gregorian *Alleluia* is sung triumphantly, similarly to letter L in section B-c (“*ómnis spíritus*”), and the theme is sung in octaves. However, here, the youth soprani is divided into two groups, and the first group joins the sopranos 1 of the adult choir in order to reinforce the high register and make the *Alleluia* even more brilliant.

In measure 243, a mutation in the melody, a D, allows it to be repeated non-stop. During the repetition, the registration ped + 16'' for the organ makes it stronger, leading to the final and main climax. The *Alleluias* on the first phrase of altos and tenors end at the beginning of the second phrase, in measure 244. Therefore, the second phrase has a different prosody in these voices, as happens with the basses, which anticipates the prosody of the *Alleluia* at the beginning of the second phrase.

Figure 23: *Psalmus 150*: mutation to repeat the phrase for the youth choir and sopranos 1 and different prosodies for altos, tenors and basses, m. 242-243

The musical score for Figure 23 shows the Alleluia phrase for measures 242 and 243. It is divided into two groups: Youth Choir and Adult Choir. The Youth Choir consists of Soprano (Sop.), Mezzo-soprano (Mzi.), and Alto (Alti). The Adult Choir consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: 'Al - le - lu - ia! Al - le - lu -'. The Youth Choir parts (Sop., Mzi., Alti) sing the full phrase in measure 242 and repeat it in measure 243. The Adult Choir parts (S., A., T., B.) sing the phrase in measure 242, with the Soprano and Alto parts ending at the beginning of measure 243. The Bass part (B.) has a long note in measure 242 that carries over into measure 243.

Measure 247 ends with a *fermata* and a breathing comma in order to accentuate the climax that follows.

Letter R: coda and main climax, both choirs (m. 248-end)

A last *Alleluia* is sung *crescendo* from *mp* to *ff* within both choirs accompanied by the organ, making it the strongest part of the piece, the main climax reserved for the end. The high A (A5) and the low F (F2 for basses and F1 for piano/organ) make the extension of the end of the piece the widest.

Figure 24: *Psalmus 150*: main climax, m. 247-end

Musical score for the main climax of *Psalmus 150*, measures 245-248. The score includes parts for Youth Choir (Sop., Mzi., Alti) and Adult Choir (S., A., T., B.), along with Organ/Piano accompaniment. The music is in 3/4 time, marked Moderato (♩ = ca. 112). Dynamics range from *mp* to *ff*, with a *rall.* section. The lyrics are "Al-le-lu-ia!".

Organ: may use crescendo pedal

3- String Quartet on the life of Saint John Paul II

3.1- Overview

3.1.1- CONTEXT:

String Quartet on the life of Saint John Paul II was written in late 2013, early 2014. It was premiered on the 27th of April 2014 by the Auriolus Quartet at the Apse of the Cathédrale Marie-Reine-du-Monde, in Montreal, some hours after his canonization.

It was very challenging for me to write this piece, as I endeavored to expand on my knowledge in writing for strings, including the use of extended techniques, although I also wanted to preserve a more accessible style. This concern in regard to techniques was often present, especially in the first movement. However, I had in mind that, for the final result, the concept of beauty was more important than the exploitation of techniques.

Preserving a modal/tonal language as a basis, I used medieval sonorities of parallel 5th and 8th being employed with contemporary harmonies as well as extended techniques such as the seagull effect, harmonic *glissandos*, note *accelerando* and note *rallentando*. Gregorian chant is also very present in the 2nd and 3rd movements.

The first movement, which is a sonata form called “Youth”, begins with a brief introduction representing the Battle of Warsaw, or the “Miracle at the Vistula”, when the Polish army defeated the much larger Red Army in 1920, a few months after the birth of Karol Józef Wojtyła, affectionately known as Lolek during his childhood and youth. Theme A represents his quite painful youth, notable for the death of his parents, and Theme B, over a very bellicose cello, represents the years he lived under the Nazi and Communist regimes. In the Development, the focus is on elements used in the Exposition, rather than the themes, and the Recapitulation brings the two themes together.

The second movement, “Vocation”, is a theme and variations. The theme is the Gregorian chant “*Tu Es Petrus*”, the Communion chant of the Feast of St. Peter and St. Paul (June 29th), taken from the *Liber Usualis*. In the middle of the movement, there is a very strong attack made by all musicians, making reference to the assassination attempt of May 13th, 1981, followed by a quite troubled variation. Just after this variation, a series of other

very soft and harmonious variations takes place, which refers to John Paul II's forgiveness towards his aggressor.

The third movement, “Do not be afraid”, is based on his first homily as Pope, on October 22nd, 1978, especially the phrases “Do not be afraid. Open wide the doors for Christ.”.

There are two successive themes in the movement; the first is heroic in character but also evokes a sensation of fear. The second is the Gregorian chant “*Ne timeas, Maria*”, the phrase of the angel Gabriel to the Virgin Mary at the Annunciation: “Mary, do not be afraid; you have won God's favour.” (Luke 1, 30). This chant, also taken from the *Liber Usualis*, is the third antiphon of the Second Vespers of the Feast of the Annunciation (March 25th). The orchestration of the movement is also related to John Paul II's statement, because the ambitus opens as the movement progresses, even if in a non-linear manner, just as the doors open wide for Christ. At the beginning, the instruments play in an ambitus of about one octave but by the end it is more than four octaves. An Amen, in plagal cadence, concludes the piece.

3.1.2- INSTRUMENTATION: violin I, violin II, viola, cello.

3.1.3- DURATION: approximately 20 minutes.

3.1.4- ELABORATION PROCESS:

Choosing a subject of interest to me, which would permit a wide range of contrasts, as well as allow for research into new techniques within my musical language, was the first step for the composition of this string quartet. Upon remembering a comic book on the life of Saint John Paul II which I had read some years before; I realized that it was exactly the subject I was looking for!

The choice of instrumentation was also part of this first step. The idea of writing for a string quartet fulfilled two desires; writing for a traditional formation and developing my compositional skills for strings.

The second step was to do more research on Karol Józef Wojtyła. In addition to some videos about his life, two books were particularly helpful; his biography “Witness to Hope”, written by George Weigel, for general structure and his childhood and youth, and “A Life with Karol: My Forty-Year Friendship with the Man Who Became Pope”, by Cardinal Stanislaw

Dziwisz, for his years as Pope. This research on his life started some months before writing the piece.

The first movement, “Youth”, was written in the second semester of 2013, under the tutorship of François-Hugues Leclair. The second movement, “Vocation”, and the third, “Do not be afraid”, were written in the first semester of 2014, with the guidance of Alan Belkin.



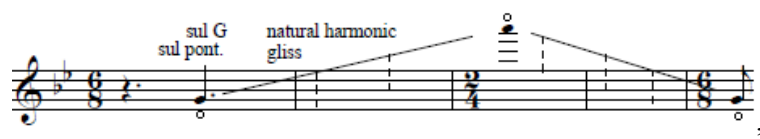

Research was also done into different techniques for the instruments and the challenge was to put them together in a fluid way according to medieval and tonal/modal sonorities. The choice of the Gregorian melodies was also made after a lengthy research in the *Liber Usualis* and on the Internet.

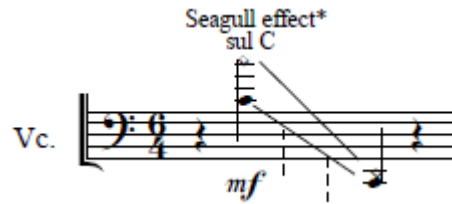
The first draft was written quite quickly. However, several revisions were required during the compositional process, with the final result being considerably different. Most notable is Theme A from the first movement, which basically only preserved the same fundamental note (E) from the first draft.

3.1.5- WRITING:


The piece is written mainly within traditional form, with some exceptions which are described along the sheet.

These exceptions are:

- Note *accelerando*  , in which the *tempo* does not change.
- Note *rallentando*  , in which the *tempo* does not change.
- Natural harmonic *gliss.*  , in which  is a reference mark of *tempo* inside a measure just to help the players.




- Seagull effect, in which the player should not adjust the space between the fingers during the harmonic *glissando*.

- *Rallentando* on some specific notes , in this case, and in all cases in this piece, on the 3 notes under the bar. This comes from Gregorian chant.



- Left hand *pizzicato*:
- Accompanying notes. The player with the accompanying notes (the lower staff in example a, the upper staff in example b) changes their notes according to the phrase of the soloist. In the individual parts, there is a guide of the main melody:



- Play the note inside brackets with half force 

3.1.6- THE THEMES:

In order to make the analysis clear, we will call the two themes of the first movement Theme A and Theme B. The theme in the second movement will be called the *Petrus'* Theme (Gregorian “*Tu Es Petrus*”). The two themes of the third movement will be called Heartening Theme and Mary's Theme (Gregorian “*Ne Timeas Maria*”).

3.1.7- FORM:

The first movement is a sonata form, the second a theme and variations, and the third is an ABA'B'.

Table 5: form of the 1st movement of String Quartet on the life of Saint John Paul II

<i>String Quartet on the life of Saint John Paul II</i>			
<i>1st movement: Youth</i>			
<i>SONATA FORM</i>			
<i>Large sections</i>	<i>Small sections / Rehearsal letters</i>	<i>Measures</i>	<i>Tempo</i>
Introduction	“Miracle at the Vistula”	1-7	♩ = 92
Exposure (m. 1-113)	a) A: Theme A (Youth): introduction and exposition of the theme	8-27	♩ = 120
	b) B: Theme A (Youth): expansion of the theme	28-35	♩ = 144
	a') C: Theme A (Youth): recapitulation of the theme with modifications	36-59	♩ = 120
	a) D: Theme B (Under the Nazi and Communist regimes)	60-113	♩ = 72
Development (m. 114-183)	a) E: polymodal canon and anticipation process	114-128	♩ = 108
	b) F: recapitulation of the Introduction	129-133	♩ = 108
	c) G: based on Theme A introduction – parallel fifths low/high register dialogue and heterophony	134-159	♩ = 84
	d) H: based on Theme B and Theme A's introduction – fifths, <i>pizz.</i> and harmonic <i>gliss.</i>	160-171	♩ = 84
	e) I: based on Theme B – transition to Re-exposure	172-183	♩ = 84
Re-exposure (m. 184-end)	a) J: themes A and B together	184-end	♩ = 120

Table 6: form of the 2nd movement of String Quartet on the life of Saint John Paul II





























<i>String Quartet on the life of Saint John Paul II</i>			
<i>2nd movement: Vocation</i>			
THEME AND VARIATIONS			
<i>Variation / Rehearsal letter</i>		<i>Measures</i>	<i>Tempo</i>
Theme	Gregorian theme “ <i>Tu es Petrus</i> ” (<i>Petrus'</i> Theme)	1-4	 = 116
Variation I	A: two layers, fifths, heterophony	5-17	 = 116
Variation II	B: <i>pizz.</i> accel.	18-27	 = 60  = 150
Variation III	C: melody with accompaniment	28-48	 = 48
Variation IV	D: artificial harmonics	49-61	 = 72  = 116  = 72
Variation V	E: low register and suspense	62-74	 = 72
Variation VI	F: assassination attempt and climax 1	75-95	 = 160
Variation VII	G: forgiveness – calm, <i>arco</i> and <i>pizz.</i>	96-102	 = 63
Variation VIII	G: forgiveness – <i>arco</i>	103-114	 = 63
Variation IX	H: forgiveness – main climax	115-132	 = 63
Variation X	I: <i>Petrus'</i> Theme harmonized with medieval sonorities, coda and climax 3	133-end	 = 116

Table 7: form of the 3rd movement of String Quartet on the life of Saint John Paul II

<i>String Quartet on the life of Saint John Paul II</i>			
<i>3rd movement: Do Not Be Afraid</i>			
<i>A-B-A'-B'</i>			
<i>Large sections</i>	<i>Small sections / Rehearsal letters</i>	<i>Measures</i>	<i>Tempo</i>
A (m. 1-100)	a) Intro: introduction of the Heartening Theme A: Heartening Theme – viola	1-5 6-30	 = 132
	a') B: Heartening Theme transposed for the cello C: coda	31-61 62-73	 = 132
	b) D: Heartening Theme on the cello and artificial harmonics	74-78	 = 63
	b') E: Heartening Theme on the viola and artificial harmonics	79-89	 = 90
	b'') F: Heartening Theme in <i>pizz.</i> on the cello	90-100	 = 90
B (m. 101-126)	a) G: Mary's Theme: Gregorian “ <i>Ne timeas, Maria</i> ” on violin II	101-108	 = 136
	a') H: Mary's Theme transposed and on the cello	109-117	 = 136
	b) I: variation of Mary's Theme on violin I	118-126	 = 136
A' (m. 127-166)	a) J and K: reprise of A-a) richer in orchestration and with coda	127-166	 = 136  = 132
B' (m. 167-end)	a) L: Mary's Theme and climax 1	167-191	 = 132
	b) L: Gregorian Alleluia of “ <i>Ne timeas, Maria</i> ”	192-196	 = 132
	c) M: coda – Amen	197-202	 = 132
	c') N: Amen and main climax	203-end	 = 132

3.1.8- HARMONY:

The type of harmony varies along the piece with medieval sonorities (fourths, fifths and octaves), thirds, dissonance through linear movements and modes. These harmonies may appear alone, with progressive changes or in combination.

3.1.9- CLIMAXES

In the first movement, the climaxes are ephemeral. The first climax is on the “Miracle at the Vistula”, representing the end of the battle, although the constant *ffp* makes the climax less clear. The major climax of the movement happens during the recapitulation of Theme A in the Exposure (m. 48) and in the Re-exposure (m. 196), but each one lasts less than three measures. Indeed, when the highest note of the movement, the A6⁵, is reached, a *diminuendo* takes place.

In the second movement, the first climax is the attack in measure 75, at the beginning of Variation VI, representing the assassination attempt. The main climax happens in Variation IX (m. 115-132), especially in measures 128 and 129, when the G6 is reached. This is the main climax inasmuch as it is the longest *forte/fortissimo* passage of the movement. The last climax is the beginning of the coda, in measure 137, again reaching the G6, but shortly after it starts to decrease to end the movement in *pianissimo*.

The third movement has two great climaxes. The first occurs when Mary's Theme (“*Ne timeas, Maria*”) returns in measure 167 and lasts until measure 181. Double stops on violin II and on the viola make the passage louder. The main climax of the movement and of the piece occurs in the last part of the coda, starting in measure 203, reaching an *fff* for the first time in the piece in measure 207, with double stops, and finally ending in another *fff* with double, triple and quadruple stops.

⁵ Considering Middle C = C4.

3.2- Analysis

3.2.1- FIRST MOVEMENT: YOUTH

The first movement refers to John Paul II's youth, divided into two historical periods: his childhood and the years he lived under the Communist and Nazi regimes. The sonata form permitted the reference of these two periods in the Exposition. The Development does not make reference to a specific historical event, but uses the musical ideas stated in the Exposition.

3.2.1.1- Introduction (m. 1-7)

“Miracle at the Vistula”

The piece starts with double stops in a quartal and quintal harmony, before shifting to third harmony over pedal notes. The note *accelerandos* gives an idea of tension, characteristic of a battle, which will be resolved in an A major chord with the major seventh and major ninth in a *subito piano crescendo* to *mf*. Although this is quite a soft chord, it is a little unstable because of the dissonances, announcing the advent of the following section.

Figure 25: String Quartet, mov. I: beginning of the Introduction, m. 1-2

Andante con brio (♩ = c. 92)

Violin I
Violin II
Viola
Cello

ff ffp *ff* *mf*

ff ffp *ff* *mf*

ff ffp

ff ffp

3.2.1.2- Exposure (m. 1-113)

As in a classic sonata, there are two contrasting themes in the Exposure. Theme A is calm and melodic, whereas Theme B appears in a bellicose mood.

There are two ways to analyze Theme A, divide it into three parts or consider it as a smaller theme with an expansion and a recapitulation. Initially, the first manner seems better, as the first part of the theme is inconclusive. However, taking into consideration the Re-exposure, I decided to use the second possibility of analysis.

THEME A:

a) Letter A: Theme A (Youth): introduction and exposition of the theme (m.8-27)

A four-bar introduction based on fifths and fourths opens the section. Then, the first violin exposes the quite painful but *dolce* Theme A in Em, representing Lolek's impoverished childhood and youth, which was especially dolorous given the deaths of his mother when he was eight years-old and of his father when he was twenty (Weigel, 2005).

The theme is constructed by repeating and expanding two motives: the first, in a descendent motion within two 7/8 bars; the second, in an ascending motion within two 6/8 bars. These four bars are repeated, followed by a little expansion.

In the accompaniment, the *pizzicato* on the violoncello conducts the rhythm in a chromatic descending motion, then in an ascending motion giving more intensity together with the *crescendo*, and finally in descending motion again along with the *diminuendo*. violin II and the viola fill the harmony with medieval sonorities.

Figure 26: String Quartet, mov. I: Theme A (Youth), m. 12-26

The image shows a musical score for two Violin I parts. The top staff begins at measure 12, marked 'a tempo' and 'p'. It features a melodic line with a descending eighth-note motif followed by an ascending eighth-note motif. The bottom staff begins at measure 18 and provides harmonic support with a chromatic descending line, marked 'f' and 'p'. The score includes dynamic markings such as *p*, *mf*, and *f*, and includes a crescendo hairpin.

b) Letter B: Theme A (youth): expansion of the theme (m. 28-35)

Theme A is developed on violin II based on its first motive in irregular measures and at a faster *tempo*. The entire accompaniment is in *pizzicato*, offering a contrast to what comes before. The violoncello, however, repeats the idea of the chromatic descending motion. A *rallentando* and a *crescendo* lead to the recapitulation of Theme A

Figure 27: String Quartet, mov. I: expansion of Theme A (Youth), m. 28-35

The image shows a musical score for Violin II, measures 28-35. The score is written on two staves. The first staff, labeled 'Vln. II', starts at measure 28 with a box containing the letter 'B'. The tempo marking is 'Più Mosso (♩ = c. 144)'. The music begins with a *p* dynamic. The second staff, also labeled 'Vln. II', starts at measure 32 and includes a *rall.* marking. The key signature is one sharp (F#) and the time signature is 4/4.

a') Letter C: Theme A (youth): recapitulation of the theme (m. 36-59)

Theme A is recapitulated on violin I, now in E major and *forte*, but soon a *diminuendo* takes place in preparation for the first climax of the piece. The melody starts in the same manner as in the exposition, but after the first statement it varies and goes to a higher register until this climax. The violoncello now plays *arco* instead of *pizz.*, strengthening the intensity of the passage, as do the double stops on violin II. The viola plays the theme a perfect fifth lower than violin I.

A *crescendo* starts in measure 41 and the climax of the passage is attained in measures 48-50. The *fortissimo* appears in measure 48, but the highest note, A6, is reached in measure 50, followed by a *diminuendo*. Once more the theme is played until a Dominant B7 without the third concludes this section, but this dissonant chord indicates that something is going to happen.

Figure 28: String Quartet, mov. I: recapitulation of Theme A (Youth) with variation, m. 36-59

Allegro cantabile (♩ - c. 120) (♩ - c. 80)

Vln. I: *f dim.* (dim.) *rall.* *mp*

Vln. II: *ff* *p* *rall.* *a tempo*

Vla.: *rall.*

THEME B:

a) Letter D: Theme B (Under the Nazi and Communist regimes)

In fact, there is a great shift in the mood of the piece when Theme B appears, as it is played in a somewhat bellicose manner, especially on the violoncello, representing the years Karol Wojtyła lived under the Nazi and Communist regimes. Some harmonic *glissandos* and other especial effects such as note *accelerando* give an air of suspense to the passage.

Figure 29: String Quartet, mov. I: bellicose cello and harmonic gliss., m. 60-66

Bellicose (♩ - c. 72) (♩ - c. 216)

Vln. I: *f* *pp*

Vln. II: *f* *mf* *mp*

Vla.: *f* *mf* *p*

Vc.: *f* *< fp* *mf fp* *fp* *mf* *p*

Annotations: sul G, sul pont., natural harmonic, gliss., sul C, sul pont., natural harmonic, gliss., pizz., arco, ord.

Theme B is in G Aeolian and has four parts which are all played over this bellicose texture, but with a break between each statement. The melody is quite lyrical, contrasting sharply with everything else that is going on.

In measures 75-80, violin I and the viola have a dialogue of ricochets, while the violoncello maintains the bellicose mood and violin II holds the theme.

The third part of Theme B is the climax, starting with its highest note, an A5 on violin II and an A6 on violin I, as they play in octaves, orchestrated with a *fortissimo*. Then, for the last part of the theme, the register dwindles and it is played by the viola and violin II in octaves.

Figure 30: String Quartet, mov. I: Theme B (under the Nazi and Communist regimes), m. 67-92

The musical score for Figure 30 consists of four staves. The top staff is for Viola (Vla.) in bass clef, starting at measure 67. The second staff is for Violin II (Vln. II) in treble clef, starting at measure 76. The third staff is for Violin I (Vln. I) in treble clef, starting at measure 87. The bottom staff is for Viola (Vla.) in bass clef, starting at measure 93. The score includes dynamics such as *p*, *ff*, *mf*, and *pp*. There are also markings for *ord* (ordained) and *pp* (pianissimo) at the end of the section. The music features a dialogue of ricochets between the top two staves and a climactic section in the bottom two staves.

The violoncello continues the bellicose mood, with a final intervention of harmonic *gliss.*, this time with the other three instruments playing in an ascending mood. From measure 108, some anticipations of the next section are performed by way of transition.

Figure 31: String Quartet, mov. I: cello anticipations, m. 104-113

The musical score for Figure 31 is a single staff for Violoncello (Vc.) in bass clef, starting at measure 104. The score includes dynamics such as *fp* (fortissimo), *mf* (mezzo-forte), and *pp* (pianissimo). There is a marking for *rall.* (rallentando) above the staff. The music features a final intervention of harmonic glissando and anticipations of the next section.

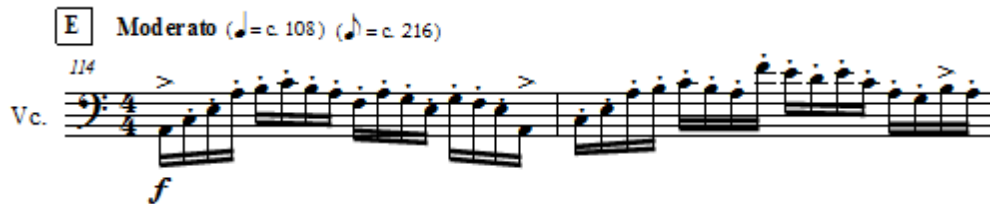
3.2.1.3- Development (m. 114-183)

The Development does not represent any particular event in the life of John Paul II. It is used to develop musical ideas from the Exposure, which is typical of the Sonata form. There are five different sections in this Development.

a) Letter E: polymodal *stretto* and anticipation process (m. 114-128)

This section is a polymodal *stretto* starting with an A Aeolian on the violoncello, followed by an E Dorian on violin II. After that, there is a B Phrygian on the viola and finally an F Lydian on violin I.

Figure 32: String Quartet, mov. I: beginning of the polymodal *stretto*, m. 114-115



The *stretto* is suddenly interrupted in measure 122 by a motive on violin I supported by parallel triads on the other instruments. This motive came from the sketches of the Introduction of the piece. It did not remain in the Introduction, but was used in the Development. The canon seems to restart but is again interrupted by the motive, now in *pizzicato*, leading to the next section.

Figure 33: String Quartet, mov. I: motive from the first draft, m. 122-124



Still in this section of letter E, there is also a process which has been taking place since the beginning, this being the displacement of the attack of the four instruments. It occurs in 4/4 bars, and is displaced an eighth note sooner each time, as well as being interrupted on two occasions by the motive that came from the sketches, the second time in *pizzicato*.

b) Letter F: recapitulation of the Introduction

This section is a recapitulation of the beginning of the Introduction of the piece transposed one major second down. It repeats with a *tempo* and a rhythm *rallentandos*, making a transition to the following section.

c) Letter G: based on the introduction to Theme A – parallel fifths low/high register dialogue and heterophony

This section is based on the fifths of the introduction to Theme A. The viola and the violoncello have low register *forte* phrases of which the beginning has the same interval and pitches, albeit one octave lower, as the beginning of the phrase on violin II and the viola in measure 8.

There is a contrasting dialogue between these low register *forte* phrases and the high register harmonics *piano* phrases on violins I and II, which also start with perfect fifths, have major second dissonances achieved by oblique motion and resolve into perfect fifths.

Figure 34: String Quartet, mov. I: perfect fifths, m. 8, and part of the dialogue between low register perfect fifths and high register harmonics, m. 134-141

The image displays two musical excerpts from a String Quartet. The first excerpt, labeled 'A', is titled 'Allegro cantabile' with a tempo of quarter note = c. 120 and a half note = c. 80. It shows measures 8 for Violin II (Vln. II) and Viola (Vla.). Both parts play a melodic phrase starting with a perfect fifth interval, marked with dynamics *p* and *mp*. The second excerpt, labeled 'G', is titled 'Andante' with a tempo of quarter note = c. 84. It shows measures 134-141 for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Violin parts play high register harmonics, marked with *pp* and *p*. The Viola and Violoncello parts play low register phrases, marked with *sub f* and *f*. The score illustrates a dialogue between these high and low register phrases.

Among the low register phrases, the fifths start in exact parallel motion and gradually change to heterophony along with the development of the motive. The beginnings of these phrases often have double stops serving as a trigger. In measure 150, violins I and II join the other strings. However, the violins play in thirds, while the violoncello and the viola play in fifths. The double stops on the first beat of this measure serve as a trigger.

The first chord could be analyzed as an F# minor with the bass on B, but actually the harmony is more intervallic than functional. There are two layers, each one has its own heterophony, one in thirds (violins I and II) and the other in fifths (cello and viola), but the proximity of the register of the layers makes them sound like one block in heterophony. Furthermore, the rhythm of violin II is linked to the rhythm of the cello producing seventh intervals, whereas violin I has its rhythm linked to that of the viola also producing seventh intervals.

The general motion of the heterophony is ascending and it stops once the climax is reached in measure 155, a C minor with the bass on F. Henceforth, the motion descends until the end of the section, again in F# minor with the bass on B.

Figure 35: String Quartet, mov. I: beginning of the heterophony until its climax, m. 150-155

The image displays a musical score for a string quartet, specifically measures 150 through 155 of the first movement. The score is arranged in four staves, labeled Vln. I, Vln. II, Vla., and Vc. from top to bottom. Each staff begins with a forte (f) dynamic marking. The music is written in a key signature of one sharp (F#) and a common time signature. The notation shows complex rhythmic patterns and intervallic relationships between the instruments, particularly focusing on thirds and fifths. The score concludes at measure 155 with a double bar line.

d) Letter H: based on Theme B and the introduction to Theme A – fifths, *pizz.* and harmonic *gliss.*

This section also presents two layers, but here they are clearly distinct. The first layer continues to develop the idea of the fifths in measure 8, whereas the other brings back some ideas of Theme B in *pizzicato*.

The first layer starts with violins I and II performing exactly the same notes of measure 8. Then, the soft web of linear dissonances occurs using double stops and resolving, after a *crescendo*, into a C major seven chord, at the peak of the phrase.

In measure 166, violin I joins the second layer and the viola joins the first, performing the same process of SWLD resolving into a C major seven chord.

The second layer plays ideas from Theme B, interrupted by harmonic *glissandos*. Harmonic *glissandos* are also present in the Theme B section. In addition to the ordinary natural and artificial harmonic *gliss.*, there is also the seagull effect on the violoncello, which appears both times in the C major seven chord. There is a slight variation of the seagull effect timbre in these two appearances, as the string with which it is produced is C in the first case and A in the second.

Figure 36: String Quartet, mov. I: soft web of linear dissonances and seagull effect, m. 160-165

The musical score for measures 160-165 of the String Quartet, movement I, is presented in four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is marked with a box containing the letter 'H' and the number '160' at the beginning. The music features a 'soft web of linear dissonances' and a 'seagull effect'. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Performance instructions include *pizz* (pizzicato), *arco* (arco), and *sul C* (sul C). The seagull effect is specifically noted as 'Seagull effect* sul C'.

e) Letter I: based on Theme B – transition to Re-exposure

Letter I is a transitory section which leads to the Re-exposure. It is a canon that starts with a melody based on Theme B, and it then becomes more bellicose, as in the mood of Theme B. The viola line maintains the melody instead of entering the belligerent statements. The tension increases along with the dynamic, which starts in *pianissimo* and reaches a *fortissimo* in the Re-exposure.

Figure 37: String Quartet, mov. I: end of the canon and transition to the Re-exposure, m. 180-163

The musical score for Figure 37 shows the end of a canon and the transition to the Re-exposure in measures 180-163. The score is for four parts: Violin I, Violin II, Viola, and Cello. The key signature is E minor, and the time signature is 4/4. The score includes dynamic markings such as *(cresc.)* and *rall.*, and various musical notations such as slurs, accents, and triplets. The canon is based on Theme B, and the tension increases along with the dynamic, which starts in *pianissimo* and reaches a *fortissimo* in the Re-exposure.

3.2.1.4- Re-exposure (m. 184-end)

As in classical sonatas, the two themes are re-exposed, but here they are played simultaneously. Theme A appears on violin I in its original tone, E minor changing to E major, whereas Theme B, played on the cello and the viola in octaves, appears in E Aeolian instead of the original G Aeolian.

Theme A is re-exposed with the same melodic contour of the Recapitulation of the theme in the Exposure (m. 36-59), that is to say, with the more conclusive variation with the climax, but keeping the minor tone of the beginning of the Exposure (m. 8-27). The expansion of the theme (m. 28-35) is not present in the Re-exposure. This is the main reason for preferring to analyze Theme A in the Exposure as exposure/expansion/recapitulation, rather than as a longer theme divided into three parts.

All four strings start the Re-exposition with double stops to accentuate the arrival of the *fortissimo*. violins I and II continue with the double stops to reinforce this *fortissimo* character. The dynamic varies on the violins according to the phrasing, but the general dynamic decreases to *piano* in measure 192 before increasing again in order to accentuate the climax in measures 196-199.

Figure 38: String Quartet, mov. I: Re-exposure: Theme A and Theme B together, m. 184-192

The musical score for Figure 38 shows four staves: Violin I, Violin II, Viola, and Violoncello. The tempo is marked 'Allegro cantabile' with a quarter note equal to approximately 120 beats and a half note equal to approximately 80 beats. The key signature has one sharp (F#) and the time signature is 3/4. The score begins at measure 184. The Violin I and II parts feature double stops, with dynamic markings of *ff*, *mf*, and *f*. The Viola and Violoncello parts also feature double stops, with a dynamic marking of *ff*. The score concludes at measure 192.

After a short breath, Theme A is played again, in *mezzo-forte*, no longer with Theme B, and the Dominant chord, which is also present at the end of the Exposure, is now resolved into an E minor chord with the minor seven to conclude the movement. However, this minor seven dissonance indicates that the piece is not entirely concluded.

3.2.2- SECOND MOVEMENT: VOCATION

The second movement is based on John Paul II’s vocation as a priest and his particular mission of being Pope. The theme chosen for this movement is the Gregorian chant “*Tu Es Petrus*”. *Petrus* (Saint Peter) is the first Pope of the Catholic Church and the text of “*Tu Es Petrus*” is often sung for Saint Peter’s successors. There are different versions of this chant. Here, it is the version of the Communion chant of the Feast of St. Peter and St. Paul (June 29th), taken from the 1961 *Liber Usualis*.

According to the Oxford Music Online dictionary (2014), the term “theme and variation” comes from a rhetoric technique in which the priest often returned to the main point of the homily in order to make it easier to be remembered by the faithful. This characteristic is somewhat similar to the use of the form “theme and variation” in music, as the varied fashions of expounding the theme help the listener to remember it. In this movement, the last variation is basically a reprisal of the original theme but with different orchestration, making it even easier for the listener to remember the Gregorian theme.

3.2.2.1- Vocation Theme (m. 1-4)

The Gregorian theme “*Tu Es Petrus*” is transcribed into ordinary notation in the same mode appearing in the *Liber Usualis*; F Ionian, considering the *punctus* as an eighth note. The *tempo* Moderato (♩ = 116) was chosen supposing a possible *tempo* for singing Gregorian chant, although different *tempos* can be found among different *Scholae Cantorum*⁶. The theme is exposed by the viola and the violoncello in unison.

Figure 39: String Quartet, mov. II: Vocation Theme, m. 1-4

The image shows a musical score for Viola and Cello, measures 1-4. The tempo is Moderato (♩ = 116). The score is in F Ionian mode. The Viola and Cello parts are in unison, playing a sequence of eighth notes with dynamic markings of mf and > p.

⁶ A *Schola Cantorum* is “A place for the teaching and practice of ecclesiastical chant, or a body of singers banded together for the purpose of rendering the music in church.” (Catholic Encyclopedia, 2015). *Scholae Cantorum* is the plural of *Schola Cantorum*.

3.2.2.2- Variation I (m. 5-17)

Letter A – two layers, fifths, heterophony

The first variation starts with a modulation achieved through a common note, the last F on the violoncello and the viola. The new tone is ambiguous because the first layer, formed by the violins, plays the theme in perfect fifths, violin I in Ab and violin II in Db. The second layer is formed by the viola and the cello playing in *pizzicato*, also in perfect fifths most of the time. A tremolo dissonant chord over a bass on C makes the transition to the next variation, which is in F.

After starting in exact parallel fifths, the first layer starts an heterophony from measure 8, as happens in measures 134-159 of the first movement.

Figure 40: String Quartet, mov. II: Variation I: two layers, fifths, heterophony, m. 5-10

The musical score for Variation I, measures 5-10, is presented for four string instruments: Violin I, Violin II, Viola, and Violoncello. The score is in 3/4 time with a key signature of two flats. A box labeled 'A' is positioned above the first measure. The Violin I and Violin II parts play a melodic line in perfect fifths, starting with a *mf* dynamic. The Viola and Violoncello parts play a bass line in perfect fifths, starting with a *pp* dynamic. The Viola and Violoncello parts are marked *pizz* (pizzicato). A fermata is placed over the first measure of the Viola and Violoncello parts. The score shows the first ten measures of the variation.

3.2.2.3- Variation II (m. 18-27)

Letter B – *pizz. accel.*

This variation is very short as it is a process of gaining intensity, *crescendo poco a poco* and *accelerando*, from a *pianissimo subito* in a *Larghetto* to a *fortissimo* in a *Molto Più Mosso*, 2.5 times faster. All the strings play *pizzicato*. The attacks are mainly fifths, fourths and octaves intervals. The viola doubles violin I one octave lower.

Figure 41: String Quartet, mov. II: variation II: *pizz.*, *accel.*, *crescendo*, m. 18-19

B *Larghetto* (♩ - c. 60) (♩♩ - c. 120)

18 *pizz. accel. poco a poco*

Vln. I *sub pp cresc. poco a poco*

Vln. II *pizz. sub pp cresc. poco a poco*

Vla. *pizz. sub pp cresc. poco a poco*

Vc. *sub pp cresc. poco a poco*

3.2.2.4- Variation III (m. 28-48)

Letter C – melody with accompaniment

After a brief measure of silence, the third variation takes place in a very different mood. The *tempo* falls dramatically and the *pizzicato* makes way for a *cantabile* melody on violin II accompanied by the violoncello. After the first phrase, violin II stops while the violoncello assumes the new phrase accompanied by the other strings until violin II returns in measure 40. The overall intensity grows from *piano* in the first statement to *forte* in the last. The dynamic indicated for the accompaniment is always one mark softer than that indicated for the main melody.

3.2.2.5- Variation IV (m. 49-61)

Letter D – artificial harmonics

A quick pause at the end of the previous variation serves as a respiration for the new, contrasting variation, and also helps the musician to prepare the artificial harmonics.

These harmonics are played in a four-voice counterpoint. The third interval predominates. The character is soft and the dynamics dwindle to *pianissimo* in measure 53,

where the violoncello stops and the *tempo* increases. A *crescendo* leads to the climax of the variation in measure 57, and then the lower *tempo* comes back and a *decrescendo* ends the section.

Figure 42: String Quartet, mov. II: variation IV: artificial harmonics, m. 52-58

The musical score for Variation IV, measures 52-58, is presented in four staves: Violin I, Violin II, Viola, and Violoncello. The tempo changes from Moderato (♩ = c. 116) to Adagio (♩ = c. 72) at measure 57. The violins play artificial harmonics, starting at measure 52 with a crescendo to *mf* in measure 57, followed by a decrescendo. The viola and cello play a low register line, starting at *pp* in measure 52, rising to *mp* in measure 57, and ending with a crescendo to *mf* in measure 58.

3.2.2.6- Variation V (m. 62-74)

Letter E – low register and suspense

The transition to this variation is made through overlapping the layers. violins I and II finish their harmonics progressively, first the highest note then the lowest, a common order in acoustics.

In the meantime the other layer, formed by the viola and the violoncello in a very low register, provides great contrast to the previous section. The phrase of this layer, in octaves, rises from *pp* to *mp*, diminishes again and ends with a *crescendo* with tremolo to *mf* followed by a sudden break, providing an air of suspense which gives the idea that something is about to happen.

The layer of the violins, which played harmonics, is now playing *pizzicato*, also providing an element of contrast and suspense. Left hand *pizzicato* is then suggested for the violins as the phrases and dynamics of both layers develop, given that the rhythm is fast,

despite the low *tempo*. The dialogue of the layers becomes concomitant, until a final A in octaves with tremolo in *pianissimo crescendo* to *fortissimo*.

Figure 43: String Quartet, mov. II: variations V and VI: first climax, m. 73-78

The image shows a musical score for a string quartet, specifically measures 73-78. The score is arranged in four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *p*, *pp*, *ff*, and *f*, along with performance instructions like *rall. arco* and *Movido (♩ = c. 160)*. A box labeled 'F' is placed above the first staff at measure 75. The music features a crescendo leading to a fortissimo climax in measure 75, characterized by double and triple stops in the violins and a long note on a G pedal in the cello.

3.2.2.7- Variation VI (m. 75-95)

Letter F – assassination attempt and climax 1

All this suspense culminates in the first climax of the movement in measure 75, a *fortissimo* with double and triple stops, like a shot, referring to the assassination attempt on Saint John Paul II on May 13th, 1981.

The variation that follows is troubled and nervous, like the people watching what happened in Saint Peter’s Square.

The varied theme is played by violin II in harmonics and is quite hidden while violin I plays another theme, which is in evidence. The viola accompanies it at times in unison, at times in heterophony, notably with respect to the attacks. The violoncello provides a trigger for the violins in measure 75 with triple stops and for the viola in measure 78 with double stops, but it mainly plays long notes on a G pedal, more and more spaced, like a heart that is stopping beating.

Figure 44: String Quartet, mov. II: variation VI, m. 80-83

The image shows a musical score for Variation VI, measures 80-83. It consists of four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 80, marked with a forte dynamic (f). The Violin I part features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. The Violin II part plays a more melodic line with some grace notes. The Viola part has a rhythmic pattern similar to the Violin I part. The Violoncello part plays a simple, low-register line with some grace notes. The score ends at measure 83.

In measure 89 the variation becomes more ordained and a *rallentando* leads to the next section.

3.2.2.8- Variation VII (m. 96-102)

Letter G – forgiveness – calm, *arco* and *pizz.*

After the nervous variation, a *subito piano* in a slow *tempo* provides a great contrast. Violin I, violin II and the viola play in a high register while the violoncello, in another layer, plays the varied theme in *pizzicato*.

This, and the following two variations, refers to John Paul II's forgiveness of his aggressor.

3.2.2.9- Variation VIII (m. 103-114)

Letter G – forgiveness – *arco*

This variation keeps the same mood as the previous but in a choral style and the varied theme is on violin II. It finishes with a *crescendo* leading to the main climax of the movement.

3.2.2.10- Variation IX (m. 115-132)

Letter H – forgiveness, main climax

Some double stops reinforce the beginning of the climax. The first climax of the movement was an attack referring to the assassination attempt. This one is different in character and meaning. It is *cantabile* and shows the beauty of forgiveness.

Although the variation starts in *forte* and not in *fortissimo*, it is the main climax because this section is the most *forte* section of the movement. Furthermore, in measures 129-131, after a slight *decrescendo*, a *crescendo* occurs until a *fortissimo* on the highest note of the section.

Figure 45: String Quartet, mov. II: variation IX, main climax section, m. 114-116 and 127-129

The image displays two systems of musical notation for a string quartet. The first system covers measures 114 to 116, and the second system covers measures 127 to 129. Each system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). A box labeled 'H' is positioned above the first system. The notation features various dynamics such as *f* (forte) and *mf* (mezzo-forte), and includes musical symbols like triplets and double stops. The key signature is B-flat major, and the time signature is 3/4.

3.2.2.11- Variation X (m. 133-end)

Letter I – theme harmonized with medieval sonorities / coda and climax 3

The original Gregorian theme returns and the accompaniment enters progressively within the medieval sonorities of fourths, fifths and octaves.

The coda of the movement starts in the final part of the theme in measure 137, after a *crescendo* to *fortissimo* with double stops. It is the third climax of the movement and is as

strong as the main climax in the previous section. However, this third climax is short, as a *decrescendo* occurs just one measure after. Therefore, it is not considered to be the main climax.

The movement finishes in an F chord without the third, a medieval sonority, in *pianissimo*. Just prior to this last chord, there is a pause that serves as a trigger announcing the end of the movement.

Figure 46: String Quartet, mov. II: coda, pause as a trigger, m. 142-end

The musical score for the coda of the second movement of a String Quartet, measures 142-145. The score is written for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The time signature is 3/8. The key signature has one flat (B-flat). The tempo marking is *rall.* (rallentando). The score begins at measure 142. In measure 142, Vln. I plays a quarter note G4, Vln. II plays a quarter note F4, Vla. plays a quarter note E4, and Vc. plays a quarter note D4. In measure 143, Vln. I plays a quarter note A4, Vln. II plays a quarter note G4, Vla. plays a quarter note F4, and Vc. plays a quarter note E4. In measure 144, Vln. I plays a quarter note B4, Vln. II plays a quarter note A4, Vla. plays a quarter note G4, and Vc. plays a quarter note F4. In measure 145, all instruments play a final F chord (F4, A4, C5, F5) marked *pp* (pianissimo).

3.2.3- THIRD MOVEMENT: DO NOT BE AFRAID

The third and final movement of the String Quartet is an A-B-A'-B' form based on Saint John Paul II's first homily as pope: "Do not be afraid. Open wide the doors for Christ.". It has two themes; the first, called the Heartening Theme, was composed, while the second, called Mary's Theme, is the Gregorian chant "*Ne Timeas Maria*" ("Mary, do not be afraid"), the third antiphon of the Second Vespers of the Feast of the Annunciation (March 25th), taken from the 1961 *Liber Usualis*. The orchestration at the beginning of the movement is quite narrow, whereas at the end the ambitus attains more than four octaves, like the doors that open wide for Christ.

3.2.3.1- Part A (m. 1-100)

Section A-a Introduction of the Heartening Theme and letter A: Heartening Theme – viola (m. 1-30)

Introduction of the Heartening Theme (m. 1-5)

The third movement starts at a high *tempo* in *piano* in C Aeolian. The Db brings a Phrygian air, which is also present in the accompaniment of the theme. However, the C Aeolian is confirmed with the D that appears in the theme. The pauses give an air of suspense to the introduction.

The *pizzicato* notes on the violoncello serve mainly as triggers, while violins I and II play the motive in a relay, which accompanies the Heartening Theme throughout the movement, with a myriad of variations.

Figure 47: String Quartet, mov. III: motive and relay, m. 1-3

The image shows a musical score for Violin I and Violin II, measures 1-3. The tempo is marked "Allegro" with a quarter note equal to approximately 132 beats per minute. The key signature is C Aeolian (one flat). The time signature is 4/4. The score shows a relay of a motive between Violin I and Violin II. Violin I plays the first two measures, and Violin II plays the third measure. The motive consists of a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4. The dynamic marking is *p* (piano).

Letter A: Heartening Theme – viola (m. 6-30)

The Heartening Theme is quite long and may be divided into three parts: a-b-a', in which "a" is a phrase stated twice, the second time a diatonic second higher, "b" a development also based on repetitions, and "a'" is the return of "a" without repetition.

The theme is on the viola and a *pizz.* on the violoncello serves as a trigger. The motive of the Introduction on violins I and II accompanies in relay. However, in measure 26, a homophony is played in thirds announcing the return of "a". The entire section is played *piano*, although the melodic contour allows some slight variations in dynamics.

The name "Heartening Theme" is because the theme is providing encouragement to not be afraid, although complete courage only comes later with the advent of Mary's theme.

Figure 48: String Quartet, mov. III: Heartening Theme, m. 6-30

The image shows a musical score for the Viola part of the Heartening Theme, measures 6-30. The score is written in G minor (two flats) and 4/4 time. It consists of four staves, each labeled 'Vla.' and numbered 6, 12, 18, and 24. The first staff begins with a box containing the letter 'A' and a dynamic marking of *p*. The music features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line.

Section A-a') Letter B: Heartening Theme transposed for the cello and letter C: coda (m. 31-73)

Letter B: Heartening Theme transposed for the cello (m. 31-61)

As .at the beginning, there is an introduction to the reprise of the Heartening Theme, but now in G Aeolian, also with a Phrygian air, and with a new orchestration, which starts soft and gains intensity with all musicians playing the introduction motive in measure 36, reaching a *mezzo-forte* in the following measure for the reprise of the theme. The variations in dynamics are also richer in this part.

The violoncello holds the theme whereas all the other strings play a richer accompaniment based on thirds, reaching the climax of the theme playing *forte* in measure 45.

A *subito piano* in measure 49 brings more dynamic variation and surprise, until returning to *mezzo-forte* in measure 51. The contretemps of violin I bring further variation to the orchestration. A *crescendo* augments the dynamic to *forte* and a slight *decrescendo* to *mezzo-forte* concludes the theme.

Figure 49: String Quartet, mov. III: orchestration variations for the Heartening Theme, m. 45-50

Letter C: coda (m. 62-73)

The coda of this section is a transition to what follows. The introduction motive is again in evidence in C Aeolian/Phrygian, *decrescendo* to *piano* in measure 71, when it starts to gain the melodic contour of the Heartening Theme, but in a rhythm based on the introduction motive. The nine-measure *rallentando* prepares for the change of *tempo*.

Figure 50: String Quartet, mov. III: transition, m. 69-73

Section A-b) Letter D: Theme A on the cello and artificial harmonics (m. 74-78)

The Heartening Theme, in C Aeolian, is now played on the violoncello in a soft *Larghetto*, accompanied by a heterophony on violin I with artificial harmonics and the viola. The intervals between the heterophony and the theme are fourths and fifths.

Figure 51: String Quartet, mov. III: variation of the Heartening Theme, m. 74-80

The musical score for Figure 51 shows four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is divided into two sections: D (Larghetto, c. 63) and E (Più Mosso, c. 90). In section D, the cello plays the theme (p), the viola plays artificial harmonics (pp), and violin I plays heterophony (pp). In section E, the tempo increases, and the cello continues the theme (p), while the viola and violin I continue their accompaniment.

Section A-b') Letter E: Theme A on the viola and artificial harmonics (m. 79-89)

In measure 79, the *tempo* increases and the Heartening Theme, in G Aeolian with melodic variations, passes to the viola, while the violoncello joins the heterophony. Violin II joins the accompaniment in measure 84, the climax of the theme, giving more intensity without changing the dynamics.

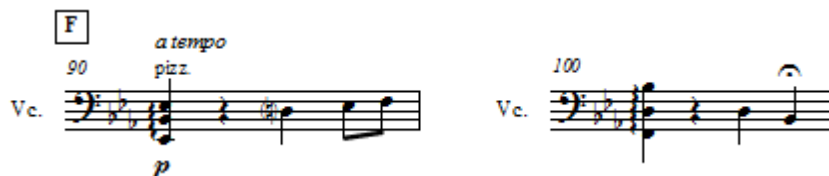
As at the beginning (letters A and B), the Heartening Theme is heard first in C Aeolian in letter D and then in G Aeolian in letter E. However, the order of the instruments holding the Heartening theme is inverted. In letters A and B, the viola holds it before the violoncello. In letters D and E, it is the violoncello which holds it first.

Section A-b'') Letter F: Theme A in *pizz.* on the cello (m. 90-100)

The arpeggio in *pizzicato* on the violoncello indicates a change. The theme is now played in *pizzicato* on the violoncello, while the viola and violin I play the heterophony in

fourths and fifths. Another arpeggio in *pizzicato* in measure 100 brings a major third interval for the viola and violin, indicating the end of Part A.

Figure 52: String Quartet, mov. III: arpeggios in *pizzicato* as triggers, m. 90 and 100



3.2.3.2- Part B (m. 101-126)

Section B-a) Letter G: Mary's Theme: Gregorian “*Ne timeas, Maria*” on violin II (m. 101-108)

The Gregorian chant “*Ne timeas, Maria*” is transcribed for violin II in its original mode, mode VIII with *finalis* G, equivalent to a G Mixolydian. The violoncello accompanies it in *pizzicato*. As the Time Signature is not defined, a guide was written for the individual parts to help the accompaniment.

Violin I and viola enter in measure 108 in a *pianissimo crescendo* in order to make a transition to the next section.

Figure 53: String Quartet, mov. III: Mary's Theme (Gregorian “*Ne Timeas, Maria*”) with cello accompaniment, m. 101-108



Section B-a') Letter H: Mary's Theme transposed and on the cello (m. 109-117)

Mary's Theme is now on the violoncello accompanied by long notes on the other strings with *arco* in a harmony based on thirds. A modulation occurs in measure 115 preparing for the next section.

Figure 54: String Quartet, mov. III: variation in the accompaniment of Mary's Theme, m. 108-113

The musical score for measures 108-113 of the String Quartet, movement III, is shown. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). Measure 108 is marked with a box containing the letter 'H'. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The Cello part is marked *arco* and *mf*. The other strings play long notes in a harmonic accompaniment.

Section B-b) Letter I: variation of Theme B on violin I (m. 118-126)

The Gregorian theme is on violin I, but it appears with melodic variations, albeit with the same rhythm. A pedal Bb in octave accompanies it and is achieved with free bowing. There is also a short coda in measures 125-126.

3.2.3.3- Part A' (m. 127-166)

Section A'-a) Letters J and K: reprise of A-a) richer in orchestration and with coda (m. 127-166)

Introduction to the reprise of the Heartening Theme: letter J (m. 127-136)

Part A returns with different orchestration. In this introduction, the motive is played on the viola and the violoncello in octaves instead of in relay, and the other strings punctuate the phrasing. In measure 134, all strings play the motive in a harmony based on thirds announcing the entrance of the Heartening Theme. During this entire introduction, there is a *crescendo* from *pp* to *mf*.

Reprise of the Heartening Theme: letter K (m. 136-161)

The Heartening Theme reappears in octaves on violin I and the viola. Violin II accompanies it with the introduction motive and the violoncello plays a low C pedal in contretemps, as did violin I in measures 58 and 59 with a low Bb.

In measure 141, the theme is played by the violoncello and violin I within a distance of two octaves, whereas the other strings play the motive in thirds. As in section A-a', a forte is attained in the climax of the theme in measure 145 and a *subito piano* occurs four bars later. In this climax, the viola rejoins the theme and the violoncello again plays the low C pedal in contretemps.

Figure 55: String Quartet, mov. III: recapitulation of the Heartening Theme with alternative orchestration, m. 145-149

The musical score for Figure 55 shows four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 145. Violin I and Viola play the Heartening Theme in octaves, starting with a forte (*f*) dynamic. Violin II plays a rhythmic accompaniment. The Violoncello plays a low C pedal. The dynamics change to *sub p* (subito piano) in measure 149.

After the *subito piano*, there is a *crescendo* to *mezzo-forte* in measure 151, where the violoncello plays *pizzicato*. An up-bow mark is written in the previous measure in order to help the change from *arco* to *pizz.*

A *crescendo* to *forte* occurs in measure 157 leading to the last part of the Heartening Theme, when the violoncello, after a double stop *pizzicato*, stops playing. This double stop *pizz.* functions as a trigger for the last part of the theme as well as for the leaving of the violoncello.

Coda of the reprise of the Heartening Theme: (m. 162-166)

The violoncello returns in order to play the introduction motive with *arco* and the viola and violin I play the end of the Heartening Theme one octave higher. A *decrescendo* to *mf* followed by a *crescendo* to *ff*, along with a *molto rallentando* and a rhythm *rallentando* in measure 166, make the transition to the last Part of the piece.

Figure 56: String Quartet, mov. III: transition, m. 163-166

The musical score for Figure 56 shows four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The piece is in B-flat major and 4/4 time. Measure 163 starts with a *mf* dynamic. The score includes a *decrescendo* to *mf* and a *crescendo* to *ff*. The tempo is marked *molto rall.* in measure 166. The time signature changes from 4/4 to 3/4 in measure 164 and to 2/4 in measure 165. The Vln. I and Vla. parts play the end of the Heartening Theme one octave higher. The Vc. part plays the introduction motive with *arco*.

3.2.3.4- Part B' (m. 167-end)

Section B'-a) Letter L: Mary's Theme and climax 1 (m. 167-191)

The first climax of the movement is reached here, with a *fortissimo* choir style incorporating some double stops for the Gregorian theme “*Ne timeas, Maria*” with a tonal center in G. The bass line is independent from the theme played by violin I. Dissonances attained by linear movement make the harmony more complex. However, this harmony remains soft and beautiful.

Mary's Theme is now written within Time Signatures which have a myriad of changes in order to fit the theme, whereas in Section B-a the bars containing the theme do not have any Time Signature indication. Furthermore, the rhythm of the theme is slowed, and a half note is associated to each *punctus*, instead of the association of the *punctus* with the eighth note as in Section B-a.

The *ff* lasts until measure 181, where it begins to decrease. After reaching *piano* in measure 188, a *crescendo* leads to the *forte* that will conclude the theme in measure 196.

Figure 57: String Quartet, mov. III: recapitulation of Mary's Theme and first climax, m. 167-172

The musical score for Figure 57 consists of four staves: Vln. I, Vln. II, Vla., and Vc. The piece is marked 'a tempo' and 'ff' (fortissimo). A box labeled 'L' is positioned above the first measure (m. 167). The Vln. I staff begins with a treble clef and a 4/4 time signature. The Vln. II staff also begins with a treble clef and a 4/4 time signature. The Vla. staff begins with an alto clef and a 4/4 time signature. The Vc. staff begins with a bass clef and a 4/4 time signature. The music features a mix of quarter and eighth notes, with some measures containing rests. A 'V' marking is present above the Vla. staff in the final measure (m. 172).

Section B'-b) Letter L: Gregorian *Alleluia* of “*Ne timeas, Maria*” (m. 192-196)

There is a Liturgical remark in measures 192 to 195 which refers to an *Alleluia* in the original Gregorian theme. As the *Alleluia* is omitted during Lent, I also asked the musicians to omit these measures should the piece be played during Lent..

Figure 58: String Quartet, mov. III: liturgical remark, m. 191-196

The musical score for Figure 58 consists of four staves: Vln. I, Vln. II, Vla., and Vc. The piece is marked 'mf' (mezzo-forte) and 'f' (forte). A box labeled 'L' is positioned above the first measure (m. 191). The Vln. I staff begins with a treble clef and a 4/4 time signature. The Vln. II staff begins with a treble clef and a 4/4 time signature. The Vla. staff begins with an alto clef and a 4/4 time signature. The Vc. staff begins with a bass clef and a 4/4 time signature. The music features a mix of quarter and eighth notes, with some measures containing rests. A 'V' marking is present above the Vla. staff in the final measure (m. 196).

** If played during Lent, omit measures 192-195, as they refer to an Alleluia. In this case, go from measure 191 directly to measure 196.*

A *fermata* in measure 196 concludes the section. However, the chord is a G major in the second inversion with the ninth added. Thus, although the theme is concluded and the *forte* is reached, this chord indicates that the piece is not yet finished. A *decrescendo* leads to the next section.

Section B'-c) Letter M: coda – Amen (m. 197-202)

The G chord of the previous measure is used as the dominant chord for the *Amen* that takes place in this and the following sections. Here, there are two *Amen*s, characterized by a plagal cadence. The melody of the *Amen*, F-D-E, is on violin I in a medium register.

The first *Amen*, in measures 197-199, has the harmonic progression D minor seven | F minor with the 6 added | C major in the second inversion, *crescendo* from *piano* to the *mezzo-forte* which starts the following *Amen*.

The second, *mezzo-forte*, in measures 200-203, has the harmonic progression F minor in the first inversion with the 6 added | F minor in the second inversion with the 6 added | C major in the second inversion.

Section B'-d) Letter N: Amen and main climax (m. 203-end)

A third *Amen* in *fortissimo* is played from measures 203 to 207 at a slower *tempo*, after a pause accentuating the *fortissimo*. Violin I plays the *Amen* one octave higher than before. The violoncello plays in the low register, providing a great ambitus to the end of the piece. The harmonic progression is F minor with the 6 added | C major, both in the fundamental position, giving the idea of conclusion.

In measure 206, there is a *rallentando* and a *crescendo* to *fff* for the C major chord, this being the main climax of the movement and of the piece. This last *Amen* is extended, as this chord is repeated twice, but the second time there is a *subito piano crescendo* with tremolo to the final C major chord in *fff* with double, triple and quadruple stops, using some open strings. This *fff* with plagal cadences indicates the end of the piece.

Figure 59: String Quartet, mov. III: Final Amen and main climax, m. 203-end

N **Meno Mosso** (♩ - c. 100) *rall.* *molto rall.*

203

Vln. I

Vln. II

Vla.

Vc.

ff *fff* *sub p* *fff*

ff *fff* *sub p* *fff*

ff *fff* *sub p* *fff*

ff *fff* *sub p* *fff*

4- Symphony “The Redemption”

4.1- Overview

4.1.1- CONTEXT:

The Symphony “The Redemption” for orchestra and choir was written in 2014, but the main theme was composed when I was just seven years old, according to my memory, so, in 1993 or 1994. It is the final piece of my master's degree and is divided into three movements. The first is called “The Creation, The Garden of Eden and The Fall”; the second, “The Incarnation”; and the third is called “The Redemption and The Resurrection”.

The idea of writing a symphony sounded interesting, but also challenging. Writing about the Redemption provided a myriad of musical ideas, facilitating the task of composing a long piece.

The piece has a tonal/modal character with the addition of Gregorian chant, medieval sonorities of parallel fifths and octaves and some contemporary techniques, notably the soft web of linear dissonances and the perfect major chord harmony. All the Gregorian chants were extracted from the 1961 *Liber Usualis* preserving the Liturgical subtleties.

The first movement, after an introduction referring to the Glory of God, paints seven pictures for the seven days of Creation. After that, it makes reference to The Garden of Eden and finally to The Fall, caused by Original Sin. The second movement, in a mysterious mood, presents The Incarnation, when The Word came to the World. The third movement is divided into two parts, The Redemption, achieved through the death of Christ on the Cross, and The Resurrection, which occurred three days later.

4.1.2- DURATION: approximately 40 minutes

First movement “The Creation and The Fall”: about 11'30"– 13'

Second movement “The Incarnation”: about 10'– 11'

Third movement “The Redemption and The Resurrection”: about 15'30"– 17'

4.1.3- INSTRUMENTATION:

Woodwinds:

- 2 Flutes (*2nd changes to Piccolo*)
- 2 Oboes (*2nd changes to English Horn*)
- 2 Clarinets in Bb (*2nd changes to Bass Clarinet*)
- 2 Bassoons (*2nd changes to Contrabassoon*)

Brass:

- 4 Horns
- 3 Trumpets in C (*1st changes to Piccolo Trumpet in Bb*)
- 2 Trombones
- 1 Tuba

Percussion:

- 3 Timpani (1 timpanist)

Percussion (3 percussionists sharing the same instruments):

	Movement I	Movement II	Movement III
Perc. 1	<ul style="list-style-type: none"> • Tubular Bells • Triangle • 2 Wood blocks (<i>high and low</i>) • Vibraphone (<i>ordinary and with arco</i>) • 3 Suspended Cymbals 	<ul style="list-style-type: none"> • Triangle • Vibraphone 	<ul style="list-style-type: none"> • Tubular Bells • Triangle • 3 Suspended Cymbals
Perc. 2	<ul style="list-style-type: none"> • Snare Drum • 3 Suspended Cymbals 	<ul style="list-style-type: none"> • 3 Suspended Cymbals 	<ul style="list-style-type: none"> • Snare Drum • 3 Suspended Cymbals
Perc. 3	<ul style="list-style-type: none"> • Glockenspiel • 2 Wood blocks (<i>high and low</i>) • Snare Drum • Bass Drum 	<ul style="list-style-type: none"> • Glockenspiel • Bass Drum 	<ul style="list-style-type: none"> • Snare Drum • Glockenspiel • Vibraphone • Bass Drum

Choir:

- Soprano
- Alto
- Tenor
- Bass

Strings:

- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

4.1.4- ELABORATION PROCESS:

For many years I had wanted to write a symphony and use the theme I had composed when I was seven years old. During my undergraduate studies, I composed a symphonic poem called “*Christianus in Saeculum XXI*”, in which I was able to exploit different techniques and increase my knowledge in orchestration. For the master's degree, I thought it was time to compose the symphony.

However, to use the theme I had composed at age seven in the master's degree became a great challenge. Even though I like the theme, it is quite simple and the degree required something more elaborate. Nevertheless, I accepted the challenge and decided to call this theme the “departure theme”.

As at other times, one of the most difficult issues for me was to choose a subject for the symphony. The subject should have many varied moments in order to provide rich contrasts within the piece. I also wanted to write about a religious theme. After some research, I found that the theme of the Redemption, divided into three movements, would be excellent.

How to use the departure theme remained a challenge. I began by developing its melodic contour and from there the theme of The Creation of Man was born for the first movement. Even so, I still wanted to use the theme as it was originally composed when I was a child.

Hence, I used the departure theme in its original 4/4 Time Signature in a specific part of the third movement orchestrated with piccolo and flute, a very pure orchestration, like the purity of a child. Furthermore, I also used this theme in the “*Alleluia Oportébat Páti Christum*” Theme, adapting the original 4/4 Time Signature to 12/8, providing a more solemn character to it.

The Introduction of the first movement was the last part of the symphony to be written. Actually, I had already composed it, but I was not totally satisfied with the result, so, once the “*Alleluia Oportébat Páti Christum*” Theme of the third movement was decided upon, I used elements of it in the Introduction of the first movement. Some other parts of the symphony are also based on the departure theme.

It is possible to extract the choir parts of the symphony in order to sing them independently.

4.1.5- THE THEMES:

Many themes of the symphony are based on the departure theme, which was composed when I was seven years old.

Figure 60: Symphony “The Redemption”: departure theme composed at 7 years old



An important motive will be heard many times during the first and third movements. It is called motive X. The first time it appears is in the theme of “The Glory of God” in the first measure of the symphony.

Figure 61: Symphony “The Redemption”: motive X



The first movement, “The Creation, The Garden of Eden and The Fall”, starts with the theme of “The Glory of God”, based on the departure theme and motive X. Then, there is a theme for each day of the Creation, except the Seventh Day, which has only three long notes, as God rested from his work. The principal theme of the movement is the “*Et Creavit Deus Hominem*” Theme, which is also present with variations in the part referring to The Garden of Eden. The Fall has four themes based on triton intervals showing the pain that entered human life through Original Sin. The last of these themes is soft, albeit in a Locrian mode, announcing that, in the midst of such suffering, something extraordinary would happen.

The second movement, “The Incarnation”, starts with a citation of the Gregorian “*Et incarnatus est*” from Credo III of the *Liber Usualis*, which is the basis of the movement. Two themes appear in the Exposition and another in the Development.

The main theme of the symphony is in the third movement, “The Redemption and The Resurrection”. It is called “*Alleluia Oportébat Páti Christum*” Theme and comes from the departure theme. Other themes also appear along the third movement.

Table 8: themes of the Symphony “The Redemption”

Symphony “The Redemption” Themes	
Mov. I	<ul style="list-style-type: none"> • The Glory of God - based on the departure theme and motive X • The Light - anticipation of “<i>In Manus Tuas Domine</i>” Theme (1st movement) and the “<i>Et Creavit Deus Hominem</i>” Theme (1st movement). • The Firmament - diatonic mirror • The Earth - based on “The Glory of God” Theme • The Lights and the Stars - introduced by a motive based on “The Glory of God” Theme. • The Living Creatures - based on the Firmament Theme and the Light Theme • “<i>Et Creavit Deus Hominem</i>” - based on the departure theme • The Fall Theme A - based on tritons in descending motion • The Fall Theme B - based on tritons • The Fall Theme C - based on tritons in descending motion and legato • The Fall Theme D (“Expectation”) – Lorcrian
Mov. II	<ul style="list-style-type: none"> • Gregorian “<i>Et incarnatus est</i>” from Credo III • First Theme - homophonic and soft web of linear dissonances, text from Credo III (Nicene-Constantinopolitan Creed) • Second Theme - based on the Gregorian “<i>Et incarnatus est</i>” from Credo III • “<i>Verbum Caro Factum Est</i>” - based on the First Theme
Mov. III	<ul style="list-style-type: none"> • “<i>Christus Factus Est</i>” - based on the departure theme • “<i>In Manus Tuas Domine</i>” • Gregorian “<i>Gloria in excelsis Deo</i>” from the Gregorian mass “<i>Lux et origo</i>”, which is sung in the Paschal Vigil. • Gregorian “<i>Et resurrexit tertia die</i>” from Credo III. • “<i>Et Resurrexit Tertia Die</i>”, based on the First Theme of the 2nd movement. • Departure theme • “<i>Alleluia Redemptionem Misit Dominus</i>” • “<i>Alleluia Oportebat Pati Christum</i>” - based on the departure theme

4.1.6- THE TEXTS:

In the first movement, “The Creation, The Garden of Eden and The Fall”, some texts appear in the score showing the specific intention of that part of the composition. The choir sings the text about the creation of man, “*Et creavit Deus hominem*”.

In the second movement, “The Incarnation”, there are two texts about the Incarnation also sung by the choir, “*Et incarnatus est*” and “*Verbum caro factum est*”.

In the third movement, “The Redemption and The Resurrection”, the choir sings five texts. “*Christus factus est*”, “*In manus tuas Domine*”, “*Et resurxerit tertia die*”, “*Alleluia Redemtionem misit Dominus*” and “*Alleluia Oportebat pati Christum*”. Based on the Liturgical rules, the *Gloria Patri* of the “*In Manus Tuas Domine*” Theme is omitted in the symphony, since the appearance of this theme refers to Good Friday.

Table 9: Symphony “The Redemption”: text of movement I

<i>Et creavit Deus hominem</i> <u>Latin:</u> Vulgata - Genesis 1, 27	<i>Et creavit Deus hominem</i> <u>English:</u> Douay–Rheims Bible - Genesis 1, 27
et creavit Deus hominem ad imaginem suam ad imaginem Dei creavit illum masculum et feminam creavit eos.	And God created man to his own image: to the image of God he created him: male and female he created them.

Table 10: Symphony “The Redemption”: texts of movement II

<i>Et incarnatus est</i> <u>Latin:</u> Nicene-Constantinopolitan Creed	<i>Et incarnatus est</i> <u>English:</u> Nicene-Constantinopolitan Creed
Et incarnatus est de Spiritu Sancto Ex Maria Virgine, et homo factus est.	By the power of the Holy Spirit He was born Of the Virgin Mary, and became man.

<i>Verbum caro factum est</i> <u>Latin:</u> Vulgata - John 1, 14	<i>Verbum caro factum est</i> <u>English:</u> Douay–Rheims Bible - John 1, 14
Verbum caro factum est, et habitavit in nobis: et vidimus gloriam ejus, gloriam quasi Unigeniti a Patre, plenum gratiae et veritatis.	And the Word was made flesh, and dwelt among us, and we saw his glory, the glory as it were of the only begotten of the Father, full of grace and truth.

Table 11: Symphony “The Redemption”: texts of movement III

<p><i>Christus factus est</i> <u>Latin:</u> Liber Usualis - Gradual of the Maundy Thursday</p>	<p><i>Christus factus est</i> <u>English:</u> 2013 Champion Missal & Hymnal for the Traditional Latin Mass - Gradual of the Maundy Thursday</p>
<p>Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis Propter quod et Deus exaltavit illum, et dedit illi nomen, quod est super omne nomen.</p>	<p>Christ became obedient for us unto death, even the death of the cross. Wherefore God also hath exalted Him, and hath given Him a name which is above every name.</p>
<p><i>In manus tuas Domine</i> <u>Latin:</u> Liber Usualis - Sunday at Compline</p>	<p><i>In manus tuas Domine</i> <u>English:</u> Douay–Rheims Bible - Psalm 30, verse 6</p>
<p>In manus tuas Domine, commendo spiritum meum. Redemisti nos Domine, Deus veritatis.</p>	<p>Into thy hands I commend my spirit: thou hast redeemed me, O Lord, the God of truth.</p>
<p><i>Et resurrexit tertia die</i> <u>Latin:</u> Nicene-Constantinopolitan Creed</p>	<p><i>Et resurrexit tertia die</i> <u>English:</u> Nicene-Constantinopolitan Creed</p>
<p>Et resurrexit tertia die, secundum Scripturas.</p>	<p>On the third day he rose again in fulfillment of the Scriptures;</p>
<p><i>Alleluia Redemptionem misit Dominus</i> <u>Latin:</u> Liber Usualis - Alleluia of the 3rd Sunday after Easter</p>	<p><i>Alleluia Redemptionem misit Dominus</i> <u>English:</u> 2013 Champion Missal & Hymnal for the Traditional Latin Mass - 1st Alleluia of the 4th Sunday after Easter</p>
<p>Allelúia. Redemptionem misit Dominus in populo suo.</p>	<p>Alleluia, alleluia. The Lord hath sent redemption to His people.</p>
<p><i>Alleluia Oportebat pati Christum</i> <u>Latin:</u> Liber Usualis - Alleluia of the 3rd Sunday after Easter</p>	<p><i>Alleluia Oportebat pati Christum</i> <u>English:</u> 1990 Solesmes Gregorian Missal - 2nd Alleluia of the 3rd Sunday after Easter</p>
<p>Allelúia. Oportebat pati Christum, et resurgere a mortuis, et ita intrare in glóriam suam. Allelúia.</p>	<p>Alleluia. It was necessary that Christ should suffer and rise from the dead, and so enter into his glory. Alleluia.</p>

4.1.7- WRITING:

The writing style of the symphony is traditional. There are no extended techniques other than the *arco* in the vibraphone and artificial harmonics for the strings.

The *punctus* of the Gregorian melodies is transcribed by the eighth note in the second movement and by the quarter note in the third, as it was more appropriate for each situation.

4.1.8- FORM:

The first movement is a tableaux form with ten tableaux which may be divided into three large sections: Part A with the Glory of God and each of the seven days of Creation; Part B with The Garden of Eden; and Part C with The Fall.

The form of the second movement may be analyzed in two different manners. The first is based on the texts and would be an AB form. Part A would be based on the text “*Et incarnatus est*” whilst Part B on the text “*Verbum caro factum est*”. The second way is based on the melodies and the fermata of measure 130. In this case, it would be a sonata form. Although the text “*Verbum caro factum est*” starts in the Development and continues in the Re-exposition, I decided to analyze it in the second way, as a sonata form.

The third movement is a binary form AB. Part A refers to the Redemption, whereas Part B to the Resurrection.

Table 12: form of the 1st movement of the Symphony “The Redemption”

<i>Symphony “The Redemption”</i>				
<i>1st movement: The Creation, The Garden of Eden and The Fall</i>				
TABLEAUX FORM				
<i>Large sections</i>	<i>Tableaux / Rehearsal letters</i>	<i>Measures</i>	<i>Tempo</i>	
Part A (m. 1-203)	Tableau 1: The Glory of God	1-10	♩ = 80	
	Tableau 2: First Day of Creation (letter A)	11-37	♩ = 50	
	Tableau 3: Second Day of Creation (letter B)	38-57	♩ = 70	
	Tableau 4: Third Day of Creation (letter C and letter D)	58-64 65-83	♩ = 60 ♩ = 70	
	Tableau 5: Fourth Day of Creation (letter E)	84-98	♩ = 80	
	Tableau 6: Fifth Day of Creation (letter F and letter G)	99-120 121-157	♩ = 90	
	Tableau 7: Sixth Day of Creation - <i>Et Creavit Deus Hominem</i> , climax 1 (letter H)	158-200	♩ = 100	
	Tableau 8: Seventh Day of Creation (letter I)	201-203	<i>Fermatas</i>	
Part B (m. 204-239)	Tableau 9: The Garden of Eden (letter J, letter K, letter L)	204-215 216-223 224-232	♩ = 60 ♩ = 80 ♩ = 90	
	Letter M: transition	233-239	♩ = 90	
	Part C (m. 240-end)	Tableau 10: The Fall - Theme A, climax 2 (letter N)	240-250	♩ = 135
		The Fall - Theme B and Theme C (letter O)	251-281	♩ = 135
	The Fall - Theme D “Expectation” (letter P)	282-end	♩ = 60	

Table 13: form of the 2nd movement of the Symphony “The Redemption”

<i>Symphony “The Redemption”</i>			
<i>2nd movement: The Incarnation</i>			
<i>SONATA FORM</i>			
<i>Large sections</i>	<i>Small sections / Rehearsal letters</i>	<i>Measures</i>	<i>Tempo</i>
Introduction (m. 1-10)	Gregorian “ <i>Et incarnatus est</i> ”	1-10	♩ = 108
Exposition (m. 11-76)	a) A: First Theme	11-41	♩ = 70
	B: bridge	42-54	♩ = 70
	b) C: Second Theme	55-69	♩ = 70
	D: transition	70-76	♩ = 70
Development (m. 77-130)	a) E: based on the Gregorian “ <i>Et incarnatus est</i> ”	77-80	♩ = 70
	a') F: based on the Gregorian “ <i>Et incarnatus est</i> ”	81-88	♩ = 90
	a") G: based on the Gregorian “ <i>Et incarnatus est</i> ”	89-98	♩ = 80
	a''') H: based on the Gregorian “ <i>Et incarnatus est</i> ”	99-114	♩ = 70
	b) I: “ <i>Verbum Caro Factum Est</i> ” Theme	115-130	♩ = 70
Re-exposition (m. 131-end)	a) J: First Theme with the end of the text “ <i>Verbum caro factum est</i> ”	131-162	♩ = 70
	b) K: Second Theme, climax	163-179	♩ = 90
	b') L: Second Theme extended	180-end	♩ = 70

Table 14: form of the 3rd movement of the Symphony “The Redemption”

<i>Symphony “The Redemption”</i>			
<i>3rd movement: The Redemption and the Resurrection</i>			
BINARY FORM			
<i>Large sections</i>	<i>Small sections / Rehearsal letters</i>	<i>Measures</i>	<i>Tempo</i>
Introduction (m. 1-34)	a) Elements of theme “ <i>In Manus Tuas Domine</i> ”, climax 1	1-17	♩. = 40
	b) A: elements of themes “ <i>Christus Factus Est</i> ” and “ <i>In Manus Tuas Domine</i> ”	18-34	♩. = 40
Part A (m. 35-203)	B: introduction to the theme “ <i>Christus Factus Est</i> ”	35-44	♩ = 70
	a) C: Theme “ <i>Christus Factus Est</i> ” - first exposition	45-70	♩ = 70
	a') D-E-F: Theme “ <i>Christus Factus Est</i> ” - second exposition	71-81 82-95 96-106	♩ = 70
	a") G: variation of the second part of the theme “ <i>Christus Factus Est</i> ”	107-113	♩ = 70
	H: transition	114-119	♩ = 90
	I: introduction to the theme “ <i>In Manus Tuas Domine</i> ”	120-126	♩. = 70
	b) J-K-L-M: Theme “ <i>In Manus Tuas Domine</i> ”	127-142	♩. = 70
		143-159	♩. = 70
		160-178	♩. = 85
		179-195	♩. = 70
N: transition	196-203	♩. = 70	
Part B (m. 204-391)	a) O: Gregorian “ <i>Gloria in excelsis Deo</i> ”, climax 2	204-210	♩. = 150
	P: reminder of the theme of the first movement “The Glory of God”, climax 3	211-223	♩. = 100
	b) Q: Gregorian “ <i>Et resurrexit tertia die</i> ”	224-237	♩. = 100
	b') R: Theme “ <i>Et resurrexit tertia die</i> ”	238-268	♩. = 120
	c) S: departure theme as it was composed at 7 years old and a modulation	269-277	♩ = 100
	T: transition	278-286	♩ = 100
	d) U-V-W: Theme “ <i>Alleluia Redemptionem Misit Dominus</i> ”	287-324	♩ = 100
	X: introduction to the theme “ <i>Alleluia Oportebat Pati Christum</i> ”	325-330	♩. = 100
c') Y-Z-AA-BB-CC: Theme “ <i>Alleluia Oportebat Pati Christum</i> ”	331-390	♩. = 120	
Coda (m. 392-end)	a) DD: <i>Alleluia</i>	391-396	♩. = 12 0
	a) EE: <i>Alleluia</i> and main climax of the piece	397-end	♩. = 12 0

3.1.9- HARMONY:

The type of harmony varies along the movements, albeit always in a tonal/modal language. Some parts use medieval consonances of perfect fifths and octaves as a basis, while others use thirds. Although some parts are tonal, the majority of the piece avoids V-I harmonic chains and the like. The use of Gregorian chant also conducts the piece to a more modal ambience.

In the first movement, there is also a mirror interval harmony, as well as pedal notes which support the harmonies in the first and second movements. Moreover, the soft web of linear dissonances is also present in the piece, notably in the second movement.

A characteristic which is very present throughout the symphony is the sudden, albeit coherent, changes of chords; that is to say, chords from distant tonalities are used within a few bars of each other, notably with the perfect major chord harmony.

3.1.10- CLIMAXES

The first movement, “The Creation, The Garden of Eden and The Fall”, has two climaxes. The first is the principal one and happens in measure 158 after a long orchestral build-up and *crescendo*. It represents the creation of man. The second climax occurs in measure 240 and represents the Fall through Original Sin.

The second movement, “The Incarnation”, has one climax in measure 133. However, there are also some notable phrasing climaxes, especially as the soft web of linear dissonances resolve into consonance on the word “Maria” in measures 31 and 34, and with the entrance of the theme “*Verbum caro factum est*” after a *crescendo* in measure 115.

The third movement has four climaxes. The first starts the piece, while the second is in the “*Gloria in excelsis Deo*” in measures 204-210 at the beginning of the Resurrection. It is not an orchestral *fortissimo* but the great contrast in dynamic, character, *tempo* and orchestration with respect to the previous part makes it a climax. There is a third climax a few bars later in measure 211-225, led by the brass section in *fortissimo*. However, the full orchestra and choir *fortissimo* is only heard once in the entire piece in the final climax in measures 398 to the end, especially the three last bars. This is the main climax of the symphony.

4.2- Analysis

4.2.1- FIRST MOVEMENT: THE CREATION, THE GARDEN OF EDEN AND THE FALL

4.2.1.1- Part A (m. 1-203)

Tableau 1: The Glory of God (m. 1-10)

The symphony starts with three trumpets playing *fortissimo* in unison. The number three makes reference to the Most Holy Trinity and the unison indicates that the Trinity is only one God.

The beginning of the theme is based on the departure theme and motive X, which appears for the first time in the first measure of the piece. In measure 5 the other brass instruments and the tubular bells enter, performing accompaniment for the trumpets after a *crescendo* cymbal roll, showing the majesty of God. While the brass accompaniment plays long notes, the tubular bells have a more active line with some double notes and arpeggios.

The harmonic progression is based on the perfect major chord harmony, as in other parts of the symphony. The entrance of the brass and the tubular bells marks the first chord change. The harmony modulates from F to C, passing through Db, Eb and Bb.

Figure 62: Symphony, mov. I: theme of “The Glory of God”, perfect major chord harmony, m. 1-11

Maestoso (♩. = c. 80)

I (F) bIII I

Trumpet in C I-II
(1st changes to
Piccolo Trumpet in Eb)

ff

Trumpet in C III

ff

bVII IV bIII I bVII IV (bVII) A Adagio (♩. = c. 50)

I (C)

C Tpt. I-II

C Tpt. III

ppp

Tableau 2: The First Day of Creation (m. 11-37) - letter A - light

GENESIS 1

1- *In the beginning God created heaven, and earth.*

2- *And the earth was void and empty, and darkness was upon the face of the deep; and the spirit of God moved over the waters.*

3- *And God said: Be light made. And light was made.*

4- *And God saw the light that it was good; and he divided the light from the darkness.*

5- *And he called the light Day, and the darkness Night; and there was evening and morning one day.*

In this part the dominant C chord of the previous section now becomes the tonic. The low register instruments refer to the darkness and the flute to the “spirit of God that moved over the waters”. The emptiness of the orchestration is in accordance with the empty earth.

The theme on the flute, called the Light Theme, is *dolce*. Its beginning is similar to the theme of “*In Manus Tuas*” of the third movement, and its end anticipates the “*Et Creavit Deus Hominem*” Theme.

There is a build-up on the strings using this anticipation, supported by some strikes of the cymbal and a vibraphone played with *arco*, which will culminate in the creation of the light. In measures 34-37, the higher register layer depicts the Day, whilst the lower represents the Night.

The bowed vibraphone also brings an idea of light. The cymbal attacks together with the vibraphone, in order to reinforce the note attacks of the vibraphone that are lost because of the *arco*, and also to reinforce the idea of light.

Figure 63: Symphony, mov. I: the Light Theme: anticipation of “*In Manus Tuas*”, m. 21-23, and of “*Et Creavit Deus Hominem*”, m. 27-28

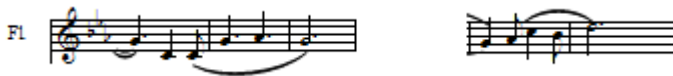


Tableau 3: The Second Day of Creation (m. 38-57) - letter B - firmament

GENESIS 1

6- *And God said: Let there be a firmament made amidst the waters: and let it divide the waters from the waters.*

7- *And God made a firmament, and divided the waters that were under the firmament, from those that were above the firmament, and it was so.*

8- *And God called the firmament, Heaven; and the evening and morning were the second day.*

Here there is a transition made through overlapping the layers. The high and low registers from the last section disappear gradually while the new theme, called the Firmament Theme, begins taking place.

This new theme has two layers, one formed by the oboe and clarinet and the other by the English horn and the bass clarinet. The dynamics of the layers are inversed, so that as one increases, the other decreases. With the exception of the first chord, the layers are in a diatonic mirror centered in G4⁷. The horns, in relay, sustain this G4. This represents the divided waters under (English horn + bass clarinet) and above (oboe + clarinet) the firmament (G4 on the horns).

The motion on the viola and the violoncello reinforce the representation of water and are also in a G4 mirror, although this mirror starts and ends with some irregularity.

Figure 64: Symphony, mov. I: mirror harmony centered in G4, m. 44-48

The musical score for measures 44-48 of Symphony, movement I, illustrates a complex mirror harmony centered in G4. The score is divided into several staves: Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Horn I-II (Hn. I-II), Horn III-IV (Hn. III-IV), Cymbal (Cym.), Viola (Via.), and Violoncello (Vcl.). The Oboe and Clarinet parts feature a diatonic mirror centered in G4, with dynamics ranging from forte (f) to piano (p). The English Horn and Bass Clarinet parts also feature a diatonic mirror centered in G4, with dynamics ranging from piano (p) to forte (f). The Horns sustain a G4 note. The Viola and Violoncello parts feature a diatonic mirror centered in G4, with dynamics ranging from mezzo-forte (mf) to piano (pp).

⁷ Middle C = C4

Tableau 4: The Third Day of Creation (m. 58-83) - letter C and letter D - Earth

GENESIS 1

9- God also said: Let the waters that are under the heaven, be gathered together into one place: and let the dry land appear. And it was so done.

10- And God called the dry land, Earth; and the gathering together of the waters, he called Seas. And God saw that it was good.

11- And he said: Let the earth bring forth the green herb, and such as may seed, and the fruit tree yielding fruit after its kind, which may have seed in itself upon the earth. And it was so done.

12- And the earth brought forth the green herb, and such as yieldeth seed according to its kind, and the tree that beareth fruit, having seed each one according to its kind. And God saw that it was good.

13- And the evening and the morning were the third day.

As before, the transition to this section is made through overlapping ideas, in which the previous idea gradually disappears as the new idea enters.

From the beginning of this new section, in measure 58, letter C, the English horn, bass clarinet, bassoon and contrabassoon lines approach until they are in unison in measure 65, letter D, as the waters under the heaven “gathered together in one place”.

In measure 65, the violas and the contrabasses, in a very high metallic register *sul ponticello* without vibrato, and the horns make reference to the appearance of dry land. The timpani and the vibraphone double some notes of the new theme in F Dorian, this new theme is called the Earth Theme and is based on the theme of “The Glory of God” with motive X.

In measure 74 a modulation begins as a transition to the next section. The cymbals, which played some triggers for the Earth Theme, are doubled by the contrabass in *pizzicato* for this modulation.

Figure 65: Symphony, mov. I: Earth Theme based on “The Glory of God” Theme, m. 65-71

The image shows a musical score for the Viola part, measures 65-71. The score is in 2/4 time and marked **Più Mosso** with a tempo of $\text{♩} = \text{c. } 70$. The key signature has one flat (B-flat). The score begins with a dynamic marking of *mf*. Above the staff, there are performance instructions: a box containing the letter 'D', followed by 'Più Mosso (♩ = c. 70)', 'sul pont.', and 'no vibrato'. The music consists of a series of eighth notes, with a fermata over the final note of measure 71. A measure rest for measure 70 is indicated above the staff.

Tableau 5: The Fourth Day of Creation (m. 84-98) - letter E - the lights and the stars

GENESIS 1

14- And God said: Let there be lights made in the firmament of heaven, to divide the day and the night, and let them be for signs, and for seasons, and for days and years:

15- To shine in the firmament of heaven, and to give light upon the earth. And it was so done.

16- And God made two great lights: a greater light to rule the day; and a lesser light to rule the night: and the stars.

17- And he set them in the firmament of heaven to shine upon the earth.

18- And to rule the day and the night, and to divide the light and the darkness. And God saw that it was good.

19- And the evening and morning were the fourth day.

The modulation part achieves a *fortissimo* G chord without the third on the Brass, supported by the percussion and strings in *pizz*. The trumpet line represents the greater light that rules the day and the trombone line represents the lesser light that rules the night. The glockenspiel and the piccolo represent the stars, supported by trills on violin I. The pedal G4 of the horns is back to represent the firmament.

This theme of the lights and the stars is introduced by a motive based on the theme of “The Glory of God”. The timpani play motive X, which appears for the first time outside of a theme, notwithstanding the doubling of the trumpets.

The percussion and the strings in *pizzicato* serve as triggers for the Fourth Day Theme. When this theme actually starts; the harmony changes from G to Eb, taking advantage of the common G note in the melody.

Figure 66: Symphony, mov. I: theme of the light and the stars introduced by a motive from “The Glory of God” Theme and timpani, m. 84-91

The musical score for Figure 66 is for the introduction of the theme of light and stars, measures 84-91. It is marked **E** and *Più Mosso* (♩. = c. 80). The score includes parts for C Tpt. I-II, C Tpt. III, Tbrl, and Timp. The trumpets and trombones play a rhythmic pattern of eighth notes, starting with a *ff* dynamic. The timpani play a rhythmic pattern of eighth notes, also starting with a *ff* dynamic. The score includes performance instructions such as *I Solo* and *90*, and dynamics like *mf*.

Tableau 6: The Fifth Day of Creation (m. 99-157) - letter F and letter G - living creatures

GENESIS 1

20- God also said: Let the waters bring forth the creeping creature having life, and the fowl that may fly over the earth under the firmament of heaven.

21- And God created the great whales, and every living and moving creature, which the waters brought forth, according to their kinds, and every winged fowl according to its kind. And God saw that it was good.

22- And he blessed them, saying: Increase and multiply, and fill the waters of the sea: and let the birds be multiplied upon the earth.

23- And the evening and morning were the fifth day.

This section is a double canon. One canon is in the higher register layer making reference to the fowl that flies over the earth under the firmament of heaven. Its melody is in Ab and is taken from the Firmament Theme of the Second Day. This is played by the piccolo and the flute, mainly in sixths, and the clarinet starts the canonical imitation six bars later a sixth lower than the piccolo.

The other canon takes place in the lower register layer, representing “the great whales and every living and moving creature, which the waters brought forth”. Its melody is also in Ab but it is based on the Light Theme of the First Day. This is played by the bass clarinet and the tuba in octaves, with the violoncellos and the contrabasses starting the canonical imitation eight bars later, but in Db.

The two canons occur simultaneously as they represent multiplication.

The triangle and the timpani enrich the high and low register respectively. The triangle also gives a constant rhythm on the upbeat of the section.

Figure 67: Symphony, mov. I: double canon based on the Firmament Theme and the Light Theme, m. 100-111

The musical score shows a double canon for Piccolo, Flute, B♭ Clarinet, Bass Clarinet, Tuba, Violoncello, and Contrabass. Measures 100, 105, and 110 are marked. Dynamics include p, f, mf, and crescendos/decrescendos.

Letter G (m. 121-157)

This part is a transition to the next based on the theme of “The Glory of God”. The bass drum takes the role of the triangle by providing a constant rhythm, but now on the downbeat, which, along with the timpani and the snare drum, gives a more vigorous character to the section.

There is again an overlapping of ideas as the low strings continue and conclude their previous phrase a few bars later.

This section is in Eb Dorian, but a great modulation takes place, especially when the timpani and the bass drum stop in measure 141. All this modulation results in the climax of the movement in measure 158, after a build-up that takes place from measure 143.

The harmony is mainly a perfect major chord harmony, as at the beginning of the piece. The minor chords are the result of the end of the phrase of the low strings. From measure 128, when the low strings conclude their phrase, to measure 158, the climax of the movement, the harmony may be analyzed in the following manner:

				bIII bVI bIII V	II	II I
<i>Eb Dorian</i>	<i>A Lydian</i>	<i>Gb Lydian</i>		(Gb)	(bVII)	(Bb)
Ebm Ab Ebm Ab A B A B Gb Ab Gb Ab Gb Ab A D A Db Ab7sus4 Ab Bb						

Figure 68: Symphony, mov. I: transition based on “The Glory of God” Theme, Light Theme motive, m. 128-137

The image shows a musical score for measures 128-137. The score is arranged in a standard orchestral format with the following parts from top to bottom: Timp., S. Dr., B. Dr., Vln. I, Vln. II, Vla., Vc., and Cb. Measures 130 and 135 are explicitly marked above the staff. The Vln. I and Vln. II parts feature a dynamic change from *mfz* to *mf* between measures 130 and 135. The Vc. and Cb. parts are marked *pizz* (pizzicato) throughout the section.

Tableau 7: The Sixth Day of Creation - *Et Creavit Deus Hominem*, climax 1 (m. 158-200) - GENESIS 1

26- *And he said: Let us make man to our image and likeness: and let him have dominion over the fishes of the sea, and the fowls of the air, and the beasts, and the whole earth, and every creeping creature that moveth upon the earth.*

27- *And God created man to his own image: to the image of God he created him: male and female he created them.*

28- *And God blessed them, saying: Increase and multiply, and fill the earth, and subdue it, and rule over the fishes of the sea, and the fowls of the air, and all living creatures that move upon the earth.*

29- *And God said: Behold I have given you every herb bearing seed upon the earth, and all trees that have in themselves seed of their own kind, to be your meat:*

30- *And to all beasts of the earth, and to every fowl of the air, and to all that move upon the earth, and wherein there is life, that they may have to feed upon. And it was so done.*

31- *And God saw all the things that he had made, and they were very good. And the evening and morning were the sixth day.*

Measure 158 is the climax of the first movement representing the Creation of man in the image of God.

The orchestral *fortissimo* in a Bb major chord soon decreases to the entrance of the choir, which sings for the first time in the symphony. The human voices are heard for the first time as a reference to the Creation of man.

The text which is sung is:

<p><i>Et creavit Deus hominem</i> (Vulgata - Genesis 1, 27)</p>
<p><i>et creavit Deus hominem</i> <i>ad imaginem suam</i> <i>ad imaginem Dei creavit illum</i> <i>masculum et feminam creavit eos.</i></p>

Translation (Douay–Rheims Bible - Genesis 1, 27): And God created man to his own image: to the image of God he created him: male and female he created them.

The theme of “*Et Creavit Deus Hominem*” is based on the departure theme, as is “The Glory of God” Theme, with some reversed intervals. It is first presented on the basses under a Bb pedal note in the tenors. The highest note receives the word “*Deus*” (God). A *pizzicato* on the violoncello begins the theme, while the contrabasses sustain the choir with a low Bb pedal.

Then, the sopranos and altos enter for the second part of the theme in measure 170. The altos perform a pedal note a perfect fifth above the tenors, whilst the sopranos double the theme in part, mainly a perfect fifth, plus one octave, over the basses. The highest note receives the word “*Dei*” (God). The contrabasses pedal note passes to the violoncello one octave higher whilst the contrabasses punctuate the theme with some notes in *pizzicato*.

Figure 69: Symphony, mov. I: “*Et Creavit Deus Hominem*” Theme, m. 162-178

et cre - a - vit De - us ho - mi-nem ad i-ma - gi-nem su - am

ad i - ma - gi-nem De - i cre - a - vit il-lum mas - cu-lum et fe - mi-nam cre - a - vit e - os

The theme is developed by the choir *a cappella*, attaining a phrase climax on the word “*Dei*” (God). The harmonic progression uses seven chords with prepared dissonances. This conducting of the voices leads to a soft web of linear dissonances in the last chord of the choir, notwithstanding the leap on the basses, as this fifth descending melodic interval is quite common and easy to tune for basses in cadences. This SWLD is not so characteristic, as there is major second interval which attracts the attention of the listener.

Figure 70: Symphony, mov. I: SWLD in the last chord of the “*Et Creavit Deus Hominem*” Theme, m. 198-200

Tableau 8: The Seventh Day of Creation (m. 201-203) - letter I

GENESIS 2

- 1- So the heavens and the earth were finished, and all the furniture of them.
- 2- And on the seventh day God ended his work which he had made: and he rested on the seventh day from all his work which he had done.
- 3- And he blessed the seventh day, and sanctified it: because in it he had rested from all his work which God created and made.

In this section, the three trumpets in unison return in three fermatas on an Eb that lasts 3, 4 and 5 seconds respectively, with a decrease in the dynamic of each one from *mp* to *pp*. This gives the idea of repose and refers to God resting on the Seventh Day. As at the beginning, the three trumpets in unison refers to the Most Holy Trinity. The Eb resolves the dissonant chord of the previous section. The tubular bells also play the Eb to improve the orchestration, which may also refer to the Majesty of God.

4.2.1.2- Part B (m. 204-239)

Part B refers to The Garden of Eden. At the end, there is a transition to the last part of the movement.

Tableau 9: The Garden of Eden (m. 204-232) - letter J, letter K, letter L

GENESIS 2

8- *And the Lord God had planted a paradise of pleasure from the beginning: wherein he placed man whom he had formed.*

9- *And the Lord God brought forth of the ground all manner of trees, fair to behold, and pleasant to eat of: the tree of life also in the midst of paradise: and the tree of knowledge of good and evil.*

10- *And a river went out of the place of pleasure to water paradise, which from thence is divided into four heads.*

Letter J (m. 204-215)

A pure soft Adagio takes place here, with the piccolo playing the beginning of the “*Et Creavit Deus Hominem*” Theme in Ab and *piano*, supported by the flute and the clarinet. This anticipates the appearance of the departure theme in the third movement, as the melodic contours, as well as the orchestration, are similar.

Figure 71: Symphony, mov. I: comparison to the departure theme, mov. I m. 204-208, mov. III m. 270-273

The figure displays two musical excerpts side-by-side for comparison. The left excerpt, labeled 'J' and 'Adagio' (♩ = c. 60), covers measures 204-208 of the first movement. It features four staves: Piccolo (Picc.), Flute (Fl.), Bass Clarinet (B. Cl.), and Glockenspiel (Glk.). The Piccolo part begins with a melodic line starting on a half note, followed by quarter notes, and then eighth notes, with dynamics ranging from *p* to *ppp*. The other instruments provide harmonic support with sustained notes and chords. The right excerpt, labeled 'S' and 'Andante moderato' (♩ = c. 100), covers measures 270-273 of the third movement. It features four staves: Piccolo (Picc.), Flute (Fl.), Trumpet (Trgl.), and Glockenspiel (Glk.). The Piccolo part continues the melodic theme from the first movement, with dynamics ranging from *p* to *mp*. The other instruments provide harmonic support with sustained notes and chords.

The strings take up the theme just after. In the third movement, the strings also play just after the departure theme on the piccolo.

After the strings, the horns take the theme until an *fp crescendo* orchestrated beyond the written dynamic with the entrance of the trumpets, trombones and percussion.

Letter K (m. 216-223)

The *crescendo* reaches a *forte* when the woodwind section plays the theme in parallel fifths in Db at a faster *tempo*, overlapping the final notes of the brasses. The strings perform a *pizzicato* that serves as a trigger, and then their *pizz.* enter the accompaniment.

Besides the theme, there is a countermelody in the low register woodwinds.

Letter L (m. 224-232)

Letter L resumes the idea of letter K, but with the brass section in E at an even faster *tempo*. The contrabassoon joins the low Brass for the countermelody. The triangle also brings a constant rhythm on the upbeat as in measures 101-121.

In measure 130, the woodwinds join the brass section for a dissonant chord that leads to the transition.

Letter M: transition (m. 233-239)

The transition refers to the serpent's deception of Eve, which resulted in Original Sin.

A phrase in a descending motion from the high register takes place. It is played in perfect fifths, but soon an heterophony occurs, as well as some mutations to the melody. The ambience is of confusion and intrigue, indicating that something is about to happen. A *crescendo* with a build-up leads to The Fall.

Figure 72: Symphony, mov. I: transition to The Fall, m. 233-239

M

a tempo

235

Picc.

Fl.

Ob.

E. Hrn.

B. Cl.

B. Cl.

S.Dr.

mf

mf

mf

mf

pp

p

p

p

pp <

4.2.1.3- Part C (m. 240-end)

Part C refers to The Fall through Original Sin.

Tableau 10: The Fall - Theme A, climax 2 (m. 240-250) - letter N

A very strong orchestral shot, the second climax of the movement, occurs in measure 240, referring to Original Sin. The triton interval, which has been hitherto avoided, forms the structure of Theme A of The Fall. It is played by the strings and doubled by the English horn, clarinet, bass clarinet, bassoon and contrabassoon. The triton brings the idea of pain.

Theme A of The Fall is based on tritons in a descending motion. In the orchestration the piccolo, the flute and the oboe play trills also in triton descending motion with diatonic *glissandos*; horns and trombones play triton intervals *crescendo* in a mismatched way; wood blocks double the attacks of the theme; the snare drum performs a counter-rhythm to the wood blocks; and the bass drum doubles the lowest notes.

Figure 73: Symphony, mov. I: Theme A of The Fall, m. 240-242

N Movido ($\downarrow = c. 135$)

Vln. I
Vln. II
Vla.
Vc.
Cb.

Letter O: The Fall - Theme B and Theme C (m. 251-281)

In letter O two themes appear, both based on triton intervals. The first, Theme B of The Fall, is on the low register instruments. They start together and from measure 259 they are displaced bringing an heterophony.

The second, Theme C of The Fall, is in a descending motion and first appears in an arabesque manner on the piccolo and is then followed by a canon. After the piccolo, there is the entrance of the flute and the oboe. The English horn and the clarinet enter soon after with the reinforcement of the first horn on the main notes. Moreover, this theme appears starting with a C and with a G#.

Theme C loses its arabesque character and becomes linear, although both forms appear together in measure 261 before the linear prevails, until the horns alone play it extended for the last time.

Figure 74: Symphony, mov. I: Theme B of The Fall, m. 251-272

The musical score for Figure 74 shows two tuba parts. The first system covers measures 255 to 260. The second system covers measures 265 to 270. The music is marked 'a tempo'. Dynamics include *p*, *f*, and *ppp*. The score features a tritone interval and a descending motion.

Figure 75: Symphony, mov. I: Theme C of The Fall in arabesque and linear manners, m. 261-265

The musical score for Figure 75 shows two parts: Piccolo (Picc.) and Flute (Fl.). The score is for measures 265. The music is marked *f* and *p*. The score features a tritone interval and a descending motion.

Letter P: The Fall - Theme D “Expectation” (m. 282-end)

A *crescendo* cymbal from *pp* to *mp* leads to the last part of the first movement. Theme D of The Fall is called “Expectation”, as it has an air of expectancy for the coming of the Messiah. The notes on the vibraphone, with motor on, serve as a trigger but also bring a more mysterious mood to this Adagio passage.

The triton is still present, as the mode is F# Locrian. However, a soft *dolce* line comes out of the pain.

Figure 76: Symphony, mov. I: Theme D of The Fall (“Expectation”), Locrian, m. 282-289

P Adagio (♩ = c. 60)

The musical score for Figure 76 consists of five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is F# Locrian. The tempo is Adagio with a quarter note equal to approximately 60 beats per minute. The score begins at measure 282 and ends at measure 289. The time signature changes from 5/4 to 4/4 at measure 285, then to 3/4 at measure 286, and back to 4/4 at measure 287. The dynamics are marked *p* (piano) throughout. The Vln. I and Vln. II parts play a melodic line with a major second interval. The Vla. part plays a sustained chord with a *V* (vibrato) marking. The Vc. and Cb. parts play a descending tritone interval (Bb-E) in octaves.

This passage repeats a major second below, with the English horn doubling the theme. The final part of the theme is repeated, and then the horns bring the linear Fall Theme C back, while the strings gradually stop playing.

A descending triton Bb-E in *pizzicato* on the violoncello and the contrabass in octaves ends the first movement. This final triton gives the idea that the piece is not yet concluded and that something should happen in order to resolve this triton.

4.2.2- SECOND MOVEMENT: THE INCARNATION

4.2.2.1- Introduction (m. 1-10)

Gregorian “*Et incarnatus est*” (m. 1-10)

The first movement finished with a Bb-E triton after Theme D of The Fall, “Expectation”. The second starts in F, resolving the triton, and represents the coming of the Messiah to Earth; the Word made flesh, the Incarnation of Jesus Christ.

A vibraphone starts out the harmonics of the strings, F5-C6-F6, which constitutes a soft high pedal background. The vibraphone has an important role later in the movement.

The Gregorian “*Et incarnatus est*” from Credo III, extracted from the 1961 *Liber Usualis*, is played on the flute. This melody is the basis for the Second Theme.

Figure 77: Symphony, mov. II: Gregorian “*Et incarnatus est*”, m. 1-10

The figure shows two staves of Gregorian chant. The first staff is labeled "Et incarnátus est de Spí-ri-tu" and the second staff is labeled "Sáncto ex Ma-rí-a Vírgine : Et hómo fáctus est." Below the staves is a musical score for 2 Flutes (2nd changes to Piccolo) in 4/8 time, marked "Andante Moderato" with a tempo of approximately 108 beats per minute. The score includes dynamics like *mp* and *rall*, and features a 5-measure rest and a 10-measure rest. The tempo is marked "I solo legato".

4.2.2.2- Exposition (m. 11-76)

As in classical sonatas, the Exposition presents two themes connected by a bridge. Both themes are based on the “*Et incarnatus est*” from Credo III. The first includes the text, which comes from the Nicene-Constantinopolitan Creed, and the second is based on its melodic contour.

<p style="text-align: center;"><i>Et incarnatus est</i></p> <p style="text-align: center;">Nicene-Constantinopolitan Creed (Credo III, <i>Liber Usualis</i>)</p> <p style="text-align: center;"><i>Et incarnatus est de Spiritu Sancto</i></p> <p style="text-align: center;"><i>Ex Maria Virgine, et homo factus est.</i></p>

Translation (Nicene-Constantinopolitan Creed): By the power of the Holy Spirit He was born Of the Virgin Mary, and became man.

a) Letter A: First Theme (m. 11-41)

The First Theme, mainly in F Dorian, is presented in Figure 75. However, what most characterizes this theme is the texture rather than the melodic contour.

Figure 78: Symphony, mov. II: First Theme, m. 11-41

A **Adagietto** (♩ = c. 70)

Et in-car - na-tus est Et in-car - na-tus est de Spi-ri-tu San-cto de
 Spi - ri - tu San - cto de Spi - ri - tu San - cto Ex Ma - ri - a
 Ex Ma - ri - a Vir - gi - ne, Vir - gi - ne, et ho-mo fa-ctus est.

This theme has a slow homophonic texture which uses the soft web of linear dissonances and pedal notes. The character of the theme is mysterious.

The first part of the theme, m.11-18, “*Et incarnatus est*”, in F Dorian, has two SWLD and is sung over an F pedal on the bass. The departure and arrival chords of the SWLD are in medieval consonances, that is to say, without the third.

In the second part, m. 19-29, “*de Spiritu Sancto*”, the harmony develops and a Db major gives brightness to the Ab5 in measure 26.

The third part, m. 30-39, “*Ex Maria Virgine*”, resumes the SWLD of the first part, but without pedal notes and starts with a brightening harmony in Bb Lydian before modulating again.

A coda, m. 39-41, “*et homo factus est*”, ends the theme by bringing it back to F Dorian without the third.

During this section, the choir sings *a cappella* in the SWLD parts, and with a light string accompaniment in the others, in addition to some percussion triggers. However, in the *fortissimo* of measure 36, the horns, the flutes and the clarinets reinforce the orchestration preparing for the end of the theme.

In order to achieve these SWLD, *divisi* were made in the choir.

Figure 79: Symphony, mov. II: soft web of linear dissonances, First Theme, m. 11-18 and m. 30-35

Soft Web of Linear Dissonances (Symphony the Redemption, mov II, m. 11-18)

A **Adagietto** (♩ = c. 70)

Soft Web of Linear Dissonances (Symphony the Redemption, mov II, m. 30-35)

Letter B: bridge (m. 42-54)

The string section comes from a *ppp* in the same pitch of the choir and performs the same *crescendo-decrescendo* idea of the previous section.

The harmony mixes the medieval sonority of parallel perfect fifths with a more contemporary chord progression. The third is not present in the chords. It starts with an F in measure 41, modulates to B in measure 48 and then to D in measure 53.

Figure 80: Symphony, mov. II: bridge, medieval and contemporary, m. 41-53

The image shows a musical score for the string section of a symphony, specifically measures 41 to 53. The score is written for four parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score begins with a *molto rall* marking and a box labeled 'B' indicating the start of the bridge section, followed by *a tempo*. The dynamics range from *ppp* (pianissimo) to *mf* (mezzo-forte). The score shows a progression of chords, with a modulation to B in measure 48 and then to D in measure 53. The string parts are characterized by parallel perfect fifths and a medieval sonority.

This last D chord without the third repeats three times. The vibraphone now enters *forte* doubling the D, with the motor on in measure 53, also serving as a trigger. In the following measure, it repeats the D in octaves in *mezzo-forte*. Finally, in measure 55 the flutes enter and together with the vibraphone play a “mysterious dissonant chord” in *mezzo-forte* that is only resolved in the third movement.

Figure 81: Symphony, mov. II: mysterious dissonant chord, m. 55

The image shows a musical score for a dissonant chord in measure 55. The score is written for Flute (Fl.) and Vibraphone (Vib.). The chord is marked with *mp* (mezzo-piano). The Flute part plays a chord with notes G4, B4, and D5. The Vibraphone part plays a chord with notes G4, B4, and D5. The chord is a dissonant chord, specifically a D5 chord without the third.

b) Letter C: Second Theme (m. 55-69)

After the mysterious dissonant chord, the violoncellos hold a pedal D to the next theme, which, however, is in C Ionian. This pedal D, therefore provides greater mystery to the section.

The new theme, called Second Theme, is based on the Gregorian “*Et incarnatus est*” stated at the beginning of the movement.

The first theme was in F and this second in C, like the Tonic to Dominant modulation of classical sonatas.

Figure 82: Symphony, mov. II: Second Theme, m. 56-68

The musical score for Horns I and II, measures 56-68, is presented in two staves. The key signature is one sharp (F#) and the time signature is 4/4. The first staff (Hn. I-II) begins with a rest in measure 56, followed by a melodic line starting in measure 57. The second staff (Hn. I-II) begins in measure 56 with a melodic line. The score includes various articulations such as accents and slurs, and dynamic markings including *mp* and *pp*. Measure numbers 60 and 65 are indicated above the staves.

Letter D: transition (m. 70-76)

The same vibraphone three-bar progression that reaches the mysterious dissonant chord with the flutes occurs once again, but in a softer dynamic. This time the flutes start a melody in anticipation of the Development, whilst the vibraphone continues the mysterious dissonant chord, gradually losing the lower notes.

The Development starts in measure 77 with the flutes having violin *pizzicato* as a trigger.

Figure 83: Symphony, mov. II: transition, m. 68-77

The musical score for Flute and Vibraphone, measures 68-77, is presented in two staves. The key signature is one sharp (F#) and the time signature is 4/4. The first staff (Fl.) begins with a rest in measure 68, followed by a melodic line starting in measure 69. The second staff (Vib.) begins in measure 68 with a harmonic progression. The score includes various articulations such as accents and slurs, and dynamic markings including *pp*, *mp*, and *mf*. Measure numbers 75 and 77 are indicated above the staves. A box labeled 'D' is placed above measure 68, and a box labeled 'E accel.' is placed above measure 75.

4.2.2.3- Development (m. 77-130)

The entire Exposition is played at the same *tempo* ($\text{♩} = 70$). The Development also starts at this *tempo*, but soon provides more variety.

The Development has four sections based on the Gregorian “*Et incarnatus est*” from Credo III, before a new theme comes in, this being the “*Verbum caro factum est*” Theme. Although the melody is new, the harmony is similar to that of the first theme. The First Theme is not present in the Development melodically, but there is a reminder of it in the texture of the “*Verbum caro factum est*” Theme.

The Second Theme is also present, as it is also based on the Gregorian “*Et incarnatus est*” from Credo III that leads the Development.

a) Letter E: based on the Gregorian “*Et incarnatus est*” from Credo III (77-80)

This is a short section but one that provides great contrast to the Exposition. The intense mysterious choir part is succeeded by a playful counterpoint on the flutes, punctuated by *pizzicato* on the strings, *accelerando* to the next section. The counterpoint starts in G and modulates to Bb. Due to the briefness of the tones, the key signature does not change; instead the alterations are made directly on the notes.

a') Letter F: based on the Gregorian “*Et incarnatus est*” from Credo III (81-88)

The counterpoint of the flutes continues in Bb, but is now joined by the clarinets and at a faster *tempo*. The *pizzicato* stops in measure 84 and is replaced by the triangle for the last phrase of the woodwinds. The passage modulates to Fm in measure 84 and then to Db in measure 88, ending with a Db with the major seventh.

Figure 84: Symphony, mov. II: transition, m. 84-88

The musical score for Figure 84 consists of three staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Triangle (Trgl.). The Flute and B♭ Clarinet parts are written in treble clef and feature complex counterpoint with many accidentals. The Triangle part is written in a single line with a double bar line and a 'p' dynamic marking. A 'rall' marking is present above the Flute part in measure 87. The key signature changes from Bb to Fm in measure 84 and to Db in measure 88.

a'') Letter G: based on the Gregorian “*Et incarnatus est*” from Credo III (89-98)

The violins, in a higher register, resume the beginning of the counterpoint in Db before ending in E. In measure 92, the low register strings doubled by the first bassoon replace the violins, providing a great contrast in register. They start in A and finish in Eb. They then modulate to Fm with slightly longer notes in preparation for the next section.

a''') Letter H: based on the Gregorian “*Et incarnatus est*” from Credo III (99-114)

In an Adagietto ($\downarrow = 70$), the entire string section resumes the beginning of the Gregorian “*Et incarnatus est*” from Credo III but *forte* and in Fm, and soon the melody gains another contour. The harmony is based on seventh chords and this section is very intense.

The brass section, along with the bass clarinet and the first bassoon, replace the strings in measure 106. In measure 110 the strings rejoin in a modulation to Em, passing through Am, which then modulates to Dm after a Gm. The phrase of the brass is the basis of the “*Verbum caro factum est*” Theme.

Figure 85: Symphony, mov. II: brass phrase, m. 106-110



b) Letter I: “*Verbum caro factum est*” Theme (m. 115-130)

The text “*Verbum caro factus est*” is divided into two themes. The first, called “*Verbum Caro Factum Est*” Theme, is actually a new theme. The other is the return of the First Theme with the end of the “*Verbum caro factus est*” text (“*plenum gratiae et veritatis.*”), which is sung in the Re-exposition.

<p style="text-align: center;"><i>Verbum Caro Factum Est</i> (first part)</p> <p style="text-align: center;">Vulgata - John 1, 14</p>
<p style="text-align: center;"><i>Verbum caro factum est, et habitavit in nobis:</i> <i>et vidimus gloriam ejus, gloriam quasi Unigeniti a Patre, (...)</i></p>

Translation (Douay–Rheims Bible - John 1, 14): And the Word was made flesh, and dwelt among us, and we saw his glory, the glory as it were of the only begotten of the Father (...)

The “*Verbum caro factum est*” Theme appears after the orchestral *crescendo*. Its beginning is similar to the brass phrases of the previous section. Actually, the minor third interval that characterizes this new theme and the bass phrases is also present at the beginning of the Gregorian “*Et incarnatus est*” from Credo III.

The texture is similar to the First Theme, notwithstanding the absence of the SWLD.

The silence is one of the most remarkable elements of this theme. Indeed, it is the first time a silence is present in a theme hitherto, and it comes quite suddenly, after a *fortissimo*. This silence grabs the listener’s attention and helps highlight the words that have been sung. The *fp crescendo* roll of the timpani finishing in a *staccato* note also accentuates the silence.

After the silence in the next two measures, a *subito piano* occurs. The glockenspiel helps bring a soft character. Then, the theme continues lighter with the sopranos and altos, before passing to the tenors and basses. Long notes from the vibraphone help the choir intone the changing harmony as well as provide a mysterious sonority.

On the second appearance of the word “*gloriam*” (glory), the whole choir sing together again with the support of the strings, increasing the dynamic to the final F major chord of the Development in a plagal cadence.

Figure 86: Symphony, mov. II: “*Verbum caro factum est*” Theme, m. 115-130

The musical score for the “*Verbum caro factum est*” theme, measures 115-130, is presented for four vocal parts: Soprano (S), Alto (S), Tenor (T), and Bass (S). The score begins with a *ff* dynamic and a *subp* instruction. The lyrics are: “Ver - bum ca - ro fa - ctum est, et ha - bi - ta - vit in no - bis: et vi - di - mus glo - ri - am e - jus, glo - ri - am qua - si U - ni - ge - ni - ti a Pa - tre,”. The score includes various dynamics such as *p*, *mf*, *f*, and *mp*, as well as performance instructions like *rall* and *ff*. The tempo is marked 120 and 125. The score ends with a *ff* dynamic and a *rall* instruction.

4.2.2.4- Re-exposition (m. 131-end)

In the Re-exposition, the two themes of the Exposition appear in succession. The First Theme appears with the end of the text “*Verbum Caro Factum Est*” (“*plenum gratiae et veritatis*”) in F as in the Exposition. The Second Theme, which appeared in C in the Exposition, now also appears in F, as in classical sonatas.

a) Letter J: First Theme (m. 131-162)

***Verbum Caro Factum Est* (second part)**

Vulgata - John 1, 14

(...) plenum gratiae et veritatis.

Translation (Douay–Rheims Bible - John 1, 14): (...) full of grace and truth.

The re-exposition of the first theme is performed within a dialogue between woodwinds and the choir, with the *crescendo-decrescendo* of the Exposition, as well as pedal notes.

The flutes and the oboe play it in F Ionian; then the choir retakes it in F Dorian with SWLD. The clarinets join the woodwinds group, which now also plays in D Dorian. The dialogue becomes closer as in a *stretto*, until they all play together for the last phrase, which finishes in F Ionian.

To begin the transition to the next section the woodwinds play a coda reinforced by two horns and the vibraphone, making a gradual timbre transition. The horns, reinforced by other brasses, finish the coda and the woodwinds immediately start playing the introduction to the next section, followed by an answer from the horns and bassoons.

b) Letter K: Second Theme, climax (m 163-179)

The Second Theme comes back in a canon in F with a joyful character. The first trumpet and the violins start it in *piano crescendo*. The first trombone, the violas and the violoncellos enter one measure later. Then, the tuba, the contrabasses and the woodwinds enter, with the tuba and the contrabasses playing a bass line which is different from the theme.

The woodwinds retake the counterpoint of the beginning of the Development (letter E), but with some modifications.

The *crescendo* and the canonical enters provide a build-up to reach the climax on the highest note of the theme, in measure 166. This is the climax of the second movement.

b') Letter L: Second Theme extended

As the end of the first movement announced the beginning of the second with the triton that would be resolved, the end of the second movement also has a relationship with the third.

The horns, harmonized with the trombones, play an extension to the Second Theme in a more intriguing character. The flutes and clarinets later counterpoint the horns.

In measure 186, the orchestration becomes softer as when the horns stop, only one flute and one clarinet remain. Their phrase ends with the entrance of the vibraphone. In the last measure of the movement, only the vibraphone remains and it plays the mysterious dissonant chord again, indicating that something is going to happen.

4.2.3- THIRD MOVEMENT: THE REDEMPTION AND THE RESURRECTION

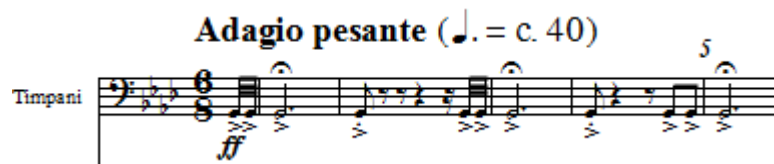
4.2.3.1- Introduction (m. 1-34)

The Introduction of the third movement is very heavy in character, referring to the Passion of Christ. An important part of its orchestration is the silences, which, in this context, provide great tension and suspense.

a) Elements of “*In Manus Tuas Domine*” Theme, climax 1 (m. 1-17)

The Introduction starts with motive X on the timpani triggering a climax; a *fortissimo* Fm chord in the low and medium registers of the orchestra over a G pedal. The three movements of the symphony start in a mode centered in F.

Figure 87: Symphony, mov. III: motive X on the timpani, m. 1-5



A subtle silence triggered by the bass drum follows the Fm over G after an *ffp* *crescendo* in a *fermata*. This is repeated three times, but on the third occasion the rhythm of motive X is slowed and doubled by the lowest instruments of the orchestra. Moreover, there is no *ffp* and the theme of “*In Manus Tuas Domine*” starts just after the third *fermata*, although it is soon interrupted by motive X. It restarts and is again interrupted by the motive now leading to a B chord over G. The timpani perform rhythm *rallentando* tremolo with G and B leading to the next part of the Introduction.

Figure 88: Symphony, mov. III: anticipation of the theme “*In Manus Tuas Domine*”, m. 5-9 and 11-14



b) Letter A: elements of the themes of “*Christus Factus Est*” and “*In Manus Tuas Domine*”

In measures 18-25, the themes of “*Christus Factus Est*” and “*In Manus Tuas Domine*”, are anticipated simultaneously on the viola and the violoncello in B Dorian, with some second intervals proportioning tension.

Motive X returns and triggers dissonances in those strings; followed by silence. Then, the horns continue the anticipation of the “*Christus Factus Est*” Theme, but in a fashion more similar to the “*Alleluia Oportébat Páti Christum*” Theme. The “*Christus Factus Est*” Theme and the “*Alleluia Oportébat Páti Christum*” Theme are both based on the departure theme.

Figure 89: Symphony, mov. III: anticipations, m. 24-31

The musical score for measures 24-31 of Symphony, movement III, shows anticipations. The score includes parts for Horns I-II, Horns III-IV, Timpani, Viola, and Violoncello. Measures 25 and 30 are marked. Dynamics include *p*, *f*, *ff*, *mf*, and *pp*. Performance instructions include "Div." and accents.

4.2.3.2- Part A (m. 35-203)

Part A refers to the Redemption which is attained with the death of Christ on the cross. Thus, this part is based on the Passion and the Redemption.

Letter B: introduction to the theme of “*Christus Factus Est*” (m. 35-44)

Here, the theme of “*Christus Factus Est*” has a clearer introduction than the previous one on the violas in measures 18-26, albeit also with motive X interruptions followed by silences. The contrabasses and the violoncellos introduce it in Dm.

a) Letter C: “Christus Factus Est” Theme - first exposition (m. 45-70)

The theme of “Christus Factus Est” is exposed in Am on the strings with some woodwind doublings. However, the theme is still slightly different from what the choir will sing. Nonetheless, due to its length and its affirmative exposure, there is no need to analyse it as another introduction, but rather as its first exposition.

The theme here has two parts that are repeated with variations. The first part is based on the departure theme, but in a minor mode and with inversed intervals between the main notes. The G in the melody indicates an A Aeolian. However, the E chord in the harmony after this melodic G, in measure 48, note brings it to A minor.

Figure 90: Symphony, mov. III: first exposition of the theme of “Christus Factus Est”, m. 45-49 and 53-56

Motive X reappears here, leading to augmented chords in measures 64-66. Then, the low strings play a bridge based on the “In Manus Tuas” Theme, although it is not exposed yet.

a') D-E-F: “Christus Factus Est” Theme - second exposition (m. 71-106)

The second exposition of this theme is the principle one. It is in an a-b-a' form. The choir enters with the following text:

<p><i>Christus factus est</i> (Liber Usualis - Gradual of the Maundy Thursday)</p> <p><i>Christus factus est pro nobis obediens usque ad mórtem, mortem autem crúcis.</i></p> <p><i>Propter quod et Déus exaltávit illum, et dédit illi nómen, quod est super ómne nómen.</i></p>
--

Translation (Saint Edmund Campion Missal & Hymnal for the Traditional Latin Mass, 2013 version - Gradual of the Maundy Thursday): Christ became obedient for us unto death, even the death of the cross. Wherefore God also hath exalted Him, and hath given Him a name which is above every name.

The first part of the theme is sung only by the altos over an A pedal note, which descends one octave when the first statement is repeated with the sequence of the text. In this second statement, the foreign note D#, which attracts attention, is developed. Then, the second part of the theme takes place on the tenors until the recapitulation of the first part, henceforth in Cm on the altos with the tenors performing a countermelody.

Figure 91: Symphony, mov. III: second exposition of the theme of “Christus Factus Est”, m. 71-106

D *a tempo* 75

A *p*
 Chris - tus fã-ctus est Chris - tus fã - ctus est pro nó -

80

A
 bis pro nó - bis o-bé-di-ens o - bé-di-ens pro nó - bis o - bé-di - ens

E 85 *rall* a tempo rall

T
 us - que ad mór - tem, mor - tem

a tempo 90 *rall* a tempo rall 95

T
 au - tem crú - cis crú - cis

F *a tempo* 100

A
 Pro pter quod et Dé - us e - xal-tá - vit e-xal-tá - vit

105

A
 il - lum, et dé - dit il - li nó - men, quod est su - per om - ne nó - men

In letter E, the whole choir enter doubled by some strings. The A pedal note continues on the bass until the word “*mortem*” (death), which is repeated twice. The first time, there is an SWLD, although it is not very soft because of the minor second in a medium-low register of the female voices. The second follows the same principle, but the SWLD with a triton resolves into a Gm chord with the major seventh, even though this does not have an harmonic function. For these important chords, woodwinds join the strings in the accompaniment.

The same procedure occurs with the word “*crucis*” (cross). It is possible to indicate the chords of the SWLD. The first one would be an augmented C chord with the minor seventh on the bass and the second an augmented C chord with the major seventh added. However, these chords do not have an harmonic function. Nevertheless, this last chord with the C on the bass will lead to the recapitulation of the theme in C minor. For these equally important chords, the choir sings *a cappella*.

Figure 92: Symphony, mov. III: dissonant chords on “*mortem*” and “*crucis*”, m. 82-95

The figure displays two systems of musical notation for a choir, labeled 'E' in a box. The first system covers measures 82-85, with lyrics: "us - que ad _____ mór - tem, mor - tem". The second system covers measures 90-95, with lyrics: "au - tem crú - cis _____ crú - - - cis".

System 1 (Measures 82-85):

- Tempo markings: *rall* (measures 82-83), *a tempo rall* (measures 84-85).
- Time signatures: 2/4, 3/4, 2/4, 3/4, 4/4.
- Lyrics: us - que ad _____ mór - tem, mor - tem.

System 2 (Measures 90-95):

- Tempo markings: *a tempo* (measures 90-91), *rall* (measures 92-93), *a tempo rall* (measures 94-95).
- Time signatures: 4/4, 2/4, 3/4, 4/4, 2/4, 3/4.
- Lyrics: au - tem crú - cis _____ crú - - - cis.

In letter F, there is the recapitulation of the theme in Cm on the altos along with a countermelody on the tenors. They are doubled by the English horn and the first bassoon, bringing another color to the section along with the accompaniment of strings in *pizzicato*.

The section ends with a dominant G chord. However, the following section starts in D minor through the use of a common note.

a") Letter G: variation of the second part of the theme of “*Christus Factus Est*” (m. 107-113)

Motive X in D on the timpani leads to this section, which consists of a variation of the second part of the theme of “*Christus Factus Est*”, heard for the first time in measures 53-56.

Letter H: transition (m. 114-119)

The transition is achieved by gradually descending the orchestration to a low F pedal on the contrabass.

b) Letters J-K-L-M: “*In Manus Tuas Domine*” Theme (m. 127-194)

The theme of “*In Manus Tuas Domine*” follows the Liturgical use of the text for the Compline, the Night Prayer of the *Divinum Officium*. “*In manus tuas Domine, commendo spiritum meum.*” were the last words of Christ before his death with which He redeemed us.

This moment in the symphony represents Good Friday, so the “*Gloria Patri*” sung after the verse “*Redemisti nos Domine, Deus veritatis*” is omitted. It is possible for singers or choirs to sing this theme out of the symphony. For this, a version with the “*Gloria Patri*” will be composed later, especially to be used in the Liturgy whenever it is required. It is also possible to sing the entire theme *a cappella* or even with a solo singer.

If it were to be sung in the Liturgy of Good Friday, I would write the entire theme *a cappella*. In the symphony, I included very light orchestration.

In manus tuas Domine
(Liber Usualis - Sunday at Compline)

In mánus túas Dómine, comméndo spíritum méum.

Redemísti nos Dómine, Déus veritátis.

Translation (Douay–Rheims Bible - Psalm 30, verse 6): Into thy hands I commend my spirit: thou hast redeemed me, O Lord, the God of truth.

The first trombone plays an introduction for the “*In Manus Tuas Domine*” Theme, over the D pedal, triggered by motive X on the timpani. The trombone modulates from F Dorian to Bb Dorian.

The theme starts in letter J (m. 127) in Bb Dorian in *piano* on the bass, supported only by the contrabass.

In letter K (m. 143), there is a modulation to F Dorian when the tenors enter. The violoncellos also enter in octaves with the contrabasses. The tenors and the basses use the medieval consonances of perfect fifths and octaves as a basis. However, the third also has an important role, providing beautiful color especially at the climax of the phrase on the word “*Domine*” (Lord). The trombone returns here, filling the silence between one phrase and another.

In letter L (m. 160), when the verse “*Redemísti nos Dómine, Déus veritátis*” is sung in Eb Ionian, the *tempo* increases slightly and the mood becomes a little brighter. The low strings stop and give place to the clarinet in a low register and the bass clarinet in a medium-low register. The orchestration is also brighter than before, albeit not that much. The Ionian mode, however, also brightens the section.

Letter M (m. 180) resumes letter K, but the tenors and the basses sing *a cappella*. A *rallentando poco a poco* leads to the final unison in *pianissimo*, making reference to the death of Christ.

Figure 93: Symphony, mov. III: “In Manus Tuas Domine” Theme, m. 127-195

J *a tempo*
p 130

B In má-nus tú - as Dó - mi - ne,

135 140

B Com - mén - do spí-ri - tum mé - um.

K *p* 145 150

T In má-nus tú - as Dó - mi - ne,

155 *accel.*

T Com - mén - do spí-ri - tum mé - um.

L *Più Mosso* (♩. = c. 85)
mp 165

T Re-de-mí-sti nos Dó - mi - ne, Dé-us ve-ri - tá - tis.

170 175 *rall*
p

T Com - mén - do spí-ri - tum mé - um.

M *Adagietto* (♩. = c. 70)
180 185

T In má-nus tú - as Dó - mi - ne,

rall poco a poco 190 *pp* **N** *a tempo*

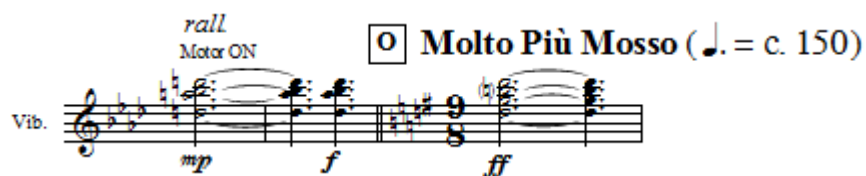
T Com - mén - do spí-ri - tum mé - um.

Letter N: transition (m. 195-203)

Motive X returns here, as well as the F minor chords over the G pedal, as at the beginning of the movement, but with softer dynamics and light orchestration.

The mysterious dissonant chord finishes Part A, and is finally resolved.

Figure 94: Symphony, mov. III: resolution of the mysterious dissonant chord, m. 202-204



4.2.3.3- Part B (m. 204-391)

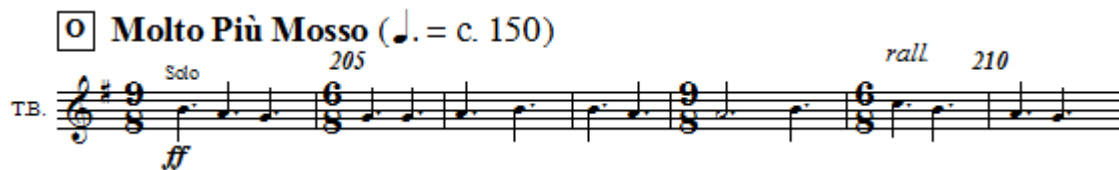
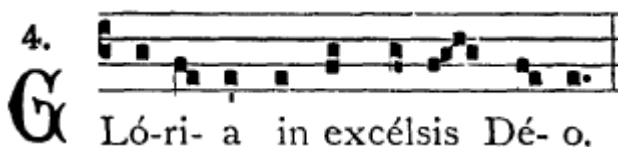
Part B refers to the Resurrection of Christ and there is a great shift in mood from part A to part B, which is now triumphant.

a) Letter O: Gregorian “*Gloria in excelsis Deo*”, climax 2

The Gregorian citation of the “*Glória in excélsis Déo*” from the mass “*Lux et origo*” is heard in triumphant tubular bells in *fortissimo*, accompanied by a G chord in string harmonics in the background and a pedal G on the violoncello with a *pizzicato* trigger on the contrabass, as well as a joyful woodwind section. The pedal G becomes a C which returns to G in measure 211, giving an idea of plagal cadence, despite the last F chord before returning to G.

This section is the second climax of the piece. Although the brass is not present and the strings are in *mezzo-forte*, the contrast to the previous section in dynamic and character makes it a climax.

Figure 95: Symphony, mov. III: Gregorian “*Glória in excélsis Déo*” from the mass “*Lux et origo*”, m. 203-210



Letter P: reminder of the theme of the first movement “The Glory of God”, climax 3 (m. 211-223)

The previous climax not being that strong permitted a *crescendo* to this stronger climax, with the entrance of the brass. It recalls the beginning of the symphony, the theme of the first movement “The Glory of God”, which is based on the departure theme and motive X.

The woodwinds play some fast arpeggios during the long brass notes, whereas the strings have build-ups and *crescendos* as triggers.

As in the theme “The Glory of God”, and in measures 121-157 of the first movement, this section uses the perfect major chord harmony. The harmonic progression from measures 211 to 224 of the third movement is as follows:

I of G - bIII - I - V - bII (*I of Ab*) - bVI (*V of Ab*) - bII (*I of Ab*) - I of F (*bVII of G / bIII of Ab*)

Two trumpets hold a G pedal in the high register until measure 219, when a modulation for the next section begins. The bII - bVI - bII characterizes a modulation to Ab before ending in F

Figure 96: Symphony, mov. III: reminder of the theme of the first movement “The Glory of God”, climax 3, Brass, m. 211-219

P **Maestoso** (♩. = c. 100)

215

Hn. I-II
Hn. III-IV
C Tpt. I-II
C Tpt. III
Tbn.

b) Letter Q: Gregorian “*Et resurrexit tertia die*” from Credo III (m. 224-237)

The Gregorian “*Et resurrexit tertia die*” from Credo III is stated on the strings, whilst the clarinets, in a relay, increase the texture with fast arpeggios, similar to the previous section. Due to the previous and following time signatures, the *punctus* of the Gregorian notation was transcribed by a dotted quarter note. A coda *accelerando* from measure 233, leads to the next section.

Figure 97: Gregorian “*Et resurrexit tertia die*” from Credo III, m. 224-232

The figure consists of two parts. The top part shows the Gregorian notation for the text "Et resurrexit terti- a dí-e, secún- dum Scriptú-ras." The notation is on a single-line staff with square neumes. The bottom part shows a violin I accompaniment for measures 225 to 230. The notation is on a five-line staff with a treble clef and a 9/8 time signature. The first measure (225) starts with a box containing the letter 'Q' and a *ff* dynamic marking. The second measure (230) is marked with a 9/8 time signature. The accompaniment features a rhythmic pattern of eighth and quarter notes.

b') Letter R: “*Et Resurrexit Tertia Die*” Theme (m. 238-268)

The text “*Et resurrexit tertia die secundum Scripturas*” from the Nicene-Constantinopolitan Creed is sung within a theme based on the First Theme of the second movement, but this time in a triumphant mood. The theme is on the tenors and is doubled by woodwinds.

<p><i>Et resurrexit tertia die</i> (Nicene-Constantinopolitan Creed)</p>
<p><i>Et resurrexit tertia die, secundum Scripturas.</i></p>

Translation (Nicene-Constantinopolitan Creed): On the third day he rose again in fulfillment of the Scriptures.

Motive X is present on the trumpets and later on the horns, in dialogue with the choir. In measure 262 there is a coda of this theme on the brass with anticipations of the next section.

Figure 98: “Et Resurrexit Tertia Die” Theme, m. 238-262

R Più Mosso (♩. = c. 120)

Et re-sur-ré - xit Et re-sur-ré - xit Et resur - ré - xit
 tér - ti - a di - e, se - cún - dum Scri - ptú - ras.

c) Letter S: departure theme as it was composed at seven years old and a modulation (m. 269-277)

After the *forte* brass coda of the previous section, a great contrast takes place. The departure theme is finally stated as it was composed when I was seven years old. It is orchestrated on the piccolo accompanied by the flute, which were absent in the previous section, both in *piano*. The triangle and the glockenspiel trigger it. In measure 173 there is a modulation from C to Ab.

Figure 99: departure theme as it was composed at seven years old and a modulation, m. 269-273

S Andante moderato (♩. = c. 100)

Letter T: transition (m. 278-286)

The transition to the next section is made through a dialogue between the end of the departure theme and the beginning of the next theme, as well as a modulation and *crescendo*.

Figure 100: transition, m. 277-282



d) Letters U-V-W: “Alleluia Redempti6nem M6sit D6minus” Theme

A new theme appears in E Ionian. As in the Liturgy, the “Alleluia Redempti6nem m6sit D6minus” is sung before the “Alleluia Oport6bat p6ti Christum”.

<p><i>Alleluia Redempti6nem m6sit D6minus</i> (Liber Usualis - 1st Alleluia of the 3rd Sunday after Easter)</p>
<p><i>Alleluia.</i></p>
<p><i>Redempti6nem m6sit D6minus in p6pulo s6o.</i></p>

Translation (Saint Edmund Campion Missal & Hymnal for the Traditional Latin Mass, 2013 version - 1st Alleluia of the 3rd Sunday after Easter): Alleluia, alleluia. The Lord hath sent redemption to His people.

There are three layers here. The first is the choir, which sings the *Alleluia* in polyphony with pauses. The second is the *staccato* brass in a Baroque style. The third is the *pizzicato* of the strings.

Figure 101: Symphony, mov. III: “Alleluia Redemptiónem Mísit Dóminus” Theme, three layers, m. 287-292

The harmony starts with plagal cadences, as happens in the theme of “*Et Resurrexit Tertia Die*”. The beginning of the harmony with the SWLD of the First Theme of the second movement also sounds like plagal cadences.

In measures 296-299, an interlude of woodwinds and horns with the Baroque style leads to a modulation.

In letter V (m. 300), the *Alleluia* is restated in D Mixolydian, which is very common in the music of the Northeast of Brazil. The layers change and there is a contrast in register. The choir continues in the first layer, but the others layers change to low register instruments. The second is formed by the tuba and the timpani based on motive X and on the Baroque style phrases. The third is formed by the violoncellos and the contrabasses playing long notes.

Figure 102: Symphony, mov. III: “*Alleluia Redemptiónem Mísit Dóminus*” Theme, three layers, low register, m. 299-301

The bassoons double some notes of the tenors and the basses, whereas the flutes and clarinets enter at the climax of the phrase reinforcing the sopranos and the altos. Then, the brasses enter to conclude the *Alleluia* before the choirs sing its verse.

In letter W, the accompaniment is reduced and only the third layer, formed by the violoncellos and the contrabasses, supports the choir, which sings the verse “*Redemptiónem mísit Dóminus in pópulo súo.*” The orchestration increases for the phrase climax, the word “*Dominus*” (Lord).

In measure 322, there is an SWLD on the word “*súo*” (His). This word is repeated but ends in a G major chord, as a resolution of the SWLD and at the same time as a dominant chord for the next section.

Figure 103: Symphony, mov. III: “Alleluia Redemptiónem Mísit Dóminus” Theme, SWLD on the first “sú”, m. 321-324

Letter X: introduction to the theme of “Alleluia Oportébat Páti Christum” (m. 325-330)

Although the *tempo* remains the same, there is a change to the unit of time. The $\text{♩} = 100$ becomes a $\text{♩} = 100$.

The brasses and the woodwinds perform an introduction to the final theme. In measure 328, the *pizz.* on the strings orchestrates the *fp*. As in letter P (m. 211-224), the woodwinds provide fast arpeggios coloring the texture. An *accelerando* will lead to the theme in the *tempo* $\text{♩} = 120$.

e) Letters Y-Z-AA-BB-CC: “Alleluia Oportébat Páti Christum” Theme (m. 331-390)

The last theme, “Alleluia Oportébat Páti Christum”, is the main theme of the symphony. It is directly derived from the departure theme, but with a change in the time signature from 4/4 to 12/8, giving it a more solemn character.

Alleluia Oportébat páti Chrístum
(Liber Usualis - 2nd Alleluia of the 3rd Sunday after Easter)

Allelúia.
Oportébat páti Chrístum,
et resúrgere a mórtuis,
et ita intráre in glóriam súam.
Allelúia.

Translation (1990 Solesmes Gregorian Missal - 2nd Alleluia of the 3rd Sunday after Easter): Alleluia. It was necessary that Christ should suffer and rise from the dead, and so enter into his glory. Alleluia.

The theme is first stated in C on the altos and basses in octaves, with a very light string accompaniment and a simple harmony. It repeats with the entrance of the other voices of the choir and doubling on the woodwinds. A bridge on the strings leads to the verse.

The verse “*Oportébat páti Chrístum, et resúrgere a mórtuis, et ita intráre in glóriam súam.*” starts in *piano* in Cm without the third, recalling medieval sonorities. The harmony develops, returns to the same chord in measure 347, and then develops again. The woodwinds make some interventions between the phrases of the choir.

The dynamic augments but soon returns to *piano*. The choir sings *a cappella* in measures 351-357, with a little *crescendo-decrescendo* announcing that something is about to happen. Indeed, a *crescendo* with an orchestral build-up occurs until the word “*gloriam*” (glory) in *fortissimo* in letter AA (m. 362). This word is repeated three times and then the choir sings *a cappella* again. The verse ends in Bb major in order to modulate to F in a plagal cadence.

In letter BB (m. 371) the *Alleluia* returns, in accordance with the Liturgical rules. This time, it is sung in F with a richer accompaniment and harmony.

Figure 104: Symphony, mov. III: “Alleluia Oportébat Páti Christum” Theme, m. 331-379

Y **Allegro Maestoso** (♩. = c. 120)

A *f* 335
Al - le - lú - ia. Al-le - lú - ia. Al-le - lú - ia. Al-le - lú - ia. Al-le - lú -

A 340 3
ia. Al-le - lú - ia. Al-le - lú - ia. Al-le - lú - ia.

Z *p* 345 *f* 350
S O - por-té - bat pá - ti Chri - stum, et re - súr - ge - re

S *p* 355 *mf* *p* 360 9
re-súr - ge - re a mór-tu - is, et i - ta in - trá - re in - trá - re in

AA *ff* 365 *f* 370
S gló - ri - am in gló - ri - am in gló - ri - am sú - am. sú - am.

BB 375
S Al - le - lú - ia. Al-le - lú - ia. Al-le - lú - ia. Al-le - lú - ia. Al-le - lú -

S ia. Al-le - lú - ia. Al-le - lú - ia. Al-le - lú - ia.

In measure 379, the second and third trumpets play the *Alleluia* in a manner more similar to the beginning of the piece, the theme of “The Glory of God”, while the trombone plays it in the regular fashion.

Figure 105: Symphony, mov. III: “Alleluia Oportébat Páti Christum” Theme, m. 379-383

CC

C Tpt. I-II *f* 380 *ff*

Letter CC: climax 4 (m. 383-390)

A *crescendo* leads to the fourth climax of the piece, the *Alleluia* from the main theme in Db on the brass accompanied by a marching percussion. The piccolo trumpet leads the section with the variation just heard before (measures 379-382), which is closer to the theme of “The Glory of God”.

In measure 367, the piccolo flute and the flute enter with a countermelody in a very high register. This countermelody also recalls piccolo flute parts in marching bands.

4.2.3.3- Coda (m. 392-end)

a) Letter DD: *Alleluia* (m. 391-396)

The choir sings *Alleluia* in plagal cadences Bb-Eb along with the brasses over long notes on the strings. A Bb minor chord in the low register provides a contrast announcing that the end of the piece is coming.

a') Letter EE: *Alleluia* and main climax of the piece (m. 397-end)

The return of the tubular bells marks the last section of the piece, a final *tutti fortissimo* with the word *Alleluia*. A cadence IVm - bVII - I concludes the piece in F, just as it started.

The piccolo flute doubles the melody while the other woodwinds play fast arpeggios and trills, coloring the texture. The brasses perform an echo of the choir until rejoining for the final measures. The return of the tubular bells occurs in a similar manner to the beginning of the symphony.

The last chord is the main climax of the whole symphony. It is a *fortissimo* F major with the widest amplitude of the piece, from F1 to A7. The bass drum did not play in the last five bars as it was being reserved for this last triumphant chord.

5- Conclusion

During this master's degree I have been able to develop a more personal language, which is based on a tonal/modal language and adds medieval sonorities of parallel fifths and octaves and some modern/contemporary elements. Two techniques in particular were developed, the soft web of linear dissonances and the perfect major chord harmony.

Concerning the SWLD, Erick Whitacre often uses this type of dissonance in his pieces, notably in *Lux Aurumque*. I tried to develop this technique, and to be more rigorous in the linear movement in order to make it easier for the choir. Beyond the linear movement, I mainly used it in three manners: *piano crescendo* to a *forte* SWLD; at the end of a phrase showing that something is about to happen; and a *piano* SWLD *crescendo* to a more consonant chord. Furthermore, the SWLD were usually employed in the medium-high register, in order to make its sonority softer.

The order in which the pieces were composed favored the acquisition of knowledge. First, I worked on the choir piece *Psalmus 150*, in which I was able to exploit the SWLD in a personal manner, mainly starting with the medieval consonances of fifths and octaves or another consonant chord *crescendo* to an SWLD in the medium/high register of each voice, and then *decrescendo* and resolving into a consonant chord.

Furthermore, in *Psalmus 150* I succeeded in exploiting different types of textures for the youth choir and the adult choir, both separately and together, as well as developing a form of writing for keyboard that may be used for either organ or piano. It is still better to write for a specific instrument, organ or piano, but the moderate use of *crescendos* and *decrescendos* by adding or removing notes progressively, and the changes of registration associated to the change of character, facilitate the procedure.

The SWLD were also developed in the String Quartet on the life of Saint John Paul II. The homogeneity of textures helps the use of the SWLD, but the metallic sound of the strings makes this use less satisfactory than with human voices, although it is possible if used moderately.

In the String Quartet, I also managed to use different techniques for strings, from traditional to extended, putting them together in a coherent manner. The first movement has a

larger variety of techniques, inasmuch as I was trying to put some research into practice. I wanted to use some extended techniques outside of modal/tonal language without sounding like elements of a different piece.

Nevertheless, what increased most my personal language was not the use of extended techniques in a traditional language, but using a traditional language with some different but coherent sonorities.

For this purpose, some different techniques were used. I often avoided the V-I chains or equivalent, although there are times when they occur. The absence of a leading tone going to the tonic helps differentiate the composition from a complete tonal piece, although I do not think that composing complete tonal pieces in the XXIth is worthless. Nevertheless, I find it interesting to use modal harmonies associated with developed harmonic progressions.

I also used a lot of time signature changes. This was done partly in order to avoid over using themes in regular meters, but it was also a necessity because of the use of Gregorian chant.

The use of Gregorian chant has become an important characteristic of my language. Even though I do not use citations of Gregorian chant in all my pieces, it appears in the three composed during the master's degree. Furthermore, the Gregorian influence is present not only in citations, but also in the construction of the melodies. This influence is particularly notable in the theme of "*In Manus Tuas Domine*" in the third movement of the Symphony "The Redemption". Instead of having a minor sixth interval C-Ab, which is not common in Gregorian chant, I used a fifth interval with a melisma, C-G-Ab-G.

Moreover, the use of the SWLD is already a fashion in which a piece can be made to sound traditional yet also different, as the language is the same and it is based on linear movement, while the harmonic progression and the resulting sonority differ. However, the SWLD is just a tool for my personal language, and not an obligatory characteristic.

Another thing that definitely influenced my music language is the use of medieval sonorities, the parallel octaves and fifths which are often avoided in tonal music. The medieval reference provides a novelty to the music in a traditional context, although medieval is actually also part of tradition.

In general, these topics were used in the three pieces, but in the symphony, my writing became more fluid. The knowledge acquired through composing the choral and the string quartet pieces was indeed helpful to write a symphony for choir and orchestra.

In the first movement of the symphony, I was able to paint pictures of the seven days of Creation and use different techniques accordingly to the need or the wish, such as different layers, mirror harmony and the perfect major chord harmony.

The perfect major chord harmony was also used in other parts of the symphony. It is a simple technique that sounds traditional and different at the same time, providing a consonant ambient with vigor.

Using harmonies constructed by perfect major chords is not a complete novelty. John Adams exploits triads in several of his pieces; for example, in *Short Ride in a Fast Machine*. Adams often remains in the same harmonic field for a considerable time, until gradually or suddenly changing to another. My use of perfect major chords was not based on harmonic fields and the progression of the chords often occurs in an unexpected manner. At times, a modulation can be noticed, while at other times, only the tone or mode of the first and last chord of the progression is clear.

The SWLD was used in the second movement, in order to provide a more mysterious character to it. The use of pedal notes was also a characteristic of the symphony, whether vocal pedal notes or instrument pedal notes sustaining the choir.

The beginning of the third movement of the symphony also uses a simple technique of pedal notes which brings a different sonority. The *fortissimo* F minor chord over a G pedal with interruptions again provided a mysterious air and strong character to the section. The G pedal made the F minor chord intriguing and the sudden silence after *fortissimo* increased the suspense and tension.

Using the departure theme composed when I was seven years-old was a pleasant challenge for me in the symphony. I was able to use it in simpler or more complex situations. This theme adapted to a compound meter provided a more solemn character to the end of the symphony.

Composing a three movement symphony under the tutelage of Alan Belkin also permitted me to considerably develop my knowledge of orchestration and composition. I learned how to make better transitions between sections and better endings, whether

conclusive for the end of a piece, or inconclusive, for the end of some sections of a piece. I was also able to learn the importance of the use of triggers in orchestration and how to write more memorable melodies.

A contribution this dissertation may come to bear on contemporary music is the knowledge that beauty should not be neglected and that in order to do something new it is not necessary, neither desirable, to make a rupture with tradition.

Trying to compose something new within a traditional language has a great advantage. It makes it easier to attain beauty. It does not mean that traditional language will automatically bring beauty to the music, but taking advantage of centuries of beautiful music definitively helps to compose towards beauty. Although the development of techniques may provide more utilities to appreciate, our ears keep demanding beauty.

A traditional language also makes the composition more accessible. It does not mean that everyone will enjoy the piece. Some people may like the pieces I composed, others may not. However, having the importance of beauty in mind, helps in the composing of a piece that may be appreciated by a larger group of people. Furthermore, in my opinion it is easier for the common listener to appreciate the use of some different techniques within a traditional language rather than in a completely experimental piece, if they are used coherently.

Some passages of the pieces may be more beautiful than others. In some cases a specific sound that is not very beautiful may even be desired in order to link an external idea to the music. For instance, the shot of the assassination attempt in the second movement of the String Quartet, or the tritons of The Fall in the first movement of the symphony do not sound beautiful, as they are not supposed to. Even so, they are not unlistenable and are actually rather intriguing. Furthermore, they do not have the final word in the pieces.

Throughout the centuries, a myriad of composition techniques have been developed, enriching music with ever more possibilities for producing beautiful sonorities. In the XXIst century, we have many different techniques as tools for composition. However, beauty should never be neglected. Beauty is timeless.

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Psalmus 150

For three-voice youth choir, eight-voice adult choir and organ or piano

Henrique Coe

Composed in 2013

Psalmus 150

For three-voice Youth Choir, eight-voice Adult Choir and Organ or Piano

Henrique Coe
Composed in 2013

Allegro (♩ = c. 144)
mf

Solo (child)
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Youth Choir
Soprani
Mezzo-Soprani
Alti

Adult Choir
Soprano
Alto
Tenor
Bass

Organ (ou Piano)

Allegro (♩ = c. 144)

If organ, decrescendos may be done by using the intensity pedal, or by changing the registration (in this case, do the bass line on the pedals in order to keep one hand free whenever it is possible). The characters written are just indicative for the choice of the registration.

For Organ or Piano: it may be useful to put page 2 besides page 1, page 4 besides page 3, etc.

A

8

Adult Choir

S

A

T

B

rall. *a tempo*

p *mf*

Al - le - lu - ia! Al - le -

A

8

Org. (Pno.)

character: Soft and Mysterious

rall. *a tempo*

p *pp*

Al - le - lu - ia! Al - le -

15

Adult Choir

S

A

T

B

rall. *a tempo* *p* *mf* *rall.* *p* *a tempo*

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

lu - ia! Al - le - lu - ia!

lu - ia! Al - le - lu - ia!

15

Org. (Pno.)

rall. *a tempo* *rall.* *a tempo*

character: Joyful

mp

rall. a tempo **B**

22

Sop.

Mzi.

Alti

mf

Al-le-lu - ia! Al - le - lu - ia! Al -

Org. (Pno.)



31

Sop.

Mzi.

Alti

mf

le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!_

Al-le-lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Org. (Pno.)

Adult Choir

58 *rall.* **D** Allegro Moderato (♩ = c. 126) *p* *mf* *rall.*

S dá - te é - um in fir - ma - mén - to vir - tú - tis — é - jus. Lau - dá - te

A dá - te é - um in fir - ma - mén - to vir - tú - tis — é - jus. Lau - dá - te

T dá - te é - um in fir - ma - mén - to vir - tú - tis — é - jus.

B

Org. (Pno.) *rall.* **D** Allegro Moderato (♩ = c. 126) *p* *rall.*

Adult Choir

66 *a tempo* *p* *mf* *rall.* **E** Moderato (♩ = c. 112) *p*

S é - um in vir - tú - ti - bus é - jus, lau - dá - te é - um se - cún - dum

A é - um in vir - tú - ti - bus é - jus, lau - dá - te é - um se - cún - dum

T lau - dá - te é - um se - cún - dum

B lau - dá - te é - um se - cún - dum

75

rall. *a tempo* *mf* *f* *rall. a tempo rall.*

Adult Choir

S ma - gni - tú - di - nis é - jus.

A mul-ti - tú - di - nem ma - gni - tú - di - nis é - jus.

T mul-ti - tú - di - nem ma - gni - tú - di - nis é - jus.

B mul-ti - tú - di - nem ma - gni - tú - di - nis é - jus.

Youth Choir

84 *mf*

Lau - dá - te, lau - dá - te, lau - dá - te.

Adult Choir

S Lau -

A Lau -

T Lau - dá - te, lau - dá - te,

B Lau -

Org. (Pno.)

84 *mf*

Tempo Primo (♩ = c. 144)
character: Mysterious

94

Youth Choir

Lau - dá - te, lau - dá - te, lau - dá - te. Lau - dá - te.

Adult Choir

S

dá - te, lau - dá - te, lau - dá - te.

A

- - - - - dá - te. Lau -

T

8 lau - dá - te. Lau -

B

dá - - - te.

Org. (Pno.)

103

Adult Choir

S

in só - no tú -

A

dá - te é - um in só - no tú -

T

8 dá - te é - um in só - no tú -

B

in só - no tú -

Org. (Pno.)

p

H

Adult Choir

S
bae, lau - dá te é - um in

A
bae, lau - dá te é - um in

T
bae, Lau - dá - - -

B
bae, Lau - dá - - -

H

Org. (Pno.)

109 character: Vigorous *mf*



Adult Choir

S
psal - té - ri - o, et cí - tha - ra. *accel.*

A
psal - té - ri - o, et cí - tha - ra.

T
- - - te, lau - dá - te, lau - dá -

B
- - - te, lau - dá - te, lau - dá -

Org. (Pno.)

116 *accel.*

I Più Mosso (♩ = c. 176)

mf *rall. p* *a tempo*

124

Youth Choir

Sop. Lau - dá - te é - um in tým - pa - no, et chó - ro, lau - dá - te é - um in

Mzi. Lau - dá - te é - um in tým - pa - no, et chó - ro, lau - dá - te é - um in

Alti Lau - dá - te é - um in tým - pa - no, et chó - ro, lau - dá - te é - um in

Adult Choir

S

A

T te.

B te.

Org. (Pno.)

pp *rall. a tempo*

124

Youth Choir

rall. *f* *mf*

131

Sop. tým - pa - no, et chó - ro: lau -

Mzi. tým - pa - no, et chó - ro: lau -

Alti tým - pa - no, et chó - ro: lau -

J Tempo Primo (♩ = c. 144)

138

YOUTH CHOIR

Sop. dá - te é - um in chór - dis et ór - ga - no.

Mzi. dá - te é - um in chór - dis et ór - ga - no.

Alti dá - te é - um in chór - dis et ór - ga - no.

J Tempo Primo (♩ = c. 144)

138

Org. (Pno.) registration: Flute character: Solemn

mf

K Più Mosso (♩ = c. 176)

147

ADULT CHOIR

S

A Lau -

T Lau - dá - te é - um in

B

rall.

p

K Più Mosso (♩ = c. 176)

147

Org. (Pno.)

rall.

p

pp

155

rall. *a tempo* *rall.*

mf *p* *mf*

Adult Choir

S
 A
 T
 B

láu - dá - te é - um in cým - ba - lis ju - bi - la - ti - ó - nis:
 dá - te. Lau - dá - te.
 cým - ba - lis be - ne - so - nán - ti - bus: Lau - dá - te.
 dá - te. Lau - dá - te.



L Moderato (♩ = c. 112)

165

f *rall.* *ff*

Youth Choir

Adult Choir

S
 A
 T
 B

óm - nis spí - ri - tus láu - det Dó - mi - num.
 óm - nis spí - ri - tus láu - det Dó - mi - num.
 óm - nis spí - ri - tus láu - det Dó - mi - num.
 óm - nis spí - ri - tus láu - det Dó - mi - num.
 óm - nis spí - ri - tus láu - det Dó - mi - num.

M Più Mosso (♩ = c. 176)

Adult Choir

S

A

T *mf*

B *mf*

Gló - ri - a Pá - tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto.

Gló - ri - a Pá - tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto.

M Più Mosso (♩ = c. 176)
character: Mysterious

Org. (Pno.)

mp

^ = short fermata

Adult Choir

S

A

T

B

Si-cut é - rat in prin - cí - pi - o, et nunc, et sém - per, et in saé - cu - la sae - cu - ló - rum. A - men.

Si-cut é - rat in prin - cí - pi - o, et nunc, et sém - per, et in saé - cu - la sae - cu - ló - rum. A - men.

Org. (Pno.)

178

N **Tempo Primo** (♩ = c. 144)

184

YOUTH CHOIR

Sop.

Mzi.

Alti

mf

Al - le - lu - ia! Al - le - lu - ia! Al - le -

N **Tempo Primo** (♩ = c. 144)
character: Joyful

184

Org. (Pno.)

mp



193

YOUTH CHOIR

Sop.

Mzi.

Alti

mf

lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! —

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

193

Org. (Pno.)

202 *mf*

YOUTH CHOIR

Sop. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Mzi. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Alti. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Org. (Pno.) *mf*

209

YOUTH CHOIR

Sop. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Mzi. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Alti. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

ADULT CHOIR

S. [Rest]

A. [Rest]

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

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

Org. (Pno.) *mf*

216

Youth Choir

Sop. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Mzi. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Alti Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Adult Choir

S *mf* Al - le - lu - ia!

A *mf* Al - le - lu - ia!

T Al - le - lu - ia!

B Al - le - lu - ia!



223

O

mf Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! *rall.*

Solo (child)

P 230 *a tempo* *mf* *rall.*

Adult Choir

S Al - le - lu - ia!

A *mf* Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

T *mf* Al - le - lu - ia!

B *mf* Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Org. (Pno.)

P 230 *a tempo* character: Joyful *mf* *rall.*

Organ: may use crescendo pedal

Q *a tempo*
238 *f*

Youth Choir

Sop. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -

Mzi. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -

Alti. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -

Adult Choir

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

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

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

B. Al - le - lu - ia! Al - le - lu - ia! Al - le - lu -

Org. (Pno.)

Q *a tempo*
238 character: Joyful and Vigorous *f*

ped +16"

Moderato (♩ = c. 112)

rall. R *rall. mp* *ff.*

Youth Choir

Sop. ia! Al - le - lu - ia! Al - le - lu - ia! - ia!

Mzi. ia! Al - le - lu - ia! Al - le - lu - ia! - ia!

Alti. ia! Al - le - lu - ia! Al - le - lu - ia! - ia!

Adult Choir

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

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

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

B. - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! - ia! **

Org. (Pno.)

rall. R *rall. mp* *ff.*

245

Organ: may use crescendo pedal

* Measure 248: if the Soprani I are not comfortable holding the high notes, they may sing the the Adult Soprano II voice.

** Last measure: some Bass II may keep the same Fa if they are not comfortable singing it in the lower octave.

String Quartet on the life of Saint John Paul II

Henrique Coe

Movement 1: Youth

Movement 2: Vocation

Movement 3: Do Not Be Afraid

Composed in 2013/14

String Quartet on the life of Saint John Paul II

Movement I - Youth

Score

Henrique Coe

Composed in 2013/14

Andante con brio (♩ = c. 92)

Musical score for Violin I, Violin II, Viola, and Cello, measures 1-4. The score is in G major (one sharp) and 4/4 time. The tempo is Andante con brio (♩ = c. 92). The dynamics are *ff*, *ffp*, *ff*, *mf*, *ff*, *ffp*, and *ff*. The Viola and Cello parts have an asterisk (*) above the measure containing the note acceleration.

* note accel., tempo does not change.

Musical score for Violin I, Violin II, Viola, and Cello, measures 5-8. The score is in G major (one sharp) and 4/4 time. The tempo is Andante con brio (♩ = c. 92). The dynamics are *mf*, *ff*, *ffp*, *ff*, *mf*, *sub p*, and *mf*. The Viola and Cello parts have two asterisks (**) above the measure containing the note deceleration. The word *rall.* is written above the final measure.

** note rall., tempo does not change.

A

Allegro cantabile (♩ = c. 120) (♩ = c. 80)

rall.

a tempo

8

Vln. I

Vln. II

Vla.

Vc.

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

pizz. *arco* *pizz.* *arco*

14

Vln. I

Vln. II

Vla.

Vc.

mf > *p* *mf* > *p* *pp*

pizz. *arco* *pizz.* *arco*

22

Vln. I

Vln. II

Vla.

Vc.

f *f* *f* *f* *p*

pizz. *arco*

B **Più Mosso** (♩ = c. 144)
pizz.

Vln. I *p*

Vln. II *p*

Vla. *pizz.*
p

Vc. *p*

rall. arco **C** **Allegro cantabile** (♩ = c. 120) (♩ = c. 80)

Vln. I *f dim.*

Vln. II *f dim.*

Vla. *f dim.*

Vc. *f dim.*

Vln. I *(dim.)* *mp*

Vln. II *(dim.)* *p*

Vla. *(dim.)* *p*

Vc. *(dim.)* *p*

46

Vln. I *ff* *rall.* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

* short breath (pause).

54

Vln. I *rall.*

Vln. II

Vla.

Vc.

D **Bellicose** (♩ = c. 72) (♩ = c. 216)

60

Vln. I *f* *pp*

Vln. II *f* *mf* *mp*

Vla. *f* *mf* *p*

Vc. *f* *fp* *fp* *mf* *p*

sul G sul pont. natural harmonic gliss.

gliss.

sul C sul pont. natural harmonic gliss.

ord.

pizz. arco

** | = reference mark of tempo inside mesasures.

68

Vln. I *mf* sul G sul pont.

Vln. II *mf*

Vla. *pp*

Vc. *fp* pizz. arco *fp* *fp* *fp*

75

Vln. I Ricochet

Vln. II Ricochet

Vla. Ricochet *mf*

Vc. *fp* pizz. arco *p*

81

Vln. I *ff* ord. sul G sul pont.

Vln. II *pp* Ricochet *mf* *ff* ord.

Vla. sul C sul pont. Ricochet *ff* ord.

Vc. *fp* pizz. arco *fp* *fp* *p* *fp*

87

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *fp* *fp* *fp* *fp* *fp*

pizz. arco

92

Vln. I *pp* *mf* sul G sul pont.

Vln. II *pp* *mf*

Vla. sul C sul pont. *p* ord. *p*

Vc. *fp* *fp* *fp* *p* pizz. arco pizz. arco

98

Vln. I *mp* *mf* *pp* ord.

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *fp* pizz. arco

104

rall.

sul G
sul pont.

sul G
sul pont.

sul C
sul pont.

fp *mf* *pp*

E Moderato (♩ = c. 108) (♩ = c. 216)

114

f

ord.

f

ord.

f

ord.

f

117

mf

mf

120

Vln. I
Vln. II
Vla.
Vc.

f

125

Vln. I
Vln. II
Vla.
Vc.

pizz.
f

mp

F Moderato (♩ = c. 108)

129

Vln. I
Vln. II
Vla.
Vc.

arco
ff ffp < ff

arco
ff ffp < ff

arco
ff

arco
ff

rall.

mp

G Andante (♩ = c. 84) *8^{va}*

134

Vln. I *pp* *p* *pp* *p* *pp*

Vln. II *pp* *p* *pp* *p* *pp*

Vla. *sub f* *pp* *f* *pp*

Vc. *sub f* *pp* *f* *pp*

142

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

150

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

155

Vln. I
Vln. II
Vla.
Vc.

H
160

Vln. I
Vln. II
Vla.
Vc.

pp *mf* *pp* *mf*

pp *mf* *pp* *mf*

pp *mf* *mf* *mf*

pp *mf* *p* *mf*

pizz. arco sul C arco Seagull effect* sul C

* For Seagull Effect, do not adjust the space between the fingers during the harmonic glissando.

166

Vln. I
Vln. II
Vla.
Vc.

pp *mf* *mf*

pp *mf* *pp* *mf*

pp *mf* *pp* *mf*

pp *mf* *p* *mf*

pizz. arco sul A arco Seagull effect* sul A

I *accel.*

172

Vln. I *p cresc. poco a poco*

Vln. II *pp cresc. poco a poco*

Vla. *pp cresc. poco a poco*

Vc. *pp ord. cresc. poco a poco*

176

Vln. I *(cresc.)*

Vln. II *(cresc.)*

Vla. *(cresc.)*

Vc. *(cresc.)*

180

Vln. I *(cresc.)*

Vln. II *(cresc.)*

Vla. *(cresc.)*

Vc. *(cresc.)*

rall.

J Allegro cantabile (♩ = c. 120) (♩ = c. 80)

184

Vln. I
Vln. II
Vla.
Vc.

192

Vln. I
Vln. II
Vla.
Vc.

rall. *

* short breath (pause).

200

Vln. I
Vln. II
Vla.
Vc.

a tempo

rall.

String Quartet on the life of Saint John Paul II

Movement 2 - Vocation

Score

Henrique Coe

Composed in 2013/14

Moderato (♩ = c. 116)

Violin I

Violin II

Viola

Cello

mf *> p* *mf* *> p* *mf*

———— = rallentando only in the 3 notes under the line

A

Vln. I

Vln. II

Vla.

Vc.

mf *pp* *mf* *pizz.* *pp* *mf* *pizz.*

10 *rall.*

Vln. I

Vln. II

Vla.

Vc.

pp < *f*

pp < *f*

pp < *f*

pp < *f*

B **Larghetto** (♩ = c. 60) (♩ = c. 120)

18 *pizz. accel. poco a poco*

Vln. I

Vln. II

Vla.

Vc.

sub pp cresc. poco a poco

sub pp cresc. poco a poco

sub pp cresc. poco a poco

sub pp cresc. poco a poco

Molto Più Mosso (♩ = c. 150)

23

Vln. I

Vln. II

Vla.

Vc.

f

f

f

C Largo (♩. = c. 48)

28

Vln. I

Vln. II arco *p* *mf*

Vla.

Vc. arco *p* *mf*

Detailed description: This system covers measures 28 to 34. The first violin (Vln. I) is silent. The second violin (Vln. II) and cello (Vc.) play in arco. Vln. II starts with a piano (*p*) dynamic and gradually increases to mezzo-forte (*mf*) by measure 34. Vc. also starts piano (*p*) and increases to mezzo-forte (*mf*). The music is in 6/8 time with a key signature of two flats.

35

Vln. I arco *p* *mp*

Vln. II *p* *pp* *mf*

Vla. arco *p* *mp*

Vc. *p* *mf* *mp*

Detailed description: This system covers measures 35 to 42. Vln. I plays arco, starting piano (*p*) and moving to mezzo-piano (*mp*). Vln. II starts piano (*p*), drops to pianissimo (*pp*) in measure 36, and returns to mezzo-forte (*mf*) in measure 40. Vla. plays arco, starting piano (*p*) and moving to mezzo-piano (*mp*). Vc. starts piano (*p*), moves to mezzo-forte (*mf*) in measure 36, and then to mezzo-piano (*mp*) in measure 40. The music is in 6/8 time with a key signature of two flats.

43

Vln. I *mf*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Detailed description: This system covers measures 43 to 49. Vln. I plays mezzo-forte (*mf*). Vln. II plays forte (*f*). Vla. and Vc. play mezzo-forte (*mf*). The music is in 6/8 time with a key signature of two flats. The system concludes with a change to 4/4 time.

D Adagio (♩ = c. 72) Moderato (♩ = c. 116)

49 arco

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

55 Adagio (♩ = c. 72) rall.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

E *a tempo*

62 *ppp* *mp* *pizz.*

Vln. I *ppp* *mp* *pizz.*

Vln. II *ppp* *mp* *pizz.*

Vla. *pp* *mp* *pp* *mf* *p* *mf* *p* *f*

Vc. *pp* *mp* *pp* *mf* *p* *mf* *p* *f*

70 *rall.*
arco

Vln. I *mf* Left hand pizz may be used. *p*

Vln. II Left hand pizz may be used. *mf* *p*

Vla. *mp* *f* *pp*

Vc. *mp* *f* *pp*

F Movido (♩ = c. 160)

75

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *p* *f*

Vc. *ff* *mp* *f*

80

Vln. I *V*

Vln. II *V*

Vla. *V*

Vc. *V*

84

Vln. I

Vln. II

Vla.

Vc.

89 *rall. poco a poco*

Vln. I

Vln. II

Vla.

Vc.

95 *molto rall.* **G** **Larghetto** (♩ = c. 63)

Vln. I

Vln. II

Vla.

Vc.

sub p

sub p

sub p

pizz.

arco

ppp

p

103

Vln. I
Vln. II
Vla.
Vc.

mp

H

114

Vln. I
Vln. II
Vla.
Vc.

f *mp*

123

Vln. I
Vln. II
Vla.
Vc.

f *mf* *ff*

I **Moderato** (♩ = c. 116)

131

Vln. I *mf* *p* *p* *pp*

Vln. II *mf* *p* *p* *pp*

Vla. *mf* *p*

Vc. *mf* *p*

135

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

rall.

140

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

String Quartet on the life of Saint John Paul II

Movement 3 - Do Not Be Afraid

Score

Henrique Coe

Composed in 2013/14

Allegro (♩ = c. 132)

Violin I

Violin II

Viola

Cello

p

pizz.

p

A

6

Vln. I

Vln. II

Vla.

Vc.

p

10

Vln. I

Vln. II

Vla.

Vc.

14

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 14 through 19. The key signature is two flats (B-flat and E-flat). The time signature changes from 2/4 to 4/4, then to 2/4, and finally to 5/4. The Violin I part features a melodic line with eighth-note patterns. The Violin II part provides a rhythmic accompaniment with eighth-note patterns. The Viola part has a melodic line with eighth-note patterns and some rests. The Violoncello part is mostly silent, with some notes in the final measure.

20

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 20 through 23. The key signature remains two flats. The time signature changes from 5/4 to 4/4, then to 3/4, and finally to 4/4. The Violin I part has a melodic line with eighth-note patterns. The Violin II part provides a rhythmic accompaniment with eighth-note patterns. The Viola part has a melodic line with eighth-note patterns and some rests. The Violoncello part is mostly silent, with some notes in the final measure.

24

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 24 through 27. The key signature remains two flats. The time signature changes from 4/4 to 2/4, then to 4/4, and finally to 4/4. The Violin I part has a melodic line with eighth-note patterns. The Violin II part provides a rhythmic accompaniment with eighth-note patterns. The Viola part has a melodic line with eighth-note patterns and some rests. The Violoncello part is mostly silent, with some notes in the final measure.

B

29

Vln. I

Vln. II

Vla.

Vc.

p

(pizz.)

p

35

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mf

mf

arco

mf

39

Vln. I

Vln. II

Vla.

Vc.

p

mf

mf

43

Vln. I

Vln. II

Vla.

Vc.

f

49

Vln. I

Vln. II

Vla.

Vc.

sub p

mf

53

Vln. I

Vln. II

Vla.

Vc.

58

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

C

62

rall.

Vln. I *p* *mf*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

68

Vln. I *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp* *p* *mp*

D**Larghetto** (♩ = c. 63)**E****Più Mosso** (♩ = c. 90)

74

Vln. I *pp*

Vln. II

Vla. *pp* *p*

Vc. *p* *pp*

81

Vln. I

Vln. II

Vla.

Vc.

F*rall.**a tempo*

87

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *pizz.*

Vc. *p*

94

Vln. I

Vln. II

Vla.

Vc.

G Allegro (♩ = c. 136)

101

Vln. I

Vln. II

Vla.

Vc.

p

p

106

Vln. I

Vln. II

Vla.

Vc.

pp

pp

arco

♩ = play the note inside brackets with half of its force.

mf

H

109

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

115

Vln. I *rall.*

Vln. II

Vla.

Vc.

I *a tempo*

free bowing

mp

ppp

free bowing

mp

121

Vln. I

Vln. II

Vla.

Vc.

J *a tempo accel.*

rall.

125

Vln. I *pp*

Vln. II *ord.*

Vla. *pp cresc. ord.*

Vc. *pp cresc. ord.*

131

Vln. I *(cresc.)*

Vln. II *(cresc.)*

Vla. *(cresc.)*

Vc. *(cresc.)*

K *Allegro* (♩ = c. 132)

137

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

141

Vln. I

Vln. II

Vla.

Vc.

145

Vln. I

Vln. II

Vla.

Vc.

f

sub p

150

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

pizz.

mf

154

Vln. I
Vln. II
Vla.
Vc.

f

This system contains measures 154 through 158. The key signature is two flats (B-flat and E-flat). The time signature changes from 3/4 to 4/4, then back to 3/4, and finally to 4/4. The first violin part (Vln. I) features a melodic line with a crescendo leading to a forte (*f*) dynamic. The second violin (Vln. II) plays a rhythmic accompaniment of eighth notes. The viola (Vla.) and cello (Vc.) parts mirror the first violin's melodic line. A *f* dynamic marking is present at the end of measure 158.

159

Vln. I
Vln. II
Vla.
Vc.

mf
f
f
f

arco

This system contains measures 159 through 162. The key signature remains two flats. The time signature changes from 4/4 to 3/4, then back to 4/4, and finally to 3/4. The first violin (Vln. I) and viola (Vla.) parts have a *mf* dynamic marking. The second violin (Vln. II) and cello (Vc.) parts have a *f* dynamic marking. The cello part is marked *arco* in the final measure. A *f* dynamic marking is present at the end of measure 162.

163

molto rall.

Vln. I
Vln. II
Vla.
Vc.

mf
mf
mf
mf

This system contains measures 163 through 167. The key signature remains two flats. The time signature changes from 4/4 to 3/4, then to 5/4, and finally to 4/4. The tempo is marked *molto rall.* (molto rallentando). The first violin (Vln. I), second violin (Vln. II), viola (Vla.), and cello (Vc.) parts all have a *mf* dynamic marking. The first violin part features a melodic line with a fermata over the final measure.

L *a tempo*

167

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

174

Vln. I

Vln. II

Vla.

Vc.

180

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Symphony “The Redemption”

Henrique Coe

I- The Creation, The Garden of Eden and The Fall

II- The Incarnation

III- The Redemption and The Resurrection

Composed in 1993/94 and 2014

Symphony “The Redemption” (Henrique Coe)

Instrumentation:

Woodwinds:

- 2 Flutes (*2nd changes to Piccolo*)
- 2 Oboes (*2nd changes to English Horn*)
- 2 Clarinets in Bb (*2nd changes to Bass Clarinet*)
- 2 Bassoons (*2nd changes to Contrabassoon*)

Brass:

- 4 Horns
- 3 Trumpets in C (*1st changes to Piccolo Trumpet in Bb*)
- 2 Trombones
- 1 Tuba

Percussion:

- 3 Timpani (1 timpanist)
- Percussion (3 percussionists sharing the same instruments):

	Movement I	Movement II	Movement III
Perc. 1	<ul style="list-style-type: none">• Tubular Bells• Triangle• 2 Wood blocks (<i>high and low</i>)• Vibraphone (<i>ordinary and with arco</i>)• 3 Suspended Cymbals	<ul style="list-style-type: none">• Triangle• Vibraphone	<ul style="list-style-type: none">• Tubular Bells• Triangle• 3 Suspended Cymbals
Perc. 2	<ul style="list-style-type: none">• Snare Drum• 3 Suspended Cymbals	<ul style="list-style-type: none">• 3 Suspended Cymbals	<ul style="list-style-type: none">• Snare Drum• 3 Suspended Cymbals
Perc. 3	<ul style="list-style-type: none">• Glockenspiel• 2 Wood blocks (<i>high and low</i>)• Snare Drum• Bass Drum	<ul style="list-style-type: none">• Glockenspiel• Bass Drum	<ul style="list-style-type: none">• Snare Drum• Glockenspiel• Vibraphone• Bass Drum

Choir:

- Soprano
- Alto
- Tenor
- Bass

Strings:

- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

Symphony "The Redemption"

I- The Creation, The Garden of Eden and The Fall

Henrique Coe
Composed in 1993/94 and 2014

Maestoso (♩ = c. 80)

5

2 Flutes
(2nd changes to Piccolo)

2 Oboes
(2nd changes to English Horn)

2 Clarinets in Bb
(2nd changes to Bass Clarinet)

2 Bassoons
(2nd changes to Contrabassoon)

Horn in F I-II

Horn in F III-IV

Trumpet in C I-II
(1st changes to Piccolo Trumpet in Bb)

Trumpet in C III

2 Trombones

Tuba

Timpani

Triangle

Suspended Cymbals

Wood Blocks

Glockenspiel

Vibraphone

Tubular Bells

Snare Drum

Bass Drum

Soprano

Alto

Tenor

Bass

Hard mallets

pp *ff* *pp*

Detailed description: This page contains the first 12 measures of the symphony. The tempo is Maestoso with a quarter note equal to approximately 80 beats per minute. The score is for a full orchestra. The woodwind section includes two flutes (with a second change to piccolo), two oboes (with a second change to English horn), two clarinets in Bb (with a second change to bass clarinet), and two bassoons (with a second change to contrabassoon). The brass section includes two horns in F (I-II and III-IV), two trumpets in C (I-II and III), two trombones, a tuba, and timpani. The percussion section includes triangle, suspended cymbals, wood blocks, glockenspiel, vibraphone, tubular bells, snare drum, and bass drum. The vocal section includes soprano, alto, tenor, and bass. The score features various dynamics such as *ff* and *pp*, and includes performance instructions like 'Hard mallets' and 'pp'. Measure numbers 9, 12, and 5 are indicated at the top of the staves.

Maestoso (♩ = c. 80)

Violin I

Violin II

Viola

Cello

Contrabass

Detailed description: This page contains the string section of the symphony for measures 9 through 12. The tempo is Maestoso with a quarter note equal to approximately 80 beats per minute. The string section includes Violin I, Violin II, Viola, Cello, and Contrabass. The score shows the rhythmic and melodic lines for each instrument.

[The instruments are transposed.]

10 A **Adagio** (♩ = c. 50) 15 *trill* Solo 20

10 A **Adagio** (♩ = c. 50) 15 *trill* Solo 20

GENESIS 1

A:

- 1- In the beginning God created heaven, and earth.
- 2- And the earth was void and empty, and darkness was upon the face of the deep; and the spirit of God moved over the waters.
- 3- And God said: Be light made. And light was made.
- 4- And God saw the light that it was good; and he divided the light from the darkness.
- 5- And he called the light Day, and the darkness Night; and there was evening and morning one day.

25 30 *accel.* 35

Soft mallets

arco

mf

B Più Mosso (♩. = c. 70)

B Più Mosso (♩. = c. 70)

40 45

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Hn. I-II

Hn. III-IV

Cym.

Glk.

Vib.

B Più Mosso (♩. = c. 70)

Vln. I

Vln. II

Vla.

Vc.

Cb.

B:

6- And God said: Let there be a firmament made amidst the waters: and let it divide the waters from the waters.

7- And God made a firmament, and divided the waters that were under the firmament, from those that were above the firmament, and it was so.

8- And God called the firmament, Heaven; and the evening and morning were the second day.

B:

6- And God said: Let there be a firmament made amidst the waters: and let it divide the waters from the waters.

7- And God made a firmament, and divided the waters that were under the firmament, from those that were above the firmament, and it was so.

8- And God called the firmament, Heaven; and the evening and morning were the second day.

50 55

Ob. *p* *f*

E. Hn. *f* *p* *f*

B. Cl. *p* *f*

B. Cl. *f* *p* *f*

Hn. I-II

Hn. III-IV

Cym. *pp* *mf*

Vln. I

Vln. II

Vla. *mf* *pp* *mf*

Vc. *pp* *mf* *pp* *mf*

Cb.

C **Meno Mosso** (♩ = c. 60) *accel.* **D** **Più Mosso** (♩ = c. 70)

Picc. *mp* *f* *p*
 Fl. *mp* *f* *p*
 Ob. *p* *f* *p*
 E. Hn. *p* *f* *mf* *ppp*
 B♭ Cl. *p* *f* *p*
 B. Cl. *p* *f* *mf* *ppp*
 Bsn. *mp* *f* *mf* *ppp*
 C. Bn. *mf* *ppp*
 Hn. I-II *Stopped* *mf*
 Hn. III-IV *Stopped* *mf*
 Timp. *mf*
 Cym. *pp* *f*
 Vib. *mf* *Ordi.*
 S. Dr. *pp* *mf*
 B. Dr. *pp* *mf*
C **Meno Mosso** (♩ = c. 60) *accel.* **D** **Più Mosso** (♩ = c. 70)
 Vln. I *ppp* *pp* *mf* *sul pont. no vibrato*
 Vla. *ppp* *ppp* *ppp* *mf*
 Vc. *ppp* *ppp* *ppp* *pizz.* *p* *mf* *sul pont. no vibrato*
 Cb. *ppp* *ppp* *ppp* *mf*

C-D:

9- God also said: Let the waters that are under the heaven, be gathered together into one place; and let the dry land appear. And it was so done.

10- And God called the dry land, Earth; and the gathering together of the waters, he called Seas. And God saw that it was good.

11- And he said: Let the earth bring forth the green herb, and such as may seed, and the fruit tree yielding fruit after its kind, which may have seed in itself upon the earth. And it was so done.

12- And the earth brought forth the green herb, and such as yieldeth seed according to its kind, and the tree that beareth fruit, having seed each one according to its kind. And God saw that it was good.

13- And the evening and the morning were the third day.

70 *Open* *Open* *75 accel.*

Hn. I-II *Open*

Hn. III-IV *Open (Stopped)* *Open*

Timp. *(Stopped)* *Open*

Cym. *Hard mallets*

Vib. *pp* *mf* *pp* *mf* *pp* *mf*

Vln. I *pp* *mf* *pp* *mf* *accel.*

Vln. II *pp* *mf* *pp* *mf*

Vla. *mf*

Vc. *arco* *mf*

Cb. *pizz.*

- E:
- 14- And God said: Let there be lights made in the firmament of heaven, to divide the day and the night, and let them be for signs, and for seasons, and for days and years:
 - 15- To shine in the firmament of heaven, and to give light upon the earth. And it was so done.
 - 16- And God made two great lights: a greater light to rule the day; and a lesser light to rule the night; and the stars.
 - 17- And he set them in the firmament of heaven to shine upon the earth.
 - 18- And to rule the day and the night, and to divide the light and the darkness. And God saw that it was good.
 - 19- And the evening and morning were the fourth day.



E Più Mosso (♩ = c. 80)

80 *rall.* *85*

Hn. I-II *ff*

Hn. III-IV *ff* *mf*

C Tpt. I-II *ff* *I. Solo*

C Tpt. III *ff* *mf*

Tbn. *ff* *mf*

Timp. *ff* *mf*

Cym. *pp < mf* *pp < mf* *pp* *ff*

Vib. *ff*

E Più Mosso (♩ = c. 80)

rall.

Vln. I *pp* *ff* *arco* *pizz.*

Vln. II *pp* *ff* *Div. I. arco* *Unis. arco*

Vla. *ff* *Unis. arco*

Vc. *ff* *Div. I. arco* *Unis. arco*

Cb. *ff* *Div. I. arco* *Unis. arco* *II. (pizz.)*

90 95 *accel.*

Picc. *p*

E. Hn.

B. Cl.

Bsn.

Hn. I-II *mf*

Hn. III-IV *mf*

C Tpt. I-II *mf*

C Tpt. III *I Solo*

Tbn.

Timp.

Glk. *p* *mf*

Vln. I *p* *ppp* *accel.*

Vln. II *p* *ppp*

Vla. *p*

Vc. *p*

Cb. *p*

F Andante (♩ = c. 90)

100 105

Picc. *p* *f* *p* *f* *p* *f*

Fl. *p* *f* *p* *f* *p* *f*

E. Hn.

B♭ Cl. *p*

B. Cl.

Bsn.

Hn. I-II

Hn. III-IV *pp* *pp* *pp*

C Tpt. I-II *pp*

Tbn. *pp*

Tuba *mf*

Timp.

Trgl. *mf*

Cym. *mf*

Glk. *mf*

F Andante (♩ = c. 90)

Vln. I

Vla. *ppp*

Vc. *ppp* *mf*

Cb. *ppp* *mf*

F-G:

20- God also said: Let the waters bring forth the creeping creature having life, and the fowl that may fly over the earth under the firmament of heaven.

21- And God created the great whales, and every living and moving creature, which the waters brought forth, according to their kinds, and every winged fowl according to its kind. And God saw that it was good.

22- And he blessed them, saying: Increase and multiply, and fill the waters of the sea: and let the birds be multiplied upon the earth.

23- And the evening and morning were the fifth day.

110 115

Picc. *p* *f*

Fl. *p* *f*

B. Cl. *f* *p* *f* *p* *f* *p*

B. Cl.

Tuba

Trgl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

120 125 130

G

Picc. *p* *f* *p*

Fl. *p* *f* *p*

B. Cl. *f* *p*

B. Cl.

Tuba

Timp. *mf*

Trgl. *mf*

S. Dr. Rim Shot

B. Dr. *mf*

G

Vln. I *mf* *mfp* *mf* *mfp*

Vln. II *mf* *mfp* *mf* *mfp*

Vla. *mf* *mfp* *mf* *mfp*

Vc. *pizz.*

Cb. *pizz.*

135 140

Timp.

S. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



145 150

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Trgl.

W. Bl.

S. Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

155 *rall.* **H** **Maestoso** (♩. = c. 100) 160

Picc. *mf* *ff* *pp*

Fl. *ff* *pp*

Ob. *ff* *pp*

E. Hn. *ff* *pp*

B♭ Cl. *ff* *pp*

B. Cl. *ff* *pp*

Bsn. *ff* *pp*

C. Bn. *ff* *pp*

Hn. I-II *ff* *pp*

Hn. III-IV *ff* *pp*

C Tpt. I-II *ff* *pp*

C Tpt. III *ff* *pp*

Tbn. *ff* *pp*

Tuba *ff* *pp*

Timp. *ff*

Cym. *ff* *pp* *Hard mallets*

S. Dr. *ff* *pp*

B. Dr. *ff* *pp*

S. *ff* *pp*

A. *ff* *pp*

T. *ff* *pp*

B. *ff* *pp*

rall. **H** **Maestoso** (♩. = c. 100)

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp* *pizz.*

Cb. *mf* *ff* *pp*

et cre - a - vit De - us

165

170 *mp* *f* *mf*

S
A
T
B

ho - mi-nem ad - i-ma - gi-nem su - am ad i - ma - gi-nem De - i - cre - a - vit il - lum

Vln. I
Vln. II
Vla.
Vc.
Cb.

arco
ppp *p*
pizz.
p *mp* *p*

H:

26- And he said: Let us make man to our image and likeness: and let him have dominion over the fishes of the sea, and the fowls of the air, and the beasts, and the whole earth, and every creeping creature that moveth upon the earth.

27- And God created man to his own image: to the image of God he created him: male and female he created them.

28- And God blessed them, saying: Increase and multiply, and fill the earth, and subdue it, and rule over the fishes of the sea, and the fowls of the air, and all living creatures that move upon the earth.

29- And God said: Behold I have given you every herb bearing seed upon the earth, and all trees that have in themselves seed of their own kind, to be your meat:

30- And to all beasts of the earth, and to every fowl of the air, and to all that move upon the earth, and wherein there is life, that they may have to feed upon. And it was so done.

31- And God saw all the things that he had made, and they were very good. And the evening and morning were the sixth day.

175 *f* *p* 180

S
A
T
B

cre - a - vit e - os et cre - a - vit De - us ho - mi-nem
cre - a - vit e - os et cre - a - vit De - us ho - mi-nem
cre - a - vit e - os et cre - a - vit De - us ho - mi-nem
mas - cu-lum et fe - mi-nam cre - a - vit e - os et cre - a - vit De - us ho - mi-nem

Vln. I
Vln. II
Vla.
Vc.
Cb.

Div.
pp *ppp*
ppp
pp

185 *ff* 190 *ff*

S
A
T
B

ad i - ma - gi-nem su - am ad i - ma - gi - nem De - i cre - a - vit
ad i - ma - gi-nem su - am ad i - ma - gi - nem De - i cre - a - vit
ad i - ma - gi-nem su - am ad i - ma - gi - nem De - i cre - a - vit
ad i - ma - gi-nem su - am ad i - ma - gi - nem De - i cre - a - vit

195 *rall.* 200

I

C Tpt. I-II *mp* *p* *pp*

C Tpt. III *mp* *p* *pp*

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

S *p*
il - lum mas - cu-lum et fe - mi-nam cre - a - vit e - os

A *p*
il - lum mas - cu-lum et fe - mi-nam cre - a - vit e - os

T *p*
il - lum mas - cu-lum et fe - mi-nam cre - a - vit e - os

B *p*
il - lum mas - cu-lum et fe - mi-nam cre - a - vit e - os

GENESIS 2

1.

1- So the heavens and the earth were finished, and all the furniture of them.

2- And on the seventh day God ended his work which he had made: and he rested on the seventh day from all his work which he had done.

3- And he blessed the seventh day, and sanctified it: because in it he had rested from all his work which God created and made.

J Adagio (♩ = c. 60)

205 210

Picc. *p* *ppp*

Fl. *p* *ppp*

B♭ Cl. *p* *ppp*

Hn. I-II *p*

Hn. III-IV *p*

Glk. *p*

Vib. *p*

J Adagio (♩ = c. 60)

Vln. I *p*

Vln. II *p* Div. Unis.

Vla. *p*

Vc. *p*

Cb. *p*

J-K-L:

8- And the Lord God had planted a paradise of pleasure from the beginning: wherein he placed man whom he had formed.

9- And the Lord God brought forth of the ground all manner of trees, fair to behold, and pleasant to eat of: the tree of life also in the midst of paradise: and the tree of knowledge of good and evil.

10- And a river went out of the place of pleasure to water paradise, which from thence is divided into four heads.

accel. 215 **K** Più Mosso (♩. = c. 80) *accel.* 220

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

B. Cl. *f*

B. Cl. *f*

Bsn. *f*

Hn. I-II *fp* *f* *ppp*

Hn. III-IV *fp* *f* *ppp*

C Tpt. I-II *fp* *f* *ppp*

C Tpt. III *fp* *f* *ppp*

Tbn. *fp* *f* *ppp*

Tuba

Timp. *f*

S. Dr. *f*

Vln. I *mf* *accel.* **K** Più Mosso (♩. = c. 80) *accel.*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

L Andante (♩. = c. 90)

225

Picc. *ppp*

Fl. *ppp*

Ob. *ppp*

E. Hn. *ppp*

B♭ Cl. *ppp*

B. Cl. *ppp*

Bsn. *ppp*

C. Bn. *f*

Hn. I-II *f*

Hn. III-IV *f*

Picc. Tpt. *f*

C Tpt. I-II *f*

C Tpt. III *f*

Tbn. *f*

Tuba *f*

Timp. *pp* *f*

Trgl. *f*

Cym. *pp* *f*

Hard mallets

L Andante (♩. = c. 90)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

arco

230 *rall.* **M** *a tempo*

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

E. Hn. *pp*

B. Cl. *f* *mf*

B. Cl. *f* *pp*

Bsn. *f* *pp*

C. Bn. *pp*

Hn. I-II *f* *pp* *pp*

Hn. III-IV *f* *pp* *pp*

Picc. Tpt. *f* *pp*

C Tpt. I-II *pp*

C Tpt. III *pp*

Tbn. *pp*

Tuba *pp*

Trgl. *mf* *mp*

Vln. I *ppp*

Vln. II *ppp*

Vla.

Vc.

Cb.

rall. 250 **O** *a tempo*

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn.

B. Cl. *p* *f*

B. Cl. *p* *f*

Bsn. *p* *f*

C. Bn. *p* *f*

Hn. I-II *p* *ff*

Hn. III-IV *p* *ff*

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

Tuba *p* *f*

B. Dr.

rall. **O** *a tempo*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *p* *f*

Cb. *p* *f*

255

260

Picc.

Fl.

Ob.

E. Hn.

B. Cl.

B. Cl.

Bsn.

C. Bn.

Hn. I-II

Tbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

P Adagio (♩ = c. 60)

285

290

E. Hn.

Cym.

Vib.

Motor ON
Speed: moderate

(Motor ON)
(Speed: moderate)

Motor OFF

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

p

p

p

p

295

E. Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

300

305

Hn. I-II

Hn. III-IV

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

ppp

pp

ppp

pp

ppp

pizz.

p

pizz.

pp

ppp

p

Symphony "The Redemption"

II- The Incarnation

Henrique Coe

Composed in 1993/94 and 2014

Andante Moderato (♩ = c. 108) **A Adagio** (♩ = c. 70)

1. solo legato *rall.* **A**

mp *pp*

5 *10*

2 Flutes (2nd changes to Piccolo)

2 Oboes (2nd changes to English Horn)

2 Clarinets in Bb (2nd changes to Bass Clarinet)

2 Bassoons

Horn in F I-II

Horn in F III-IV

Trumpet in C I-II (1st changes to Piccolo Trump. Bb)

Trumpet in C III

2 Trombones

Tuba

Timpani

Triangle

Suspended Cymbals

Glockenspiel

Vibraphone *p*

Bass Drum

Soprano *p* *f*
Et in - car - na - tus est

Alto *p* *f*
Et in - car - na - tus est

Tenor *p* *f*
Et in - car - na - tus est

Bass *p* *f*
Et in - car - na - tus est

Andante Moderato (♩ = c. 108) **A Adagio** (♩ = c. 70)

rall. **A**

p *ppp*

pp *ppp*

Violin I

Violin II

Viola

Cello

Contrabass

[The instruments are transposed.]

15 Soft mallets 20 25

Cym. ppp mf ppp

S. *p* *f* *p* *f* *p*
Et in - car - na - tus est de Spi - ri - tu San - cto de Spi - ri - tu San - cto de

A. *p* *f* *p* *f* *p*
Et in - car - na - tus est de Spi - ri - tu San - cto de Spi - ri - tu San - cto de

T. *p* *f* *p* *f* *p*
Et in - car - na - tus est de Spi - ri - tu San - cto de Spi - ri - tu San - cto de

B. *p* *f* *p* *f* *p*
Et in - car - na - tus est de Spi - ri - tu San - cto de Spi - ri - tu San - cto de

Vln. I ppp mf pp

Vln. II ppp mf pp

Vla. ppp mf pp

Vc. ppp mf pp

Cb. ppp mf pp

30 35

Fl. *f* ppp *f*

B♭ Cl. *f* ppp *f*

Hn. I-II *f* ppp *f*

Hn. III-IV *f* ppp *f*

Cym. *f* ppp *f*

Vib. *f* mp *f*

S. *ff* *p* *f* *p* *f* *ff*
Spi - ri - tu San - cto Ex Ma - ri - a Ex Ma - ri - a Vir - gi - ne,

A. *ff* *p* *f* *p* *f* *ff*
Spi - ri - tu San - cto Ex Ma - ri - a Ex Ma - ri - a Vir - gi - ne,

T. *ff* *p* *f* *p* *f* *ff*
Spi - ri - tu San - cto Ex Ma - ri - a Ex Ma - ri - a Vir - gi - ne,

B. *ff* *p* *f* *p* *f* *ff*
Spi - ri - tu San - cto Ex Ma - ri - a Ex Ma - ri - a Vir - gi - ne,

Vln. I *f* pp

Vln. II pp

Vla. pp

Vc. *f* pp *pizz.* *f*

Cb. *f* pp *pizz.* *f*

40 *molto rall.* **B** *a tempo* 45

Fl. *pp*

B-Cl. *pp*

Hn. I-II *pp* *f > p < f* *pp*

Hn. III-IV *pp* *f > p < f* *pp*

S *p* *ff*
Vir - gi - ne, et ho - mo - fa - ctus est.

A *p* *ff*
Vir - gi - ne, et ho - mo - fa - ctus est.

T *p* *ff*
Vir - gi - ne, et ho - mo - fa - ctus est.

B *p* *ff*
Vir - gi - ne, et ho - mo - fa - ctus est.

Vln. I *pppp* *mf* *p*

Vln. II *pppp* *mf* *p*

Vla. *pppp* *mf* *p*

Vc. *pp* *pppp* *mf* *p*

Cb. *pp*

50 **C** 60

Fl. *mp* *pp*

Hn. I-II *mp* *I. Solo dolce*

Vib. *f* *mf* *mp*
Motor ON
Speed: *moredate*

Vln. I *mp* *p* *mf* *mp* *p* *pp*

Vln. II *mp* *p* *mf* *mp* *p* *pp*

Vla. *mp* *p* *mf* *mp* *p* *pp*

Vc. *mp* *p* *mf* *mp* *p* *pp*

Cb. *mp* *p* *mf* *mp* *p* *pp*

65

Fl. *pp* *mp* *pp* *mp* *pp*

Hn. I-II *pp* *p* *pp*

Vib. (Motor ON) (Speed: moderate) *mp* *p* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

D

75

Fl. *mf* *accel.* *mf*

B. Cl. *mf*

Vln. I *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

E *accel.*

F Andantino (♩ = c. 90)

85

Fl. *mf* *rall.*

B. Cl. *mf*

Trgl. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

G *Meno Mosso* (♩ = c. 80)

G *Meno Mosso* (♩ = c. 80)

H Adagietto (♩ = c. 70)

rall.

1 95 100

Bsn. *mf* *f* *p* *f*

Timp. *pp* *f*

B. Dr. *f*

Vln. I *rall.* *f*

Vln. II *f*

Vla. *mf* *f* *p* *f*

Vc. *mf* *f* *p* *f*

Cb. *mf* *f* *p* *f*

H Adagietto (♩ = c. 70)

rall.

105 110

B. Cl. *f*

Bsn. *f*

Hn. I-II *f*

Hn. III-IV *f*

Picc. Tpt. *f*

C Tpt. I-II *f*

C Tpt. III *f*

Tbn. *f*

Tuba *f*

Timp. *pp* *f*

Vln. I *p* *f* *arco*

Vln. II *p* *f* *arco*

Vla. *p* *f* *arco*

Vc. *p* *f*

Cb. *p* *f*

I 120

B. Cl. *p* *f*

Bsn. *p* *f*

Hn. I-II *p* *f*

Hn. III-IV *p* *f*

Picc. Tpt. *p* *f*

C Tpt. I-II *p*

C Tpt. III *p*

Tbn. *p* *f*

Tuba *p* *f*

Timp. *fp* *f* *fp* *f*

Cym. *pp* *f*

Glk. *p*

Vib. *p* Motor OFF

S *ff* *sub p* *mf* *p*
Ver - bum ca - ro fa - ctum est, et ha - bi - ta - vit in no - bis:

A *ff* *sub p* *mf* *p*
Ver - bum ca - ro fa - ctum est, et ha - bi - ta - vit in no - bis:

T *ff* *sub p* *mf* *p*
Ver - bum ca - ro fa - ctum est, et vi -

B *ff* *sub p* *mf* *p*
Ver - bum ca - ro fa - ctum est, et vi -

Vln. I *pizz.* *f* *pizz.*

Vln. II *pizz.* *f* *pizz.*

Vla. *pizz.* *f* *pizz.*

Vc.

Cb.

125 rall. 130

Glk. *f*

Vib. *f*

S. *mf* *f* *mp* *ff*
glo - ri - am qua - si U - ni - ge - ni - ti a Pa - tre,

A. *mf* *f* *mp* *ff*
glo - ri - am qua - si U - ni - ge - ni - ti a Pa - tre,

T. *mf* *p* *mf* *f* *mp* *ff*
di - mus glo - ri - am e - jus, glo - ri - am qua - si U - ni - ge - ni - ti a Pa - tre,

B. *mf* *p* *mf* *f* *mp* *ff*
di - mus glo - ri - am e - jus, glo - ri - am qua - si U - ni - ge - ni - ti a Pa - tre,

Vln. I *p* *mf* *p* *f*

Vln. II *p* *mf* *p* *f*

Vla. *p* *mf* *p* *f*

Vc. *pp* *mf* *p* *f*

Cb. *pp* *mf* *p* *f*

Div. arco

J *a tempo*

135 140

Fl. *p* *f* *p*

Ob. *p* *f* *p*

B. Cl. *p* *f* *p*

S. *p* *f* *p* *f* *p*
ple - num gra - ti - ae et ve - ri - ta - tis.

A. *p* *f* *p* *f* *p*
ple - num gra - ti - ae et ve - ri - ta - tis.

T. *p* *f* *p* *f* *p*
ple - num gra - ti - ae et ve - ri - ta - tis.

B. *p* *f* *p* *f* *p*
ple - num gra - ti - ae et ve - ri - ta - tis.

145

150

155

accel.

Fl. *f* *p* *p* *f* *p* *mf*

Ob. *f* *p* *p* *f* *p* *mf*

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

Hn. I-II *mf*

Hn. III-IV *mf*

Tbn. *mf*

Vib. *mf*

S. *p* *f* *p* *f* *p*
et ve-ri-ta-tis. ve-ri-ta-tis.

A. *p* *f* *p* *f* *p*
et ve-ri-ta-tis. ve-ri-ta-tis.

T. *p* *f* *p* *f* *p*
et ve-ri-ta-tis. ve-ri-ta-tis.

B. *p* *f* *p* *f* *p*
et ve-ri-ta-tis. ve-ri-ta-tis.

L Adagio (♩ = c. 70)

175. *rall.*

Picc. *pp*

Fl. *pp*

Ob. *pp*

E. Hn. *pp*

B♭ Cl. *pp*

Hn. I-II *mp*

Hn. III-IV *mp*

C Tpt. I-II *pp*

Tbn. *pp*

Tuba *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

L Adagio (♩ = c. 70)

185. *f*

190. *p*

Fl. *f*

Ob. *p*

E. Hn. *p*

B♭ Cl. *f*

Hn. I-II *f*

Hn. III-IV *f*

Tbn. *f*

195. *mf*

200. *p*

Fl. *mf*

B♭ Cl. *p*

Hn. I-II *mf*

Hn. III-IV *mf*

Vib. *mp*

Motor ON

Speed: *moredate*

Symphony "The Redemption"

III- The Redemption and The Resurrection

Henrique Coe
Composed in 1993/94 and 2014

Adagio pesante (♩ = c. 40)

5

10

15

2 Flutes
(2nd changes to Piccolo)

2 Oboes
(2nd changes to English Horn)

2 Clarinets in Bb
(2nd changes to Bass Clarinet)

2 Bassoons
(2nd changes to Contrabasson)

Contrabassoon

Horn in F I-II

Horn in F III-IV

Trumpet in C I-II
(1st changes to Piccolo Trump Bb)

Trumpet in C III

2 Trombones

Tuba

Timpani

Triangle

Suspended Cymbals

Glockenspiel

Vibraphone

Tubular Bells

Snare Drum

Bass Drum

Soprano

Alto

Tenor

Bass

This block contains the musical notation for the woodwind and percussion sections of the symphony. It includes staves for 2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons, Contrabassoon, Horn in F I-II, Horn in F III-IV, Trumpet in C I-II, Trumpet in C III, 2 Trombones, Tuba, Timpani, Triangle, Suspended Cymbals, Glockenspiel, Vibraphone, Tubular Bells, Snare Drum, and Bass Drum. The notation is in 6/8 time and features various dynamics such as *ffp*, *ff*, and *p*.

Adagio pesante (♩ = c. 40)

Violin I

Violin II

Viola

Cello

Contrabass

This block contains the musical notation for the string sections of the symphony. It includes staves for Violin I, Violin II, Viola, Cello, and Contrabass. The notation is in 6/8 time and features various dynamics such as *ffp*, *ff*, and *p*.

[The instruments are transposed.]

A 20 25

Timp. *pp* *ff*

Vln. I

Vln. II

Vla. *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f* *p* *f* *p* *f*

Cb. *p* *f* *p* *f* *p* *f* *p* *f*

B Adagio (♩ = c. 70)

30 40

Hn. I-II *f* *pp* *ff* *fp < f* *fp < f*

Hn. III-IV *f* *pp* *ff* *fp < f* *fp < f*

Tbn. *f* *pp* *ff*

Timp. *pp* *ff* *f* *p*

B. Dr. *ff* *f* *p*

B Adagio (♩ = c. 70)

Vln. I

Vln. II

Vla. *p* *mf* *pp* *mf* *pp* *ff* *fp < f* *fp < f*

Vc. *p* *pp* *fp < f* *fp < f*

Cb. *pp* *fp < f* *fp < f*

C 50

Fl. *p* *f*

Ob. *p* *f*

Timp. *mf*

Cym. *pp* *mf* *mf*

B. Dr. *p* *mf*

C

Vln. I *p* *f* *p* *f*

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

Vla. *p* *f* *p* *f*

Vc. *p* *Div.* *f* *p* *f*

Cb. *p* *f* *p* *f*

55 60

Fl. *p* *mf*

Ob. *p*

Vln. I *p* *mf*

Vln. II *p* *mf* *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf* *p* *mf* *sub p* *pizz.*

Cb. *p*

65 *rall.*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. I-II *ff*

Hn. III-IV *ff*

C Tpt. I-II *ff* *Con sord.* *Senza sord.*

C Tpt. III *ff* *Con sord.* *Senza sord.*

Tbn. *ff* *Senza sord.*

Tuba *ff*

Timp. *ff* *p < mf*

B. Dr. *ff*

Vln. I *ff* *rall.*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *arco*

Cb. *ff* *arco* *ff*

70 **D** *a tempo* 75

Timp. *p < mf* *p*

B. Dr. *p*

S. *p*

A. *p*
Chris - tus fá - ctus est Chris - tus fá - ctus est pro nó - bis pro nó - bis o - bé - di - ens o - bé - di - ens pro nó -

T. *p*

B. *p*

Vln. I **D** *a tempo*

Vln. II

Vla.

Vc. *mf* *p* Div. *p* arco

Cb. *mf* *p*

80 **E** 85 *rall.* *a tempo rall.* *a tempo*

Ob. *p*

E. Hn. *p*

B♭ Cl. *p*

B. Cl. *p*

Bsn. *p*

S. us - que ad - mór - tem, mor - tem au - tem

A. bis o - bé - di - ens us - que ad - mór - tem, mor - tem au - tem

T. us - que ad - mór - tem, mor - tem au - tem

B. us - que ad - mór - tem, mor - tem au - tem

Vln. I *p* **E** *rall.* *a tempo rall.* *a tempo*

Vln. II

Vla.

Vc. *p* *pizz.* *arco* *pizz.* *arco*

Cb. *p*

90 *rall.* *a tempo rall.* 95 **F** *a tempo*

E. Hn. *pp* *p*

Bsn. *pp* *p*

S
crú - cis - crú - cis

A
crú - cis - crú - cis Pro - pter quod et - Dé - us e - xal - tá -

T
crú - cis - crú - cis Pro - pter quod et - Dé - us e - xal - tá -

B
crú - cis - crú - cis

Vln. I *rall.* *a tempo rall.* **F** *a tempo*

Vln. II

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *pp*



100 105

E. Hn.

Bsn.

Timp. *mf*

S

A
vit e-xal-tá - vit il - lum, et dé - dit il - li nó - men, quod est su - per óm - ne nó - men.

T
vit e-xal-tá - vit il - lum, et dé - dit il - li nó - men, quod est su - per óm - ne nó - men.

B

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla.

Vc.

Cb.

G *accel. poco a poco* 110 **H** **Più Mosso** (♩ = c. 90) 115 *rall.*

Temp.

G *accel. poco a poco* **H** **Più Mosso** (♩ = c. 90) *rall.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

I **Adagietto** (♩ = c. 70) 125 *rall.* **J** *a tempo* 130

Tbn.

Temp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I **Adagietto** (♩ = c. 70) 135 *rall.* **J** *a tempo* 140

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K 145 *p* *pp* *p* *pp* 150

Tbn. *p* *pp* *p* *pp*

S

A

T *p*
In má-nus tú-as Dó-mi-ne, Com-mén-do

B *p*
In má-nus tú-as Dó-mi-ne, Com-mén-do

K

Vln. I

Vln. II

Vla.

Vc. *pp* *p* *pp* *p* *pp* *p*

Cb. *pp* *p* *pp* *p* *pp* *p*

155 *accel.* **L** *Più Mosso* (♩. = c. 85) 165

B♭ Cl. *mp*

B Cl. *p* *mp*

Tbn. *pp* *pp*

S

A

T *mp*
spi-ri-tum mé-um, Re-de-mí-sti nos Dó-mi-ne, Dé-us

B *mp*
spi-ri-tum mé-um, Re-de-mí-sti nos Dó-mi-ne, Dé-us

accel. **L** *Più Mosso* (♩. = c. 85)

Vln. I

Vln. II

Vla.

Vc. *pp*

Cb. *pp*

170 175 *rall.*

B♭ Cl. *p*

B Cl. *p*

S

A

T *p*
ve-ri-tá-tis. Com-mén-do spi-ri-tum mé-um,

B *p*
ve-ri-tá-tis. Com-mén-do spi-ri-tum mé-um,

M Adagietto (♩. = c. 70)

180 185 *rall. poco a poco* 190

B♭ Cl. *ppp*

B. Cl. *ppp*

S.

A.

T. In má - nus tú - as Dó - mi - ne, Com - mén - do

B. In má - nus tú - as Dó - mi - ne, Com - mén - do

N *a tempo* 200 *rall.*

B♭ Cl. *p* *pp* *pp* *ppp*

Bsn. *p* *pp* *pp* *ppp*

Timp. *mp* *p* *pp*

Cym. *pp* Hard mallets

Vib. *mp* *f* Motor ON Speed: moderate

B. Dr. *mp*

S.

A.

T. *pp* spi - ri - tum mé - um.

B. *pp* spi - ri - tum mé - um.

N *a tempo* *rall.*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp* *ppp*

Cb. *p* *pp* *ppp*

O **Molto Più Mosso** (♩. = c. 150) **P** **Maestoso** (♩. = c. 100)

205 *rall.* 210

Fl. *f* *ff*

Ob. *f* *ff*

B. Cl. *f* *ff*

Bsn. *ff*

Hn. I-II *ff*

Hn. III-IV *ff*

C Tpt. I-III *ff*

Tbn. *ff*

Timp. *f* *fp* *ff*

Cym. *ff* *f* *pp* *ff*

Vib. *ff* Motor OFF

T.B. *ff*

S. Dr. *ff*

O **Molto Più Mosso** (♩. = c. 150) **P** **Maestoso** (♩. = c. 100)

rall. *V*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff* *pizz.*

Cb. *mf* *f* *ff*

230 *accel.*

B♭ Cl. *ff*

Trgl.

Glk. *ff*

Vln. I *accel.*

Vln. II

Vla.

Vc.

Cb.



R Più Mosso (♩. = c. 120)

235 *ff* 240

Ob.

E. Hn.

B♭ Cl. *ff*

Bsn. *ff*

C Tpt. I-II *f*

C Tpt. III *f*

Trgl.

Glk.

S. *ff*
Et re - sur - ré - xit Et re - sur -

A. *ff*
Et re - sur - ré - xit Et re - sur -

T. *ff*
Et re - sur - ré - xit Et re - sur -

B. *ff*
Et re - sur - ré - xit Et re - sur -

R Più Mosso (♩. = c. 120)

Div.

Vln. I *ff*

Vln. II

Vla.

Vc. *ff*

Cb.

245 250 255

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn. I-II

Hn. III-IV

C Tpt. I-II

C Tpt. III

Tbn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

ré - xit Et re - sur - ré - xit tέρ - ti - a dí - e,

ré - xit Et re - sur - ré - xit tέρ - ti - a dí - e,

ré - xit Et re - sur - ré - xit tέρ - ti - a dí - e,

ré - xit Et re - sur - ré - xit tέρ - ti - a dí - e,

260 265

E. Hn.
B. Cl.
Hn. I-II
Hn. III-IV
C Tpt. I-II
C Tpt. III
Tbn.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

se - cún - dum Scri - ptú - - ras. _____

se - cún - dum Scri - ptú - - ras. _____

se - cún - dum Scri - ptú - - ras. _____

se - cún - dum Scri - ptú - - ras. _____



S Andante moderato (♩ = c. 100)

270 275

Picc.
Fl.
Togl.
Glk.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

p

mp

p

mp

p

p

p

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. I-II *f*

Hn. III-IV *f*

Tuba *f*

Timp. *f fp*

B. Dr. *f*

S. Al-le - lú-ia. Al-le - lú - ia. Al - le - lú-ia. Al-le - lú - ia. Al - le

A. Al-le - lú-ia. Al-le - lú - ia. Al - le - lú-ia. Al-le - lú - ia. Al - le

T. Al-le - lú-ia. Al-le-lú-ia. Al-le-lú - ia. Al - le - lú-ia. Al-le-lú-ia. Al-le-lú - ia. Al - le

B. Al-le - lú-ia. Al-le-lú-ia. Al-le-lú - ia. Al - le - lú-ia. Al-le-lú-ia. Al-le-lú - ia. Al - le

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *f*

Cb. *f*

305 **W** 310

Fl.

Ob.

E. Hn.

Bs. Cl.

Bsn.

Hn. I-II

Hn. III-IV

C Tpt. I-II

C Tpt. III

Tbn.

Tuba

Timp.

B. Dr.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

lú - ia. Al-le - lú - ia. Al-le - lú - ia. Re - dem - pti - ó - nem mi - sit

lú - ia. Al-le - lú - ia. Al-le - lú - ia. Re - dem - pti - ó - nem mi - sit

lú - ia. Al-le - lú - ia. Al-le - lú - ia. Re - dem - pti - ó - nem mi - sit

lú - ia. Al-le - lú - ia. Al-le - lú - ia. Re - dem - pti - ó - nem mi - sit

W

315

Fl. *f*

Ob.

E. Hn.

B♭ Cl. *f*

Bsn.

Glk. *f*

S
mi - - - sit mi - sit Dó - - - mi - nus in

A
mi - - - sit mi - sit Dó - - - mi - nus in

T
mi - - - sit mi - sit Dó - - - mi - nus in

B
mi - - - sit mi - sit Dó - - - mi - nus in

Vln. I

Vln. II

Vla.

Vc. pizz.

Cb. pizz.

320

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn. I-II

Hn. III-IV

C Tpt. I-II

C Tpt. III

Tbn.

Timp.

Glk.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pó - pu - lo in pó - pu - lo sú - - o.

pó - pu - lo in pó - pu - lo sú - - o.

pó - pu - lo in pó - pu - lo sú - - o.

pó - pu - lo in pó - pu - lo sú - - o.

X Andante moderato (♩. = c. 100)

(♩ => ♩.) accel. poco a poco

FL. *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. I-II *f*

Hn. III-IV *f*

C Tpt. I-II *f*

Tbn. *f*

Timp. *fp* *f*

S. sú - o.

A. sú - o.

T. sú - o.

B. sú - o.

X Andante moderato (♩. = c. 100)

(♩ => ♩.) accel. poco a poco

Vln. I *f* (pizz.)

Vln. II *f* (pizz.)

Vla. *f* pizz.

Vc. *f* (pizz.)

Cb. *f*

350 355

Fl. *f* *p*

Ob. *f* *p*

E. Hn. *p*

B. Cl. *f* *p*

B. Cl. *f*

Bsn. *f* *p*

S. *f* *p* *mf* *p*

A. *f* *p* *mf* *p*

T. *f* *p* *mf* *p*

B. *f* *p* *mf* *p*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

re - sur - ge - re a mór - tu - is, et i - ta in - trá - re in - trá -
re - sur - ge - re a mór - tu - is, et i - ta in - trá - re in - trá -
re - sur - ge - re a mór - tu - is, et i - ta in - trá - re in - trá -
re - sur - ge - re a mór - tu - is, et i - ta in - trá - re in - trá -

360 AA

Picc. *ff* *pp*

Fl. *ff* *pp*

Ob. *ff* *pp*

E. Hn. *ff* *pp*

B. Cl. *ff* *pp*

Bsn. *ff* *pp*

Cym. *pp* *ff* *f* *pp* *ff*

S. re in gló - ri - am in gló - ri - am in gló - ri - am sú -

A. re in gló - ri - am in gló - ri - am in gló - ri - am sú -

T. re in gló - ri - am in gló - ri - am in gló - ri - am sú -

B. re in gló - ri - am in gló - ri - am in gló - ri - am sú -

Vln. I *ff* (pizz.)

Vln. II *ff* (pizz.)

Vla. *ff* (pizz.)

Vc. *ff* (pizz.)

Cb. *ff* (pizz.)

Hard mallets

365

370 BB

B♭ Cl. *f*

Timp. *f fp f*

Cym. *pp f*

S *f*
am. sú - am. Al - le - lú - ia. Al - le - lú -

A *f*
am. sú - am. Al - le - lú - ia.

T *f*
am. sú - am. Al - le - lú - ia. Al - le - lú - ia. Al -

B *f*
am. sú - am. Al - le - lú - ia. Al - le -

Vln. I *f* *arco*

Vln. II *f*

Vla. *f* *arco*

Vc. *f* *arco*

Cb. *f*

385

Picc.

Fl.

Hn. I-II

Hn. III-IV

Picc. Tpt.

C Tpt. I-II

C Tpt. III

Tbn.

Tuba

Cym.

S. Dr.

B. Dr.

ff

pp *ff*

390 DD 395 EE

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

B. Cl. *ff*

Bsn. *ff*

C. Bn. *ff*

Hn. I-II *ff*

Hn. III-IV *ff*

Picc. Tpt. *ff*

C Tpt. I-II *ff*

C Tpt. III *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Cym. *pp* *ff*

T.B. *ff*

S. Dr. *ff*

B. Dr. *ff*

S. *ff*
Al - le - lu - ia. Al - le - lu - ia. Al - - -

A. *ff*
Al - le - lu - ia. Al - le - lu - ia. Al - - -

T. *ff*
Al - le - lu - ia. Al - le - lu - ia. Al - - -

B. *ff*
Al - le - lu - ia. Al - le - lu - ia. Al - - -

Vln. I *ff* arco DD EE

Vln. II *ff* arco

Vla. *ff* arco

Vc. *ff* arco

Cb. *ff* (pizz.) arco

rall. **400**

Picc.
Fl.
Ob.
E. Hn.
B♭ Cl.
Bsn.
C. Bn.
Hn. I-II
Hn. III-IV
Picc. Tpt.
C Tpt. I-II
C Tpt. III
Tbn.
Tuba
Timp.
Cym.
T.B.
B. Dr.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *sf* *pp* *sf* *pp* *sf* *pp* *sf*

Hard mallets

Div.

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