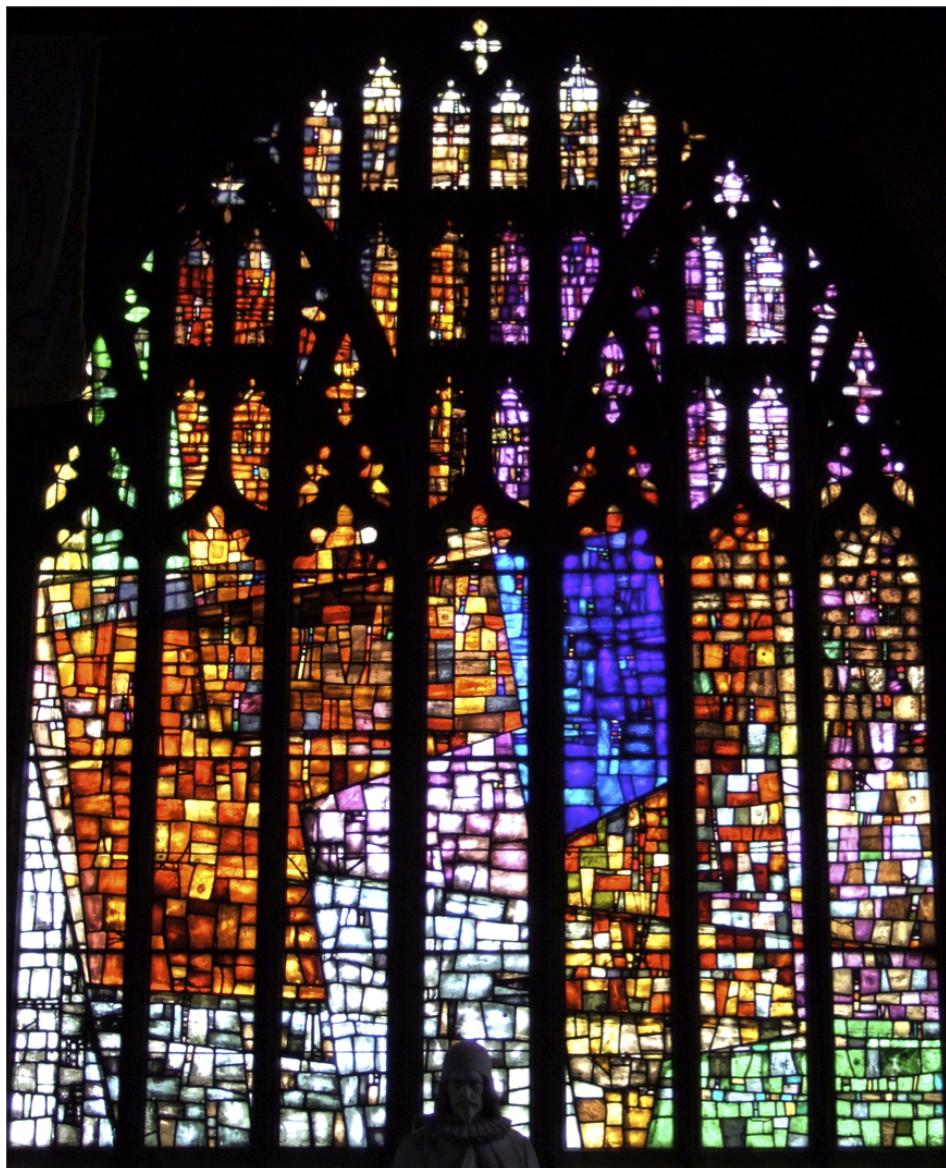


Revelation Window



Bernard Hughes

Revelation Window

for double SATB choir

for Eric Banks and the Esoterics

This piece is based on the Revelation Window (1995) by Antony Hollaway, in Manchester Cathedral, United Kingdom. The image of the window is used by kind permission of the Manchester Cathedral chapter.

The text uses symbols from the International Phonetic Alphabet.
For diphthongs on sustained notes, the second vowel should be placed at the end of the note, just before the final consonant (where there is one).

Duration c.5 minutes

Music © Bernard Hughes 2010
Cover photograph © Cilla Chapman

Revelation Window

for double SATB choir

BERNARD HUGHES

Grandioso ♩ = 88

Soprano
Alto

Tenor
Bass

Grandioso ♩ = 88

Soprano
Alto

Tenor
Bass



10

A

S.
A.

T.
B.

A

S.
A.

T.
B.

2

REVELATION WINDOW

18

S. A. T. B.

lu si ja lu
lu si ja lu
lu si ja laid lus
lu si laid lus
lu si laid lus



25

S. A. T. B.

B

mf f
si ja lus si
laid se lus
laid se lus
laid se lus

B

p
p
p
p

32

S. A.
T. B.

jet ja lis li sis æt li sis

lus las gli sis iz las



39

S. A.
T. B.

æt ja li sis æt jε vε li sis jet jε vε jε vε

æt ja li sis æt jε vε li sis jet jε vε jε vε

S. A.
T. B.

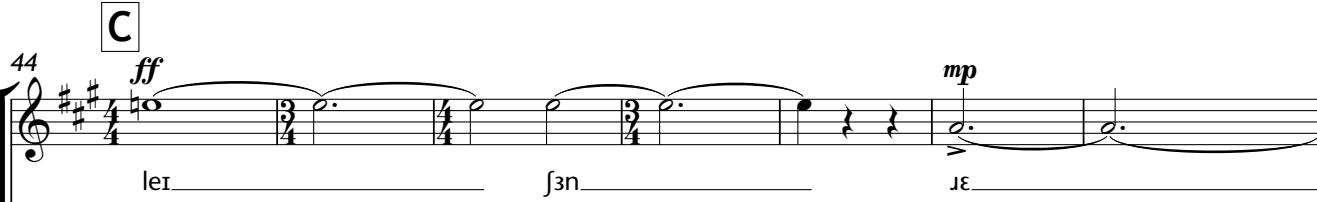
gli sis iz las vi vi tʃε le fe tʃε le fe

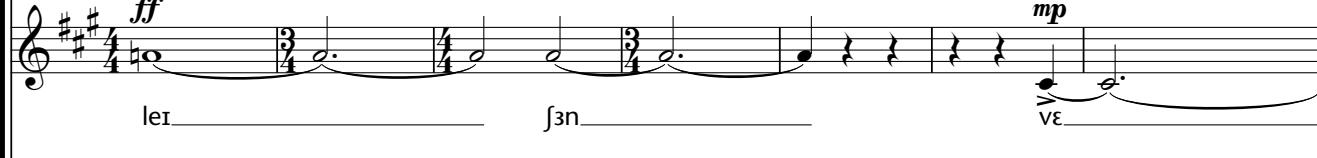
gli sis iz las vi vi tʃε le fe tʃε le fe

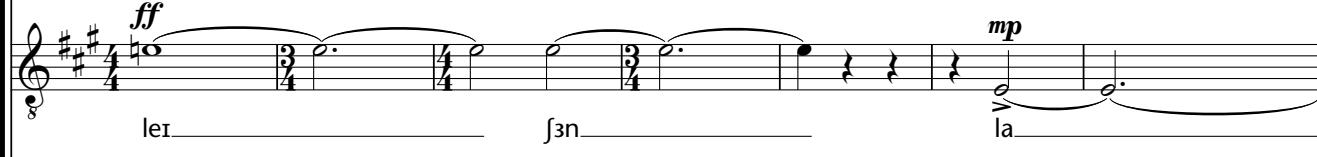
REVELATION WINDOW

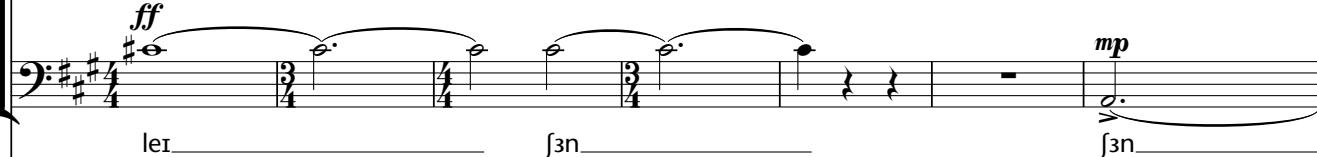
C

44

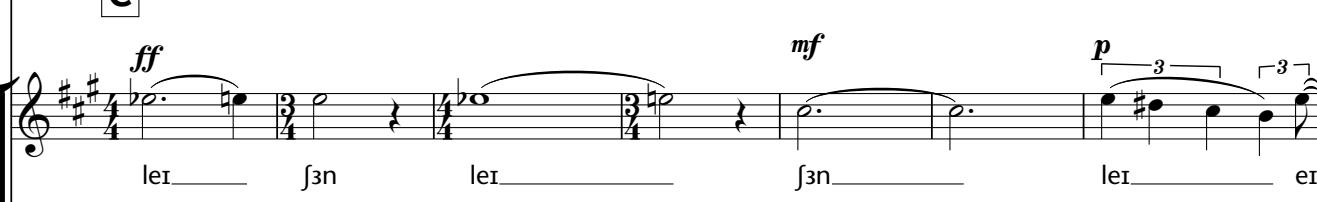
S. 

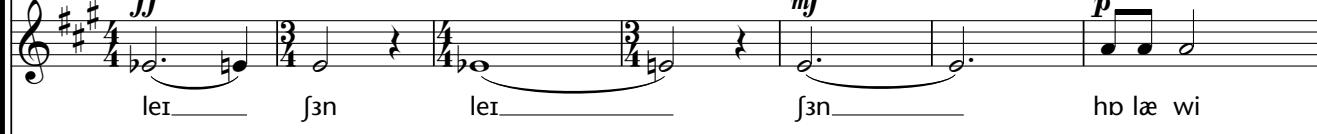
A. 

T. 

B. 

C

S. 

A. 

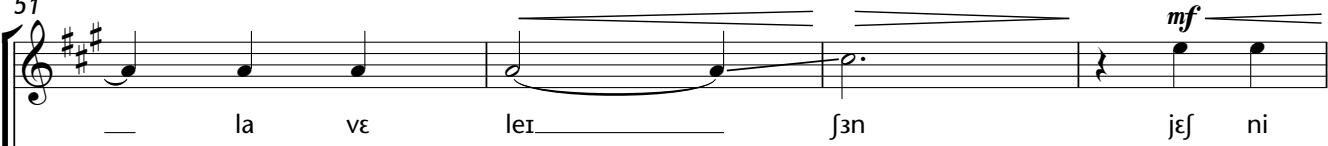
T. 

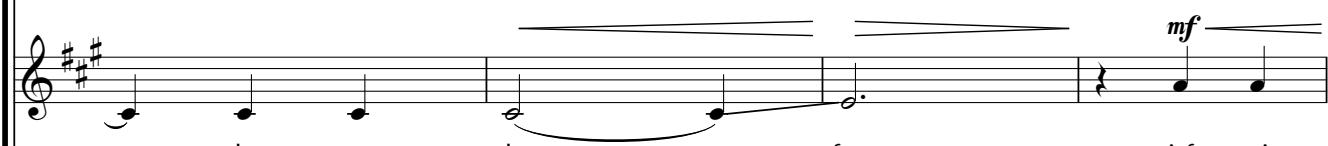
B. 

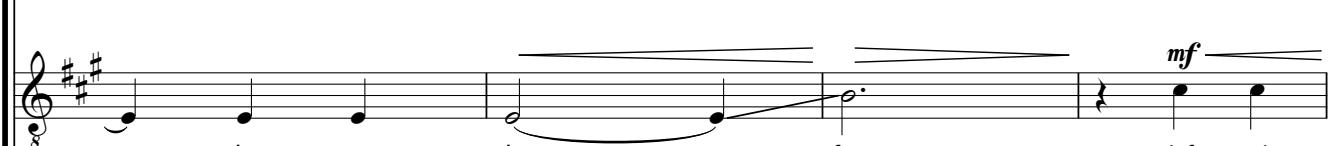
REVELATION WINDOW

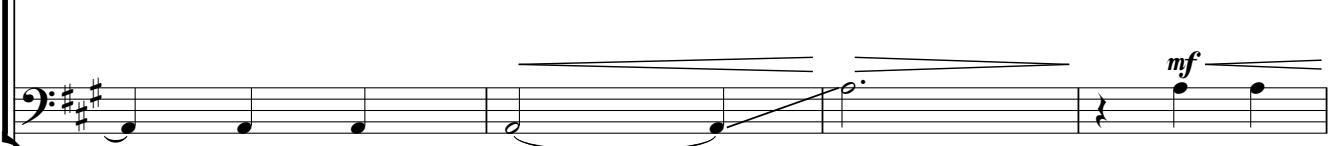
5

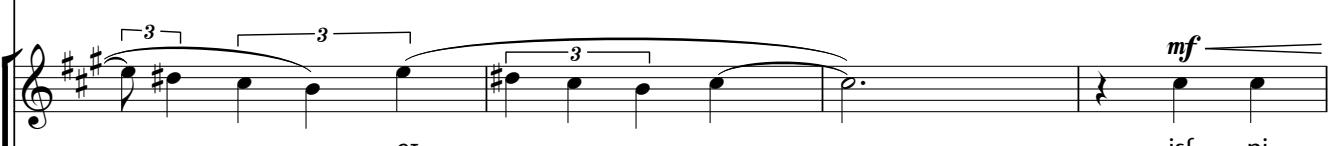
51

S. 

A. 

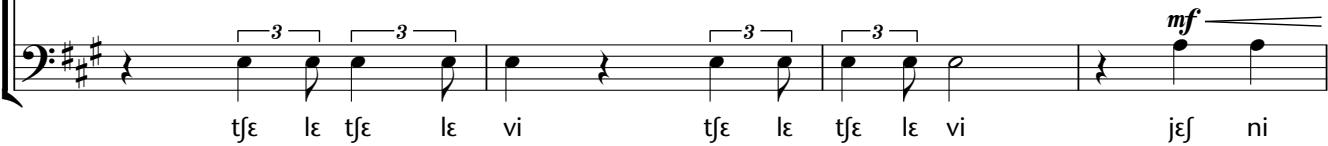
T. 

B. 

S. 

A. 

T. 

B. 

REVELATION WINDOW

55

S. *f*
kʌ lʌ tɒn _____

A. *f* *pp*
kʌ lʌ tɒn _____ kʌ lʌ tɒn

T. *f* *pp*
kʌ lʌ tɒn _____ kʌ lʌ tɒn

B. *f* *pp*
kʌ lʌ tɒn _____ kʌ lʌ tɒn

S. *f*
kʌ lʌ tɒn kʌ lʌ tɒn kʌ lʌ tɒn _____

A. *f* *pp*
kʌ lʌ tɒn kʌ lʌ tɒn kʌ lʌ tɒn _____ ta

T. *f* *pp*
kʌ lʌ tɒn kʌ lʌ tɒn kʌ lʌ tɒn _____

B. *f* *pp*
kʌ lʌ tɒn kʌ lʌ tɒn kʌ lʌ tɒn _____

D CHOIR A SENZA MISURA: CHOIR B A TEMPO

FREE RHYTHM: DO NOT CO-ORDINATE WITH OTHER SINGERS, REPEAT 2 OR 3 TIMES EACH, WITH A SHORT PAUSE BETWEEN EACH FRAGMENT. VERTICAL ALIGNMENT IS APPROXIMATE

S. **A.** **T.** **B.**

p

D CHOIR A SENZA MISURA: CHOIR B A TEMPO

S. **A.** **T.** **B.**

p

68

S. **A.** **T.** **B.**

p

(A TEMPO) **pp**

S. **A.** **T.** **B.**

p

S. **A.** **T.** **B.**

p

REVELATION WINDOW

E A tempo (TUTTI)

p cresc. poco a poco

S. 75

A.

T.

B.

E A tempo (TUTTI)

p cresc. poco a poco

S.

A.

T.

B.

84

S. *mf cresc.*

A. *mf cresc.*

T. *mf cresc.*

B. *mf cresc.*

S. *mf cresc.*

A. *mf cresc.*

T. *mf cresc.*

B. *mf cresc.*

REVELATION WINDOW

91

S.

A.

T.

B.

S.

A.

T.

B.

F

REVELATION WINDOW

11

97

f

S. A. T. B.

te na_____ mje 3u te na_____ a a a a a a tē na_____

te na_____ mje 3u te na_____ a a a a a a tē na_____

f

S. A. T. B.

te-na_____ tē-na_____ tē-na_____ æ po kæ tē na_____ tē na_____

te-na_____ tē-na_____ tē-na_____ æ po kæ tē na_____ tē na_____

105

S. A. T. B.

a a a a a a tē na_____ na va na va mje 3u te na_____

a a a a a a tē na_____ na va na va mje 3u te na_____

S. A. T. B.

æ po kæ sis tē na_____ æ po kæ sis tē na_____

æ po kæ sis tē na_____ æ po kæ sis tē na_____

113

mf *f*

S. A. T. B.

— a a a æ po kæ sis mje 3u te na_____ a a a æ po kæ lip sis

mf *f*

S. A. T. B.

— a a a æ po kæ sis mje 3u te na_____ a a a æ po kæ lip sis

mf *f*

S. A. T. B.

te na_____ a a a æ po kæ lip sis mje 3u te na_____ æ po kæ lip sis no va

mf *f*

S. A. T. B.

te na_____ a a a æ po kæ lip sis mje 3u te na_____ æ po kæ lip sis no va

REVELATION WINDOW

121

S. *mf* æ po kæ sis te _____

A. no vo mu no vo lus no vo mu lus mjé zu te na _____

T. *f* no vo lus no vo mu lus mjé zu te na _____

B. æ po kæ sis te _____ no vo mu no vo lus no vo mu lus mjé zu te na _____

S. *f* no vo lus no vo mu lus mjé zu te na _____

A. no vo mu æ po kæ sis æ po kæ sis no vo lus no vo mu lus mjé zu te na _____

T. no vo lus no vo mu æ po kæ sis æ po kæ sis no vo lus no vo mu lus mjé zu te na _____

B. no vo lus no vo mu æ po kæ sis æ po kæ sis no vo lus no vo mu lus mjé zu te na _____

G *d* = 96

128

S. — a mjé zu te na _____ a mjé zu te na _____ a mjé zu

A. — a mjé zu te na _____ a mjé zu te na _____ a mjé zu

T. — a mjé zu te na _____ a mjé zu te na _____ a mjé zu

B. — a mjé zu te na _____ a mjé zu te na _____ a mjé zu

S. — a mjé zu te na _____ a mjé zu te na _____ a mjé zu

A. — a mjé zu te na _____ a mjé zu te na _____ a mjé zu

T. — a mjé zu te na _____ a mjé zu te na _____ a mjé zu

B. — a mjé zu te na _____ a mjé zu te na _____ a mjé zu

poco rall. cresc.

134

S. *ff* Maestoso *d.* = 58 (in 1) *f*

A. tε na εə is. mje zu mje zu

T. tε na εə *ff* is. mje zu mje zu

B. tε na εə *ff* is. mje zu mje zu

S. *ff* Maestoso *d.* = 58 (in 1)

A. tε na εə *ff* is.

T. tε na εə *ff* is.

B. tε na εə is.

141

S. A. T. B.

f

jet mje 3u mje 3u mje 3u vjet

f

jet mje 3u mje 3u mje 3u vjet

f marc.

lu se de na



150

S. A. T. B.

f

jet

ff

je net

f

jet

ff

je net

ff marc.

— lu se de nat

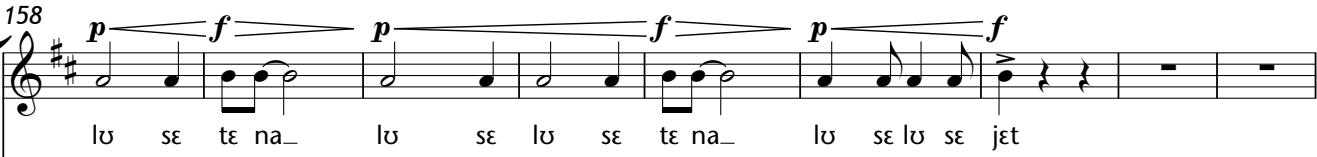
ff marc.

— lu se de nat

REVELATION WINDOW

I **Presto** $\text{d.} = 72$

158

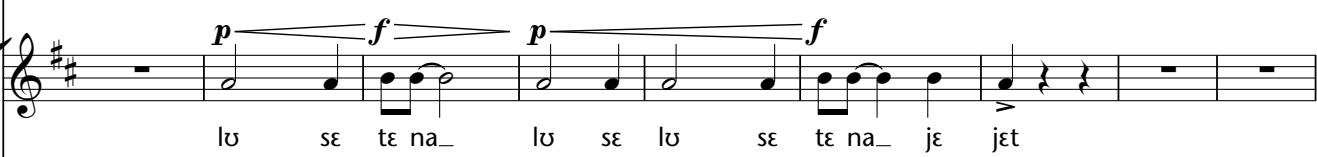
S. 

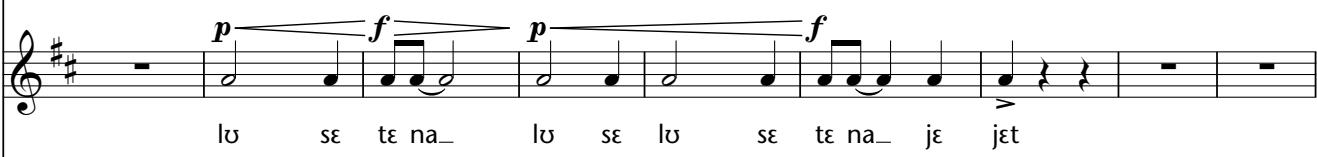
A. 

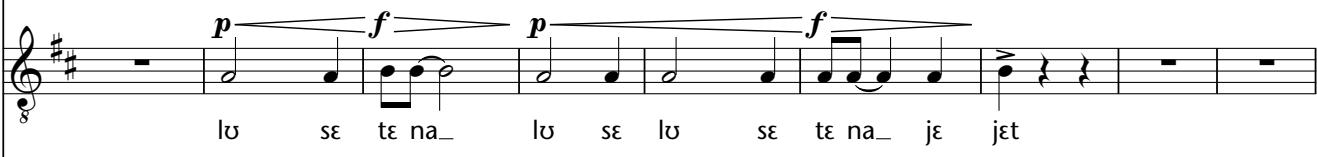
T. 

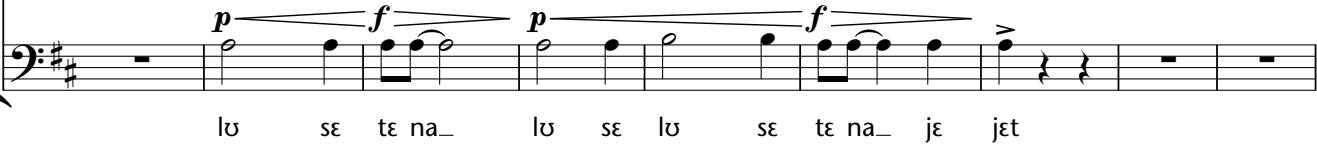
B. 

I **Presto** $\text{d.} = 72$

S. 

A. 

T. 

B. 

167

S. *p* — *ff* — *fff*

A. *p* — *ff* — *fff*

T. *p* — *ff* — *fff*

B. *p* — *ff* —

S. *mp* — *ff*

A. *mp* — *ff*

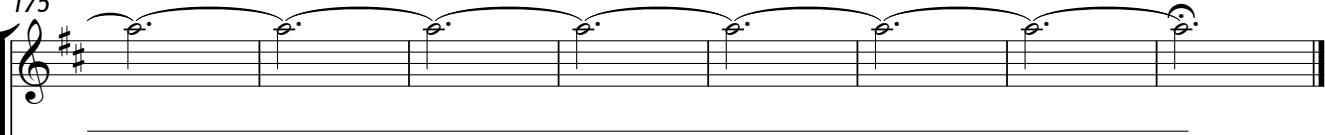
T. *mp* — *ff*

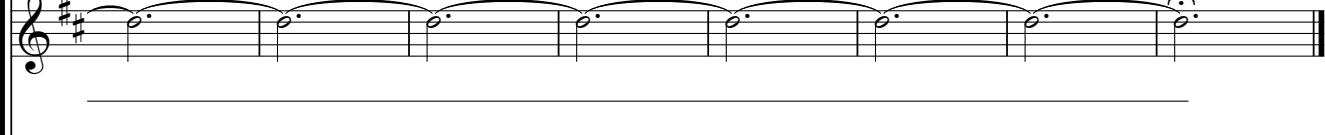
B. *mp* — *ff*

This musical score page contains eight staves, each representing a different voice part: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) in two groups. The music is in common time and consists of measures 167 through 174. The key signature is A major (no sharps or flats). The vocal parts are primarily composed of sustained notes with dynamic markings such as *p* (piano), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). The lyrics "lus" and "lar" are placed under specific notes in the first four measures of each group. Measures 167-170 show the voices entering sequentially from left to right. Measures 171-174 show the voices exiting sequentially from right to left. The bass parts (B.) consist mostly of sustained notes with some rhythmic patterns in the later measures.

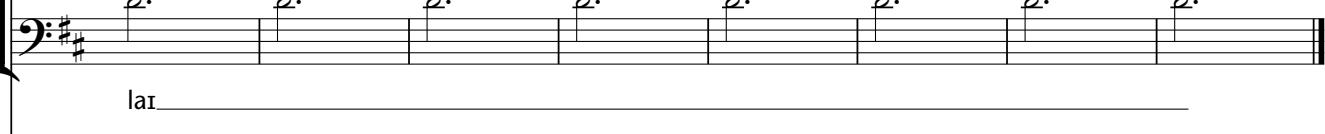
REVELATION WINDOW

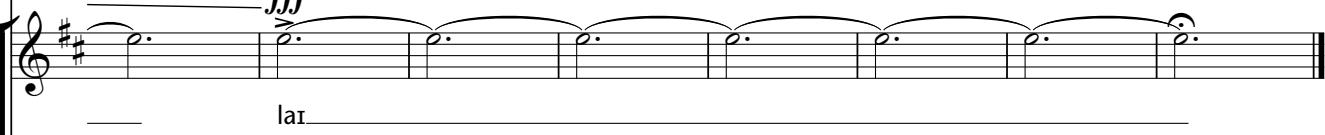
175

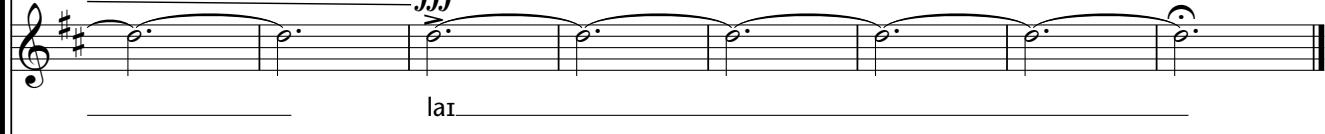
S. 

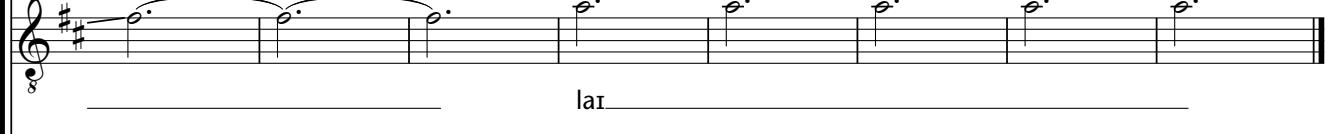
A. 

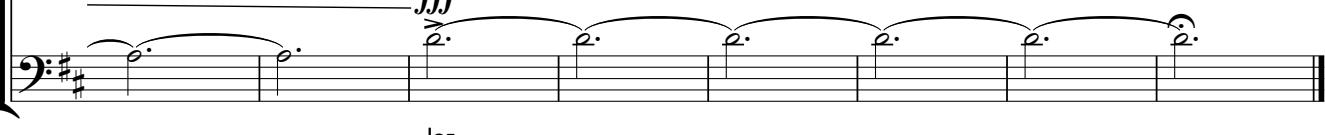
T. 

B. 
lai

S. 
lai

A. 
lai

T. 
lai

B. 
lai