

I A N    M c Q U E E N

B Y    F I R E :

(PER IGNEM)

GAMES OF WAR & PEACE

A DRAMATIC CANTATA

for

Soprano, Actress/Singer, Baritone  
Soloists

Boys' Choir or Children's Choir

Mixed Chorus (S, A, A, B)

ORGAN

&

Small Orchestra

2 flutes

oboe

2 clarinets in Bb

tenor saxophone in Bb

2 bassoons

2 horns in F

2 trumpets

bass trombone

tuba

timpani (4 pedal drums)

4 percussion:

[glockenspiel, xylophone, flexatone, high wood block,  
4 temple blocks, cowbell, tambourine, machine castagnettes,  
2 suspended cymbals (large/small), maracas, S.D., B.D.]

piano

2 polyphonic synthesisers

(ideally Yamaha DX7, Roland Juno 106 or Roland RS09)

1 monophonic synthesiser

(e.g. Roland SH09)

strings (6, 6, 6, 4, 2)

"By Fire" was commissioned for the Hindley Schulze Festival and first performed on the 18th May, 1985, in St. Peter's Church, Hindley, Wigan, during the composer's North West Arts sponsored Residency with Wigan Education Department.

TEXTS

I

[INNOCENTLY PLAYING]

Prelude

CHILDREN'S CHOIR: We lift our faces to the sky  
We dance and sing and leap and play  
The ever-azure bye-and-bye  
The childhood-lasting Dayspring day.

Please let us greet the sun in youth  
In middle-age and when we're old  
And though that's very far away  
A cloud can spoil the Dayspring day.

ALL VOICES: With a hi-de-boom! and a snort-sniff-snort!  
We'll cut your Springtime Revel short!

CHILDREN'S CHOIR: Please listen; just because you're old  
Have had your day and made your pile  
We want to live, soar like the dove  
And dance the Summer's day in love.

Don't hide the dreadful truth from us  
'Till disillision's Autumn grey  
Reveals that childhood's one big con:  
Winter with central heating on.

(He-ho, sob-sob).

[approach of trouble-makers]

ALL: With a hi-de-boom! and a snort-sniff-snort!  
We'll cut your Springtime revel short!

[approach of peace-makers]

[CHILDREN'S CHOIR: Don't turn our joy to loud lament  
[ To voice black Winter's discontent!  
[

[MIXED CHORUS: Unscrew the locks from the doors!  
Unscrew the very doors from their jambs!  
Whoever degrades another degrades me  
And whatever is done or said  
Returns, at last, to me.  
Through me the afflatus surging and surging  
Through me the current and index

cont'd...

I speak the pass-word primeval  
I give the sign of democracy  
By God! I will accept nothing  
Of which all cannot have their part  
On the same terms.  
Through me many long-dumb voices:  
Voices of the interminable generations  
Of prisoners and slaves  
Voices of the diseased and despairing  
And of thieves and dwarfs  
Voices of cycles of preparation and accretion  
And of the threads that connect the stars  
And of wombs and of the father-stuff  
And of the rights of them the others are  
down upon.

SOLO - SOPRANO & BARITONE: Of the deformed, trivial, flat,  
foolish, despised,  
Fog in the air, beetles rolling balls of  
dung.

MIXED CHORUS: Through me forbidden voices.....

SOLO - AS BEFORE: Voices of sexes and lusts  
Voices veiled and I remove the veil  
Voices indecent, by me clarified  
and transfigured.

ALL VOICES: I do not press my fingers across my mouth!

(WALT WHITMAN - "SONG OF MYSELF")

-----0-----

## II

### Two Sides

MIXED CHORUS:  
(celebrating) Wa! Yee ha! Hooray! etc.....

ACTRESS/SINGER solo: I am a poet!

MIXED CHORUS:  
(acclaiming her) Hooray! Brill! Right on! etc.....

ACTRESS/SINGER: A poet of LOVE.....

[Chorus continue as above]

ACTRESS/SINGER: .....and DEATH.....

[Chorus are silent now; freeze, turn away.....]

ALL VOICES: With a hi-de-boom! and a snort-sniff-snort!  
(under breath, building up) We'll cut your Springtime Revel short!

[GAME OF WAR]

-----0-----

III

Loud Noise

ACTRESS/SINGER:

That adja goin' dinit?  
good idea of god woden it  
give issself the option  
put up all these stars an planets  
infinite blinkin millions  
then when one of em snuffs it  
ees got plenty more  
get my meanin'?

[ CHILDREN'S CHOIR:

[ How brightly shines the morning star  
[ Its radiance cast o'er field and scar  
[ Searing me with God's love from  
[ Heaven afar.

(AFTER TRAD. CHORALE)

(LOUD NOISE)

ACTRESS/SINGER:

That adja goin' dinit?  
fought the end of the world ad come!

ACTRESS/SINGER:  
plus BARITONE SOLO  
and MIXED CHORUS

You dream and dream and trancelike  
dream of great catastrophes  
extinction  
switching off the light, pump, feeling  
no moment to know there is no more  
that anaesthetic darkness is complete and all  
No last word  
tick tock  
ti

(LOUD NOISE)

ACTRESS/SINGER:

That adja goin' dinit?  
fought the end of the world as come!  
Nah ee woden do that woodee  
not after all's bin written about him  
not after sendin' his own son  
not after all these people  
tryin ter be like him!  
Well, I mean what a waste of time  
That wooder bin!  
fer him and fer all of them  
and come to that  
for us an all  
and our kids  
and their kids after them an all.

(LOUD NOISE)

MIXED CHORUS:

Five, four, three, two.....

ACTRESS/SINGER:

One....  
That adja goin' dinit?  
Fought it ad appened that time  
stopped yer smilin!

[BARITONE SOLO:  
[& MIXED CHORUS

You dream and dream.....  
..... darkness is complete.

[ACTRESS/SINGER:

And what about ART?  
That adja dinit, weren't expectin' that  
was yer?  
I mean all those pictures showin' god an jesus  
heaven an angels  
I'd feel right conned if I died  
and there wasn't none.

[SOPRANO SOLO:

In Paradisum deducant te Angeli  
In tuo Adventu suscipiant te Martyres  
Et perducant te.....  
In civitatem sanctam Jerusalem  
Chorus Angelorum te suscipiat  
Et cum Lazaro quondam pauperis  
Aeternam haneas requiem.  
(May the Angels lead you unto paradise  
At your coming may the martyrs receive you  
And bring you into the holy city of Jerusalem  
May the choir of Angels receive you  
And with Lazarus, once a beggar,  
May you have eternal rest).

[MIXED CHORUS:

In civitatem santam Jerusalem  
In civitatem sanctam Je-Hollywood....  
(MISSA PRO DEFUNCTIS)

[ACTRESS/SINGER:

OK. I was raised on famous art  
Where I felt lifted up to where  
beautiful women and handsome men  
showed me what love and heroism and duty was.  
I was raised on Hollywood movies  
When bad guys regretted they'd done bad things  
or they'd get what was coming to them  
and the good guys were strong and honest  
and the girls were beautiful dolls that cried  
and for whom they shot it out  
and kissed in the end  
and news that said how wicked commies were  
near bad as nazis that we had fought the war  
about  
enemies of freedom.

(LOUD NOISE)

ACTRESS/SINGER:

That adja goin dinit?  
No? Well the next one will  
Seen one seen em all.  
Anyway this is the point I'm making  
don't go out give us a minute  
this gorbachev and reagan  
and the rest  
I trust them  
No I mean it  
I mean you have to don't you?  
You can't do anything about them.

(LOUD NOISE)

BARITONE SOLO:

Bring down the shutters and the blinds!

SOPRANO SOLO:

Stop that baby coming with its head just out  
of the womb

[ MIXED CHORUS:

Bring down the shutters and the blinds!  
Porthole PLINK  
Starhole FUNT  
Eyehole bunged with a cork.

[  
[  
[  
[  
ACTRESS/SINGER:

All these souls blasted to never never  
because we trusted god  
no wonder ee give issself the option  
of having a'load more ter be goin on with  
when our planet snuffs it.  
I woden half laugh if they all went up  
put is nose out of joint  
Do you believe in ....

(EMILE SERCOMBE - "THAT ADJA GOIN  
DINIT")

-----0-----  
IV

Lacrimosa

SOLOISTS:

Lacrimosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus  
Hux ergo parce Deus

(Mournful that day  
When from the dust shall rise  
Guilty man to be judged  
Spare him, O God, in they mercy).

(MISSA PRO DEFUNCTIS)

-----0-----  
V

Night Questions

ACTRESS/SINGER SOLO:

Is there peace on the streets?  
Is there freedom in the nation?  
Is there joy in my heart?  
Are the things I most prize held up high?  
Is beauty, truth, caring for others prized?  
Is the sweet, sweet song of the artist  
prized?

Is the life you lead inside ever thought  
about?  
Can you really say you're given a chance  
to do all you could do  
- And then to grow?

cont'd...

They're fighting for your soul  
What you think, what you say  
May be their victory.

As you wake in the night  
And search through your life for light  
Is that praying?  
As you reach for the hand  
That's held out beyond a smile  
Is that loving?  
Forget those flashy cars  
And 'Great Little Escapes' to the Algarve  
That's not living  
Living's building a future here and now.

They're fighting for your soul  
What you think, what you say  
May be their victory.

(IAN McQUEEN)

-----0-----

VI

Libera Me

MIXED CHORUS:

Libera me Domine, de morte aeterna  
In die illa tremenda  
Quando coeli movendi sunt et terra  
Dum veneris iudicare saeculum per ignem  
(Deliver me, O Lord, from eternal death  
On that dreadful day  
When the heavens and earth shall quake  
And the world will be judged by fire).

SOLOISTS:

Tremens factus sum ego  
Dum discussio venerit Atque ventura ira  
  
(I tremble and am terrified  
At the trial and the wrath to come).

CHORUS:

Quando coeli movendi sunt et terra  
Dies illa, dies irae,  
Calamitatis et miseriae  
Dies magna et amara valde  
LIBERA ME.

(When the heavens and earth shall quake  
Day of wrath! That day of woe and  
tribulation  
Great day and exceeding bitter!  
Deliver me).

(MISSA PRO DEFUNCTIS)

-----0-----

VII

Dance of Death  
(Sonata sopra 'Dies Irae')

MIXED CHORUS:  
(screaming) Libera Me!

ACTRESS/SINGER:  
Can potent sounds or words ever deliver us?  
I'm a poet, remember?  
I've got to make my art mean something to  
people's real lives.  
I would fight, if my loved ones were  
threatened.  
But we're not talking about men!  
How can you fight a vast impersonal explosion  
This isn't politics - it's life or death!

SOLO FROM CHORUS:  
You're a poet.  
If you can't find an image to raise people's  
consciousness  
Who can?

ACTRESS/SINGER:  
I can search, but who'll listen?

SMALL GROUP:  
FROM CHORUS  
Why don't you sniff like us?  
Try it.  
Want some weed killer?  
It's 1984 - a very good year..... for some!  
Then where's yer troubles, eh?  
Gone!  
Just breathe in - and forget.

ACTRESS/SINGER:  
Why don't you listen?

2nd SOLO FROM CHORUS:  
To what - some crummy old  
Latin mumbo-jumbo rite?

SMALL BOY:  
Haven't you heard of the  
Second Vatican Council?!

ACTRESS/SINGER:  
There are powerful images in these old  
things.....  
A litany of inner truths.....

[CHILDREN ADVANCE UP AISLES CHANTING]

CHILDREN'S CHOIR:  
DIES IRAE DIES ILLA  
SOLVET SAECLUM IN FAVILLA  
TESTE DAVID CUM SYBILA  
  
QUANTUS TREMOR EST FUTURUS  
QUANDO JUDEX EST VENTURUS  
CUNCTA STRICTE DISCUSSURUS  
  
TUBA MIRUM SPARGENS SONUM  
PER SEPULCHRA REGIONEM  
COGET OMNES ANTE THRONUM



SOPRANO SOLO  
& CHILDREN'S CHOIR:

Make peace not war!  
Love and respect one another!

CHILDREN'S CHOIR:

Day of wrath and doom impending  
Earth, by fire, to ashes rending  
David's words with Sybil's blending.

Terror in each heart is rising  
Man his brother man despising  
Armageddon realising.

Trumpets scream, unearthly, thrilling  
Through the very gravestones drilling  
Thronewards see the billions milling!

MIXED CHORUS - 1st SOLO:

No.....they're too impersonal, them  
litanies..!

2nd SOLO:

Well, that's not to say they're not good for  
some people  
Maybe we just need something we can really  
identify with to help us.

BARITONE SOLO:

Maybe I've got an image  
OK. So you're a poet.  
But what if we all had to think like that -  
Absorb and reflect that deeply.....

-----0-----

VIII

On the Beach at Cambridge

BARITONE SOLO:

I am assistant to the Regional Commissioner  
At Block E Brooklands Avenue  
Communications Centre for Region 4  
Which used to be East Anglia.  
I published several poems as a young man  
But later found I could not meet my own high  
standards  
So I tore up all my poems and stopped writing  
(I stopped painting at eight and singing at  
five).  
I was seconded to Block E  
From the Ministry for the Environment.  
Since there are no established poets  
available  
I've come out here in my M.P.C.  
(Maximum protective clothing)  
To dictate some kind of poem or word-picture  
Into a miniature cassette recorder.

cont'd...

When I first stepped out of Block E onto  
this beach  
I could not record any words at all  
So I took two of the orange flavoured pills  
they give us for morale  
Switched on my Sony, and recorded this:-

BARITONE  
& MIXED CHORUS:

I am standing on the beach at Cambridge  
I can see a group in their M.P.C.  
Pushing hoover-like and Ewbank-like machines  
Through masses of black ashes.

BARITONE SOLO:

The taller men are soldiers or police  
The others scientific supervisors.

MIXED CHORUS:

This group moves slowly across what seems  
like an endless car park  
With no cars at all.

CHILDREN'S CHOIR:

I think that in one moment  
All the books in Cambridge  
Leapt off their shelves, spread their wings  
And became white flames and then black ash.

BARITONE SOLO  
& MIXED CHORUS:

And I am standing on the beach at Cambridge.

BARITONE SOLO:

'You're a poet', said the Regional  
Commissioner.  
'Go out and describe that lot'.

MIXED CHORUS:

The University Library.....

BARITONE SOLO:

..... a little hill of brick dust.

MIXED CHORUS:

King's College Chapel.....

BARITONE SOLO:

..... a little hill of stone dust.

ALL VOICES:

The sea!

BARITONE SOLO:

The sea is coming closer and closer  
The clouds are edged with green.  
They're sagging low under some terrible  
weight.  
They move more rapidly than usual.  
Some younger women with important jobs  
were admitted to Block E.  
But my wife was a teacher in her forties  
We talked it over when the nature of the  
crisis became apparent.  
We agreed someone had to carry on.  
That day I kissed her goodbye  
As I did every day  
At the door of our house in Chesterton Road  
I kissed my son and daughter goodbye

cont'd...

I drove to Block E beside Hobson's Brook  
I felt like a piece of paper being torn in  
half!

BARITONE SOLO  
& MIXED CHORUS:

And I am standing on the beach at Cambridge.

BARITONE SOLO:

Some of the men in their M.P.C.  
Are sitting on the ground in the black ashes  
One is holding his head in both his hands.  
I was forty-two three weeks ago  
My children painted me  
Bright coloured cards with poems for my  
birthday.  
I stuck them with Blue-Tack on the kitchen  
door.  
I can remember the colours.  
But in one moment.

CHILDREN'S CHOIR:  
later

All the children in Cambridge spread their  
wings

MIXED CHORUS:

And the children of America  
And the children of Russia  
Spread their wings and became white flames  
And then black ash.

BARITONE SOLO:

And I am standing on the beach at Cambridge  
And I am watching the broad black ocean tide  
Bearing on its shoulders a burden of black  
ashes  
And I am listening to the last words of the  
sea  
As it beats its head against the dying land.

(ADRIAN MITCHELL - "ON THE BEACH AT  
CAMBRIDGE")

-----0-----

IX

Reconciliation

SOLOISTS  
& CHORUSES:

Reconciliation  
Word over all, beautiful as the sky.  
Beautiful that war and all its deeds of  
carnage  
Must in time be utterly lost.  
That the hands of the sisters Death and Night  
Incessantly wash again, and ever again,  
This soiled world.  
For my enemy is dead -  
A man divine as myself is dead.  
I look where he lies  
White-faced and still in the coffin  
I draw near - bend down  
And touch lightly with my lips  
The white face in the coffin  
Reconciliation  
Word over all, beautiful as the sky.

(WALT WHITMAN - "RECONCILIATION")

-----0-----

# Per Ignem - By Fire

John W. Queen  
1784

## I PRELUDE

10: FOLLOW CONDUCTOR

2 II BRIGHT CROTCHETS 1=126

children's  
choir

piano  
reduction

We lift our faces to the sky — We

dance and sing and leap and play — The e- ver a- zure Bye-and-Bye

The child-hood Eastering day-spring day — Please let us greet the sun in youth.

RIGHT  
CHILDREN'S  
CHOIR  
(divides)  
LEFT

In mid-dle age and when we're old — And though that's very far a-  
And though that's very far a-

children's choir (unis.)

22 *Slower* *pp* 23 24 *bounce*

- way A cloud can spoil the day - spring day

ob *p*

*pp*

*ffaca*

10. CHORUS: Fast & light *d*

children's choir 25 *pp* almost under breath - menacing sugary voice 27 *(more 2ND time)*

With a hi - de - boom! And a snort - sniff - snort! We'll cut your Spring tune re - vel.

full chorus *pp*

percussion *castanets pp marked*

S.D. *mf*

1st 2nd

children's choir *4/3 pp* *Ib 126* *ff* *mf* *ff* 32

short! With a hi - de - boom! short! Please listen, just be - cause you

full chorus *ff* *pp* *mf* *ff* *mf* *ff* *mf* *ff*

percussion *Ia* *pp (slower)* *mf* *pp* *mf* *pp* *mf* *pp*

children's choir 33 34 35 III 36 *p, cresc.*

old - Have had your day - - And made your pild We want to live -

*glor* *7* *b* *b* *b* *b* *2 cas*

*p, cresc*

37 *Broadly (tutti)*

38 *p slightly slower*

40 *fz*

Star like the dove And dwindle - Summer's day in love

*f pizz* *lacr* *u.w., brass* *p cresc. ....*

41 *ff* *In Tempo II b. ♩ = 126*

42 *f* *mf* *pp*

43 *f* *mf* *pp*

44 *f* *mf* *pp*

45 *f* *mf* *pp*

Don't hide the dread-ful truth from us 'til dis-i-lu-sion's Au-tumn

*f* *pp* *MIDDLE PED. AD LIB*

III

46 *mp* *p, suddenly*

47 *fz* *f* *fz* *pp (conversational)*

48 *f* *fz* *pp*

49 *f* *fz* *pp*

50 *fz* *pp*

grey Re-veals the child-hood's one big CON - Win-ter with cen-tral

*pic. b* *tp1*

51 *clibbons choir*

52 *pp* *flay filter or sob* *53 pp 2x before* *54 cresc. ....*

hes-ty on! Heel! Heel! Sob! Sob!

With a hi-de-boom And a snort-sniff

*full chorus*

With a hi-de-boom And a snort-sniff

*cartanets.* *pp, marked*

J. D. *mf*

**A** Grandly

Children's choir

55 56 57 <sup>^</sup> *ff* 58

snort We'll cut your Spring-time Revel short! Don't turn our joy—

S snort We'll cut your Spring-time Revel short! Un-screw the locks from the doors

A snort We'll cut your Spring-time Revel short! Un-screw the locks from the doors

FULL CHOIR

A snort We'll cut your Spring-time Revel short! Un-screw the locks from the doors

B snort We'll cut your Spring-time Revel short! Un-screw the locks from the doors

pno reducing

cresc.

f: sf f sf p gradual cresc... tpts.

f p

Children's choir

59 60 *ff* *fp*

to loud la-ment to voice black Win-ter's dis-con-tent

S Un-screw the ve-ry doors from their jambs Who e-ver da

A Un-screw the ve-ry doors from their jambs

FULL CHOIR

A Un-screw the ve-ry doors from their jambs

B Un-screw the ve-ry doors from their jambs

(orch)

*ff* *molto!* *flute* *ppp*

3

61 62 63

children's choir

dimin - l'impid

S - grades a - no - ther - de - grades me

A Who e - ver de - grades a - no - ther - de - grades me

A Who e - ver de - grades a - no - ther - de - grades me

B Who e - ver de - grades a - no - ther - de - grades me

And what e - ver is done or said re - turns

And what e - ver is done or said re -

And what e - ver is done or said re -

orch.

ppp sempre

mf

pp

All gradually dimin...

64 (rit. ....) ppp

S - At last to me

A - turns at last to me

A what is said re - turns

B said and done re - turns

65

B Broadly

66

f, smooth

Through me - th'af - fla - tus

Through me - th'af - fla - tus

I MOBILE (Tempo I<sub>2</sub>) II

orch.

pp 2 ckt AD LIB

mf lower str. PIZZ.

plus

ten

\* This and similar figures repeat freely until bar 75



67 68 69

S  
sur-ging and sur-ging through me the cur-rent and in-deed I speak the

A  
sur-ging and sur-ging through me the cur-rent and in-deed I speak the

FULL CHORUS  
A  
sur-ging and sur-ging through me the cur-rent and in-deed I speak the

B

III

orch

*fades (bass continues freely)*

*cresc.*

70 71 72

S  
pass-ward pri-me-val-I give the sign of de-mo-cra-cy- By God I will ac-cept

A  
pass-ward pri-me-val-I give the sign of de-mo-cra-cy- By God I will ac-cept

FULL CHORUS  
A  
pass-ward pri-me-val-I give the sign of de-mo-cra-cy- By God I will ac-cept

B

orch

*f* *mf* *f*

73 74 75 76 (Cues) 7

Full Chorus

S no-thing — of which all can-not have their part on the same terms Thro

A no-thing — of which all can-not have their part on the same terms Thro

B no-thing — of which all can-not have their part on the same terms Thro

orch.

Very Gently

Tempo I 2 (Voices - follow conductor)

S me ma-ny long-dumb voi-ces —

A me ma-ny long-dumb voi-ces

B me ma-ny long-dumb voi-ces

orch.

*pp* *f* *mf* *mf* *ppc.* *mf*

gluck 78

*pp* *f* *mf* *ppc.* *mf*

Voices of thin-ter mi-se-ra-ble ge-ne-ra-tions of

(take time 1)

Broadly, as above

5:4

cello - contra

II

\* the line individually

A pri. so-nors and slaves Repeat passage (*pp*!) Begin together, then proceed as above

B \*

gluck 80 81 82

Voices 5 of the de-cessed and de-spair-ing and of thieves and dwarfs

orch.

\* The vocal entries are co-ordinated with the orchestral part, not with each other as they appear on the page.

8

III

S

Voices of cy-cles of pre-pa-ration and ac-cre-tion

Full Chorus

A

B

orch.

83

3:2

4:3

4:3

glid

trc

pp!

Full Chorus

S

And of the threads that con-nect the stars and of womb and of the father

A

B

orch.

86

3:2

3:2

5:4

4:3

4:3

trc

pp!

groups finish with 2nd Actus. Waits for each other as necessary... - trc

More time

pp!

Star

D Measured  $\text{♩} = 60$

90 *mf*

91

92 *mf*

93 Unmeasured  $\text{♩} = 30$  acc *pp*

S

And of the rights of them the o-ther are down u-pon

A

And of the rights of them the o-ther are down u-pon

B

orch.

*pp*

*pp*

Passages at [C] (All begin together and close final)

*pp* tempo (→ instrumental roles)

2

4

4

Measured - Impetuous (♩ = 80 (♩ = 80 (♩ = 80))

\* Soprano soli  
Bass baritone

94 *f* *b<sub>2</sub>* *z* 95 *z* { *mp* 3 97 *f* *b<sub>2</sub>* *z* 98 *z*

*f* Of the de formed, tri-vial, flat, foo-lish, de-spised, fly in the air, bee-tles

S  
A  
Mixed Chorus  
A  
B

*pp* - *cresc.* . . . . . *f* - *dimin.* . . . . .

Voi ces of cy-cles of pre-pen-sation and ac-cro-tion

*pp* *cresc.* . . . . . *f* *dimin.* . . . . .

Voi ces of thin-ter-mi-nable ge-ne-ra-tions of pri-son-ers and slaves

*pp* *cresc.* . . . . . *f* *dimin.* . . . . .

And of the threads that connect the stars and of worms and of the father stuff

*pp* *cresc.* . . . . . *f* *dimin.* . . . . .

Voi ces of the de-pressed and de-spairing and of thieves and dwarfs

orch

*p: sfz* *sample*

*pp* *cresc.* . . . . . *f* *dimin.* . . . . .

*pp* *cresc.* . . . . . *f* *dimin.* . . . . .

*pp* *cresc.* . . . . . *f* *dimin.* . . . . .

*pp* *cresc.* . . . . . *f* *dimin.* . . . . .

Sop. soli  
B. bar

99 100 101 102 103

*pp* *Flower - very intimate*

rol-ling balls of dung . . . . . Through me for-bid-den voi ces

S  
A  
Mixed Chorus  
A  
B

*morendo* . . . . . *pp*

*morendo* . . . . . *pp*

*morendo* . . . . . *pp*

*morendo* . . . . . *pp*

Through me for-bid-den voi ces

Through me for-bid-den voi ces

orch.

(rhythmic) lyrical

*ppp*



Sop. soli  
O. bar.

112 mp 113 114 115 116 f: sfz

in - de - cent by me cla - ri - fied and trans - fig - ured

S  
A  
A  
B

mixed chorus

cresc! - - - - - f

(cut-off)

(cut-off)

(cut-off)

(cut-off)

orch

pp cresc... rhythmic mp f

Sop. soli  
Bar.

117 Majestic 118 119

I do not press my fin - gers a - cross my mouth I do not press my

S  
A  
A  
B

mixed chorus

fp f

I do not press my fin - gers a - cross my mouth I do not press my

orch

tr. sf cresc... trem. sl. lb f

*Carniva*  
Tempo 2=12

*f*  
120 *ff* 121 *ff* 122 *ff*

Sop. soli  
B. bar  
S  
A  
Mixed Chorus  
A  
B

fin-gers a - cross my mouth I do not press my fin-gers a - cross my mouth -

*orch.*  
*tutti*  
*ff* *mf sax*

## II Two Sides (Peacemakers & Warmongers)

123 124 125

Sop. soli  
B. bar.  
Actress  
Singer  
Mixed Chorus  
A  
B  
*orch.*

*mf* *dimin* *p* *etc. simile*

*mp* *light sax* *mf (+horn...)* *fully lighty - slightly fiery*

*sopr. calling out only: (mwa) Yee-ha! Hoorsay! Fabulous! ... etc → continue "celebrating" each AD LIB*

*mf* *ff wild!* *mf* *dimin* *p* *etc. simile*

Actress/Singer solo

126 *ff shouting* I AM A POET! (11)

127 (11)

128 (holds up her hand - they are quieter)

129 A POET OF LOVE

MIXED CHORUS

S (approval!) (Hurrah! Yeah! Right on! Brill! etc.....)

A<sub>1</sub>

A<sub>2</sub>

B (approval!) (Woo-ee! Great! Yee-hah! Hurrah! etc.....)

piano (orch.)

5

Actress/Singer solo

130 (11)

132 *All turn away: freeze* AND DEATH!  $\text{♩} = 72$

133

MIXED CHORUS

S dying down: more nervous

A<sub>1</sub> ppp mumbling

A<sub>2</sub> With a Hi-de - boom! and a snort sniff

B dying down: more nervous

piano (orch.)

TAM-TAM  $\text{mf}$  e.v.



(accel...) Presto  $\text{♩} = 100$

Mixed Chorus

Soprano (S): *pp* (5<sup>th</sup> time)

Alto 1 (A<sub>1</sub>): *pp*

Alto 2 (A<sub>2</sub>): *pp*

Bass (B): *pp* (7<sup>th</sup> time)

orch

measures 134, 135, 136

Lyrics: shoot, we'll cut your Spring time re-vel - shot!

orch

measures 137, 138, 139, 140, 141, 142

sf (pp)

simile

pp

cresc poco a poco

(pizz)

f

orch

measures 143, 144, 145, 146, 147

sf

f

sf

(from C-C m)

f:ff

orch

measures 148, 149, 150, 151, 152

ff

orch

measures 153, 154, 155, 156, 157

mp

cresc

#d

f

f

#d

ff

158 159 160 161 162 organ *f*

*cresc. poco a poco*

163 164 165 166 167

*f* *mf* *cresc. ....*

(vnu trans) *Slower: Grandly*  $\text{♩} = 69$

168 169 170 171 172

*ff* *ff* *diminu. ....* *f*

*Glorious!*  $\text{♩} = 90$

173 174 175 176 177

*pp* *ff* *f*

178 179 180 181 182

*pp* *pp* *f*

*peace* *pp*

*sem, recs, nys*

183 184 185 186 187

*ffp* *ffp* *f*

*cresc poco a poco*

III - Loud Noise

190 Unmeasured, but as if still "Rosto"

Actress/  
Finger  
solo

158 189 190

orch.

*For vocal and cresc...*

*That ad's join dimt 1?*

ff ppp

A/S  
solo

children's  
choir

orch.

191

*Quid ides of gods, woden it?*

*Flaring* ♩ = 80

192 193

*f furioso!*

stg = rgm

pp espress

f ppp

A/S  
solo

children's  
choir

orch.

194 195 196 197 198 199

*How bright by shines the morning star*

*It's ra*

*diana cart o'er field sud*

pp high w. wind

ppp

200

A/S solo

Children's Choir

orch.

then when one of our snuffs it sees got plenty more  
Get my medicin

201 202 203 204

scar see - ring me with God's love - from heav'n a - far

repeat *rit.* *rit.* *rit.* *rit.*

morendo  
a niente organ solo

*pp*

Slower  $\text{♩} = 60$

205 206 207 208 209 210 211

orch.

*mf*

212 213 214 215 216 217

orch.

218 219 220 221

orch.

*f cresc.* *f* *fff*

222 223

A/S solo

orch.

That adja goin dinit? Fought the end of the world ad con

*mf* *ff furioso* *pp*

*rit.* *rit.* *rit.*

*Tempo di Valze: Andante un poco Lamentoso*

223 224 225 226 227 *p, dreamily* 228 229

Adress/Singer

orch. organ, synthesizers, etc.

tambour *p*

you dream, and dream, and

230 231 232 233 234 235 *p* 236 *pp*

Adress/Singer solo

B. baritone solo

orch.

trance-like dream of great ca-ta-stro-phi Ex-tin-ction

you

Preview File ONLY

237 238 239 240

Adress/Singer solo

B. bar. solo

Mixed Chorus

S

A<sub>1</sub>

A<sub>2</sub>

B

orch.

dream and dream, and trance-like dream, of

Switching off the light Switching off the light, switching off the

Pump Pump Pump

*pp, dreamily*

241 242 243 244 245

Actress/Singer solo *p* No mo-ment to know there is no  
*pp* (but clear pitches!)

B. baritone solo *p* great ca-ta-stro-phies Ex-tin-ction Ex-

S light Switching off the light Switching off the

A<sub>1</sub> Fee-ling Fee-ling

A<sub>2</sub> Fee-ling

B Fee-ling Fee-ling Fee-ling Fee-ling

orch.

246 247 248 249 250 251

Actress/Singer solo *Colla Parte - - Tempo*  
*espress* more that a - ries the - tic dark-ness is com-plete

B. baritone solo *pp* Ex-tin-ction Ex-tin-ction And all-  
*pp* very lig

S light A-ries the-tic dark-ness Ex-

A<sub>1</sub> fee-ling

A<sub>2</sub> fee-ling no-thing

B no-thing fee-ling

orch.

252 253 254 255 256 257 258

*pp* *pp, pumpily*

A/S  
Soli  
Bar

com- plete com- plete com- plete No last word

And all And all com- plete stage whisper

S  
- tin- ction Ex- tin- ction Ex- tin- ction tick tock tick

A<sub>1</sub>  
mp pump f stage whisper

Mixed  
Chorus  
A<sub>2</sub>  
B

fee- ling Ex- tin- ction

no- thing

orch

259 260 261 262

*p meconico*

A/S  
Soli  
Bar

tick tock tick tock tick tock tick tock

tick tock tick tock tick tock

S

tock tick tock tick tock tick tock

A<sub>1</sub>  
pp tocky ti-cky to-cky tocky ti-cky to-cky

Mixed  
Chorus  
A<sub>2</sub>  
B

tocky ti-cky to-cky

tick tock

orch

(rds) 4:3 4:3 tick 4:3 tock

263 3 264 3 3 265 *Quasi*

A/S  
soli  
Bar

Mixed  
Chorus

S.

A<sub>1</sub>

A<sub>2</sub>

B

orch.

Still  $\text{♩} = 60$

266 organ, perc., synth 267 268 269 270 271

orch.

*p cresc. proc a marc*

*mf diminu proc a p*

272 273 274 wood, brass 275 276 277 glass

orch.

*pp*

*f (sub.) stg.*

*ff intenso*

*p cresc. marc stg.*

278 279 280 281 282

orch.

*f*

*perc.*

*cresc. molto*

*from AD LIB*

*stacc. subito*



M Unmeasured

Adress/Bu solo

orch.

8' acc' circ

original (Pizzicato)

cluster

diminu molto

repeat until N, occasionally changing limits of clusters for a while block

A/S solo

orch.

That stop your direct? Fought the end of the world ad con

pp rapid trills

whisper gls. (rapid!)

f = ppp

A/S solo

orch.

With, ee wooden so that wooder?

284 2nd time onwards

285

286 2 solo vlns.

287

2 vt

pp dolcist.

sim arpegg.

A/S solo

orch.

Not after all's bin written about him. Not after sending is own son. Not a fer all these people tryin to be like him! Well I mean what a waste of time that wooder bin! for him an for all of them And come to that for us an all... and our kids... and their kids after them

288

289

290

291

292

2 vt

pp.

Repeat

recess

repetition

A D L I

with

**N** Measured  $\text{♩} = 120$

293 timp, alli, basses.

(eventually tutti...)

orch.

294 295 296 297 298

*pp* *poco a poco* *cresc.* *mf*

orch.

299 300 301 302 303

*p* *Ma. 2, flute I*

orch.

304 305 306 307

*pp* *sf* *cresc. .... poco a poco* *mf*

*Fl. 1, harmonics*

orch.

308 309 310

*f, cresc. sempre* *ff* *fff* *stacca* *subito*

*♩ = 60 - Giusto*  
*spoken coldly*  
 311 312 313

Adress/Singer  
*soft*  
 me that says you didn't? (11)

MIXED CHORUS  
 soli  
 S  
 A  
 B  
 Five four three two  
 + Bars set

orch.  
 TAM-TAM (tapped with metal beater)  
 (soft beater)  
 TUBA  
 mf  
 ff

Unmeasured  
 G.P. (Laughing)

314 315 316 317  
 Measured: Waltz Tempo as at 223

Adress/Singer  
 it'd appeared that time - stopped her

orch.  
 bank

MIXED CHORUS  
 SOPRANO

Preview File Only

Adress/S  
 soli  
 B. baritone  
 318 319 320 321 322 323

And what about ART?  
 You dream, and dream,  
 dream of - great ca - ta - stro - phes  
 Sweet-ning off the light

Mixed Chorus  
 A1  
 A2  
 B  
 pump

orch.

Actress/Singer  
Soli

324 325 326 327

trance - like dream of great ca - ta - stro - phe

Switching off the light, switching off the light. No

Mixed Chorus  
A<sub>1</sub>  
A<sub>2</sub>  
B

pump — fee - ling — fee - ling —

orch.

328 4:3 (d = 1. of other) 329 330 331 332

Soprano  
p, tenderly

Actress/Singer  
S  
I mean all the pictures showing god and jesus on heaven an Angel

B. baritone  
phes - Ex - tin - ction Ex - tin - ction Ex -

MIXED CHORUS  
S  
A<sub>1</sub>  
A<sub>2</sub>  
B

moment - to know there is - no more that A - mae's (under foot.) a - mae's

Switching off the light -

light fee - ling - fee - ling -

fee - ling - fee - ling - no - thing -

orch.

Poco più Mosso

Sop  
Solo A/S  
Bbar

mp  
ga-li  
In tu ad-ven - tu su sci pi-  
I'd feel right conned if I died

- tin - ction

MIXED  
CHORUS  
S  
A1  
A2  
B

pp (under A 2)  
- the - tic dark - ness is com - plete mp And all com  
- the - tic dark - ness  
pp You dream and dream, an  
feeling no thing Ex - tin - ction Ex

orch

dark - ness  
ff (acc - accel)  
pump

Preview File Only

Sop  
Solo A/S

(p!)  
te Mar - ty - res Et per du - cant te - In  
and there wasn't none OK, I was raised

S  
Solo A1  
A2  
B

p stage whisper  
plate and all com - plete ex - tin - ction  
france - like dream of com - plete ex - tin - ction  
tin - ction ex - tin - ction  
feeling no - thing com - plete Ex - tin - ction (signatissimo)

orch

pp stacc.

345 *f* *molto* 346 *p* 348 349 350 *f* *molto*

Sop. *SOLI*  
*A/S*  
 orch.

ci - vi - ta - tem san - ctam Je - ru - sa -

*simile*

351 *p* 352 353 *mf* 354 355 356

Sop. *SOLI*  
*A/S*  
 orch.

lem - Chor - us An - ge - lo - rum te su -

*pl. subito*  
*cresc. ....*

357 *pp* 358 359 360 361 362

Sop. *SOLI*  
*A/S*  
 S.  
 A1  
 Mixed Chorus  
 A2  
 B  
 orch.

sci - at - I was raised on

*"breathy" pp poco a poco cresc. rhythmic!*  
 In ci - vi - ta - tem san - ctam Je -

*"breathy" pp*  
 In ci - vi - ta - tem san - ctam Je -

*pus. forte*  
*punchy delicate*

363 364 365 366 367 368

Sop  
SOLI  
Et cum La - za - ro quon - dam pas -

A/S  
Hollywood movies when the bad guys regretted they'd done bad things or try

MIXED CHORUS  
S  
- ru - sa - lem In ci - vi - ta - tem san - ctam Je - Hol - ly - wood In  
A1  
A2  
B  
nu - sa - lem In ci - vi - ta - tem san - ctam Je - Hol - ly - wood In

orch.

Handwritten musical score for measures 363-368. Includes vocal parts for Soprano (Sop), Alto/Section (A/S), Mixed Chorus (S, A1, A2, B), and Orchestra (orch.). Lyrics include "Et cum La - za - ro quon - dam pas -" and "Hollywood movies when the bad guys regretted they'd done bad things or try". Musical notation includes notes, rests, and dynamic markings like *mf*, *pp*, and *f*.

369 370 371 372 373 374 375

Sop  
SOLI  
pe - re ae - ter nam ha - beas re - qui - em

A/S  
I've got what was coming to them and the good guys were doing and honest

MIXED CHORUS  
S  
ci - vi - ta - tem san - ctam Je - HOL - LY - WOOD Ah Ah Ah Ah  
A1  
A2  
B  
ci - vi - ta - tem san - ctam Je - HOL - LY - WOOD Ah Ah Ah Ah

orch.

Handwritten musical score for measures 369-375. Includes vocal parts for Soprano (Sop), Alto/Section (A/S), Mixed Chorus (S, A1, A2, B), and Orchestra (orch.). Lyrics include "pe - re ae - ter nam ha - beas re - qui - em" and "HOL - LY - WOOD Ah Ah Ah Ah". Musical notation includes notes, rests, and dynamic markings like *f*, *pp*, and *molto*.

376 377 378 379 380 381 wait if necc.

Sop

SOLO A/S

MIXED CHOIR

orch

and the girls were beautiful girls that cried and for whom they shot it out and killed in the end such mass that sad how wicked enemies were made bad as nazis that we forget the war about...

(DIV.) *molto p* *molto f* *slide* *fff* *slide*

*f* *molto p* *slide f* *fff*

*f* *molto p* *slide f* *fff*

w.w. brass

*f* *pp* *f* *fff*

*fff* *molto* *f, dolce*

Q

382 (shaking over organ) 383 384 385 386

orch.

Enemies of freedom That edge goin' dinit? NO? Well, the next

organ or tam-tam *poco a poco più mosso*.....

*fff* *fff* *molto* *f, dolce*

8

A/S solo

orch.

one will. Seen one seen em all Anyway, this is

387 388 389 390 391

*f* *perc.* *f* (*dimin...*)

8 *free case...*



(finish by 399)

A/S solo

At the point I'm making. Don't go out! Give us a minute! This Carabosse of Pagan and the rest: I trust them I mean you have to don't you you can't do anything about them

orch.

392 (poco a poco più mosso...)

393 repeat rather with head

394

395 (quasi tempo)

396 *meno mosso*

*cello, basses*

*f p*

Soprano solo

Baritone

397 398 399 *mf* 400 401 *f*

Bring down the shutters and the blinds

orch.

*grad.*

*cresc.*

*pp cresc. poco a poco*

Sop.

Bar

402 403 404

Stop that ba-by co-ming with his head just out of the womb

MIXED CHORUS

S

A1

A2

B

*unis.*

*mf, non troppo*

Bring down the

*mf*

Bring down the

orch.

*res*

*f (over voice!)*

*trimp*

*f*

*cresc. ....)*

405 *f* *Stop!* *stop* 406 *f* *Stop!* *stop* 407 *f* *Stop!* *stop!* *ff*

Sop. *Stop!* *stop* *Stop!* *stop* *Stop!* *stop!*

Bar. *Stop!* *stop* *stop* *stop* *Stop!* *stop!*

S. *Shut-ters and the blinds (and nail the very doors to their jambs!)*

A<sub>1</sub> *Shut-ters and the blinds (and nail the ve- doors to their jambs!)*

A<sub>2</sub> *shut-ters and the blinds (and nail the ve- doors to their jambs!)*

B *shut-ters and the blinds (and nail the ve- doors to their jambs!)*

orch. *pp sub. dolce*

**R** 408 Waltz Tempo but quicker  $J=138$  ( $d=46$ )

409 410 411 412 413

Sop. *All those souls blessed, to never-never because we trusted God! No wonder ee*

A/S *All those souls blessed, to never-never because we trusted God! No wonder ee*

Bar.

S. *PLINK!* *PLINK!* *PLINK!*

A<sub>1</sub> *star hole* *star hole*

A<sub>2</sub> *part hole* *part hole*

B *part hole* *FUNT!* *FUNT!*

orch. *pp dolce* *pp*

Vanderbille! Croakists... snapping fingers?)

414 415 416 417 rhythmic! 418 419

Sop. give itself the option of havin a load more ter be gone on water when our plane

Children's Choir How bigh tly shines the

MIXED CHORUS  
S. PLINK! PLINK! PLINK!  
A1 Eye hole bunged with a cork  
A2 ear hole port hole ear hole port hole ear hole port hole  
B FUNT! FUNT! FUNT!

orch. synth

pp *lento*

PREVIEW FILE ONLY

420 421 422 423 424 425

Sop. snuffs it!

Children's choir mor-ning star Its ra- diance cast o'er

MIXED CHORUS  
S. PLINK! PLINK! PLINK!  
A1 Eye hole bunged with a cork Eye hole bunged with a cork  
A2 ear hole port hole ear hole port hole ear hole port hole  
B FUNT! FUNT! FUNT!

orch.

2: gradually spinning a left hand... 3: pp > 4:

426 427 428 429 430 431

Sop. 5: 6: 7:

Soli A/S Bar.

Children's Choir field and scar sea ring

Mixed Chorus S PLINK! PLINK! PLINK!

A1 Eye hole bunged with a cord

A2 car hole port hole car hole port hole car hole port hole

B

orch. FUNT! FUNT! FUNT! marcato cresc. (to sop. nos)

432 433 434

Sop. 8: *pp sempre al fine* 3/4 STOP

Soli A/S Bar. went up ~ But his nose out of joint Do you believe in G.

Children's Choir my soul

Mixed Chorus S *pp sempre al fine* PLINK! PLINK! cut off by start of the next part

A1 Eye hole bunged with a cord

A2 car hole port hole car hole

B *pp sempre al fine*

orch. *cresc molto! corda only* *fff* *trav.* AD LIB.

# IV - Lacrimosa

*Suddenly Quicker. (Demonic!) d=116*

435 *Very Slow + Heavy*  $d=72$  (d=76)  
436 437 438

Sop

Solo  
Achtst. Singspieler

Bass

orch.

*Orchest. Pizzicato*

*ff* *espress* *tuba*

*f* *impetuos*

439 *A Tempo*  $d=72$  (Plover AD LIB)  
440 441 442 *ff cresc.*

di - es il -

*pp* *lamenting*

La - cri - mo - sa

*f* *molto espress* *(tuba)* *pp rubato* *meno p* *(piano solo)*

443 *Quicker*  $d=116$  as before  
444 445 *In Tempo*  $d=72$  446

*pp* *spoken terrified: hoarse*  
Mournful that day...

*pp* *organ solo* *La - cri - mo -*

*ff* *pp stacc.*

447 *pp* *espress.* 449 450 451 *pp*

Di es il-la Qua

*p* *half sung* *pp*  
Mourn ful that day! Qua

- SA - - - - - Qua

452 *f* 453 454 455 456

Qua re sur get ex-fa-vil la

*f* with increasing terror  
When from the dust shall rise

When from the dust shall rise Ju-di

457 *f* *pass. con tenerezza* 458 459 *mf cresc* 460 461

can - dus Ju-di. can-dus ho - mo re

*mf, cresc.* Ju - di can-dus - mo

Ju - di can-dus ho - mo

*pp* *pp sempre* *pp: sfz*

462 463 464 465 466

us

mf ho - mo

mf ho mo re - us

organ

pp

467 468 469 470

La cri - mo - sa

pp dolans e poco rubato

pp

di - es il -

pp

471 472 473 474 475

p spon: stage whisper

Mourn-ful that day

Qua...

Qua re-sur-get ex fa -

p cresc...

Qua re-sur-get ex fa-vil la

p cresc...

Qua re sur get ex fa-vil-la

pp: sf

cresc

Moving on... d=56

476 *f* 477 *f* 478 *p* 479 *pp* 480 *Slower*

-vil la Tu di-can-dus ho-mo-re-us

*f* Tu di-can-dus *p come f espres*

*f* Tu di-can-dus ho-mo-re-us *Hu-ic*

*pp* (stgs tutti with voices)

481 482 *pp port.* 483 484

Hu-ic et-go-par-ce-de-us

*f: f* er go par-ce-de-us

Hu-ic et-go-par-ce-de-us

*pp tuba solo*

485 U

*pp* *W. Wind, tp*

*pp* *attaca subito*

*pp* *attaca subito*

*pp* *perc. bndu (p22)*



# V - Night Questions (text I. McQueen)

Gently moving (♩=56 ca)

Actress/  
Singer  
solo

orch.

486 487 488 489 exit

*ppur, synth, stgs.*

*pp espress*

*Colla ped... mfpp*

*pp*

490 *pp dolcis.* 491 *pp*

peace on the streets? Is there free-dom in the na-tion? Is there

*pp* *pp* *pp*

492 493

joy in your heart? Are the things that you most prize held up

*pp*

494 495

high? Is beau-ty, truth ca-ving-for

*ten solo solo*

496 497 *dolcis*

o-ther prized? Is the sweet sweet song of the

*warm*

498 *esit - -* 499 *part*  
 ar- tist prized? Is the life you lead in- side e- ver

500 501  
 thought a- bout Can you real- ly say you're giv- ing a chance to

502 503 504 *f*  
 do all you could do and then to grow They're fight- ing for your

505 506 507 508 *mf < fp*  
 soul what you think what you say may be their vic- to- ry

V 509 With more movt. 510 511 512

strings *p espress* *f*  
*f appassionato*

513 514 515 516

*mf* *mf* *p impetuoso* *rit.* *appan....*

517 Original Tempo 518 519 520 521 *p*

*pp espress.* *fp* *(dolce)*

522 *pp intinate* 523

Wake in the night — And search through your life for light — Is that

*pp con tenerezza*

524 525

praying — ? As you reach for the hand — that's held

526 527 528

out be-yond a smile — is that lo-ving — ? Is that lo-ving — ? For

PREVIEW FILE ONLY

529 *mf* *stacc* ( — ) 530 — ( *gently* ) 531 — 532 ( *p* )

- get those fea-sy cars and "Great Little Escapes to the Algarve" that's out

533 *Very Quietly* 534

li-ving — Li-ving's build-ing a fu-ture here and

535 536 537

now — Here and now — Here and now — They're

538 539 540

figh-ting — for your soul — what you think — what you

541 542 *affac. sub.*

say — may be their vic-to-ry —

*in time* *crescendo* *affac. sub.*

# VI ~ Libera Me

orch. *March - Libera*  $\text{♩} = 76$   
*mp muted stgs. (also omnibus footsteps)*  
 543 545 546 547 548  
*Wind*  
*mp* *pragmatic*  
*pp heavy*

orch. 549 550 551 552 553 554  
*mp*  
*f*  
*p* *accentato*

MIXED CHORUS S 555 556 557 558 559 DIV. 560 *p* gradual cresc. 561 562  
 A<sub>1</sub>  
 A<sub>2</sub>  
 orch. *f: sf*  
*mp* *pp* *(stacc. pizz.)* *sine.*  
 Li - be - ra me  
 - ra me d

MIXED CHORUS S 563... *f* gradual dimin. 564 565 566 567 *cresc. gradually* 568 569  
 A<sub>1</sub>  
 A<sub>2</sub>  
 B  
 orch. *pp* *p* *pp* *pp* *(cresc. with vocal)*  
 mor - te re - ter - na  
 mor - te re - ter - na  
 mor - te re - ter - na  
 te re - ter - na (2 Resde-Acc.)  
 In di e  
 (stacc. tutti): *pizz.*

(cresc.) *ff* *molto* *Quick* (♩=120)

570 571 572 573 574 575 576

S *mor- te- ter- na* *Quando coe- li no- ven- di*

MIXED CHORUS A1 *la- tre- men- da* *Qua- do coe- li no- ven- di*

A2 *il- la- tre- men- da* *Qua- do coe- li no- ven- di*

B *il- la- tre- men- da* *Qua- do coe- li no- ven- di*

orch. *2 viol. solo (arco)* *pp misterioso*

577 578 579 580

S *sunt et ter- ra* *ter- ra!*

MIXED CHORUS A1 *ter- ra!* *ter- ra!* *ter- ra!*

A2 *ter- ra!* *ter- ra!* *ter- ra!*

B *sunt et* *Quando coe- li no- ven- di* *sunt et* *ter- ra!*

orch. *f (imp)*

581 582 583 584

S *no- ven- di sunt dum ve- ne- ris ju- de- ca- re per*

MIXED CHORUS A1 *no- ven- di* *dum ve- ne- ris*

A2 *ter- ra* *dum ve- ne- ris*

B *ju- de- ca- re* *sae- cu- lum per*

orch. *p*

585 *f* *sub* *bb* *^* *^* *^* 586 *f* *bb* *^* *^* *^* 587 *bb* *^* *^* *^* 588

S *ig-nem ig-nem ig-nem ig-nem ig-nem ig-nem*

A<sub>1</sub> *Dum re-ne-ris ju-di-ca-re per ig-nem li-be-ra-me*

A<sub>2</sub>

B *ig-nem ig-nem ig-nem ig-nem ig-nem ig-nem*

orch. *mf mp p*

**X** Slower: Nervous (♩ = 66)

589 590 *bb* 591 *bb* 592

MIXED CHORUS Sop. *tre-mens fac-tus sum e-go tre-mens fac-tus sum e-go et*

Actress/Singer *very smooth*

Baritone *pp* *tre-mens fac-tus e-go tre-mens fac-tus e-go*

MIXED B Chorus *rhythmic* *pp terrified: breathy* *mo-tere-tar na tre-mens fac-tus tre-mens fac-tus*

orch. *pp, cresc (itgo)* *ten sax.*

594 Quick, As before ♩ = 120

593 594 595 596

Sop *ti-me o*

A/Singer *e-go tre-mens*

Baritone *UNIS: rhythmic*

S.A.1 MIXED CHORUS *Dum di-scus-sio-re-ne-rit*

MIXED A2 Chorus

Bar

orch. *pp pounding* *(caldi bassi)*

597 598 599 *pp cresc....* 600 *mf*

Sop. *tre-mens fac-tus et ti-me-o*

Solo Actress/ Singer *tre-mens fac-tus et ti-me-o*

Baritone *tre-mens fac-tus et ti-me-o*

MIXED CHORUS S. A<sub>1</sub> A<sub>2</sub> Bar. *At que ven tu ra i-ra*

orch. *mf* *pp cresc.*

\* pitch-bend, then short gliss.

601 \* *pp cresc....* 602 603 604 *RIT- - - MOLTO* *f heavy*

Sop. *fac-tus tre-mens et ti-me-o*

Solo Actress/ Singer *fac-tus tre-mens et ti-me-o*

Baritone *fac-tus tre-mens et ti-me-o*

Mixed Chorus A<sub>1</sub> & A<sub>2</sub> *si re-ve-rit At-que ven-tu-ra i-ra*

B. *si re-ve-rit At-que ven-tu-ra i-ra*

orch. *f* *f heavy*



Very Broad  $\downarrow = 68$  (not too much) *sempre con moto*  
TUTTI: UNISONO

605

Sop. & Act./Singer

baritone

S.A1 & A2

MIXED CHORUS

orch.

coe-li mo-ven-di sunt et terra di-es il-la dies i-rae. Ca-la-mi

606 607 608

609

SOLI

MIXED CHORUS

orch.

-ta-tis et mi-se-rae Die-s mag-na et a-ma-ra val-de

Grandly  $ff$  (Sop)

610

612

Sop. & Act./Singer

soli

baritone

S.A1 A2

Mixed Chorus

bar

orch.

Li-be-ra-me Li-be-ra me!

mp *dolce espress.*  $p$  **RIT MOLTO**

613

Carnival Tempo  $\downarrow = 126$

VII DANCE OF DEATH

(NATA SO PRA "DIES IRA

614  $fff$  *f* *ff* *fff*

615  $fff$  *ff* *fff*

All except Act/Singer: d wailing/pleading

616

(dying down)

Sop

Act/Singer

Bar

Children's Choir

MIXED CHORUS

S.A1

A2

B

orch.

616 617 618 619 *pp*, breathy - *mf* 620 621

Di - es i - se di - es il - la Sol - vet see - clum

conspic fingers, swinging happily) ... calling out, suddenly enamed

Can't sound of words, see - believe us??

Group I (advancing up left aisle) Group II (up right side)

ff laissez vibrer pp molto pesante mf

sf (pizz), pmo. *marcato*

Sop

Act/Singer

Bar

Children's choir

MIXED CHORUS

S.A1

A2

B

orch.

622 623 *unmuffled* *hand's applause* 624 (they stop at last and listen) 625 626

in fa - vil - la Te - ste Da - vid cum Sy - bil - la

(both groups) *f*

(unmuffled cheer and applause) (they stop at last and listen)

5:3

ff pp

(pp)

Actress  
Finger solo

I would fight if my loved ones were threatened. But we're not talking about war. ... you find some ...

Children's Choir

Quantus tre mor est fu - tu - rus Quan do ju - dex est ven - tu - rus

MIXED CHOIR (various groups)

Orch.

627 Gp II 628 629 Gp I 630

♩ = Disco Tempo (♩ = 126)

*p* *pp heavy*

Actress  
Finger solo

that just destroys everything ... in, some or later? This is not politics - it's life or death!!

Children's Choir

cum - cta stric - te di - scu - su - rus Tu - ba mi -

Mixed Chorus

Orch.

631 Gp II 632 633 634 635 Gp I

\*115

\* not necessarily in 632... replying to A/Niger

*ff* *pp*

Actress  
Finger solo

Can't search, but who'll listen?

Children's Choir

spor - gens so - num Per sa - pul - ches re - gi - o - num Co - get om - nes Ante thro -

Mixed Chorus

Orch.

636 637 Gp II 638 639 Both Groups 640

*ff* *pp sempre*

stgs: arco

ff Both groups have in ... arrived at the point ... this stand in front of ...

Actress  
Singer  
Solo

(various members of small gp., to Act/Singer)

why don't you sniff them?

Mixed  
Chorus

TRY it!

(offering something)

641 642 643 644 645

about now was 1942-43? It's 1944  
a very good year (for some! Ha! Ha!) - No?

orch.

(middle  
Pd. AD LIB)

(distraught)

Actress  
Singer  
solo

why don't you listen?

Mixed  
Chorus  
Children's  
Choir

In what? dance company? Latin mumbo-jumbo rite?

(SINGERS AND CHORUS)  
(sing boy - piping voice peremptory?)  
Havest you heard of the Second Vatican Council?

646 647 648 649

orch.

Actress  
Singer  
solo

650

These are potent images in those old things... library... of images... truths...

(.)

orch.

best at necessary for voice

(.)

651 A1 652

Disco: Losters, ma pin' delibato

mp

mf

mf

regalo + rhythmic drums

orch.

653 Rhythmic with slight SWING 654 655 656

mp WIND

3