# *Lacrimae rerum*

*text from Virgil, Aeneid (lib. I, VI)*

*cello, keyboard (organ) and SATB chorus*

*duration c.21'*

Preview File Only

*Timothy Salter*

*Usk Edition, London 1996*

I .....hic etiam.....
sunt lacrimae rerum et mentem mortalia tangunt.
lib.I, 461–2

*.....even here.....are tears for the nature of things, and the transience of life touches the heart.*

II ter frustra comprensa manus effugit imago,
par levibus ventis volucrique simillima somno.
lib.VI, 701–2

*Three times he tried to embrace the image but three times it slipped from his arms, like wisps of wind or a half-remembered dream which flies away.*

III aspice bis senos laetantis agmine cycnos,
aetheria quos lapsa plaga Iouis ales aperto
turbabat caelo; nunc terras ordine longo
aut capere aut captas iam despectare uidentur:
ut reduces illi ludunt stridentibus alis
et coetu cinxere polum cantusque dedere,
.....
lib.I, 393–8

*Do you see those twelve swans flying exuberantly in formation? Just now Jupiter's eagle was swooping down from the heavens and scattering them all across the sky. But now you can see some of them already landing on the ground in a long line and others looking down at the spot where their companions have alighted. Restored to safety, they play with wings whirring and call out together, drawing great circles in the sky.*

IV (Interlude)

V .....caelum ac terram camposque liquentis
lucentemque globum lunae Titaniaque astra
spiritus intus alit,.....
lib.VI, 724–6

*.....the heavens and the earth and the watery vastness of the sea, the shiny globe of the moon and the stars which belonged to the Titans, are all nurtured by a spirit within,.....*

Virgil, Aeneid

© translation by Jane Rowan

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**Lacrimae rerum** is in five sections:


| | |
|---|---|
| I | p.3 |
| II | p.30 |
| III | p.44 |
| IV (Interlude) | p.58 |
| V | p.64 |


Notes:

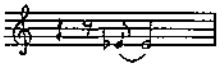
1. The organ part has been written for an instrument without pedals and may be played on a digital or pipe organ equally satifactorily. If played on an instrument with pedals they may be used judiciously (e.g. the beginning of V). The timbres envisaged include 2′ and mixture stops where bright or substantial sound is called for. There are occasional registration suggestions.

2. Chorus:
   a. classical rather than ecclesiastical pronunciation of Latin. Some examples:
   *e*tiam/*t*ea, lacri*mae*/*my*, tangunt/*g*o (*g* always hard), *v*entis/*v*olume (and Io*u*is/*J*ove), aspice/*k*ick, sen*os*/*oa*st, *lae*tantis/*lie* (*ae* always thus), *cycnos*/*cook oa*st, *ui*denturl*vee*, reduces/*k*, *coe*tu/*coi*l, *cinx*ere/*kinks*.

   b. li[t]⟶oo: omit the t; change vowel sound gradually over the time indicated.

   c. crosses in place of note-heads indicate approximate pitches.

   d. where a phonetic is written, it is to be retained until anything other is indicated.

3. Flats and sharps apply only to the note immediately following except in the case of tied notes within the bar (e.g.  is an E flat of 2½ crotchets' duration).

# Lacrimae rerum

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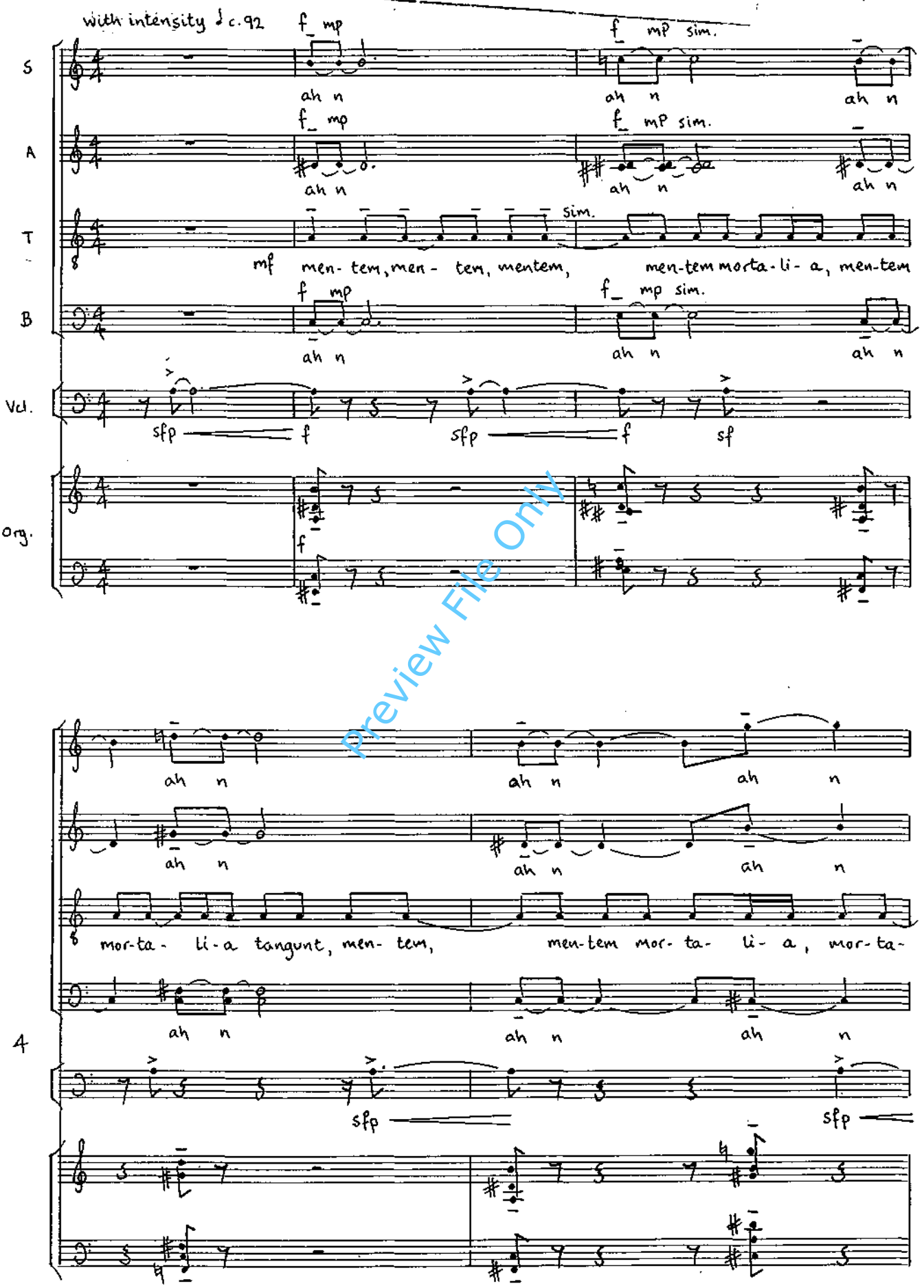
Timothy Salter

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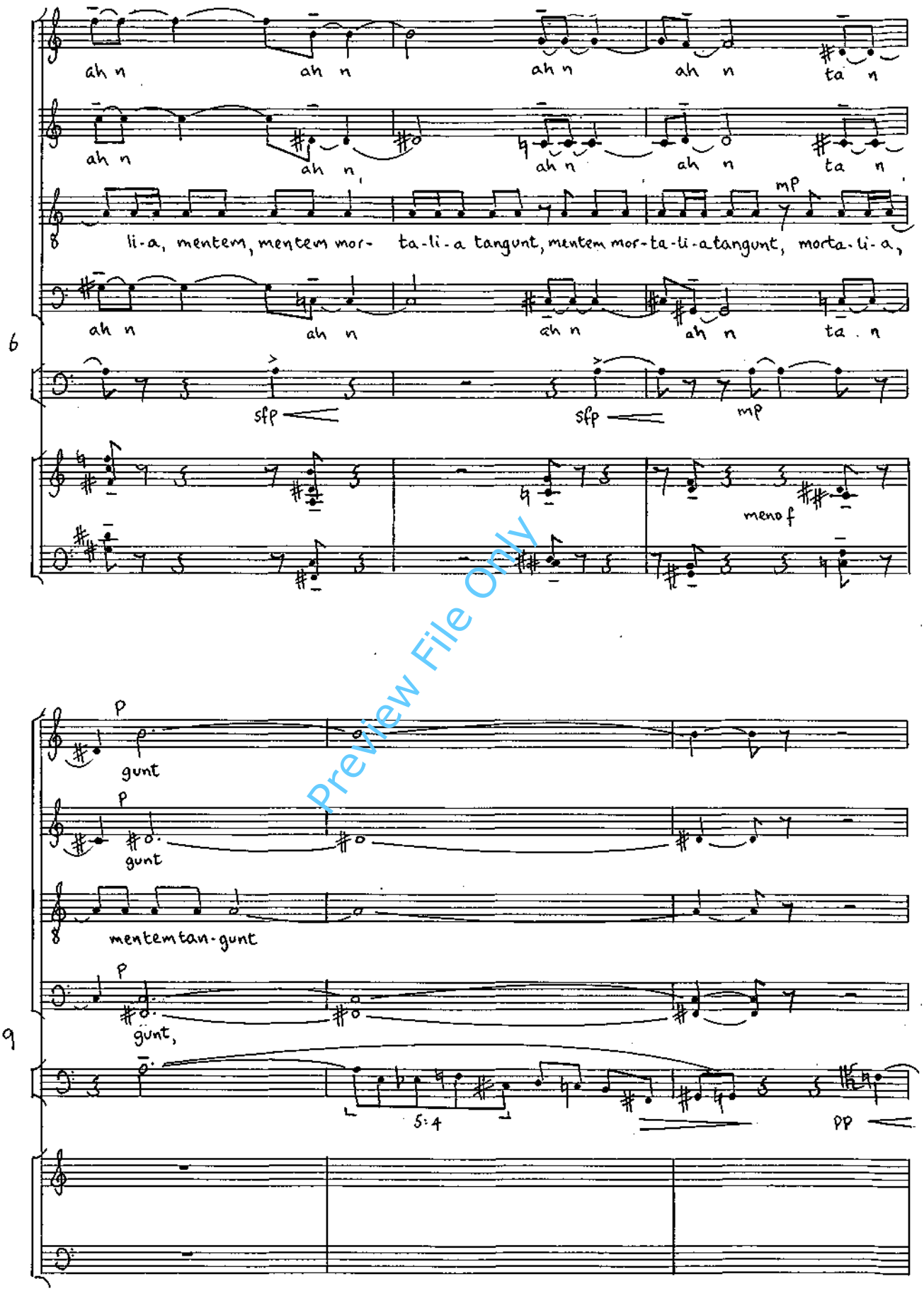


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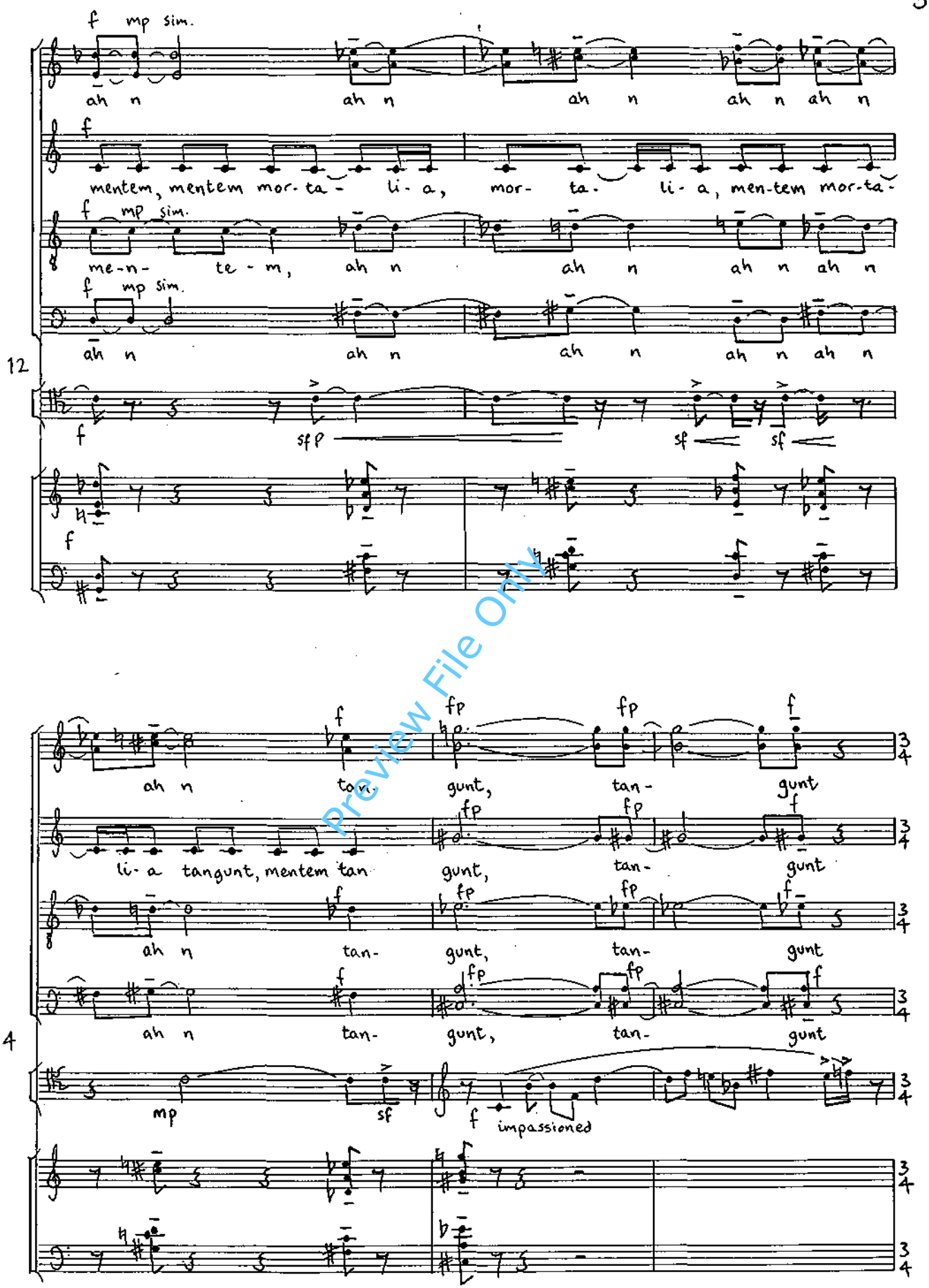


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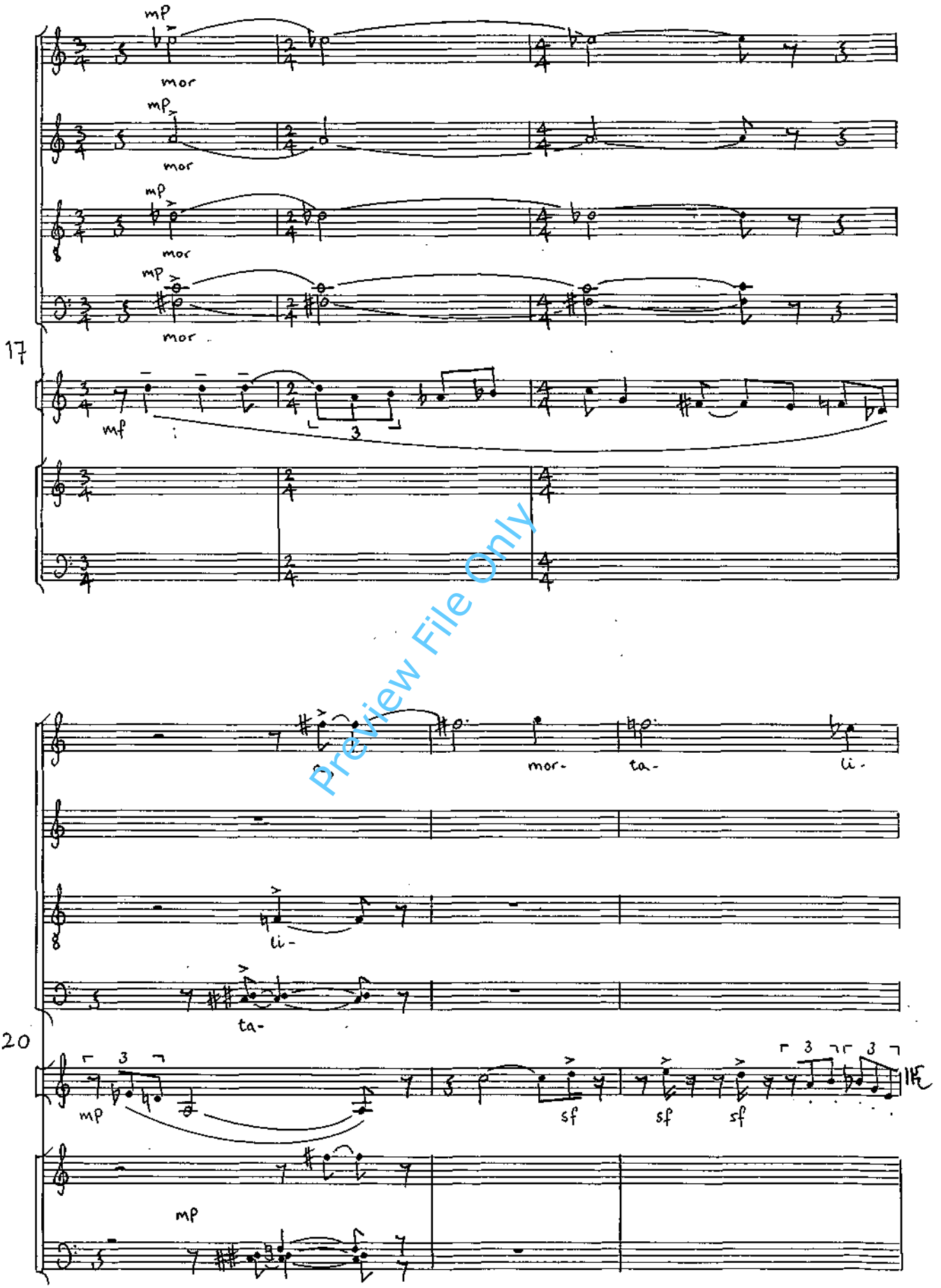


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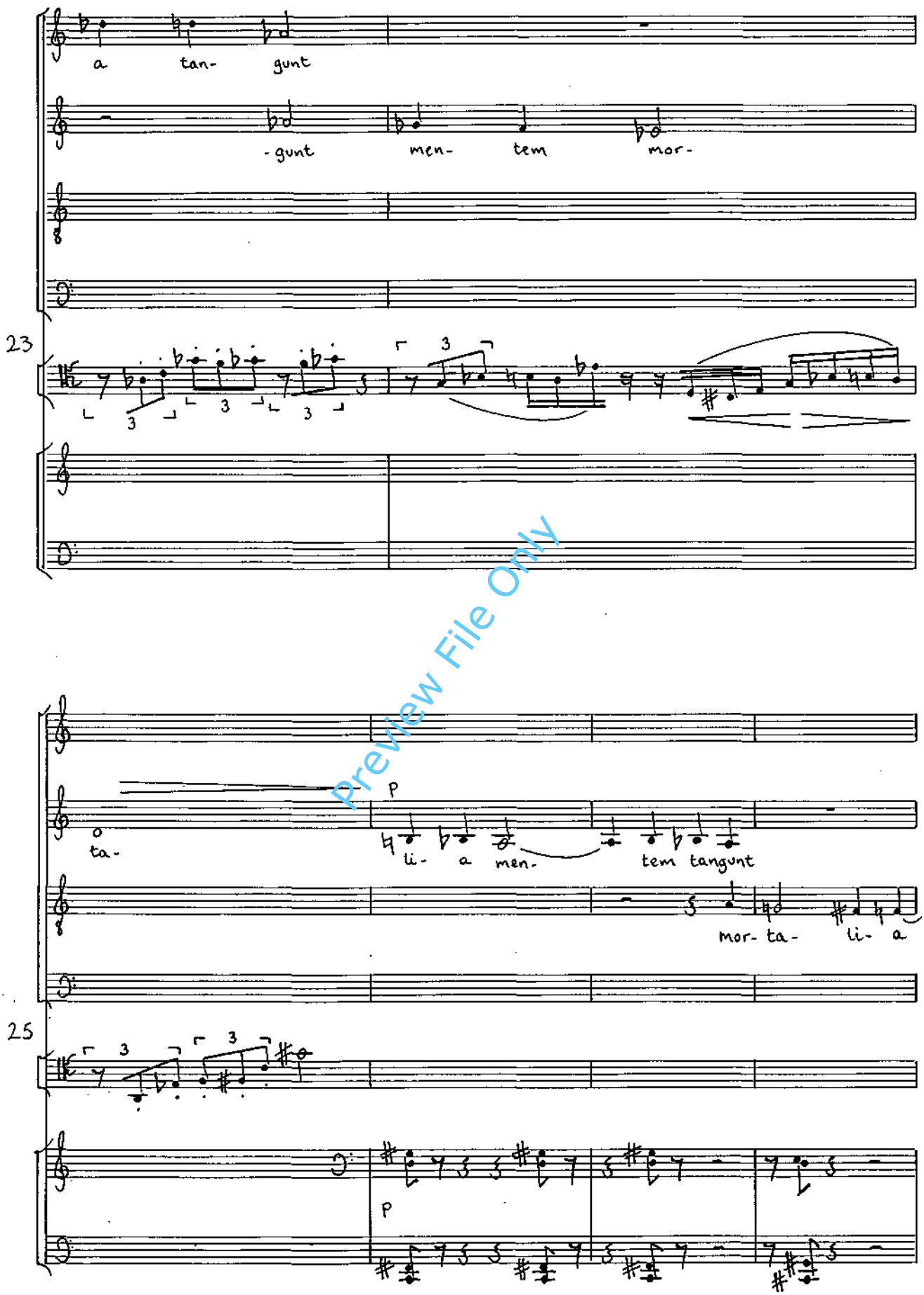


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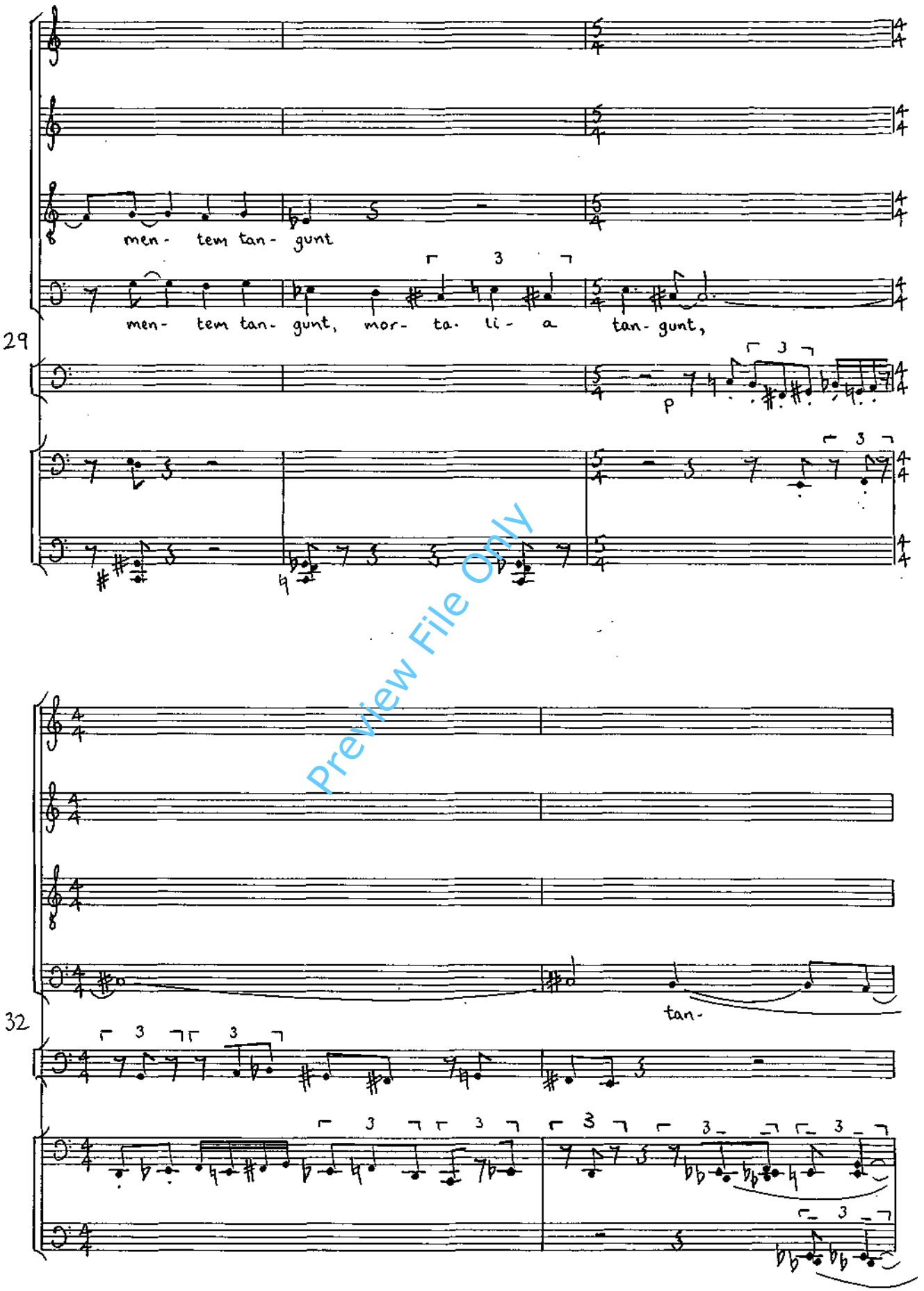


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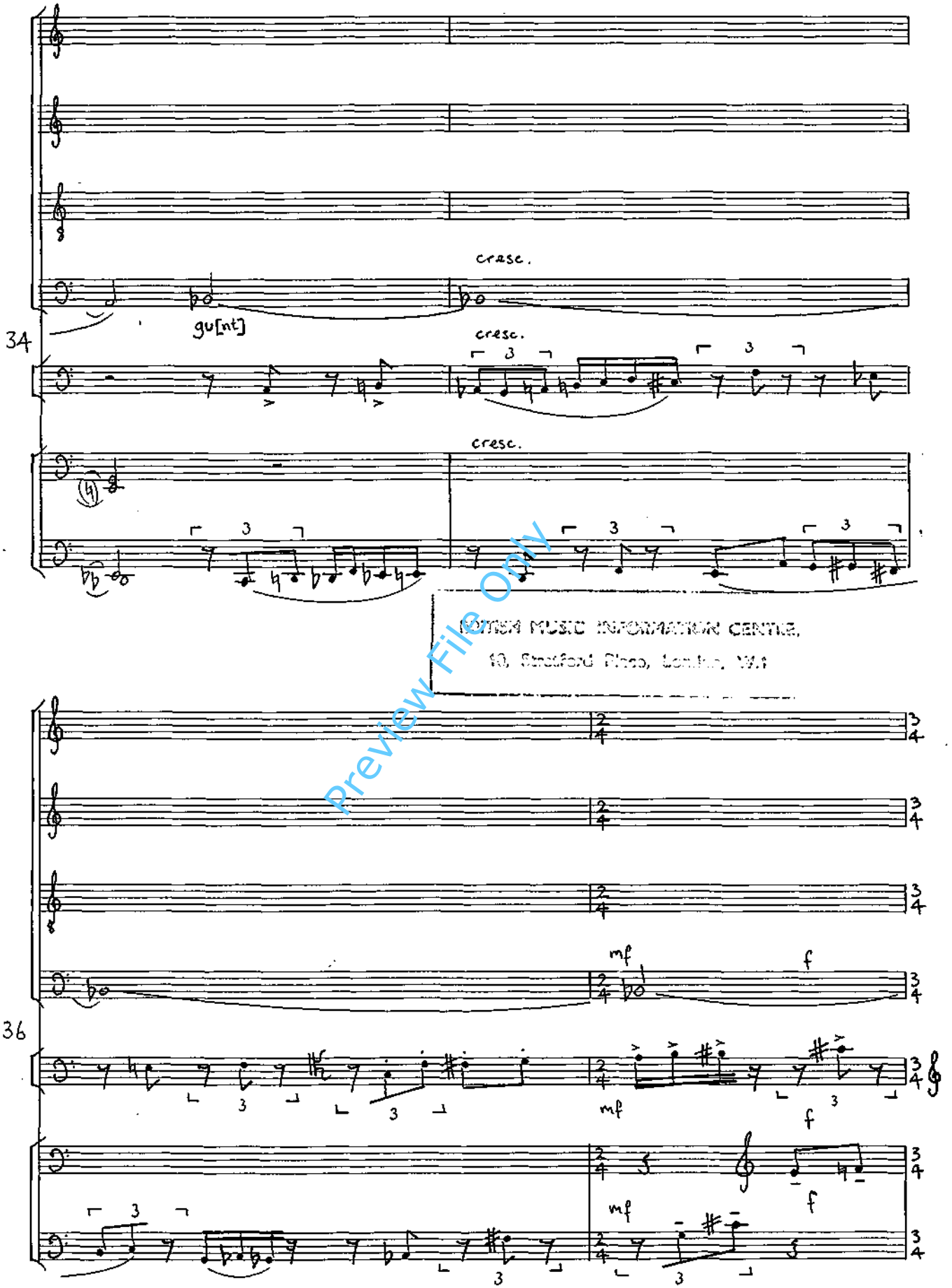


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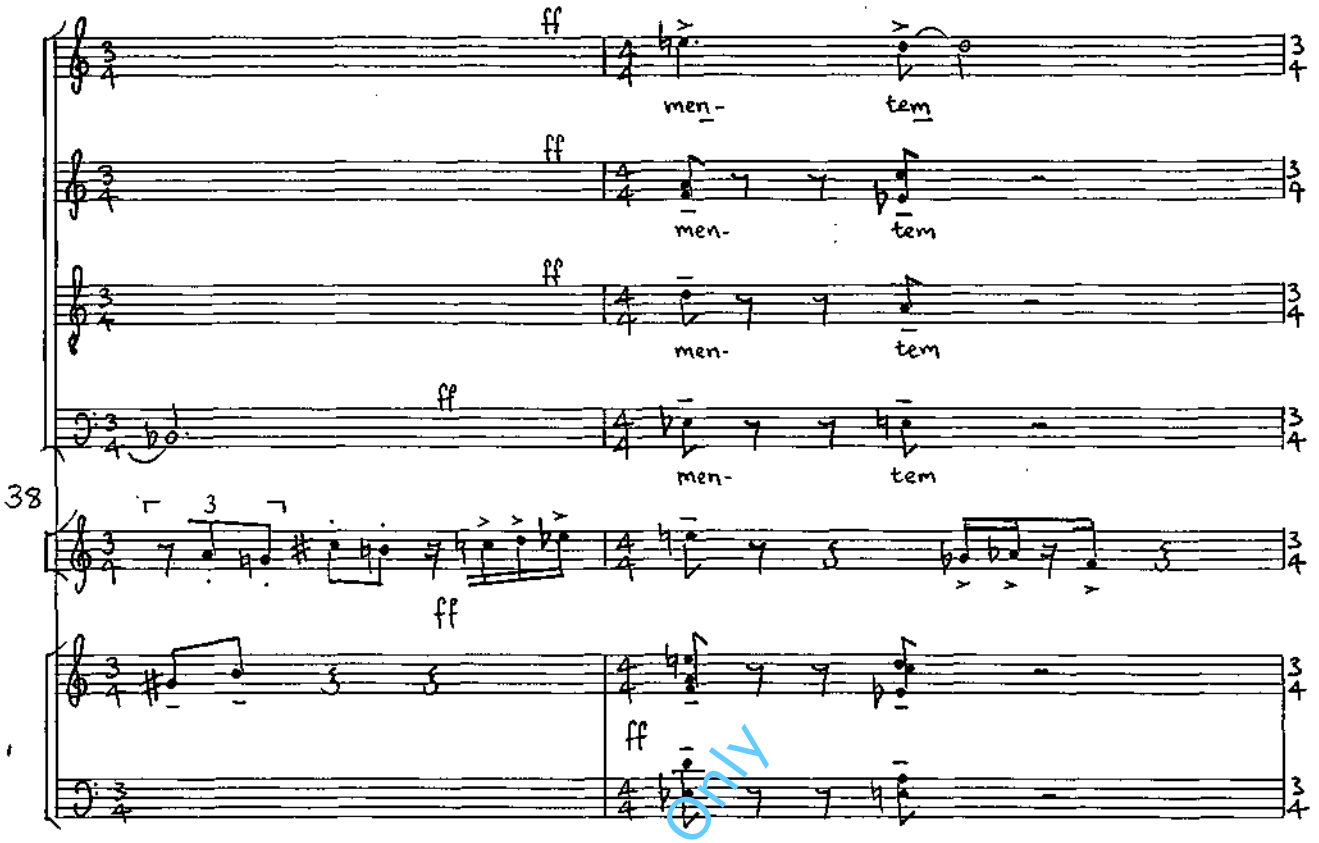


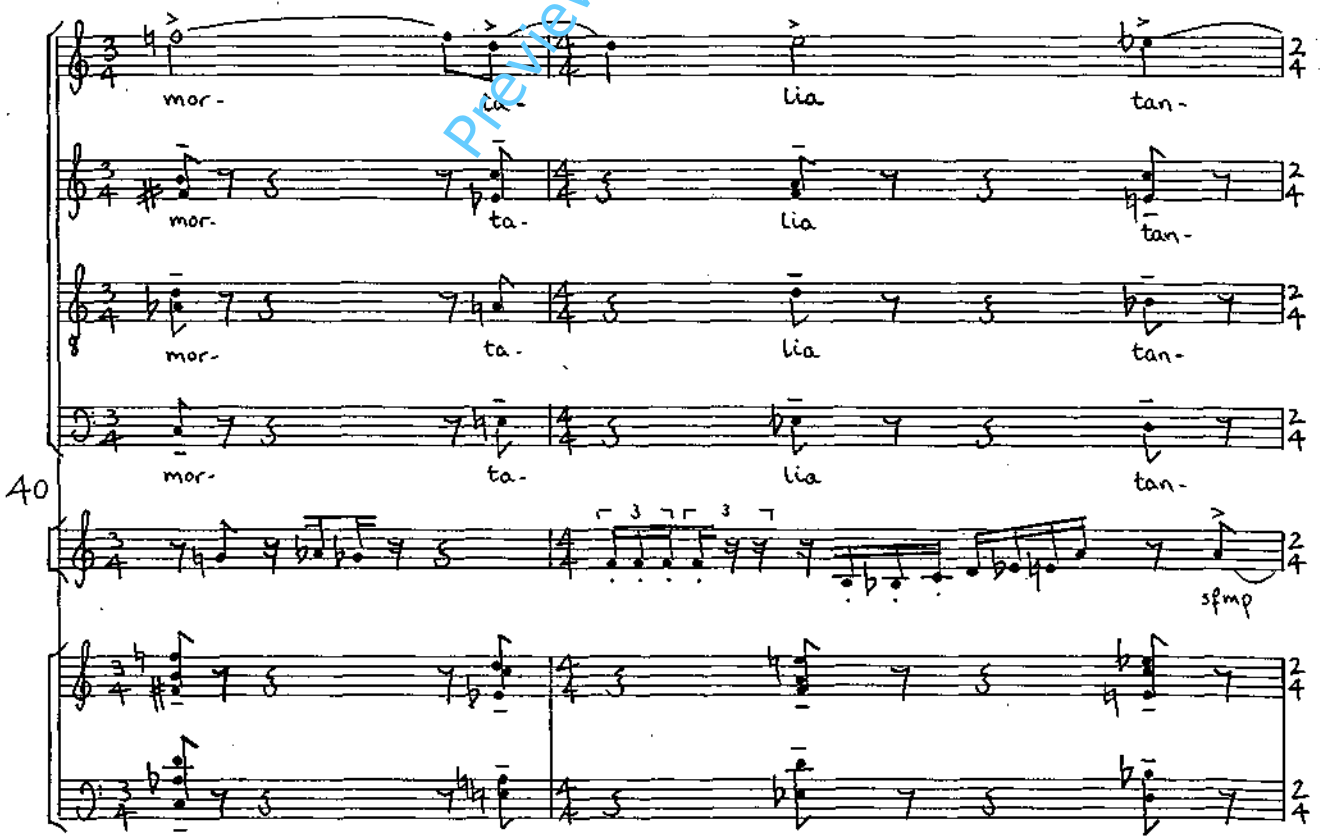


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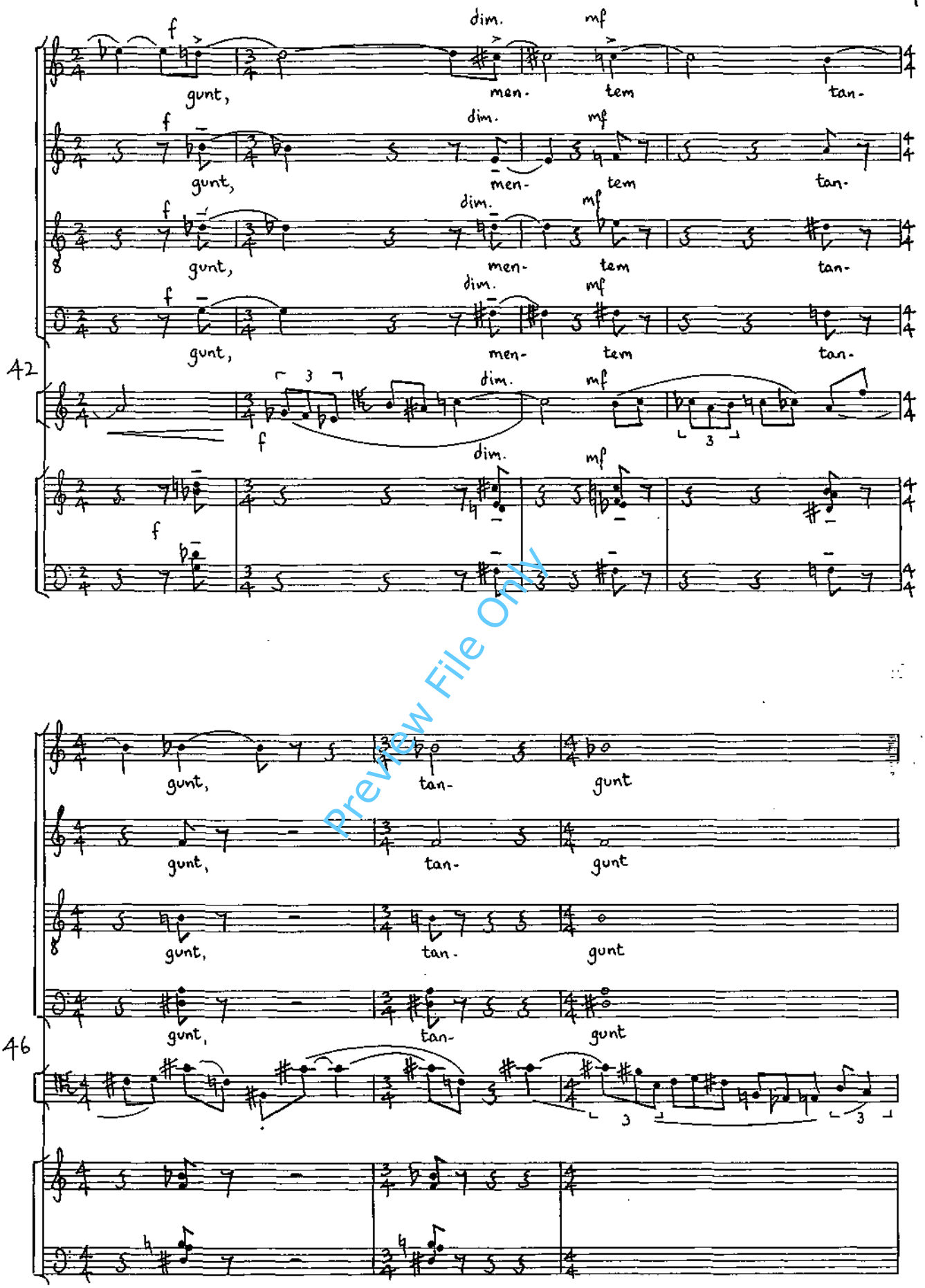


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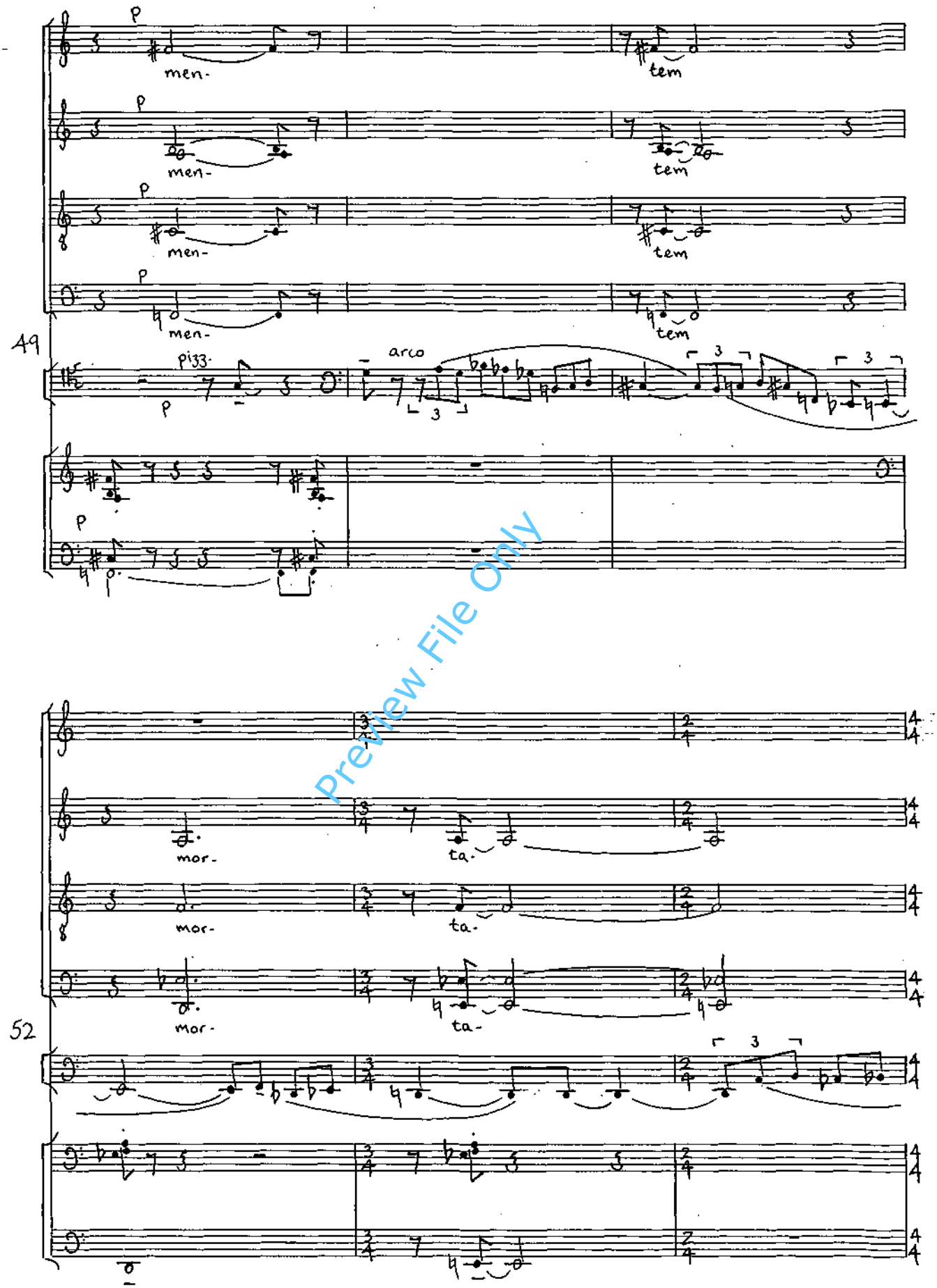


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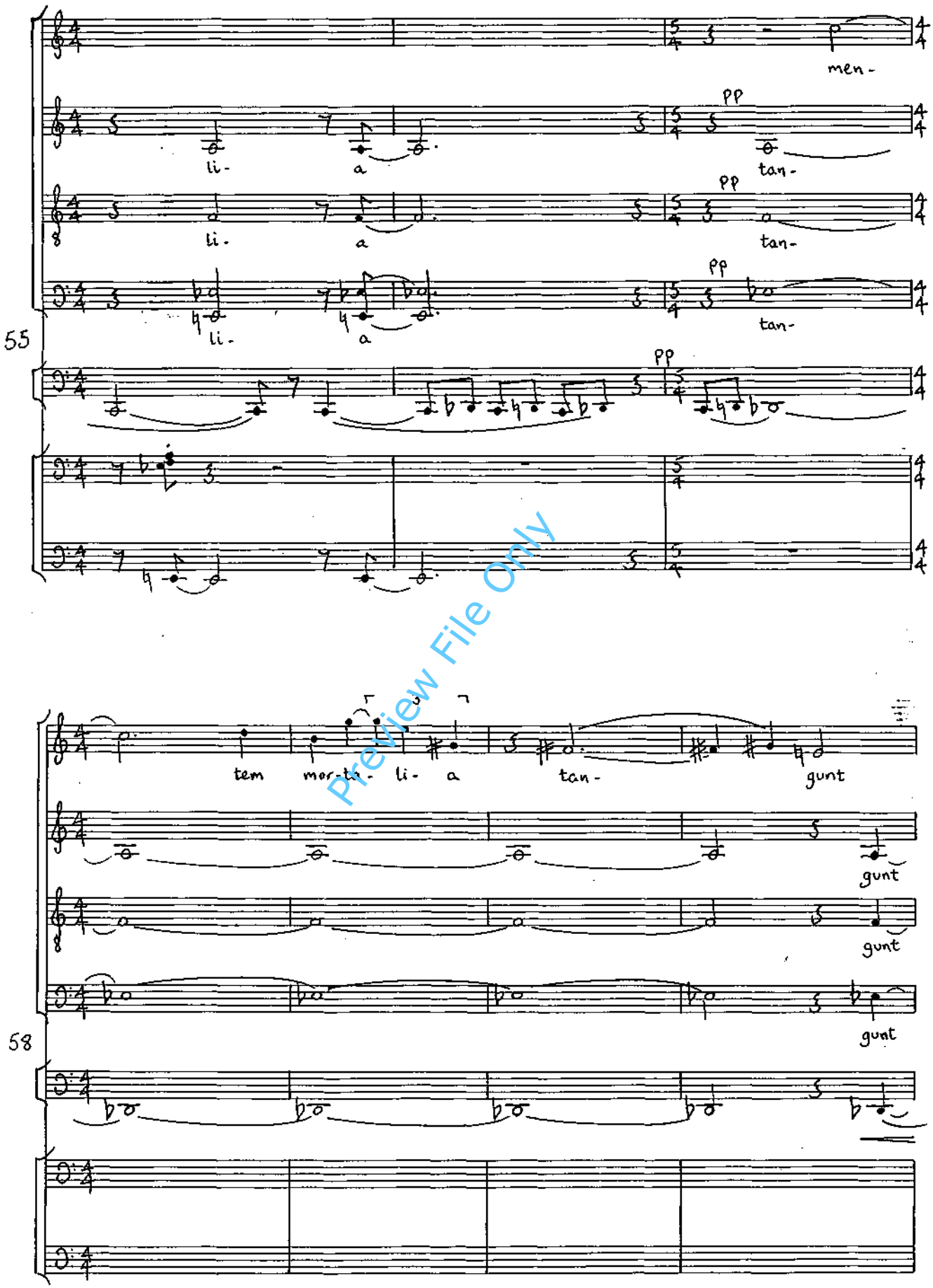


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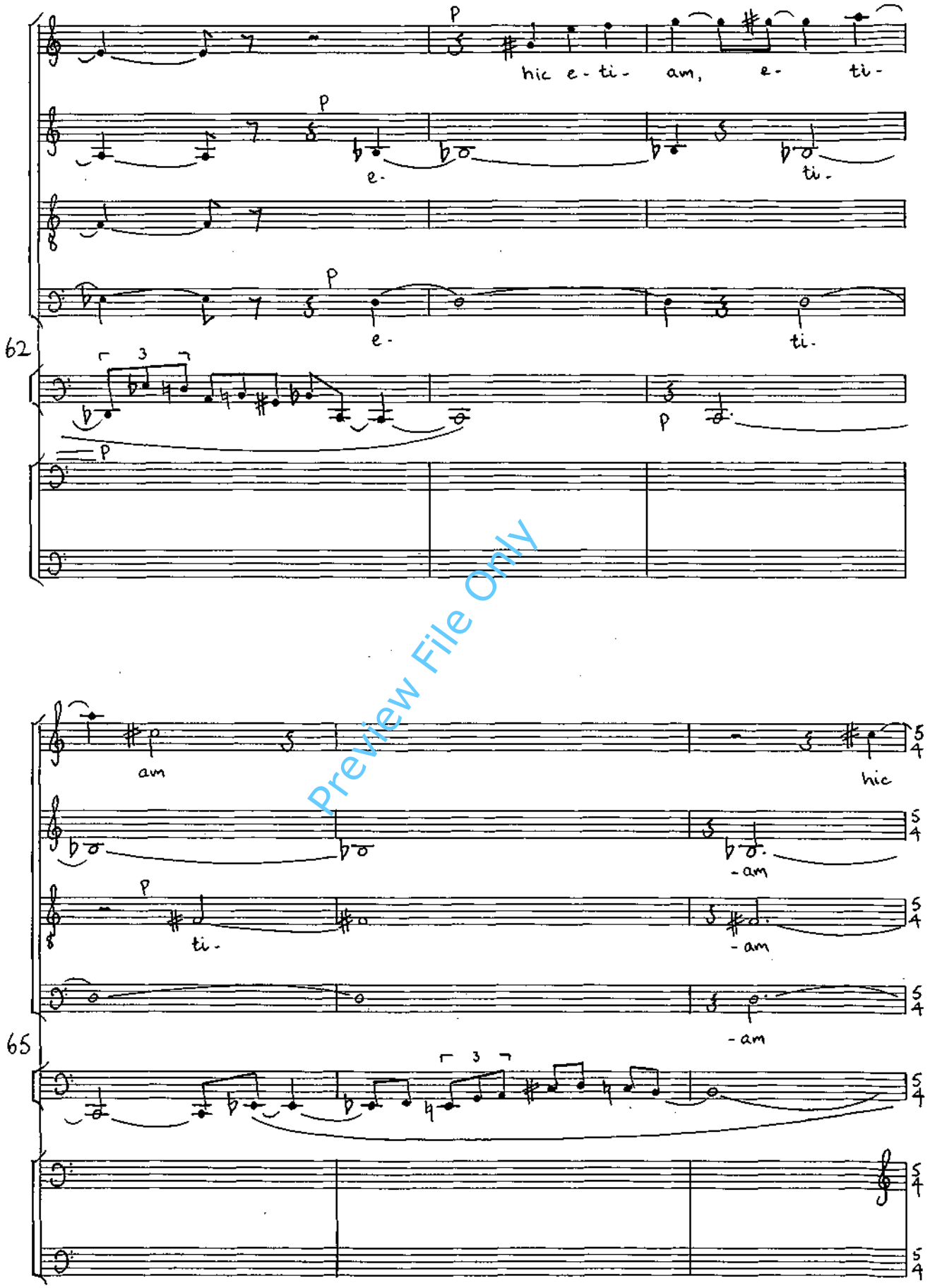


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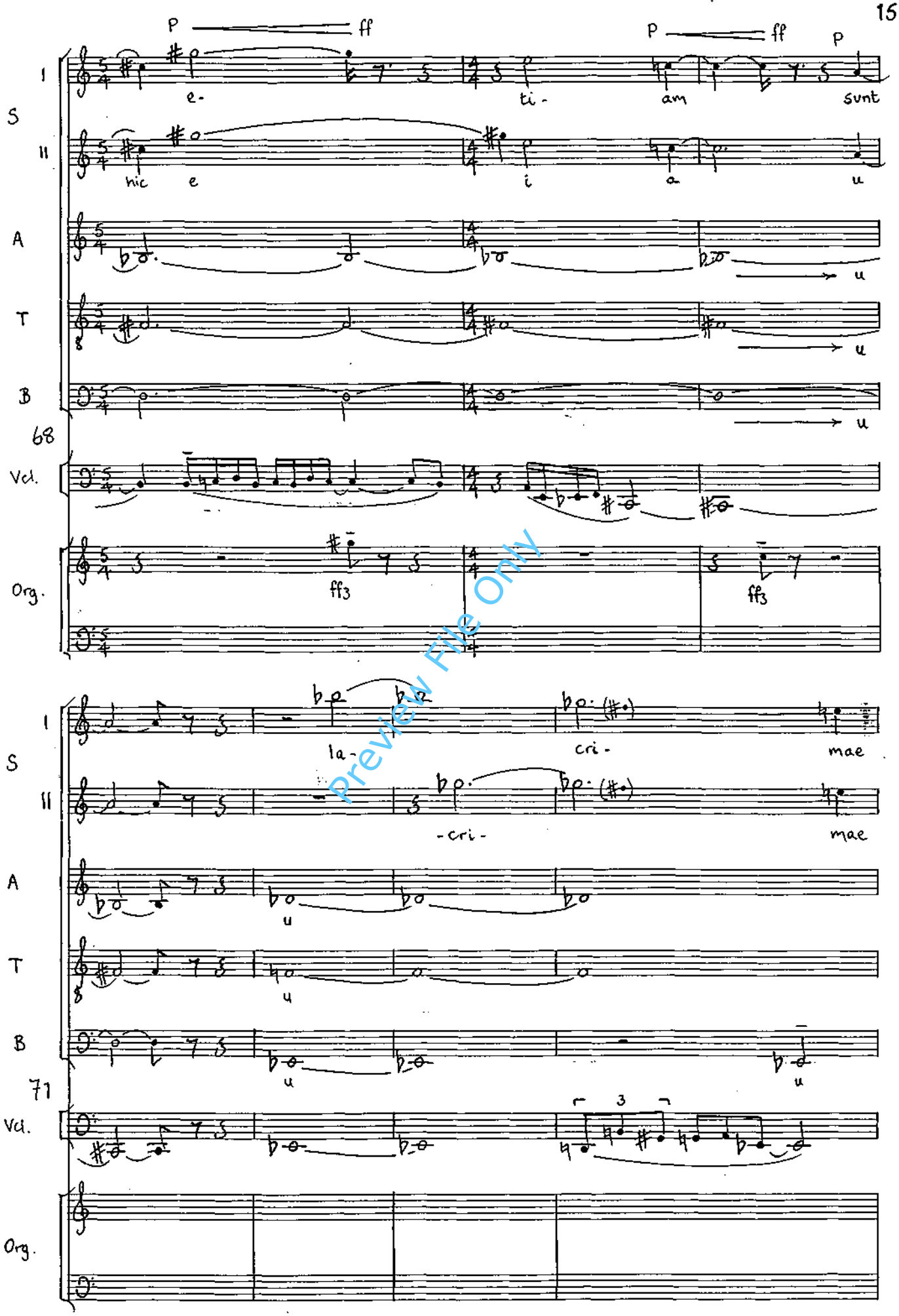
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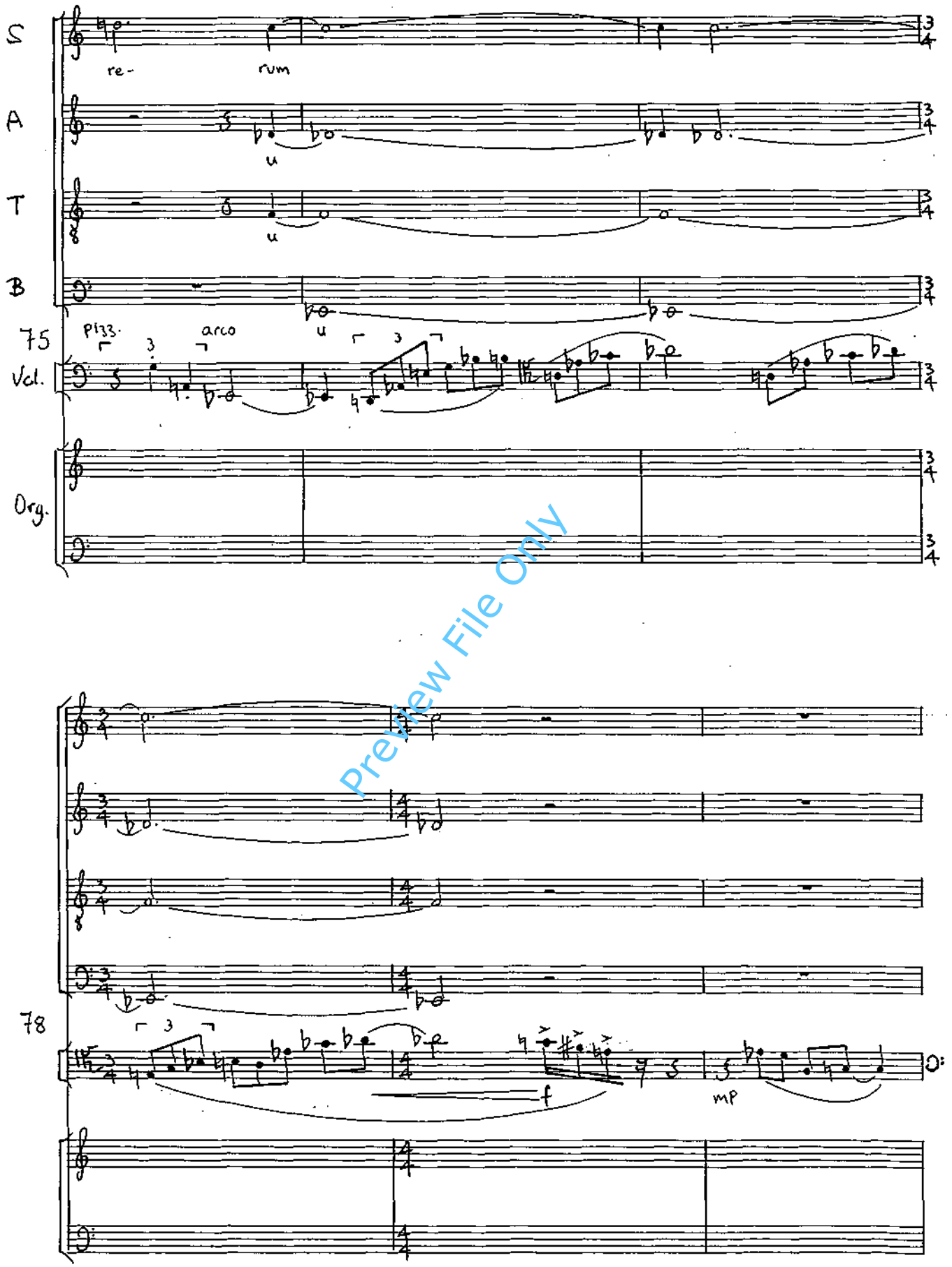


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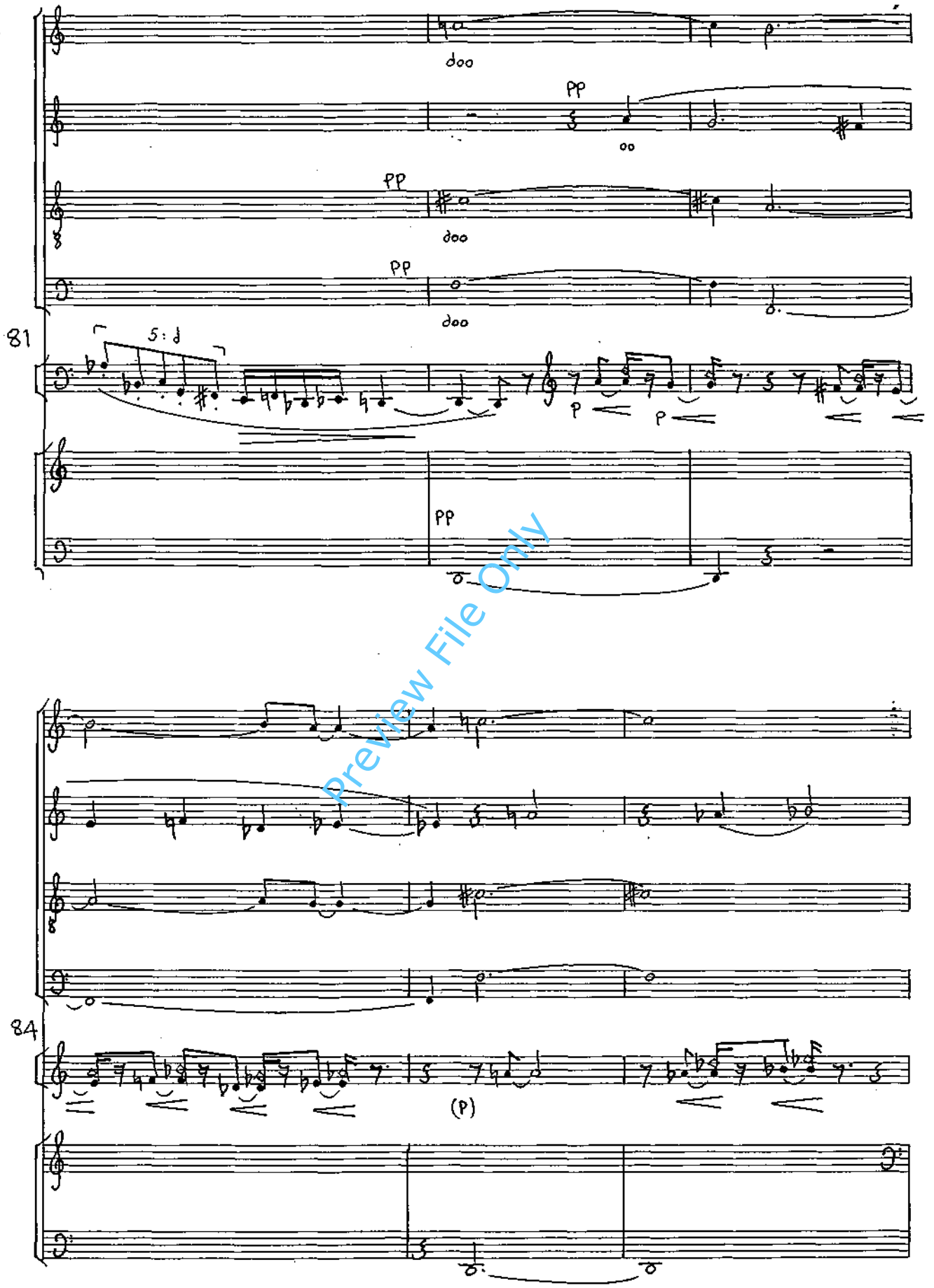


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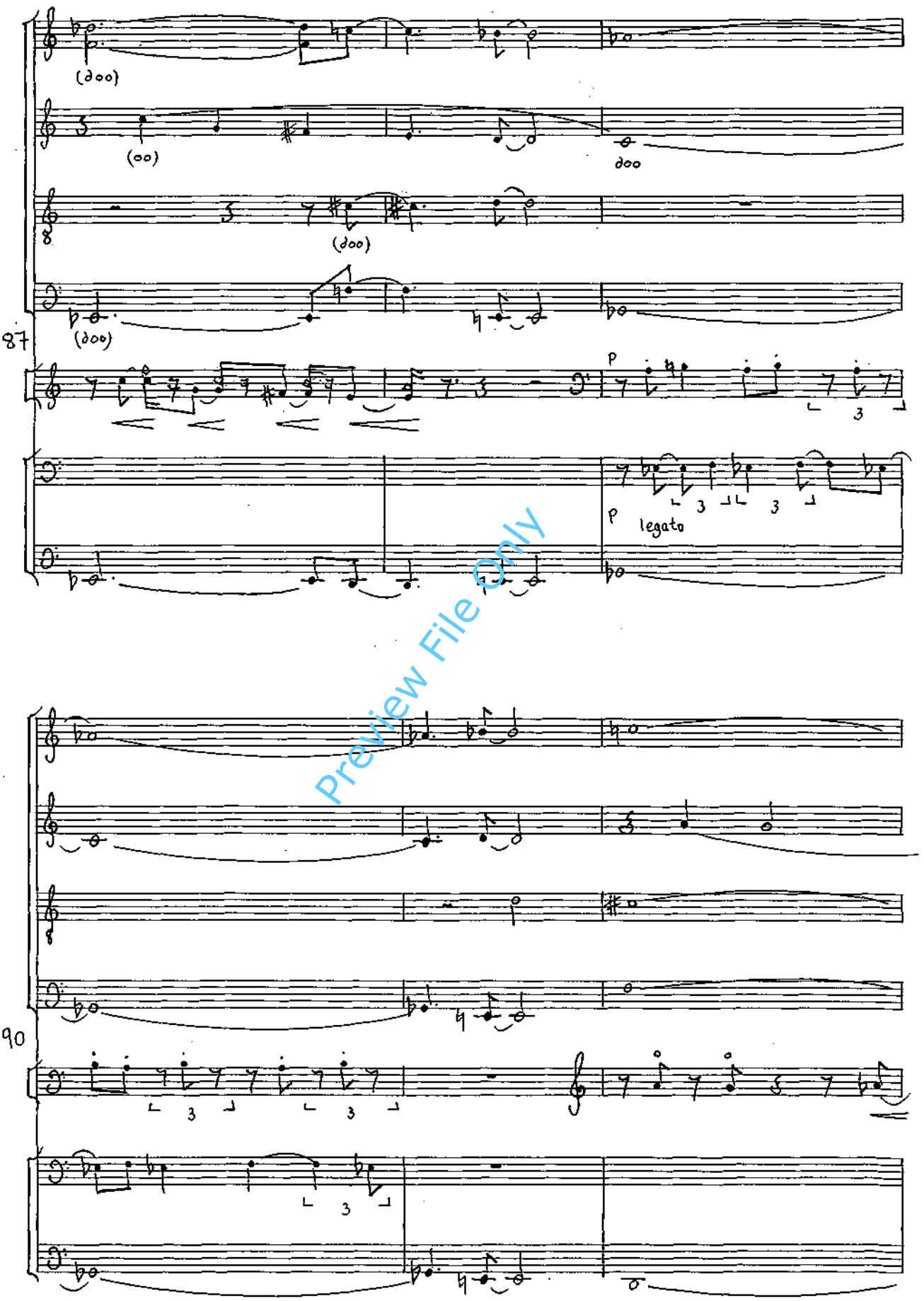


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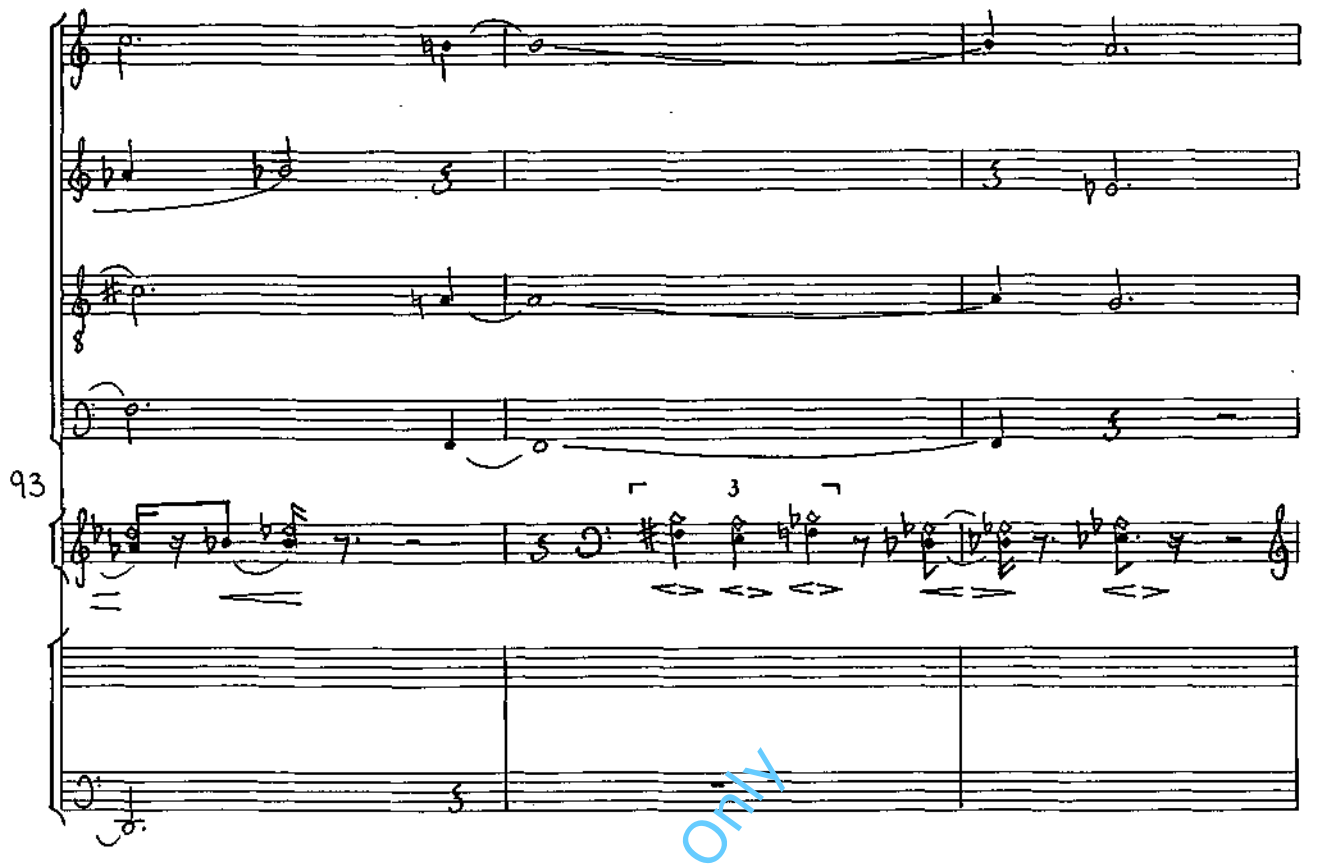


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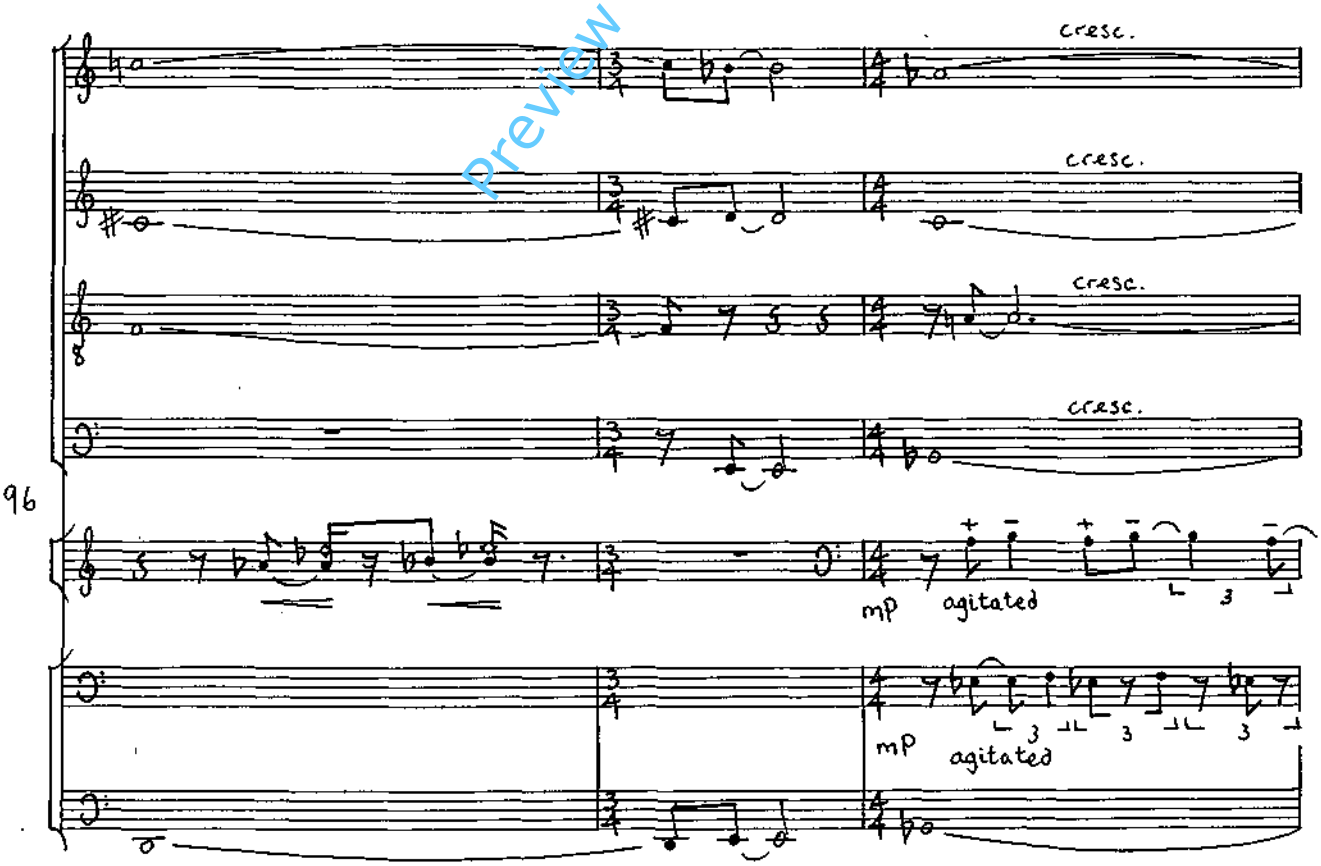

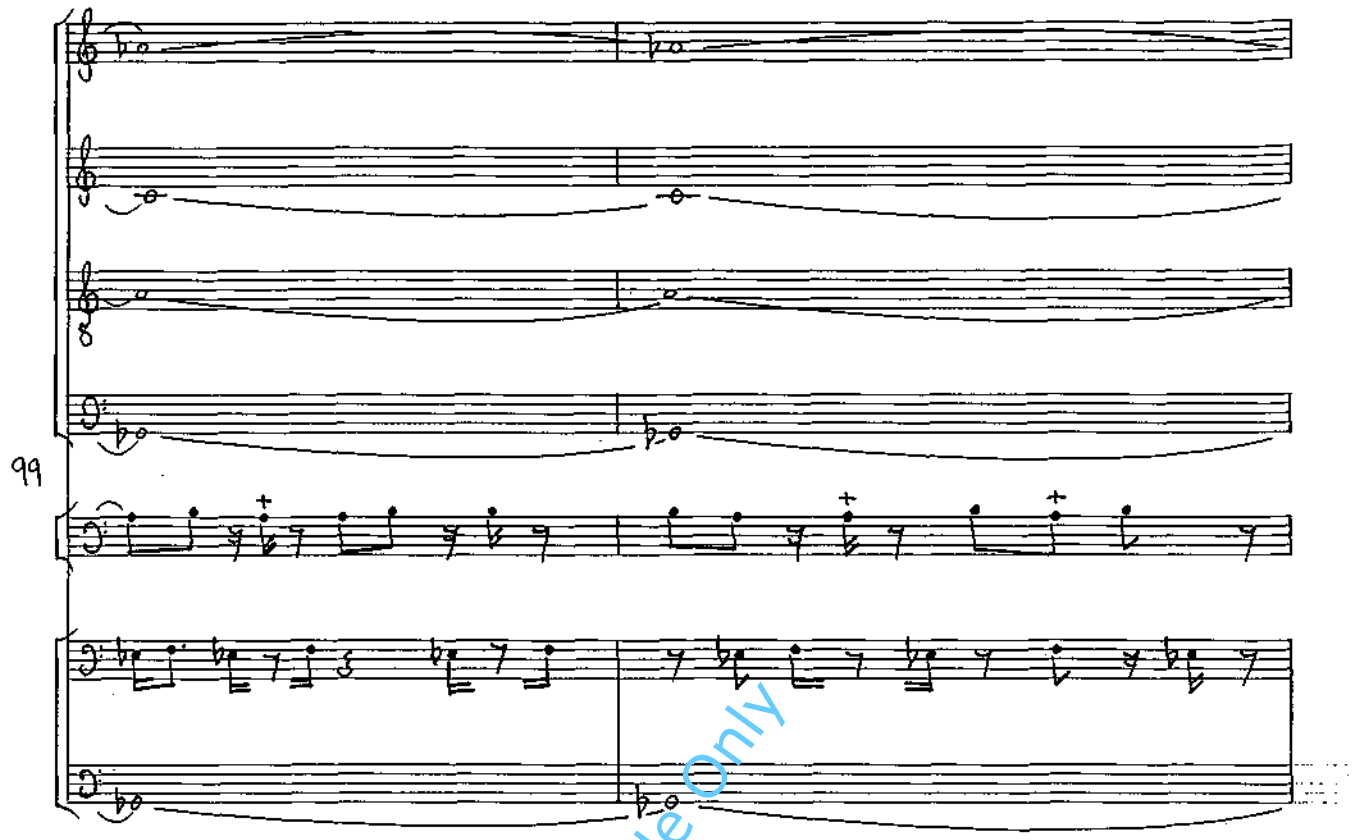


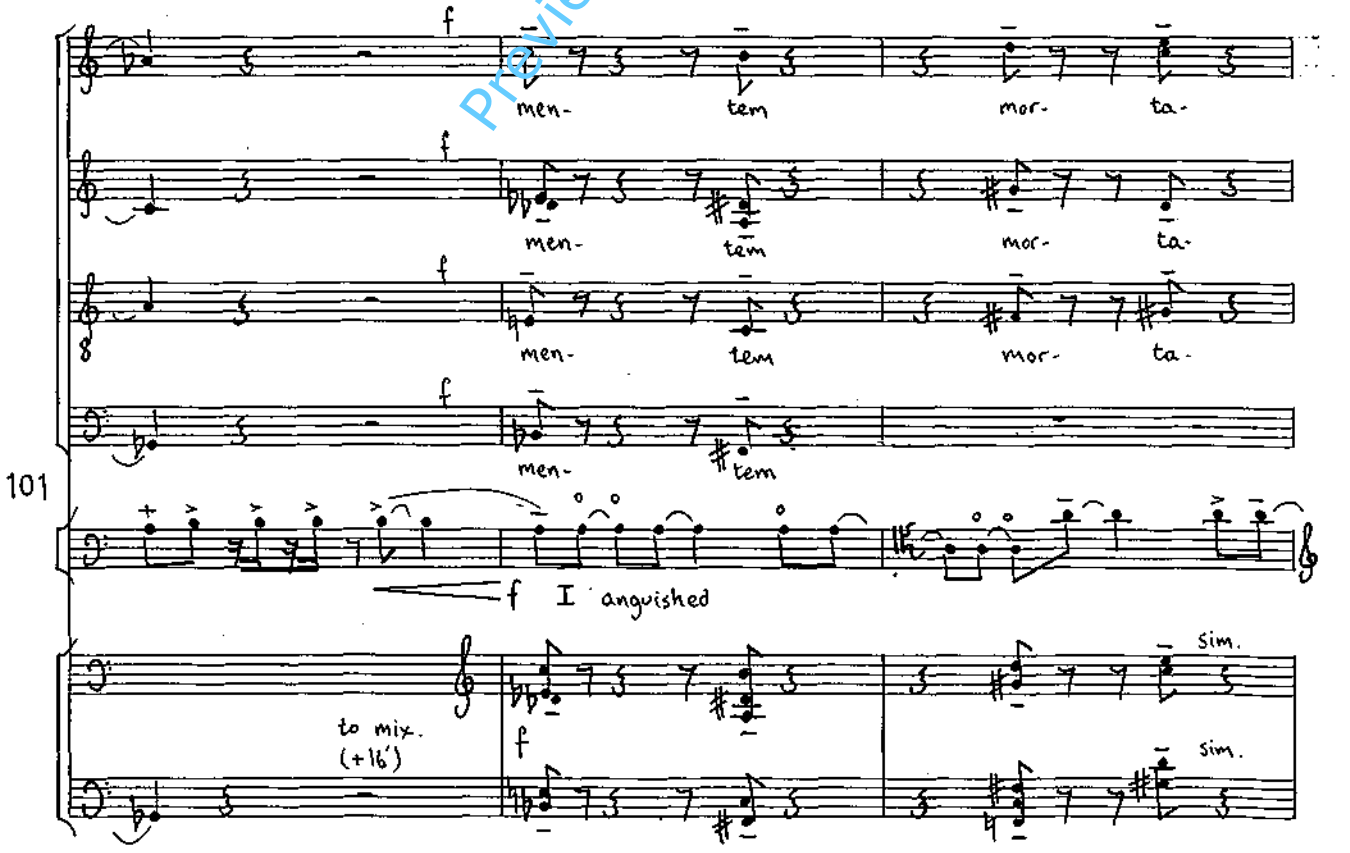


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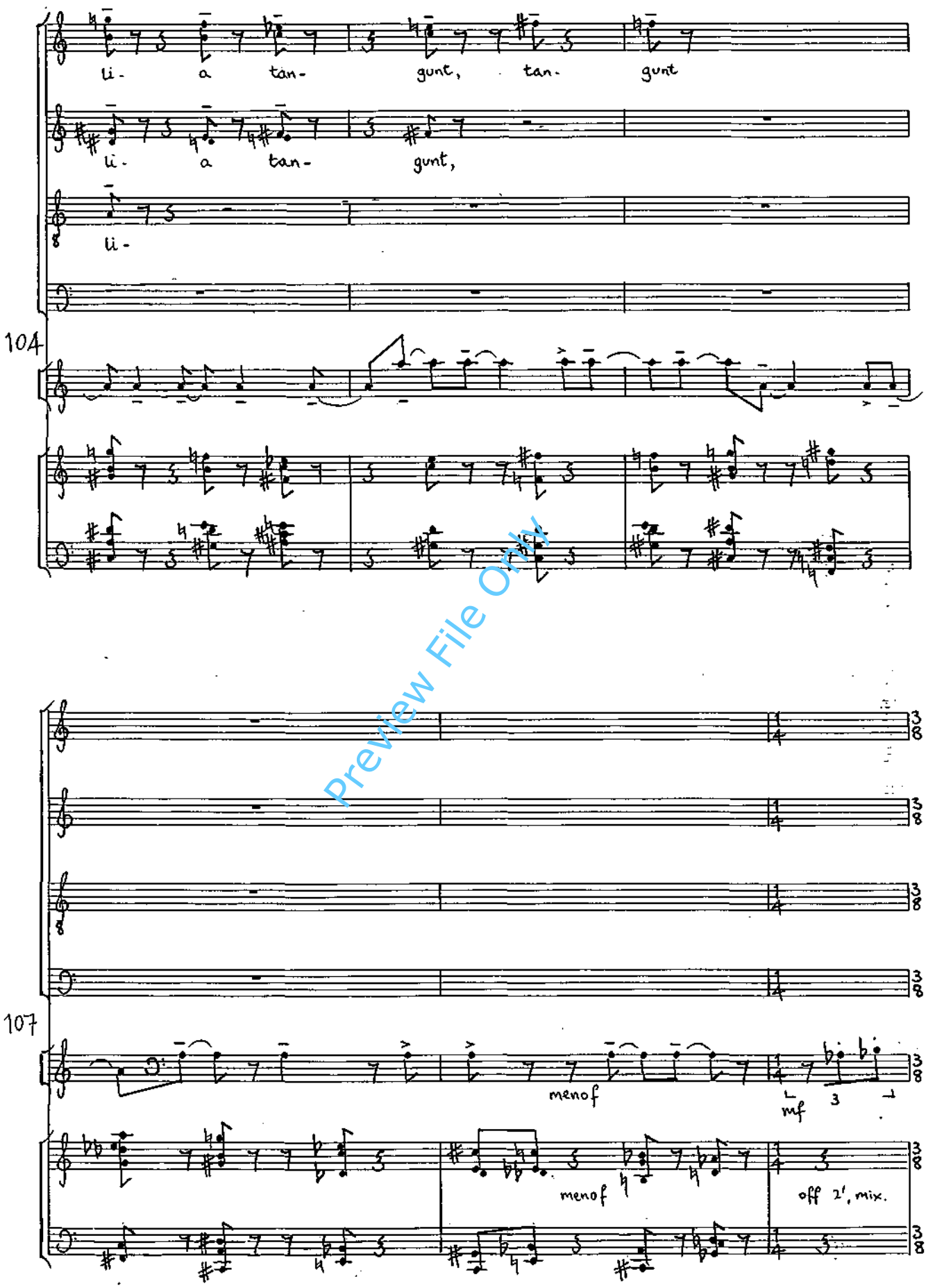


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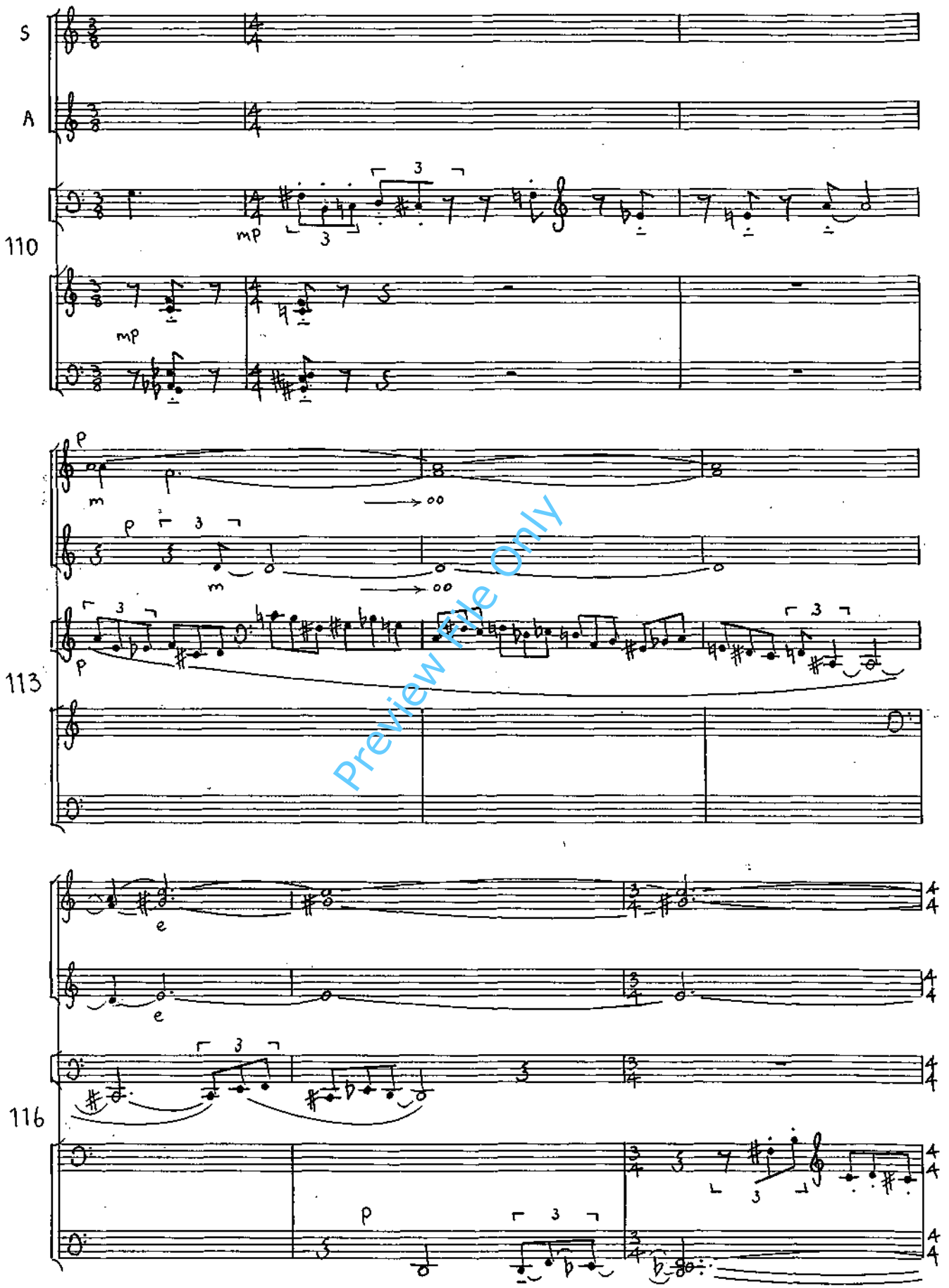


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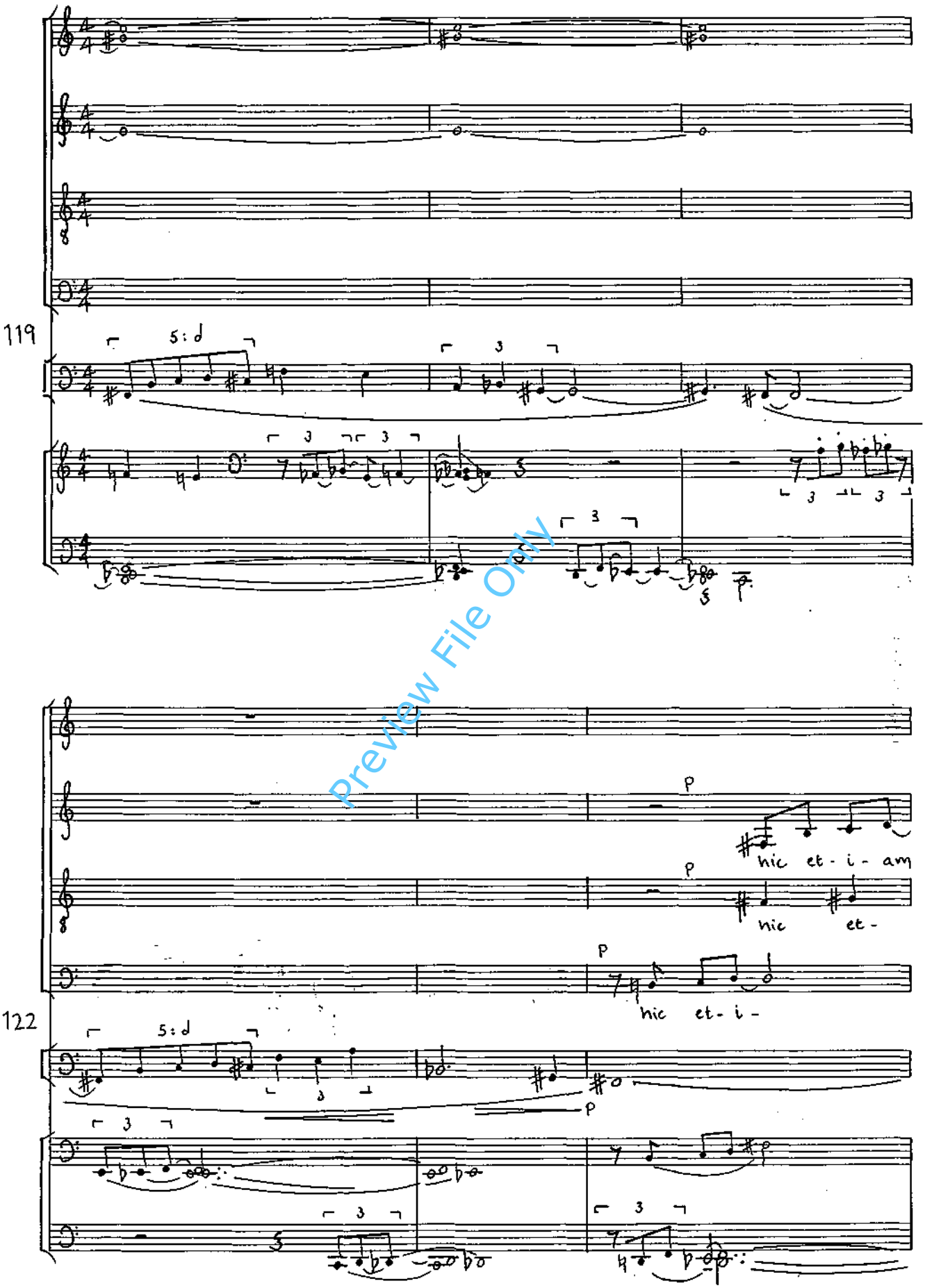


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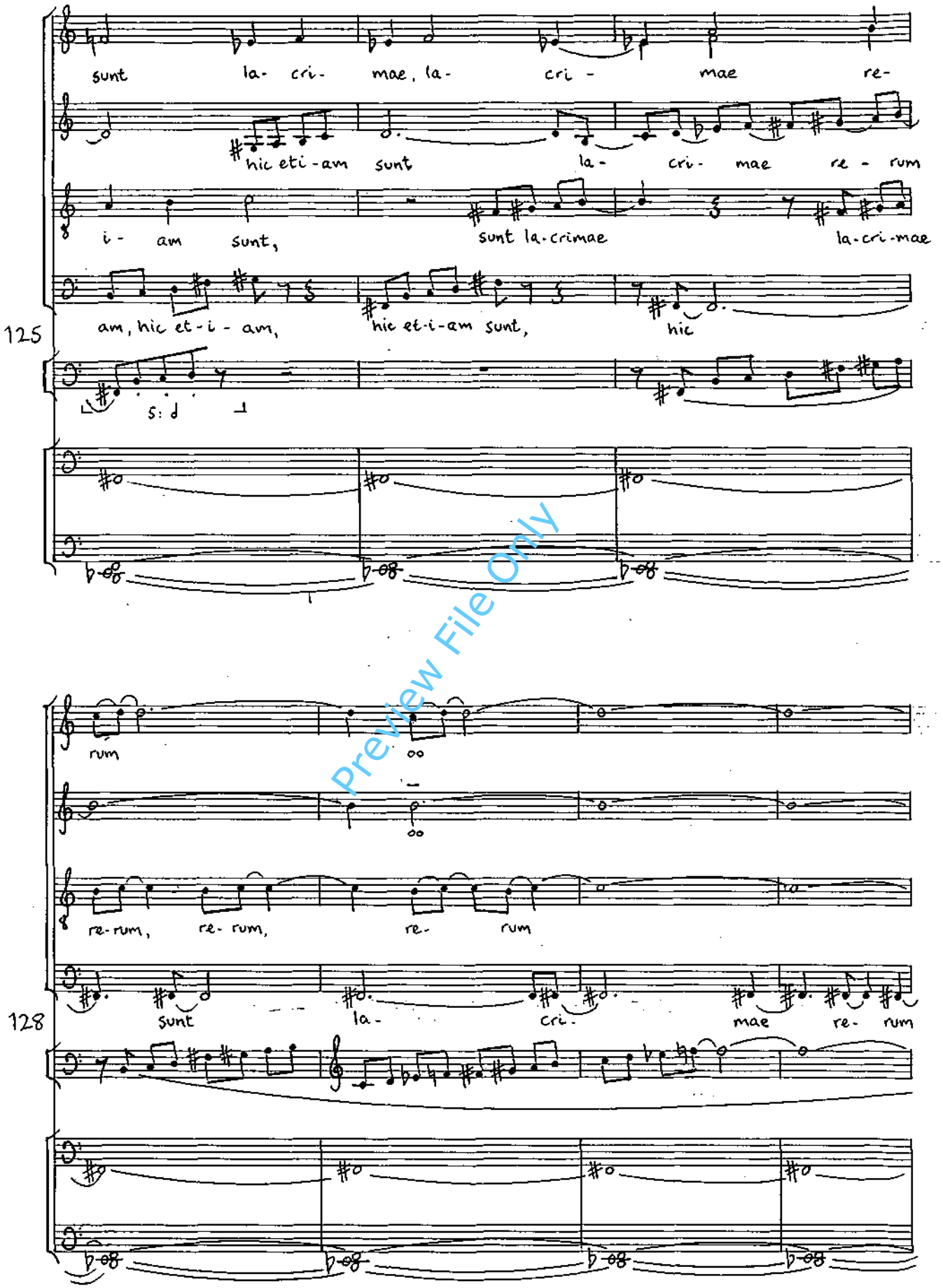


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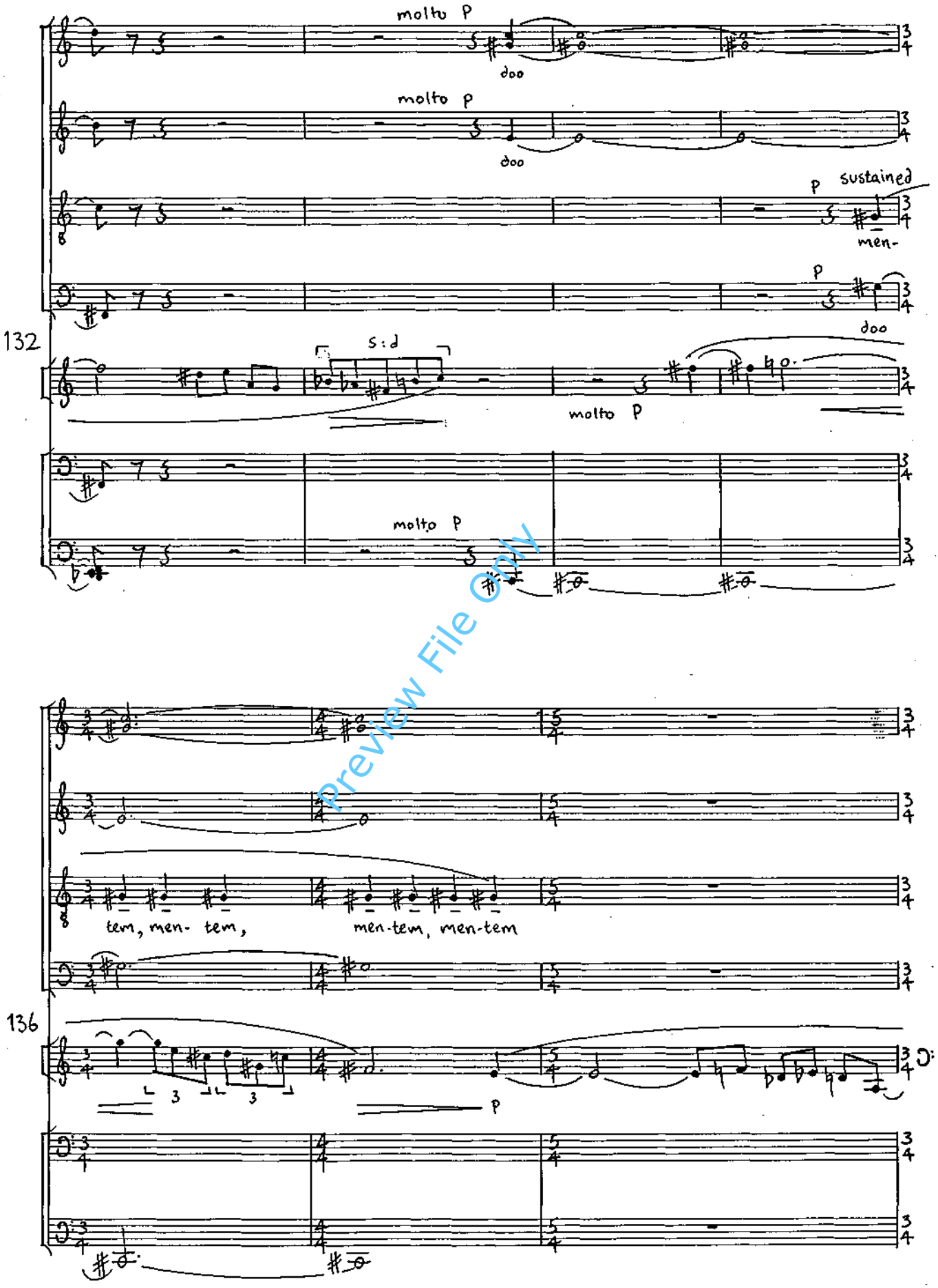


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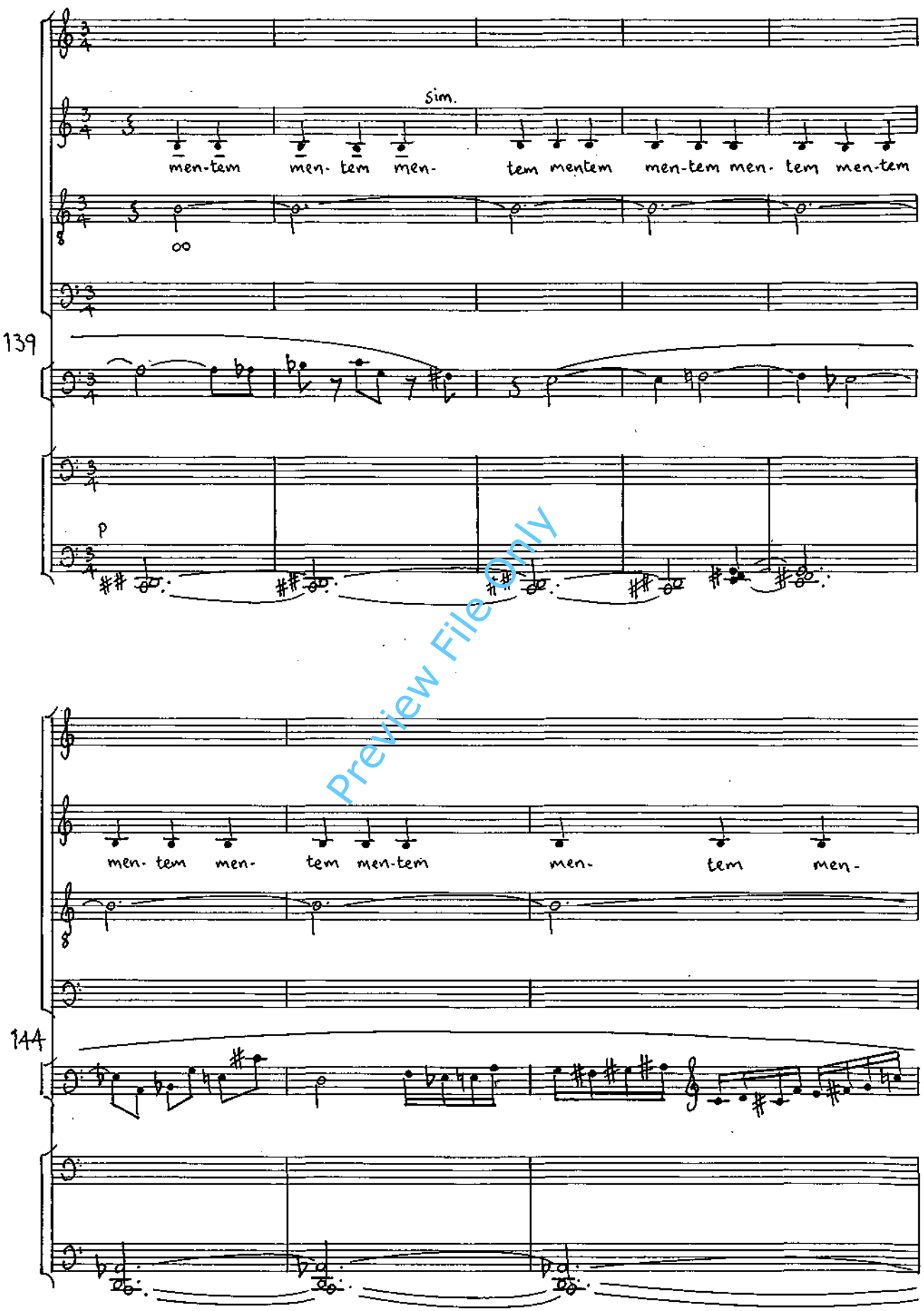


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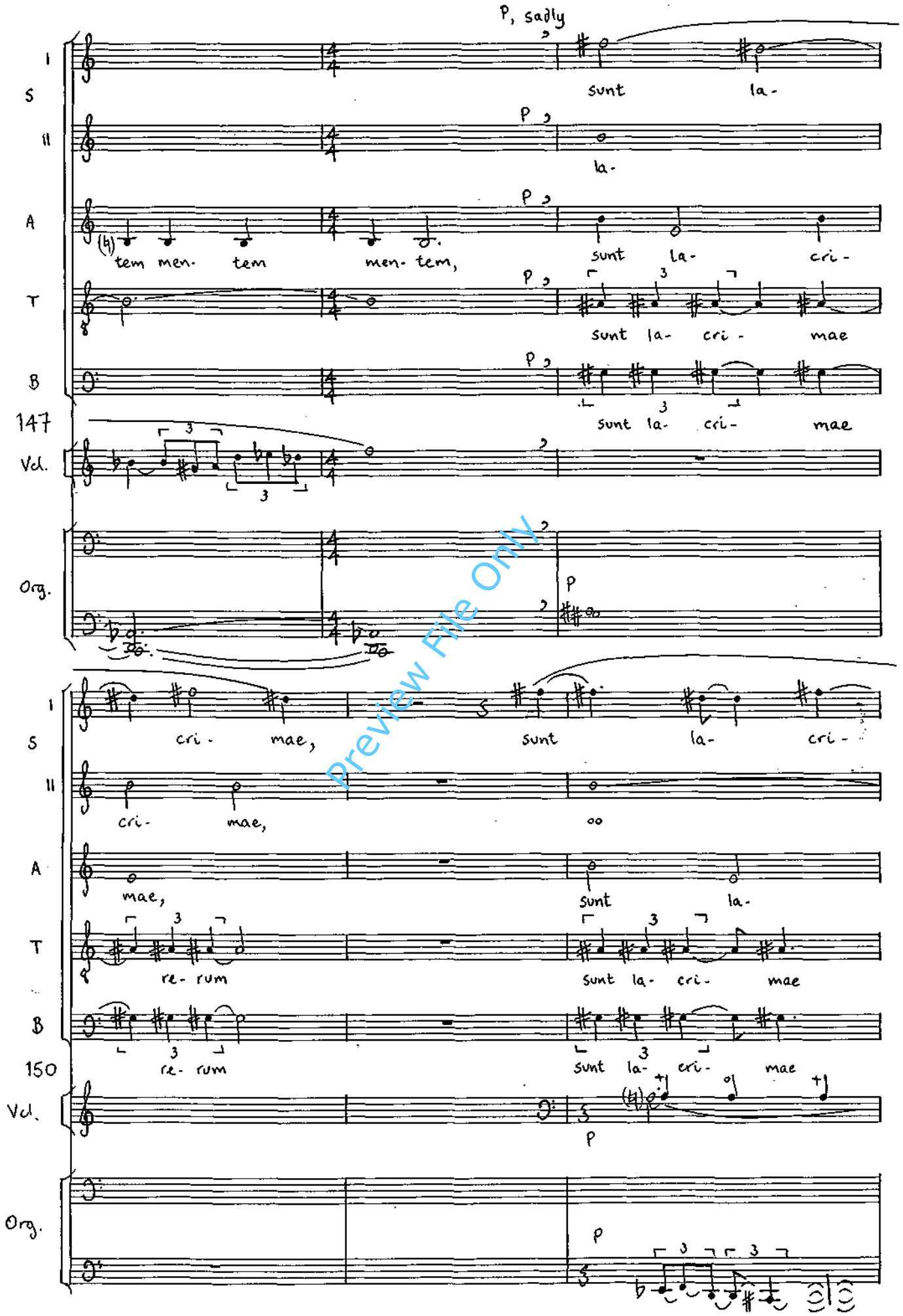


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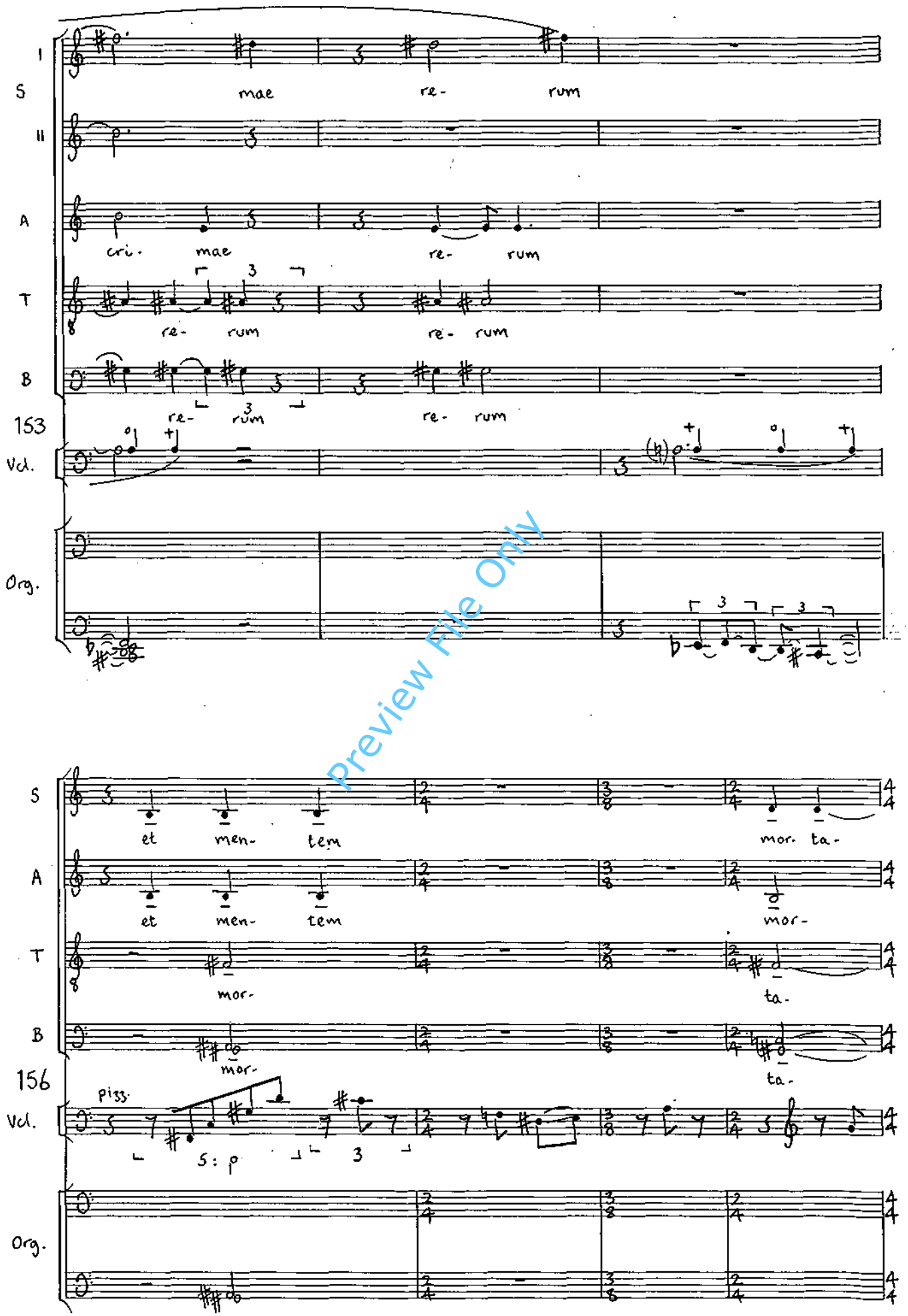


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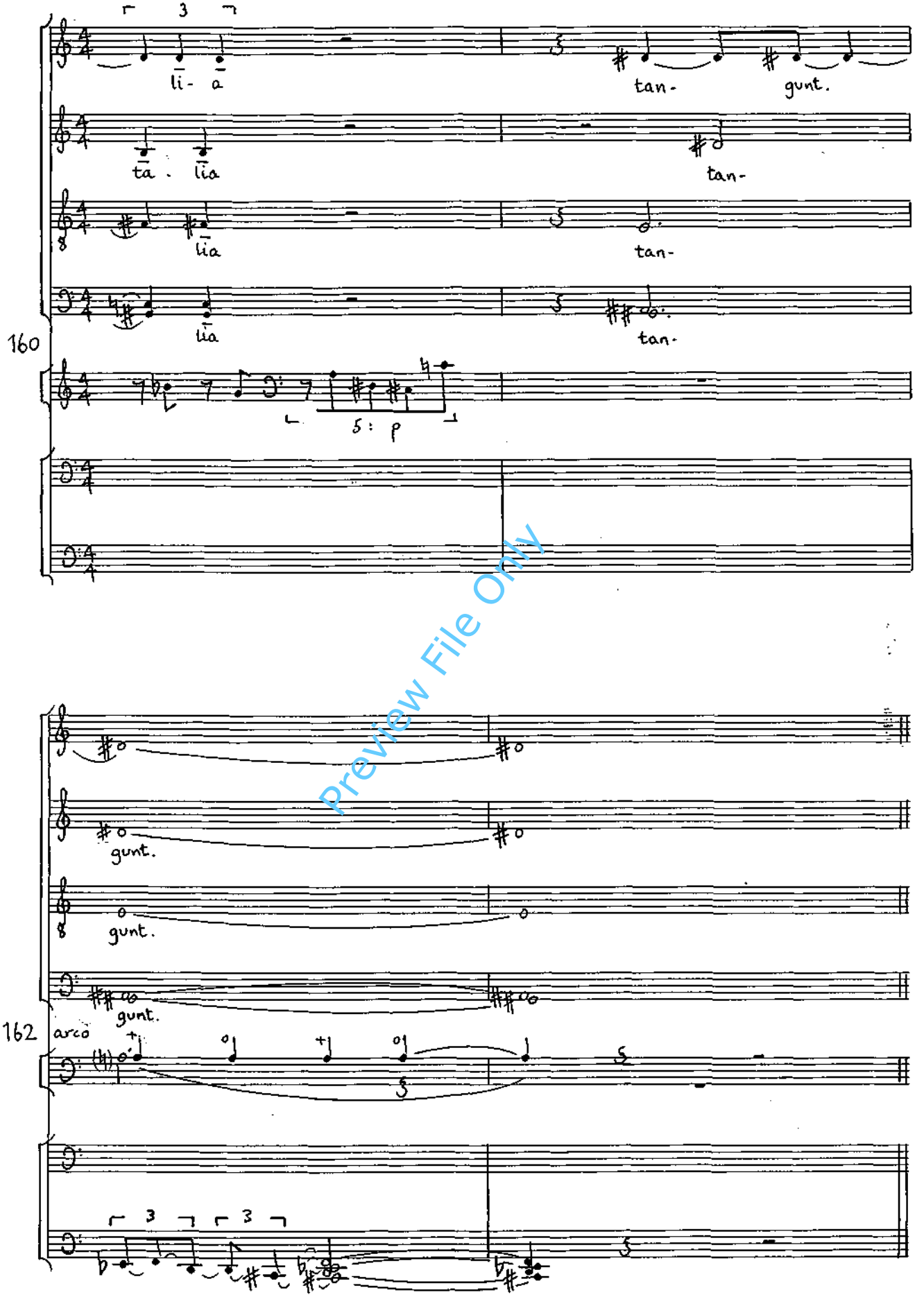


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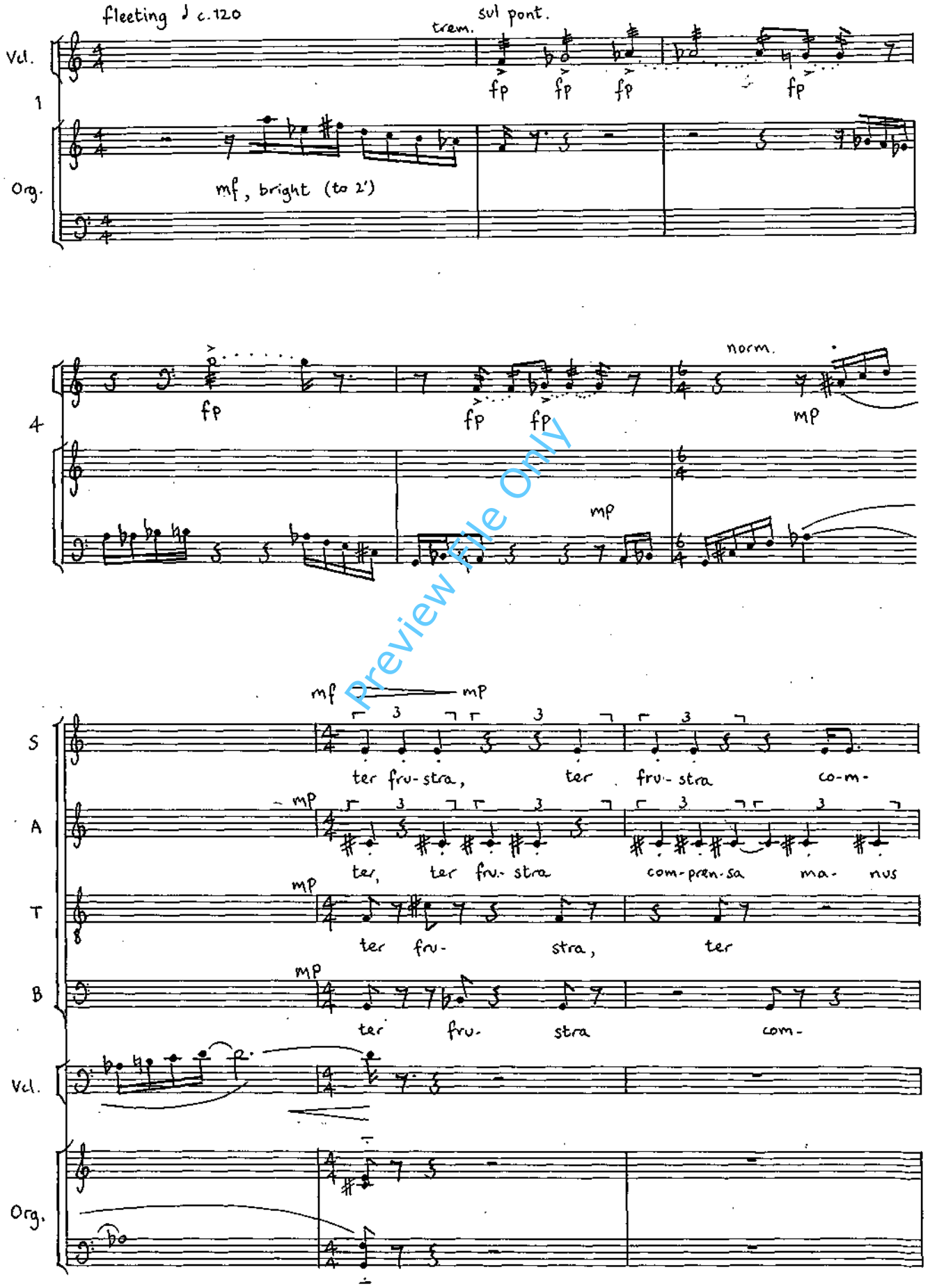


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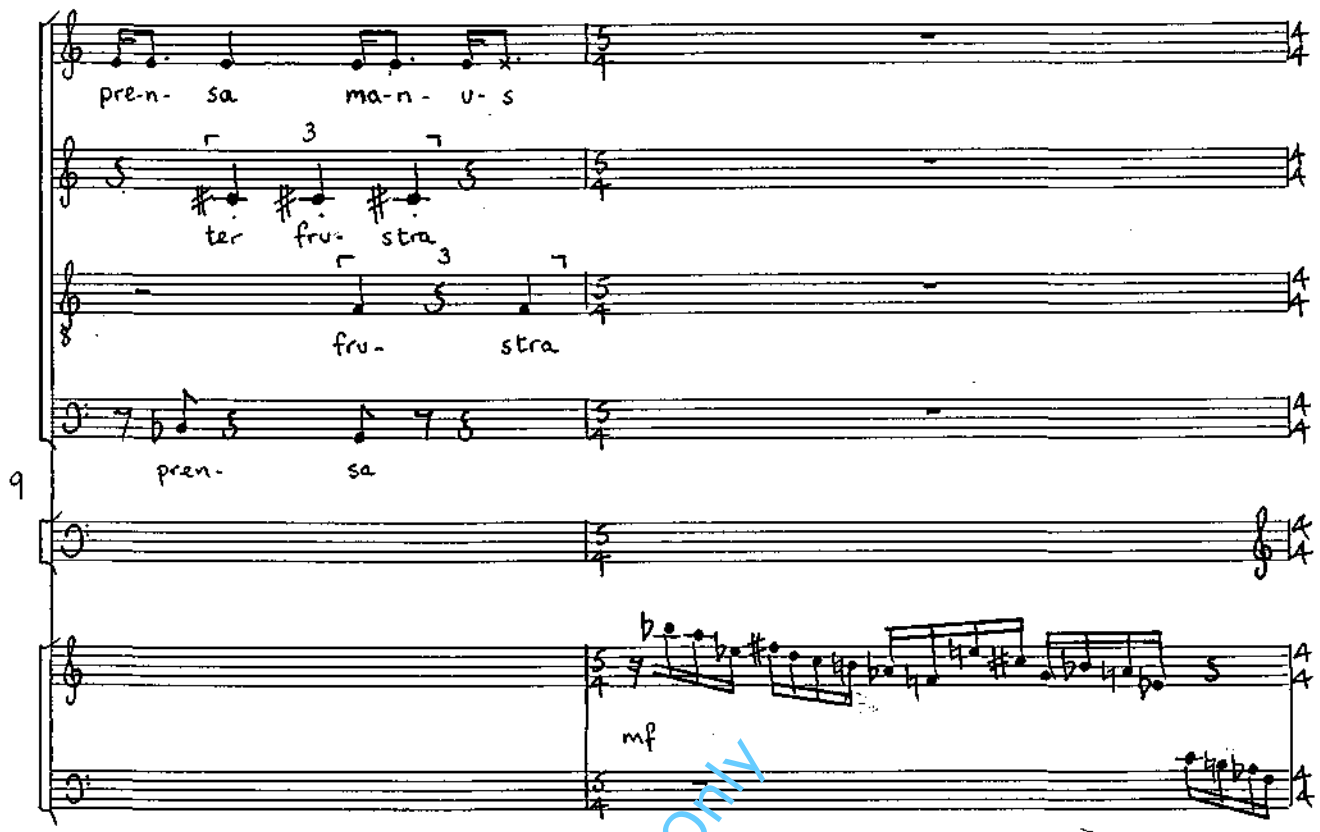


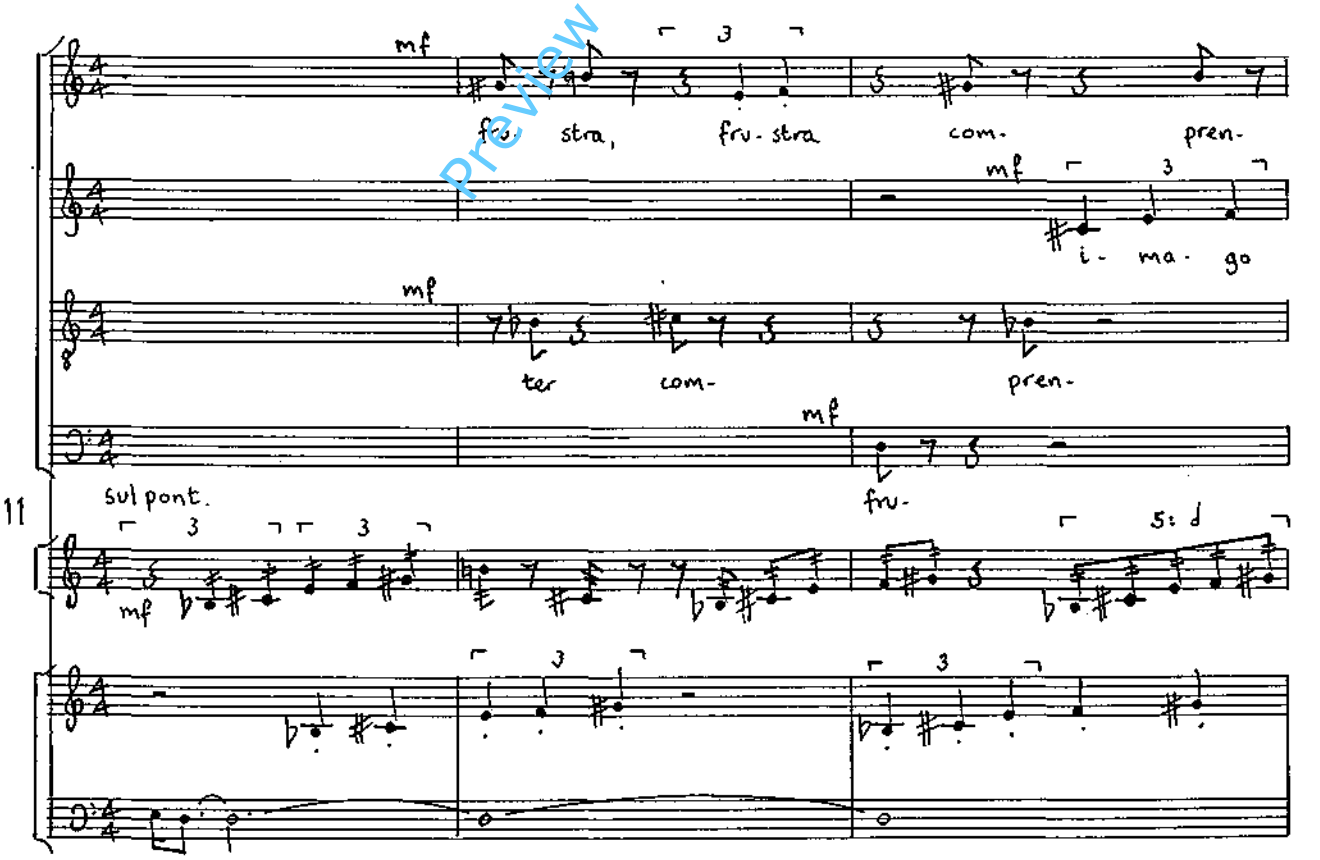


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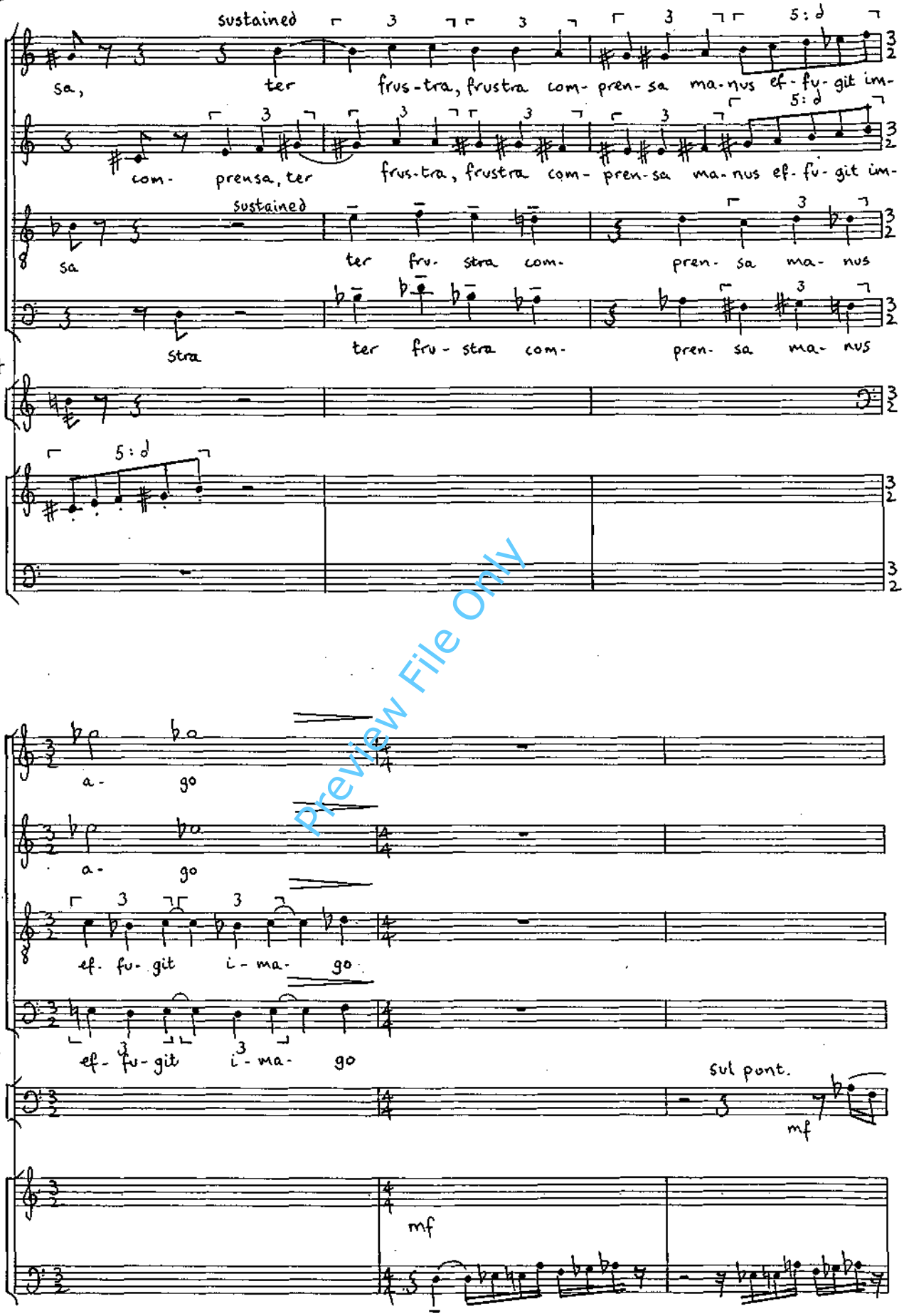


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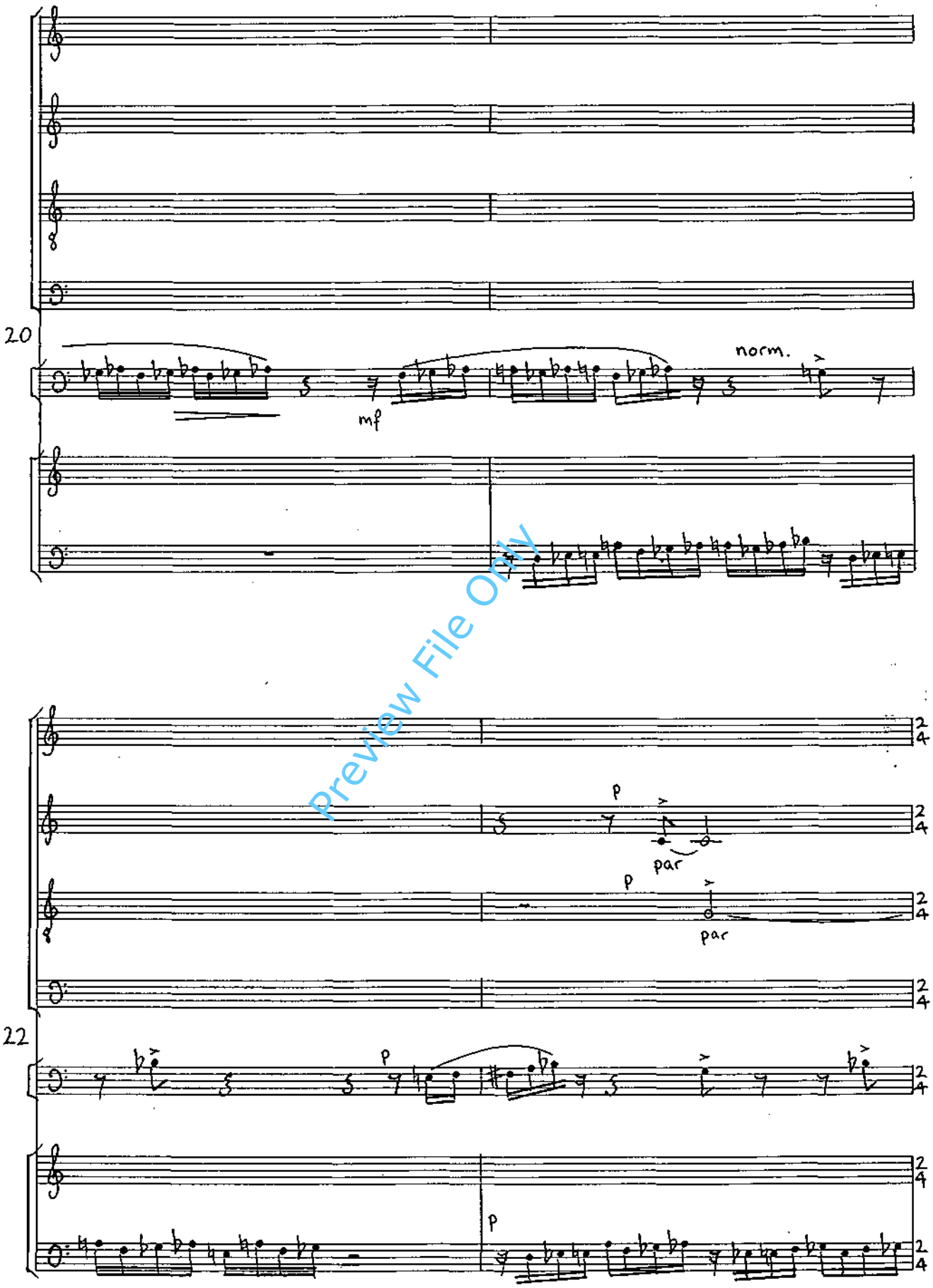


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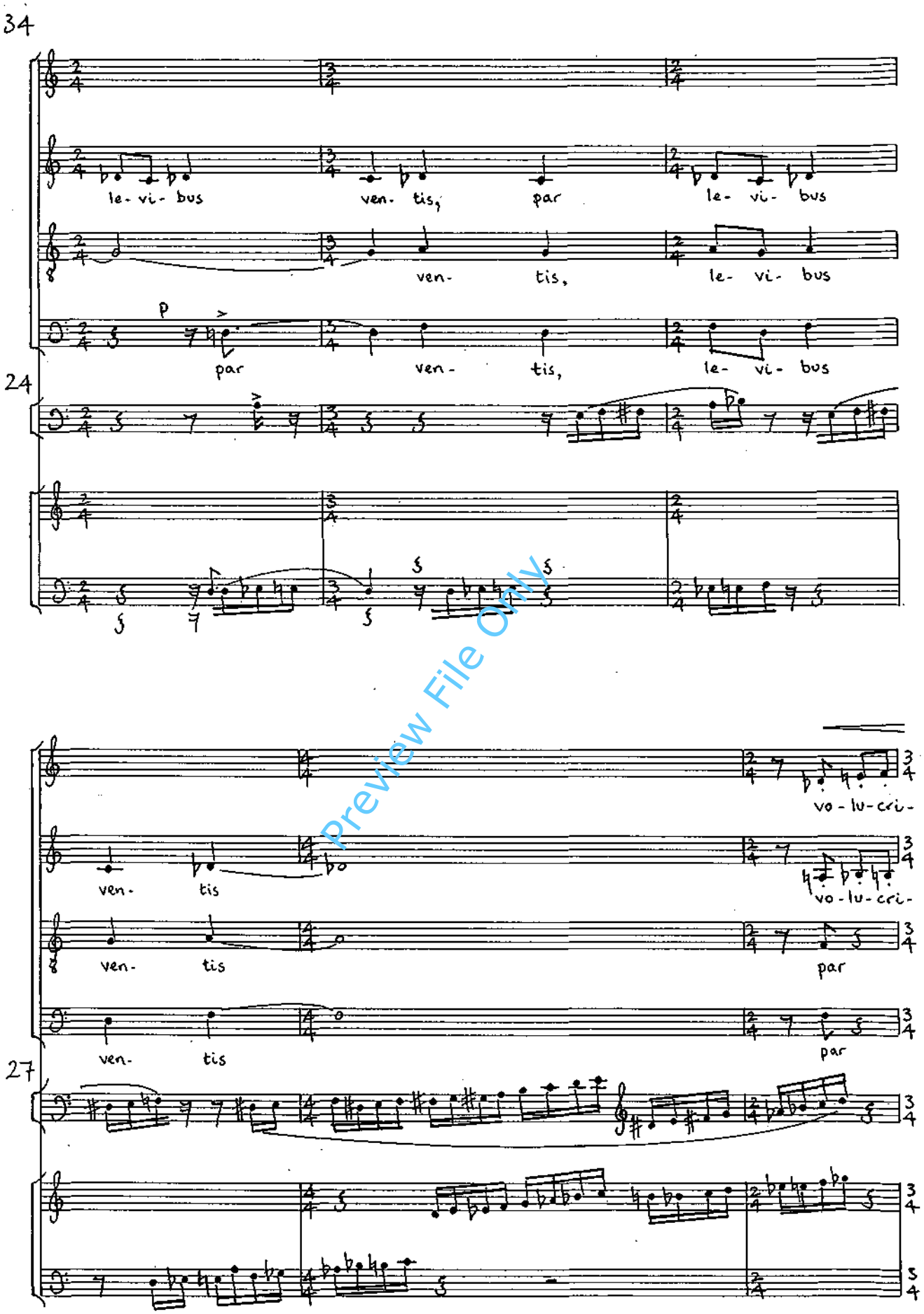


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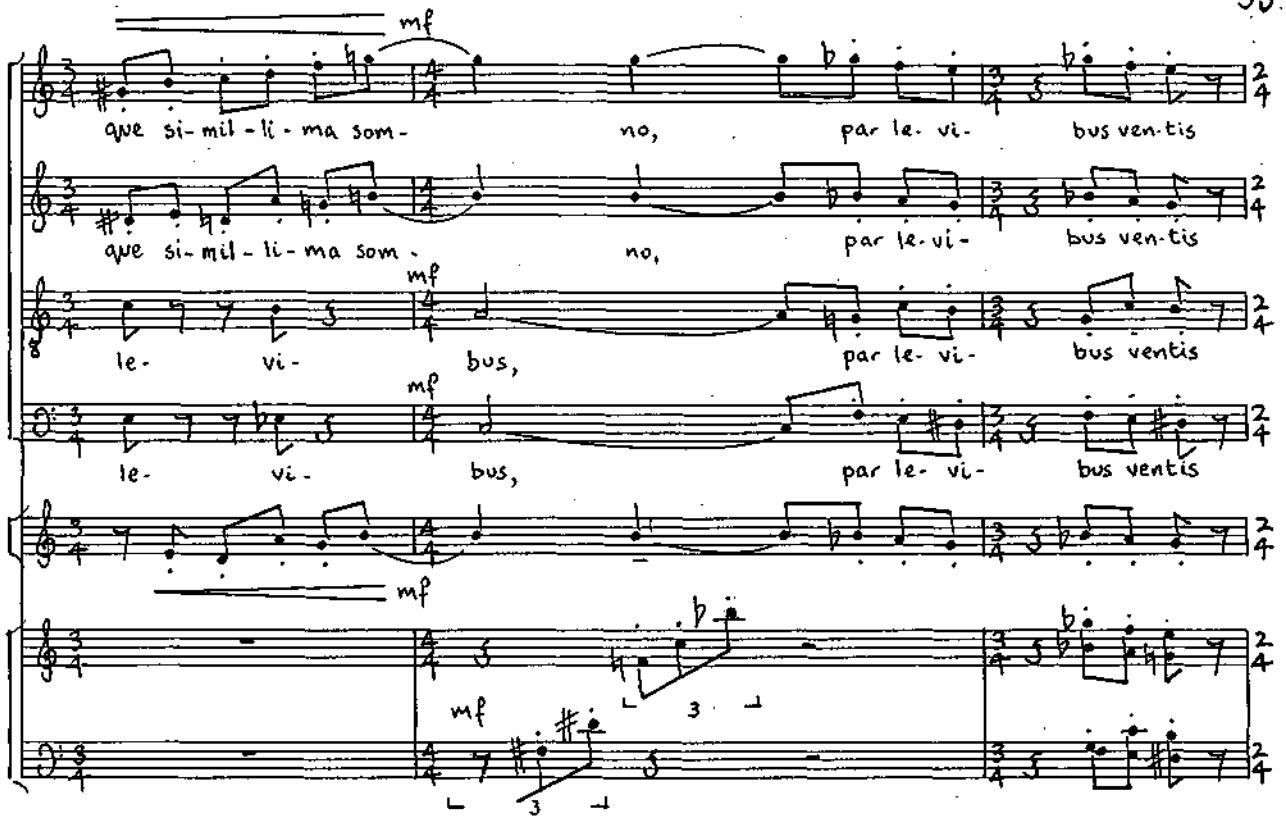


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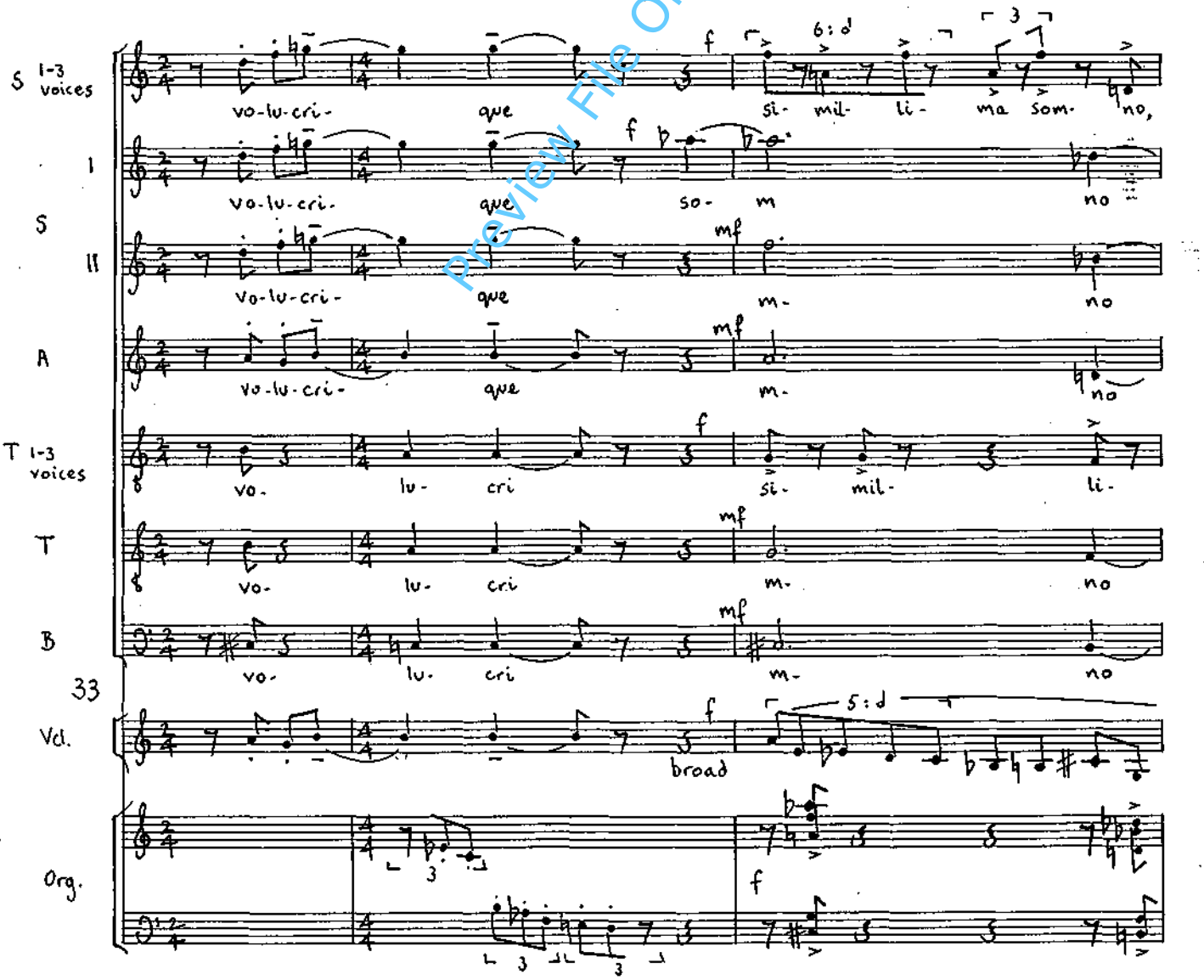

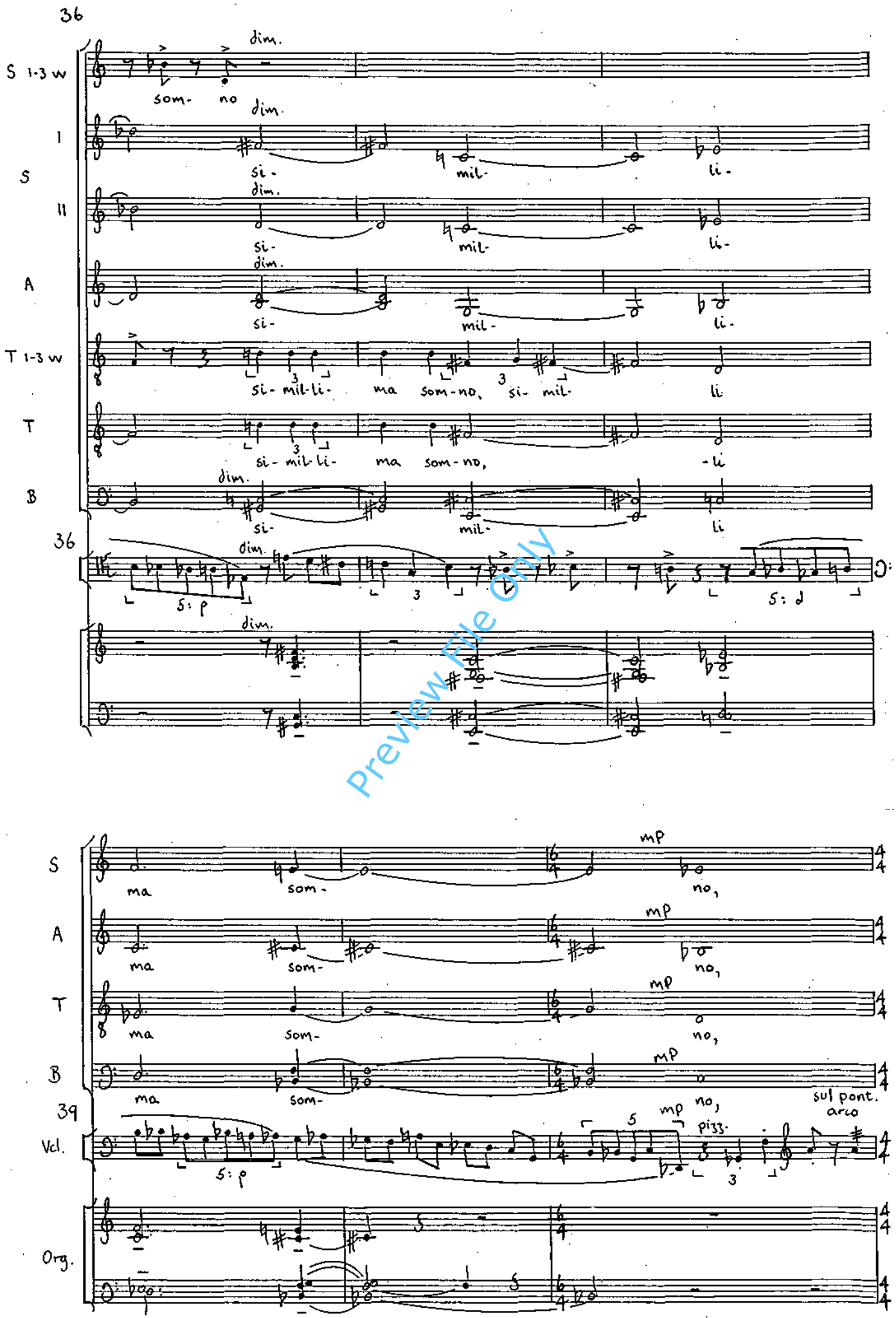


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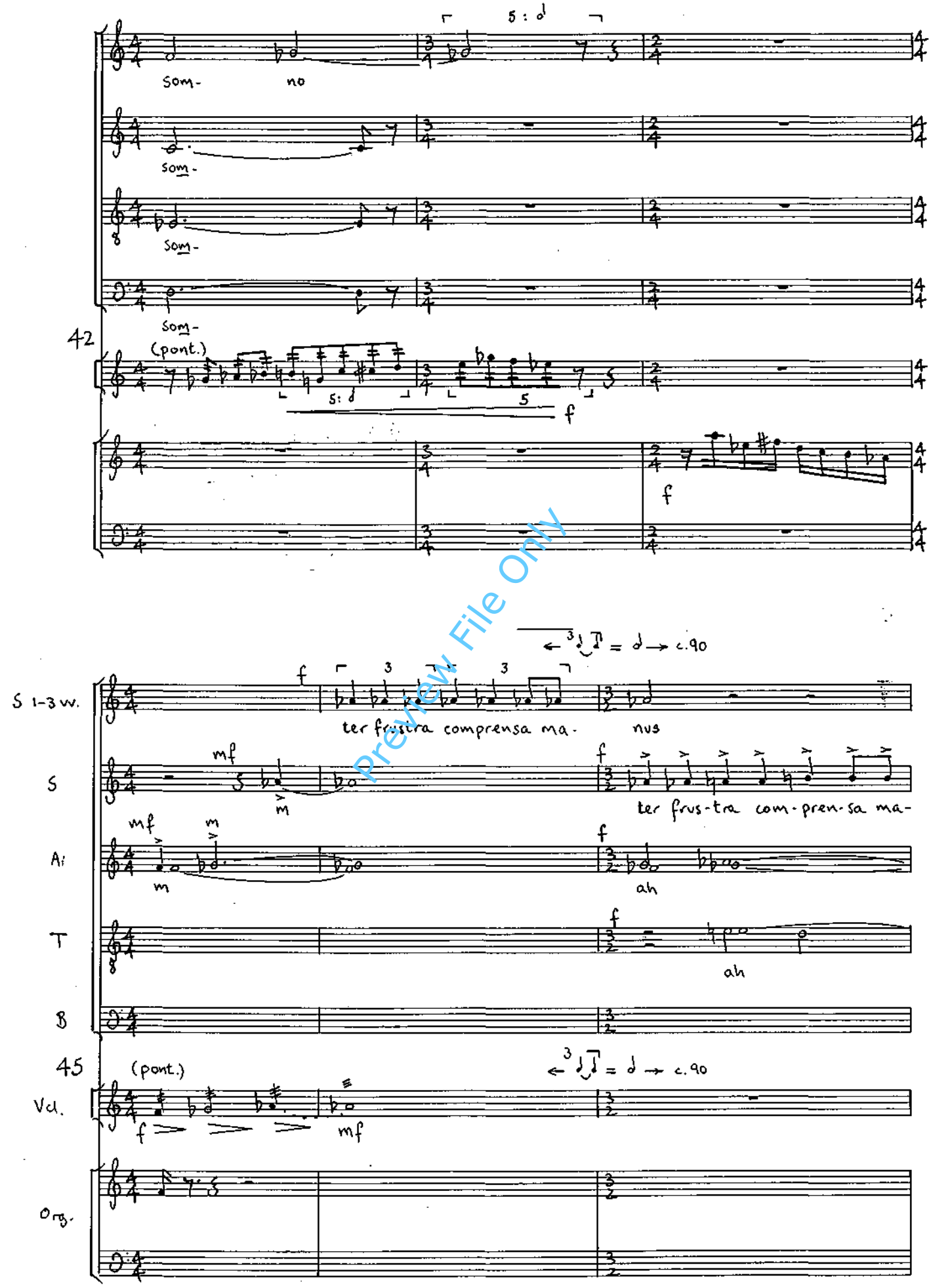


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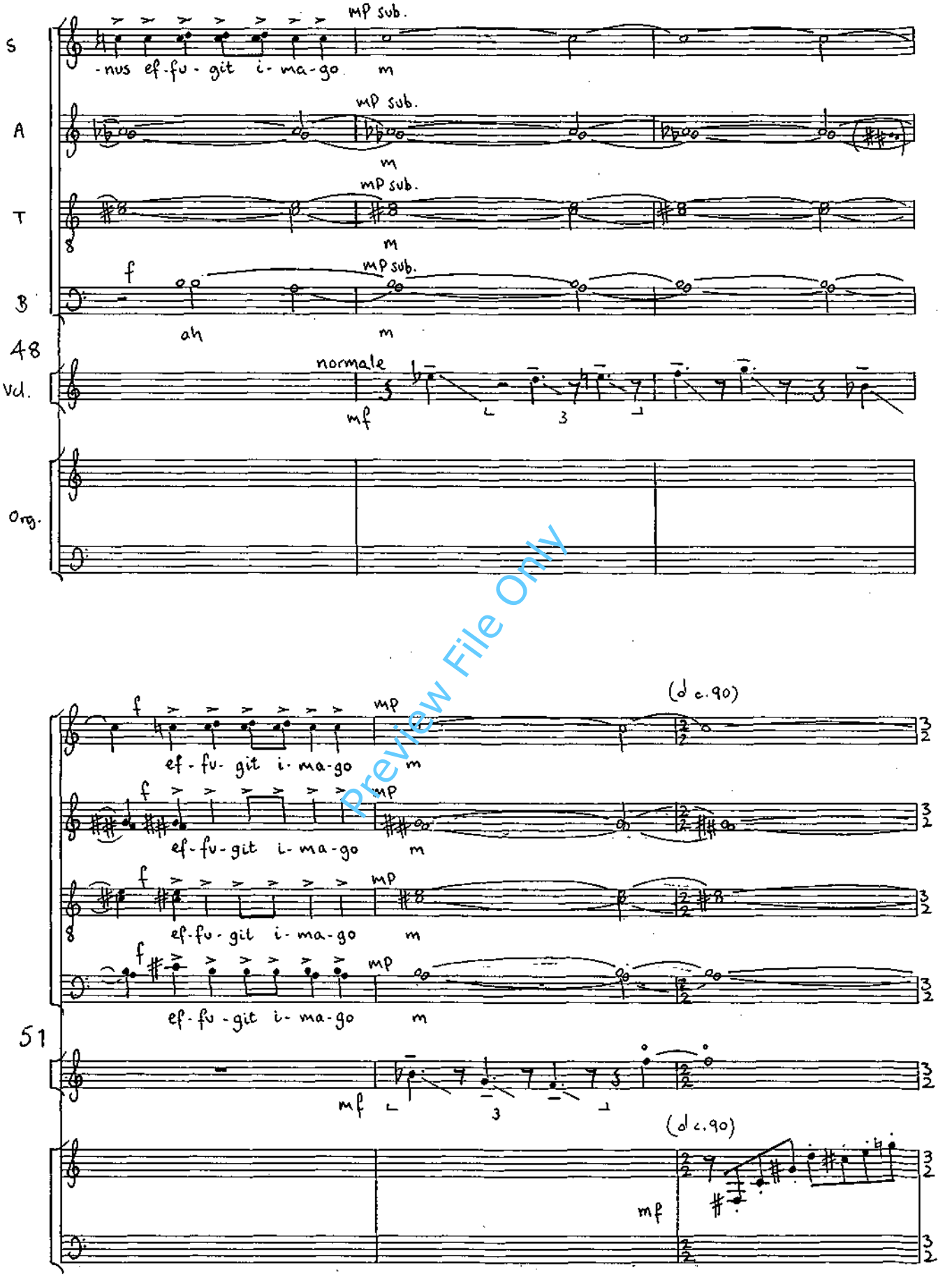


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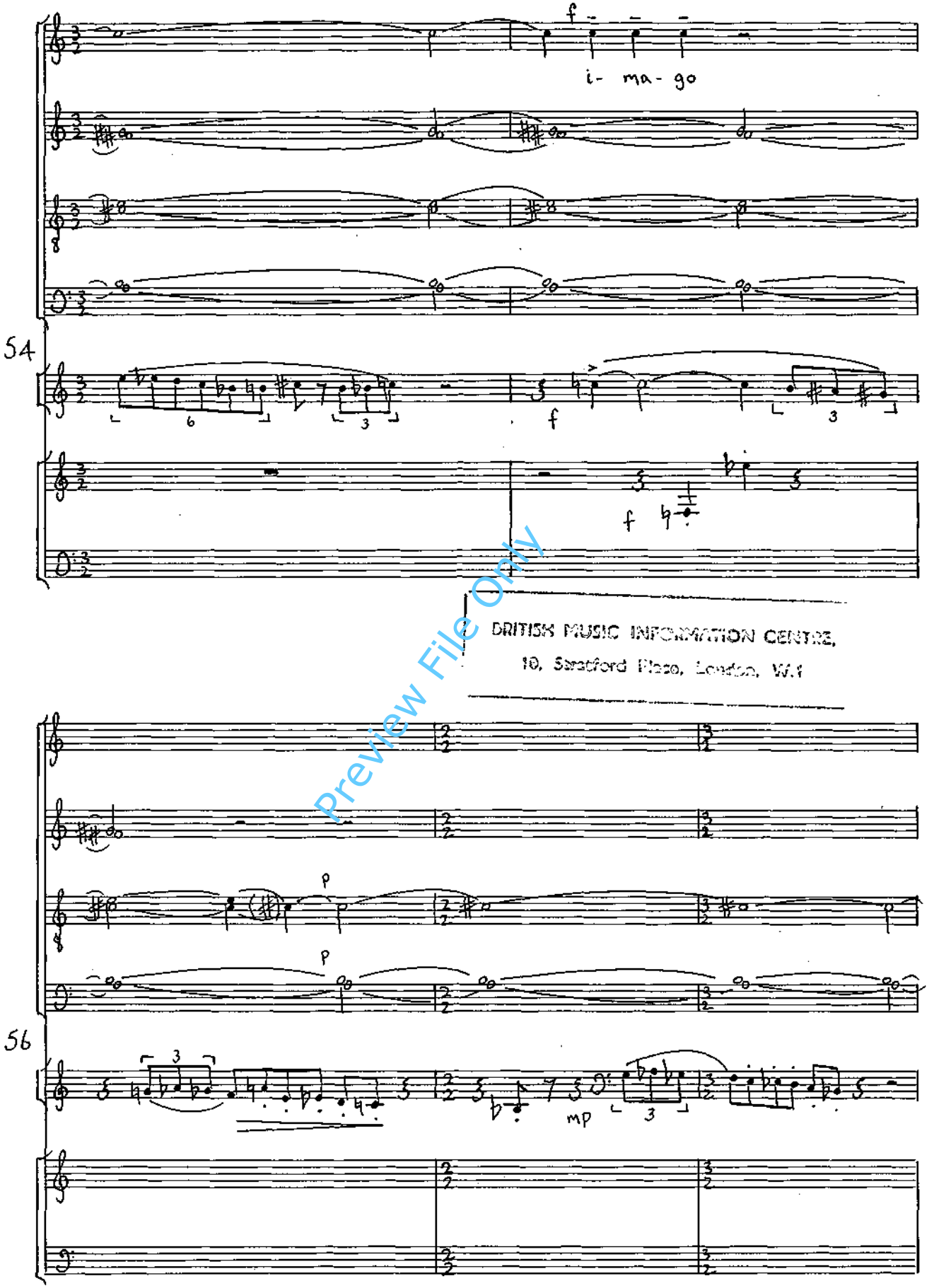


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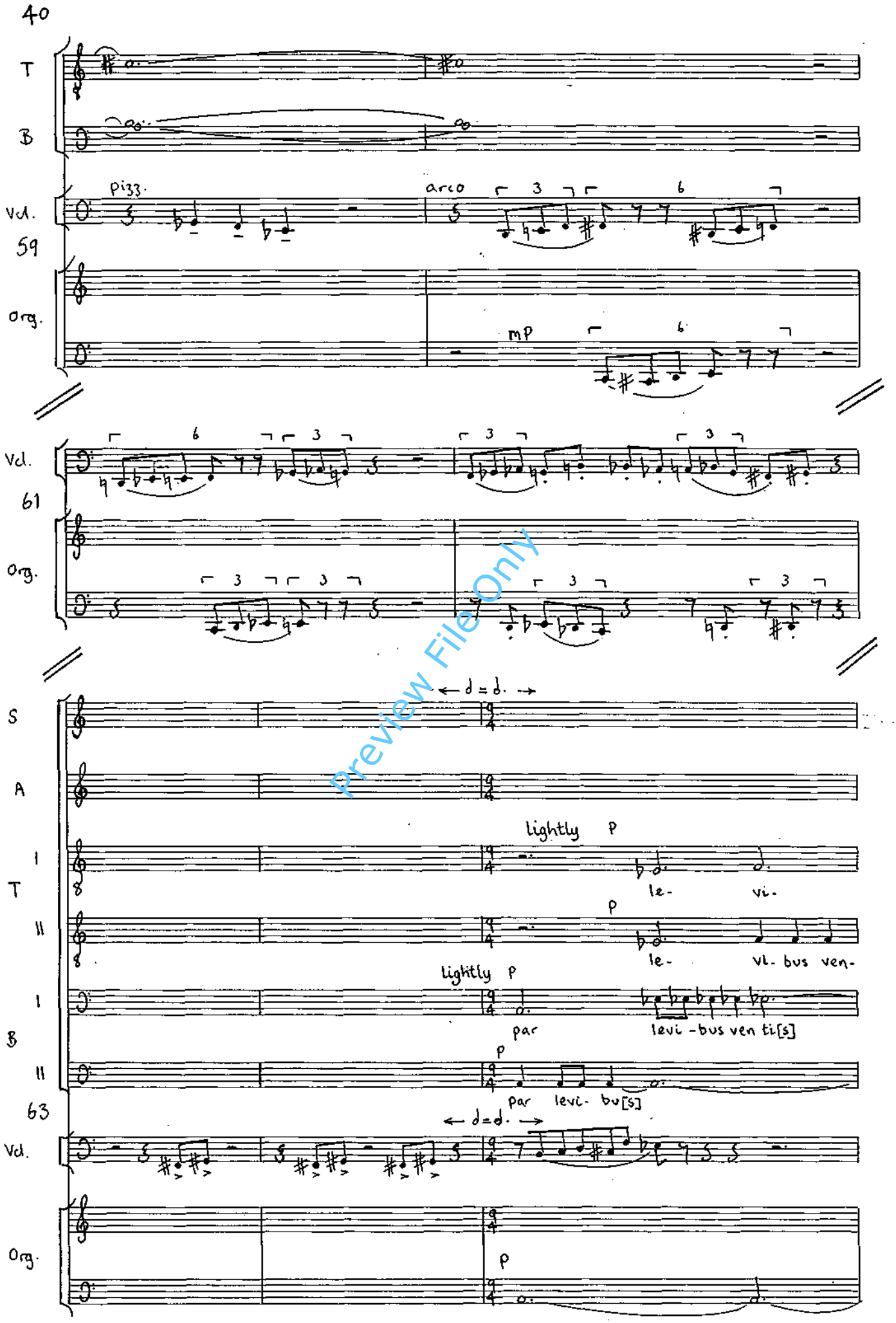
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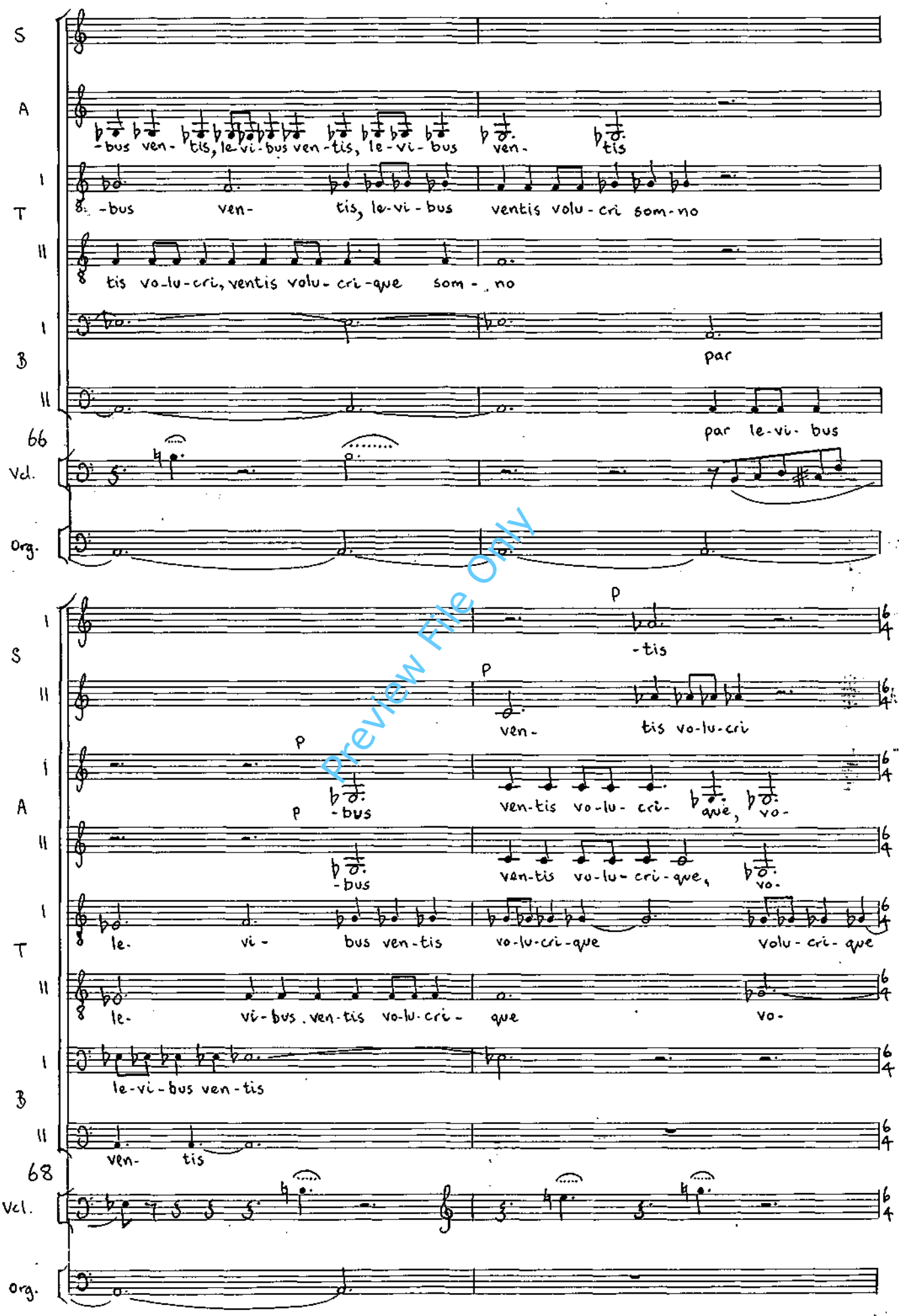


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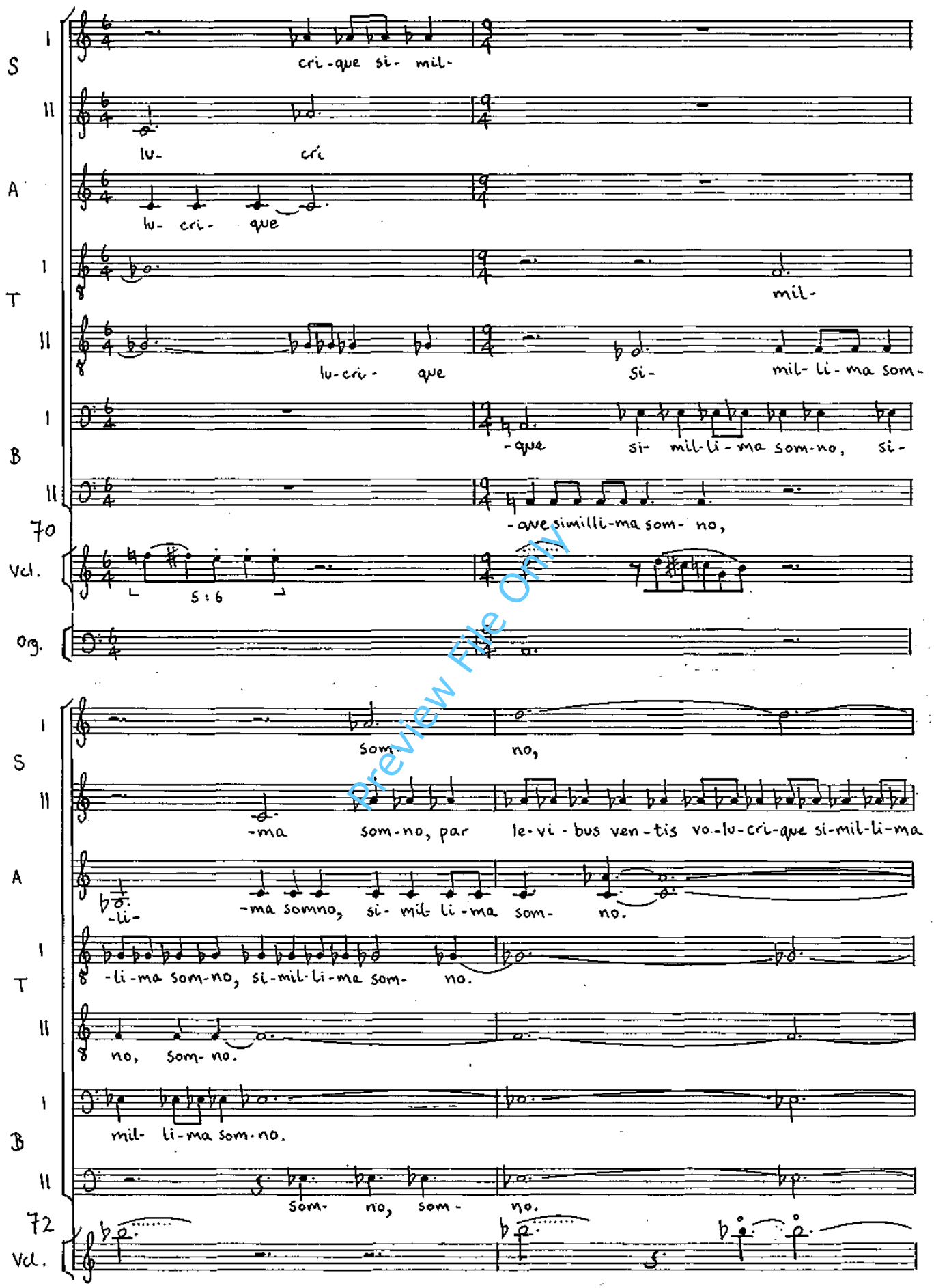


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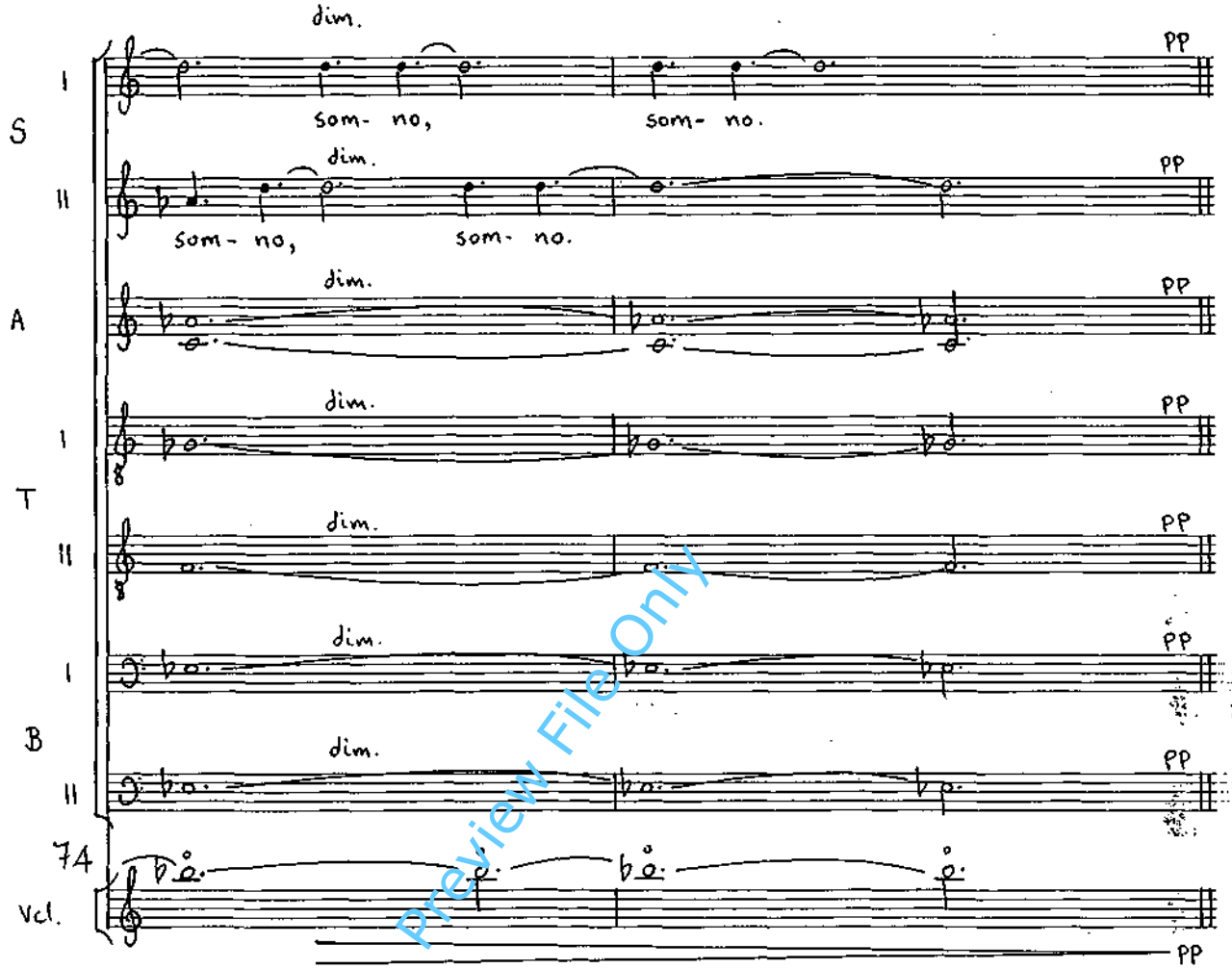


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III

excited ♩. c. 96 ♪ c. 144

S

A

org.

mf detached (flutes 8', 4')

mf

sustained a- spi- ce bis

mf

sustained a-

5

se- nos lae- tan- tis ag- mi-

spi- ce ag- mi-

9

ne cyc- nos,

ne cyc- nos,

13

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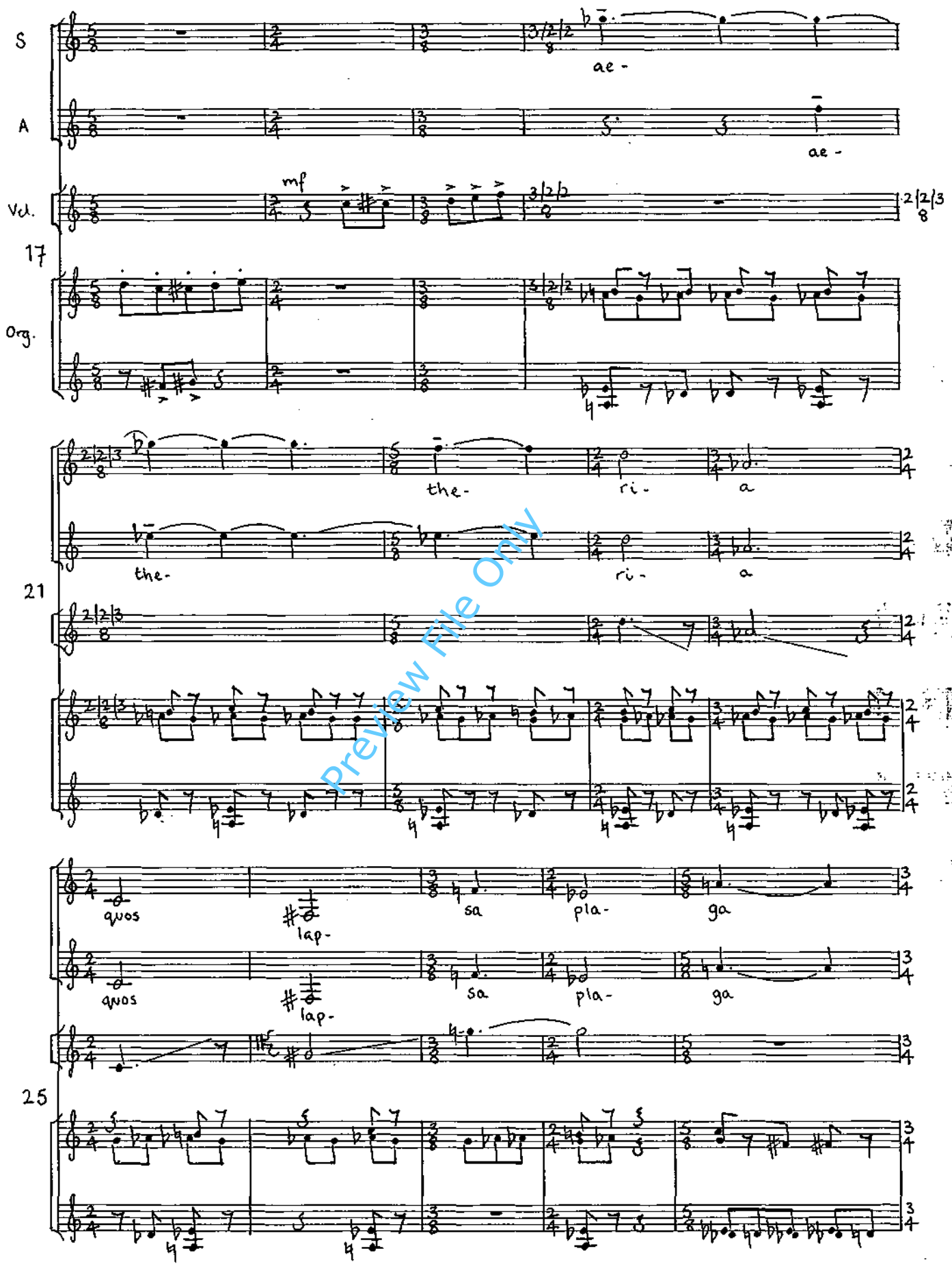


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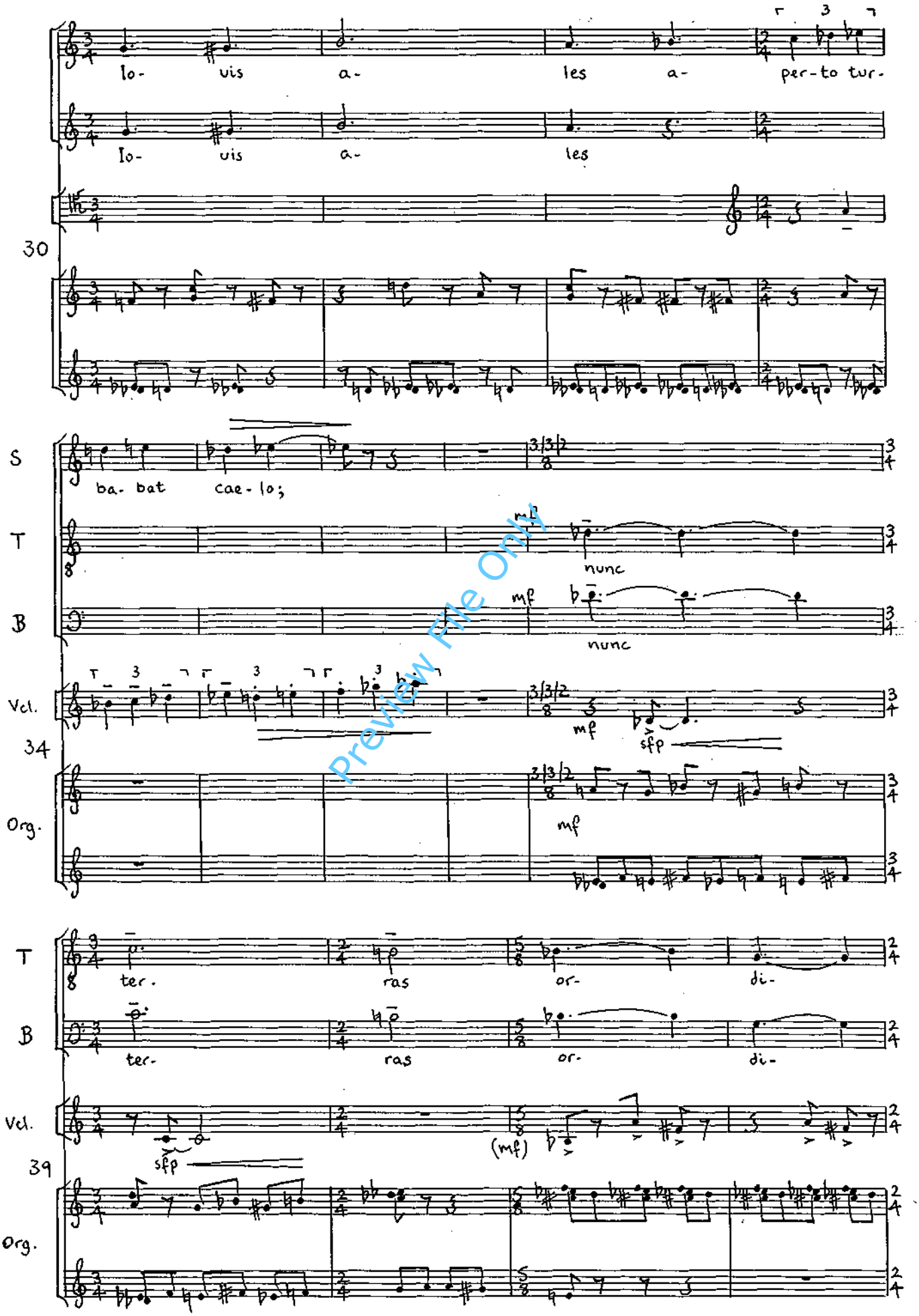


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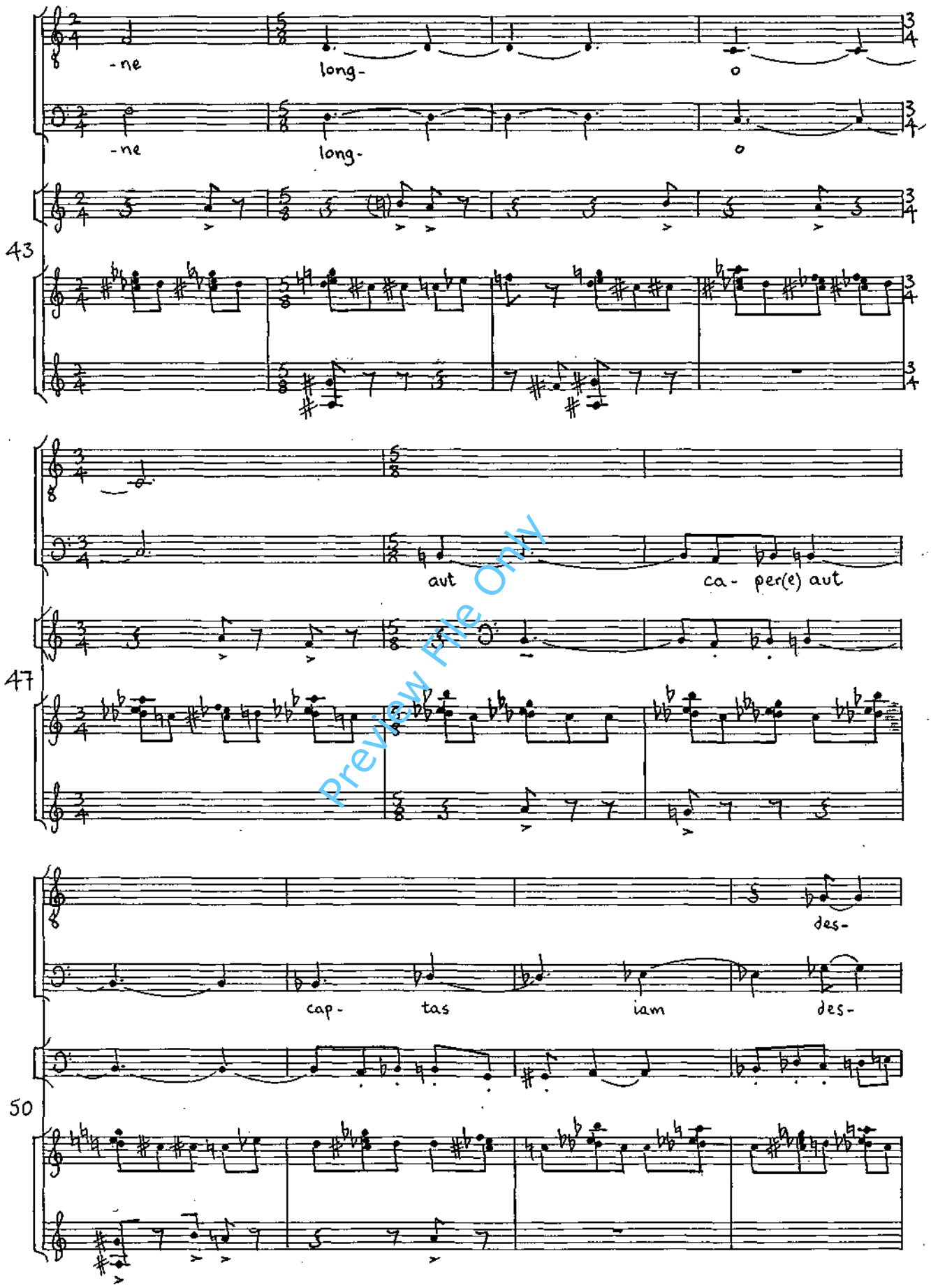


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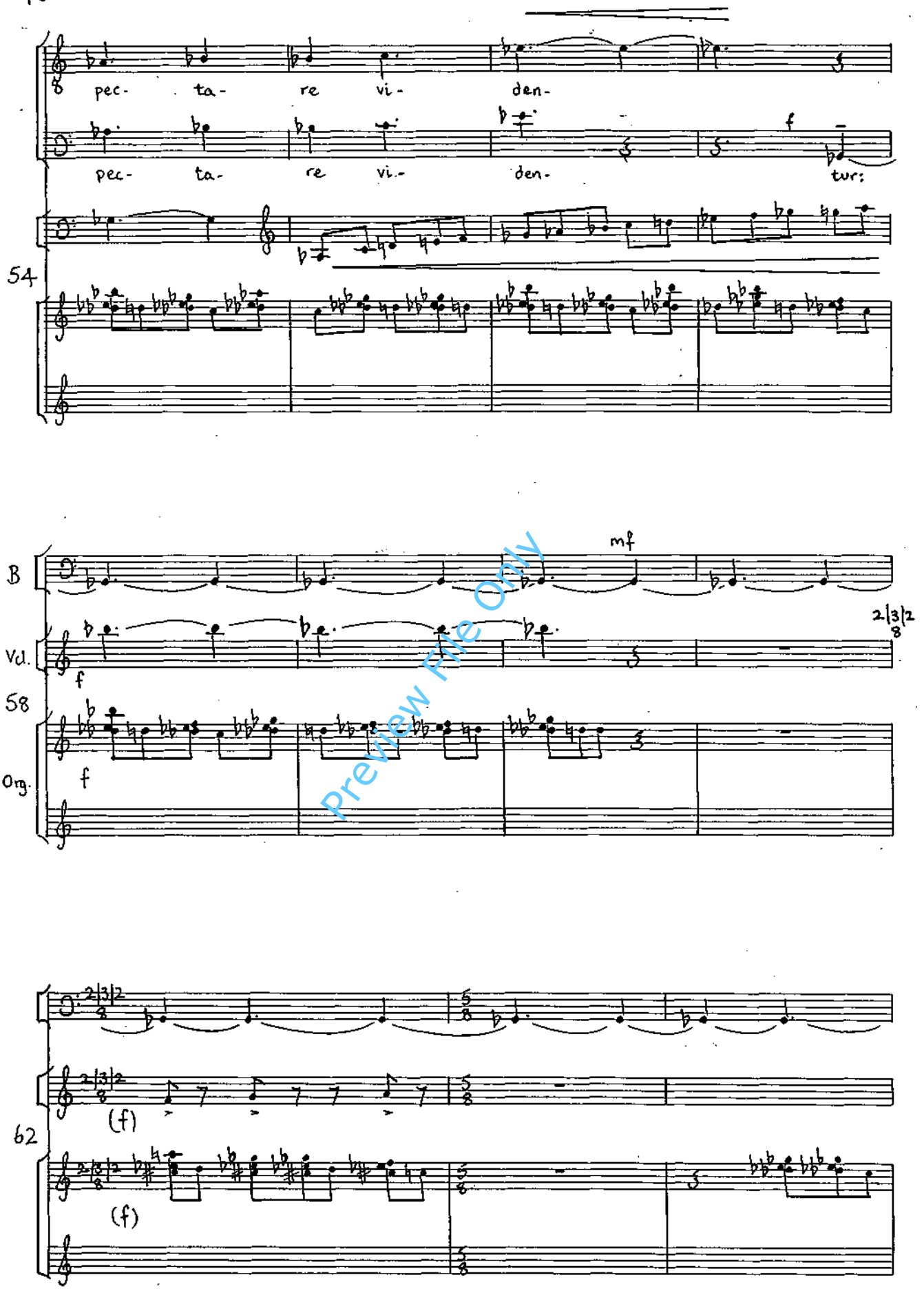


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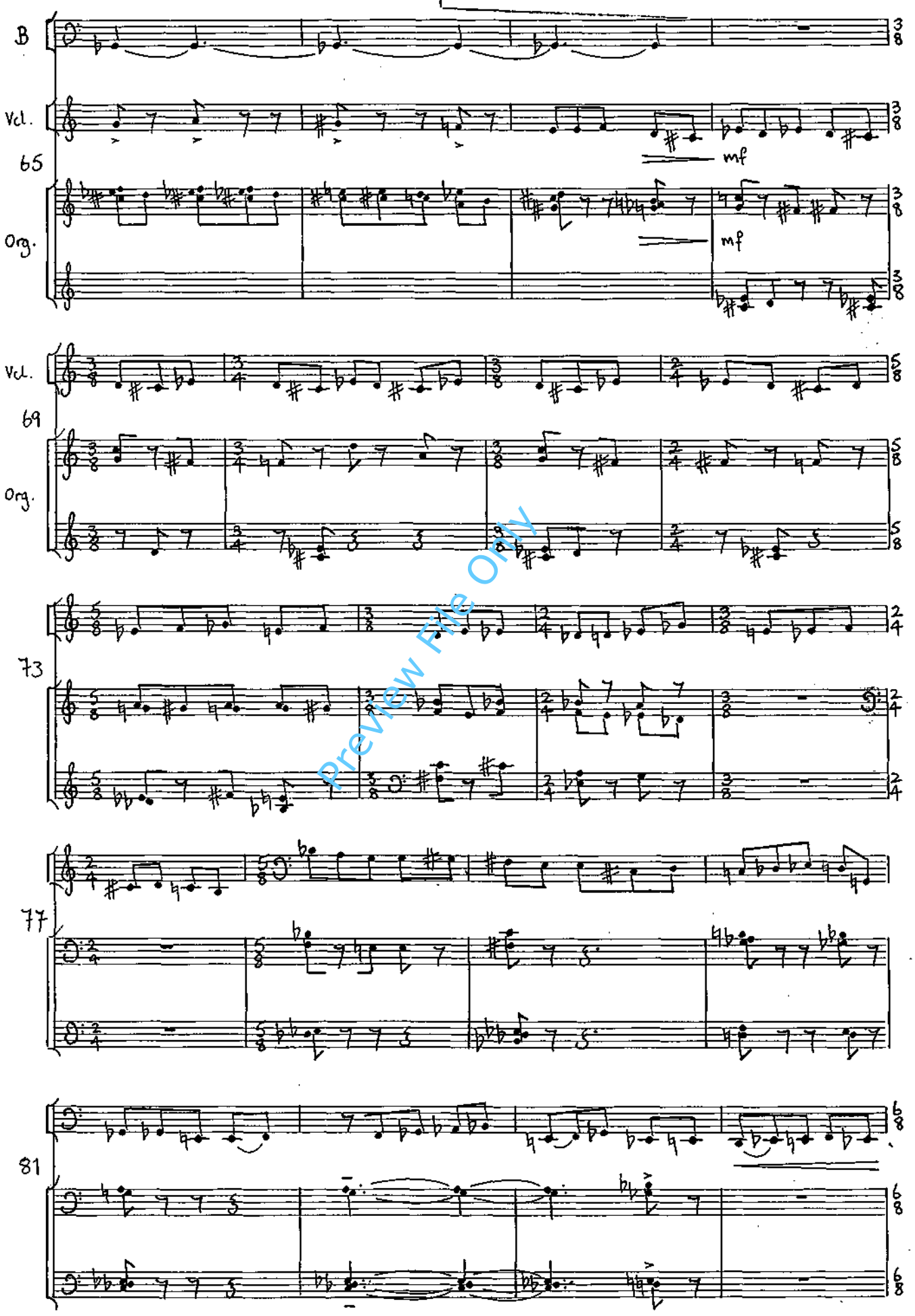
10, Stratford Place, London, W.1



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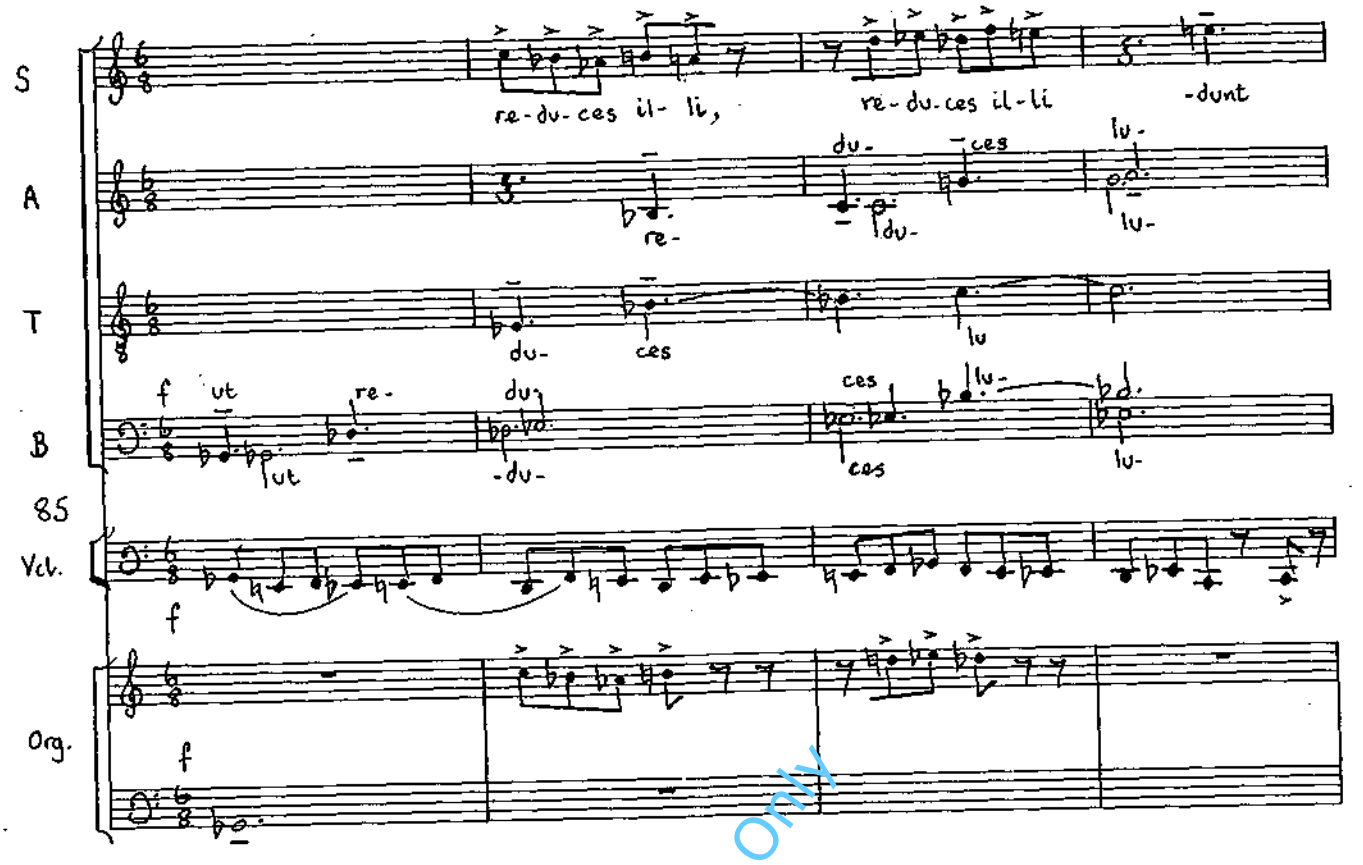


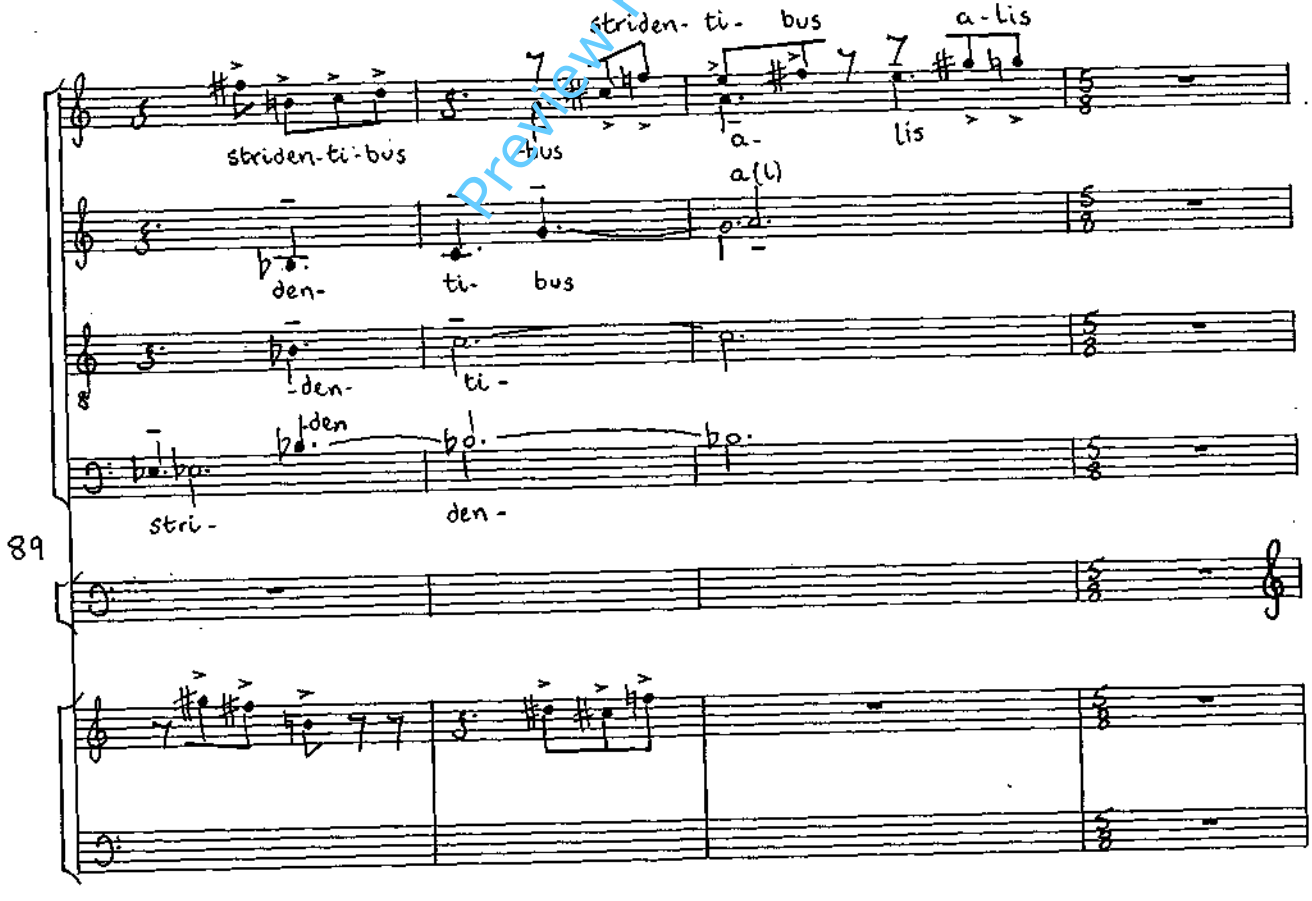


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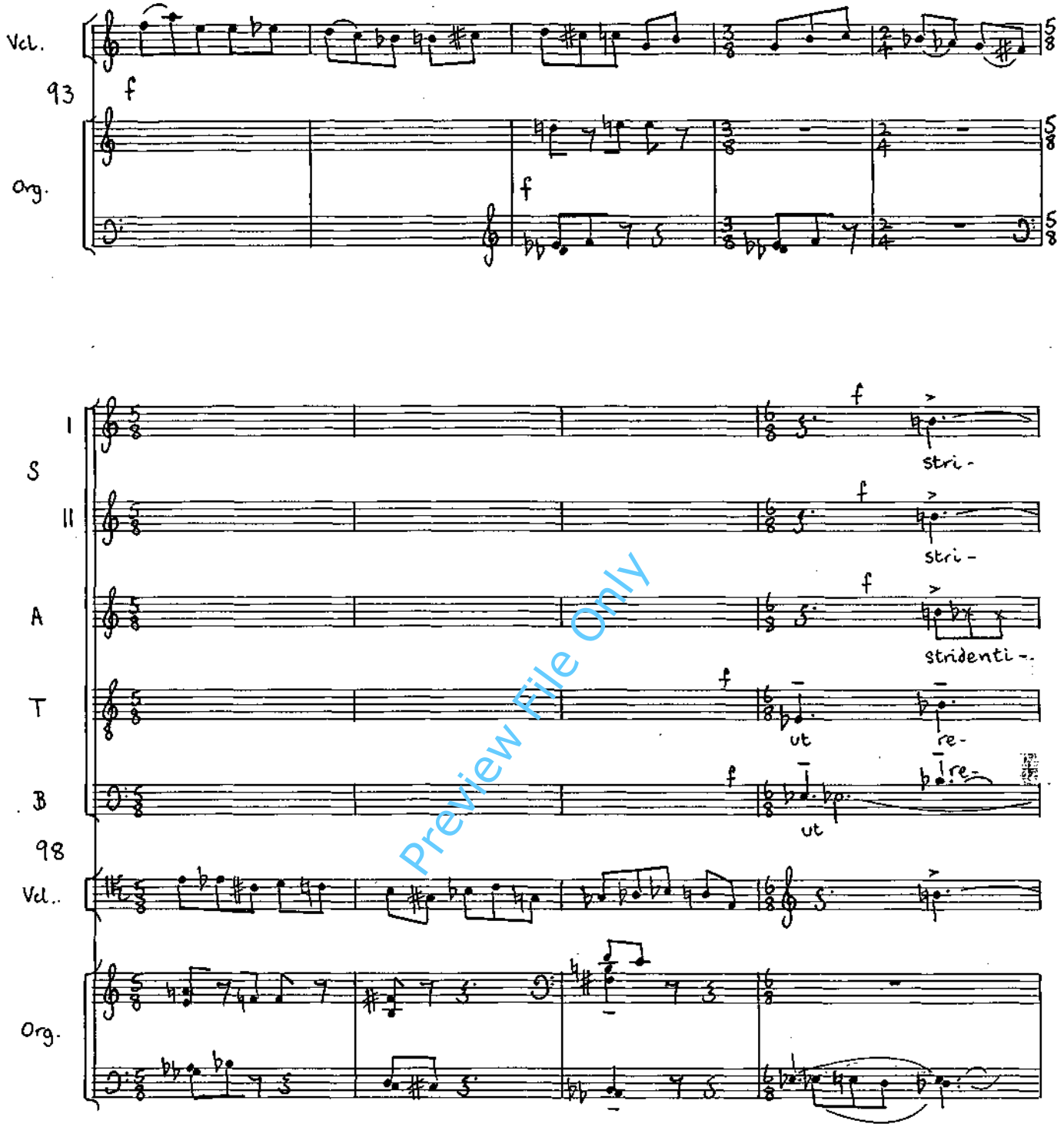


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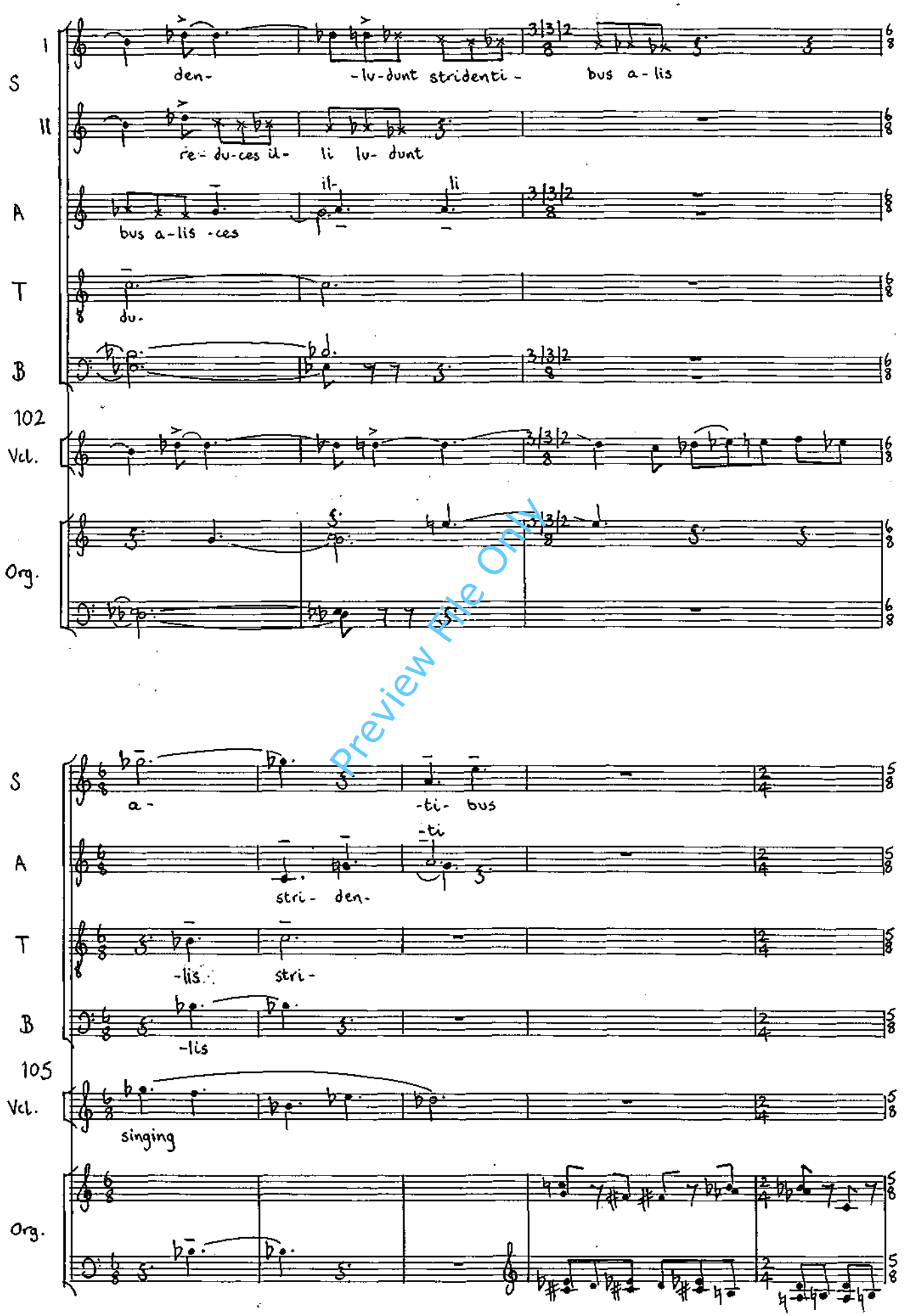


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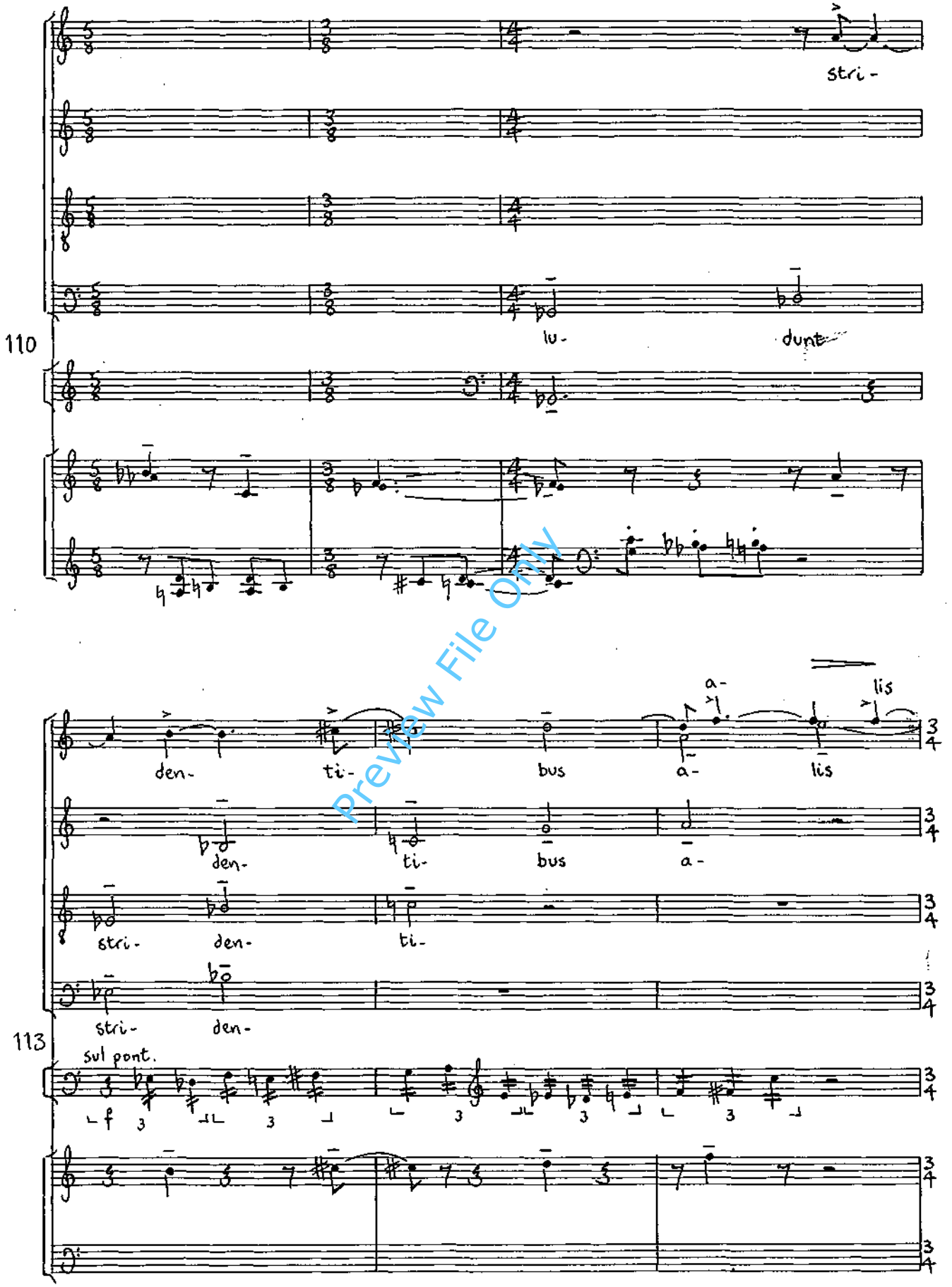


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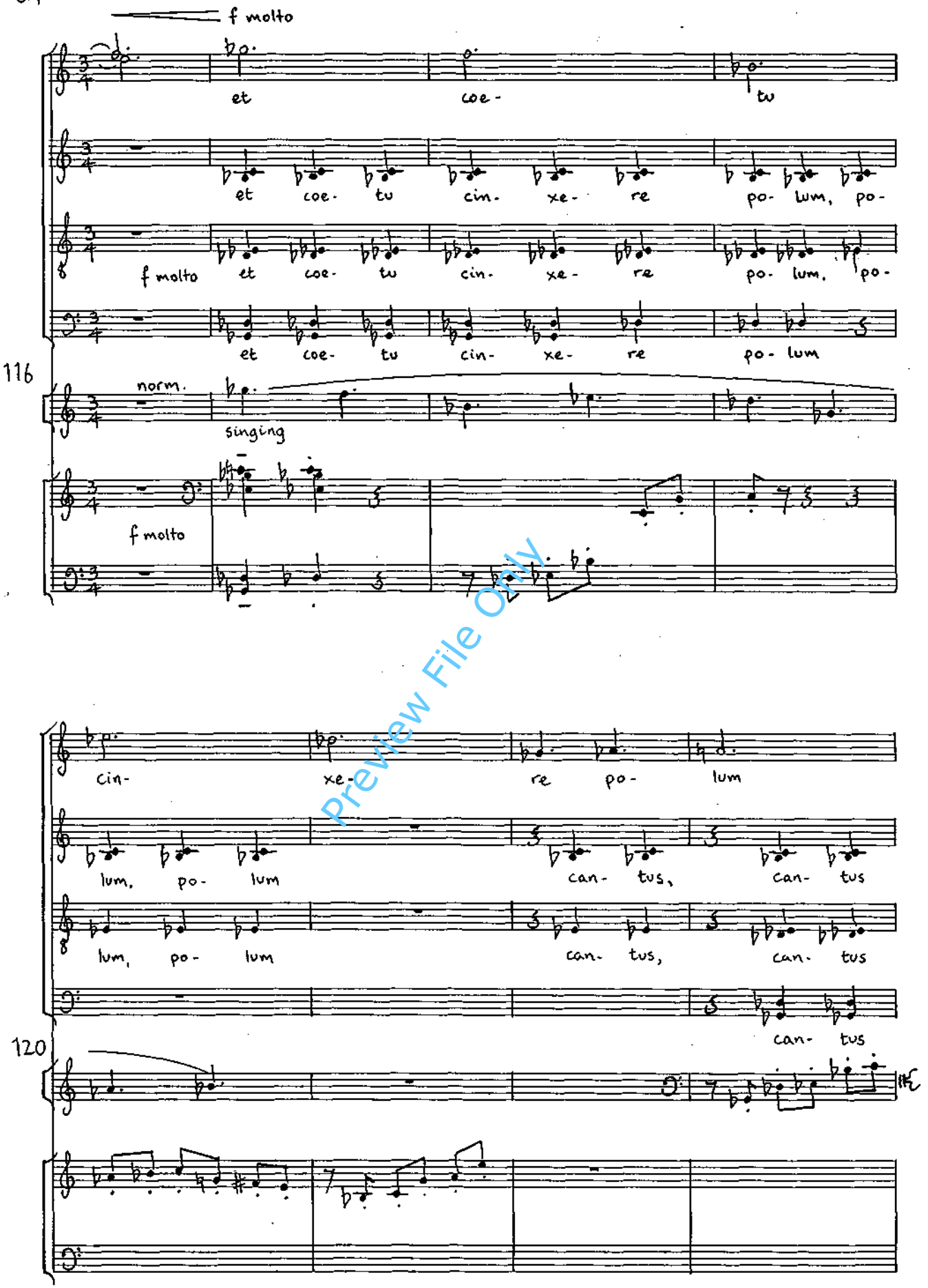


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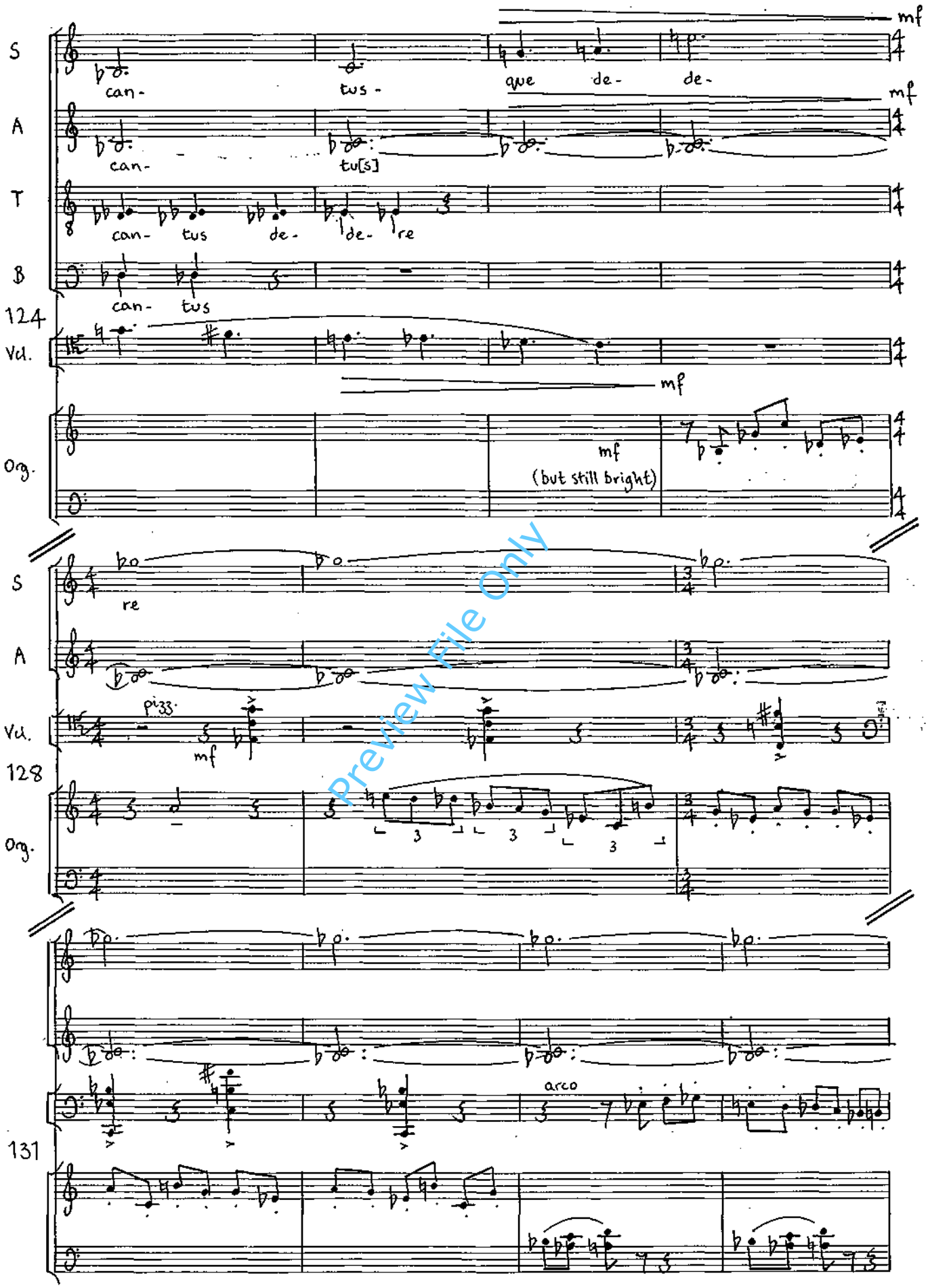


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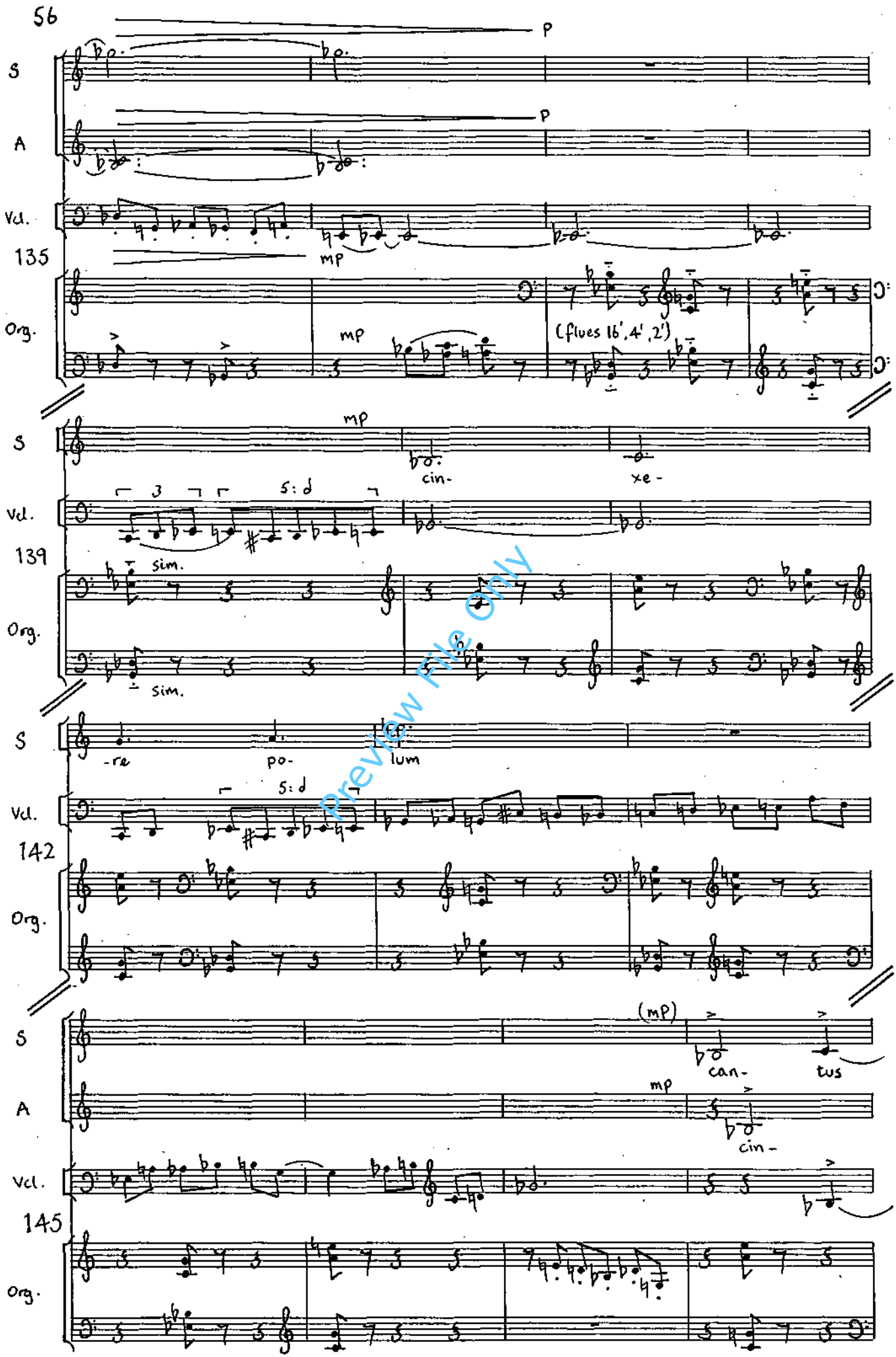

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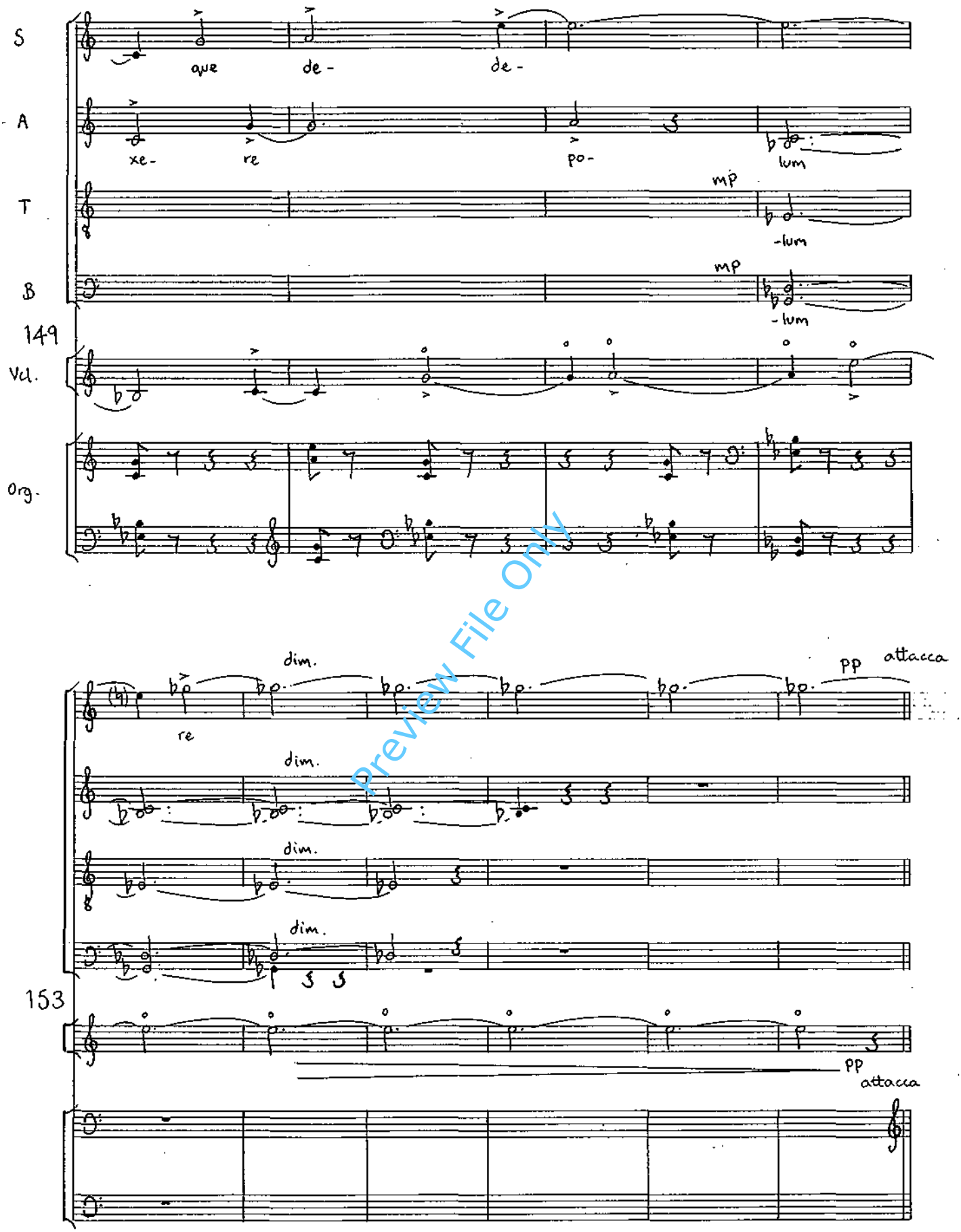


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# IV
(Interlude)

much slower; pensive ♩ c. 72

S
Vcl.
1
Org.

p (flute 8' or 4' 8vb.)

pizz.

arco

Vcl.
5
Org.

pizz.

arco

8

pizz.

release keys in descending order in rhythm indicated

(as bar 8)

11

arco trem.

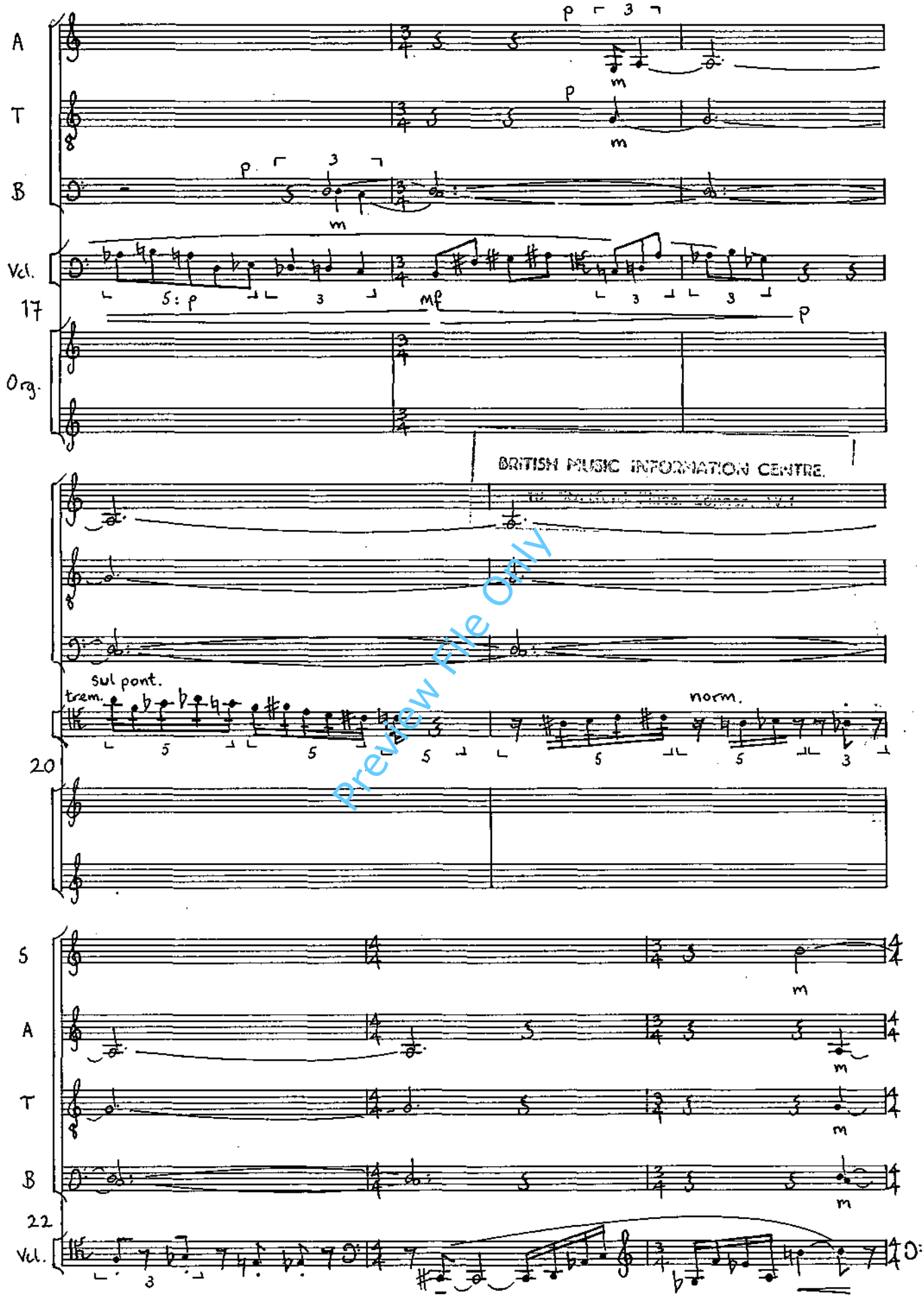
f abruptly

p

p

14

Preview File Only

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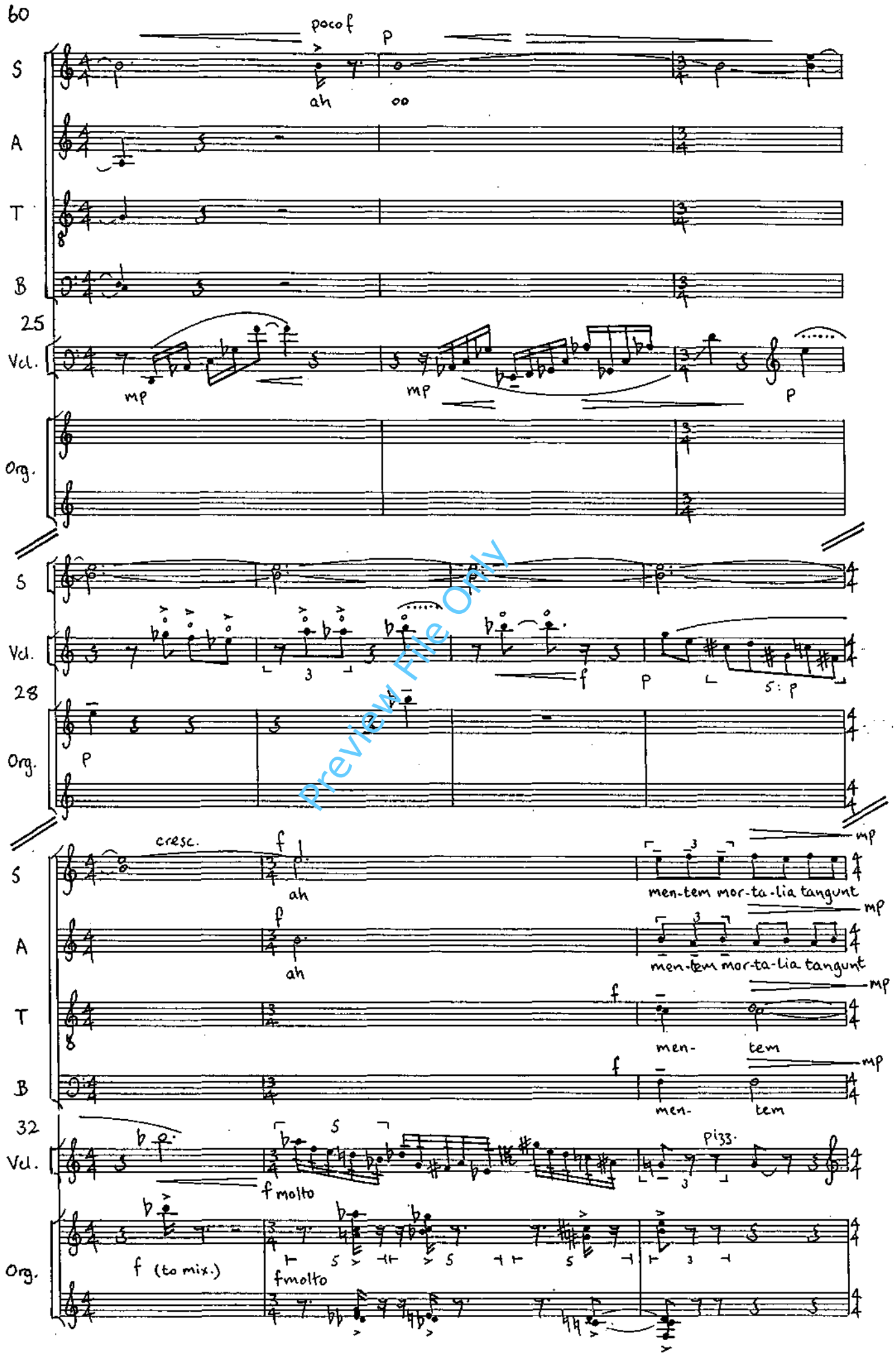

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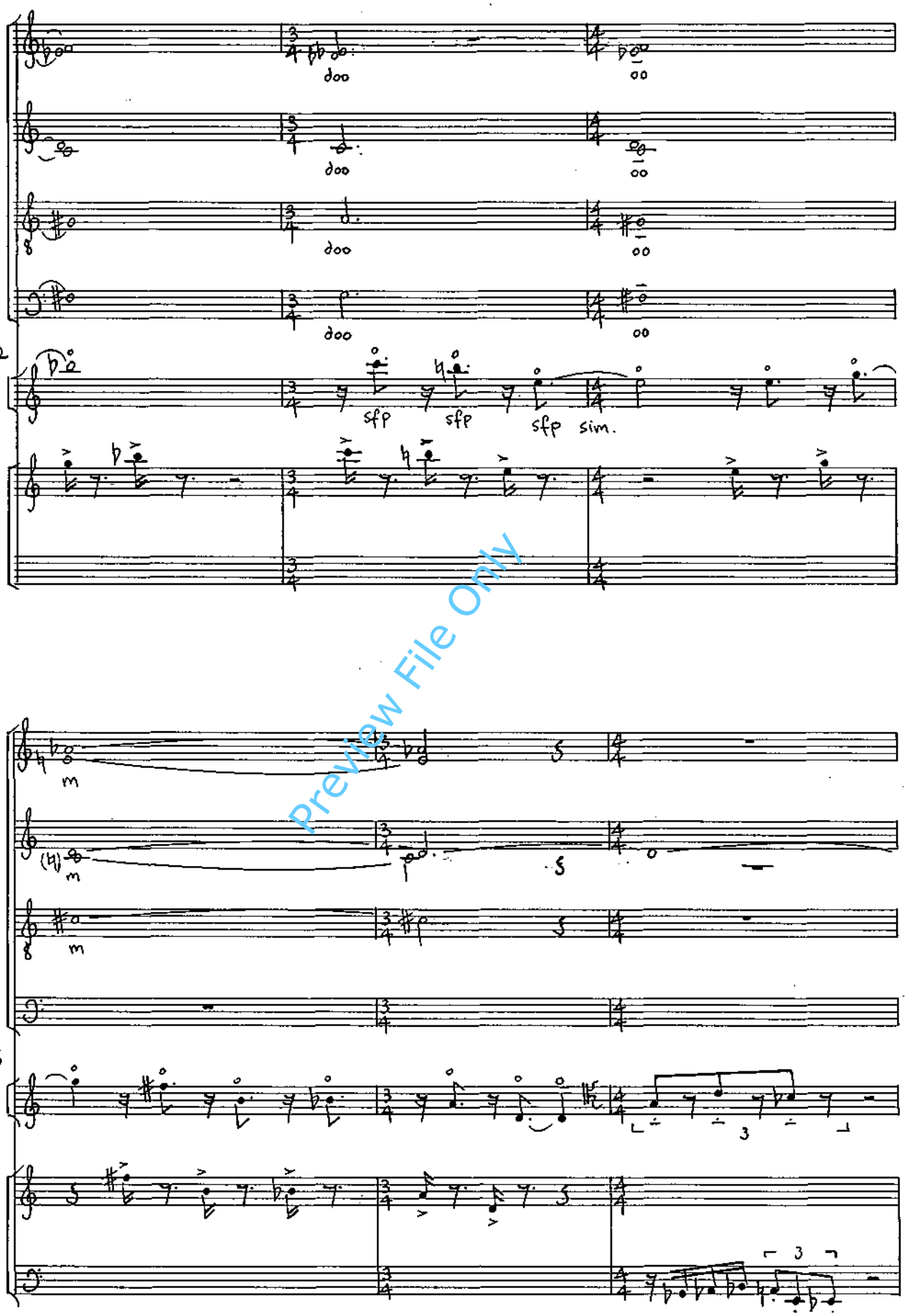


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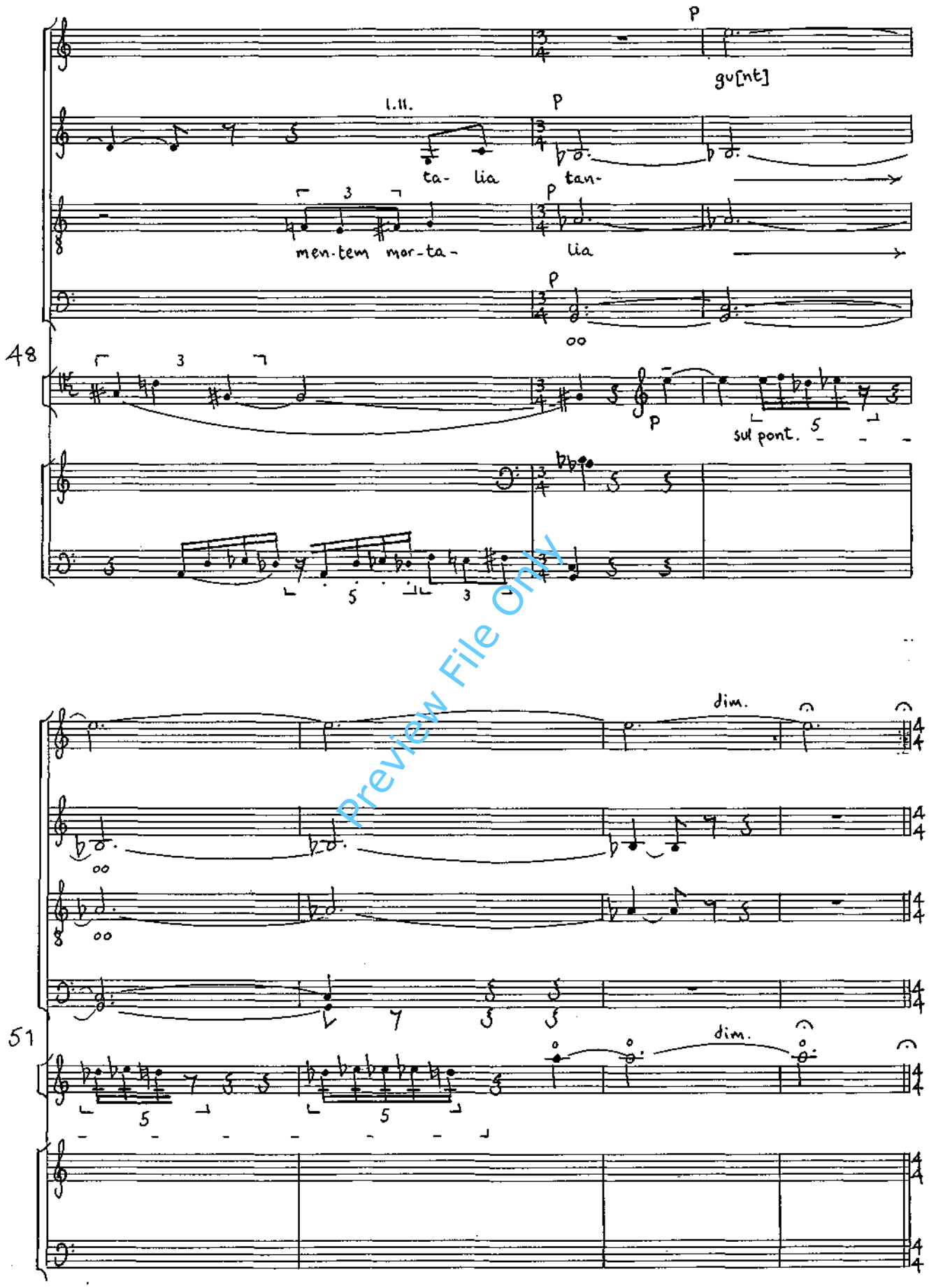


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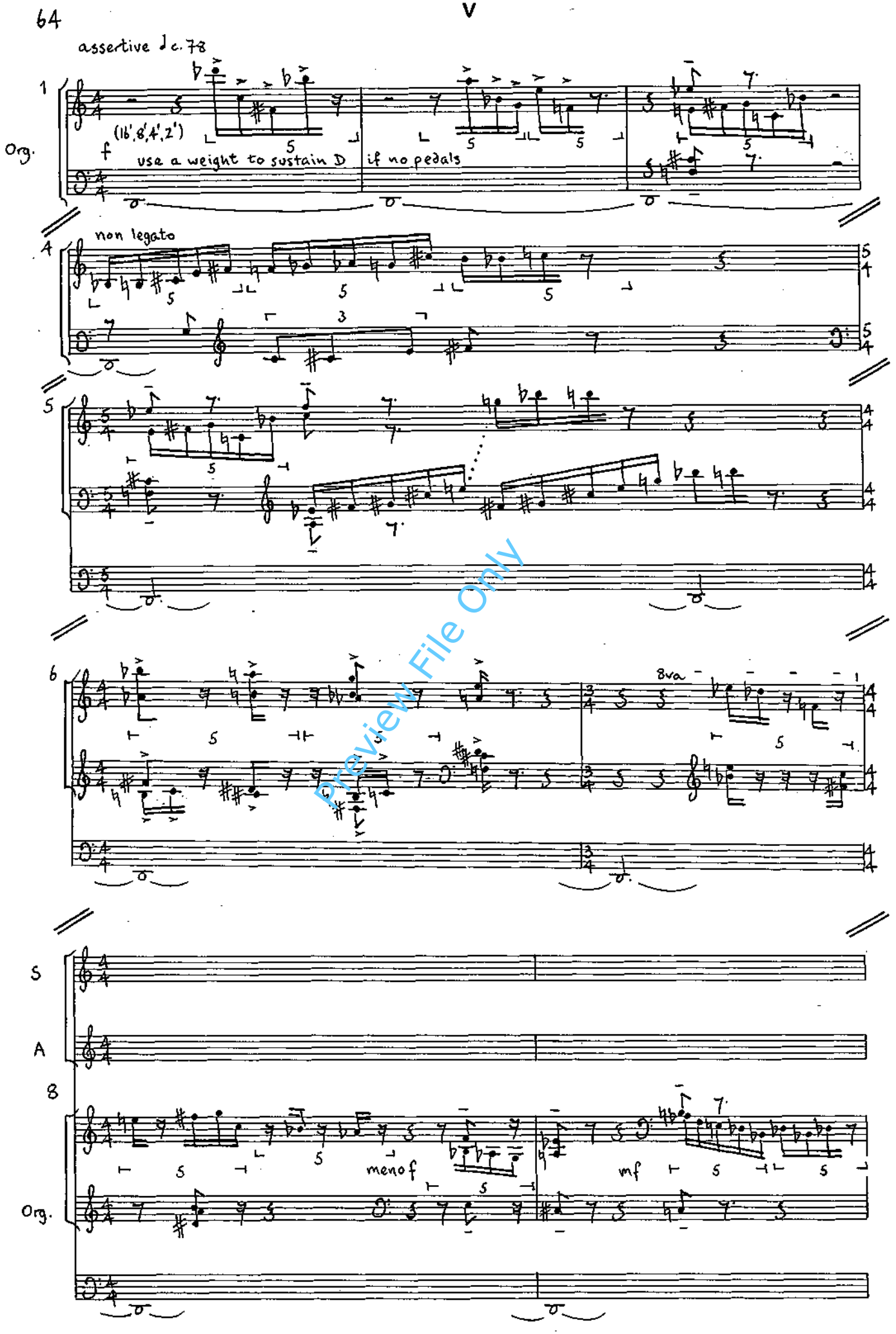
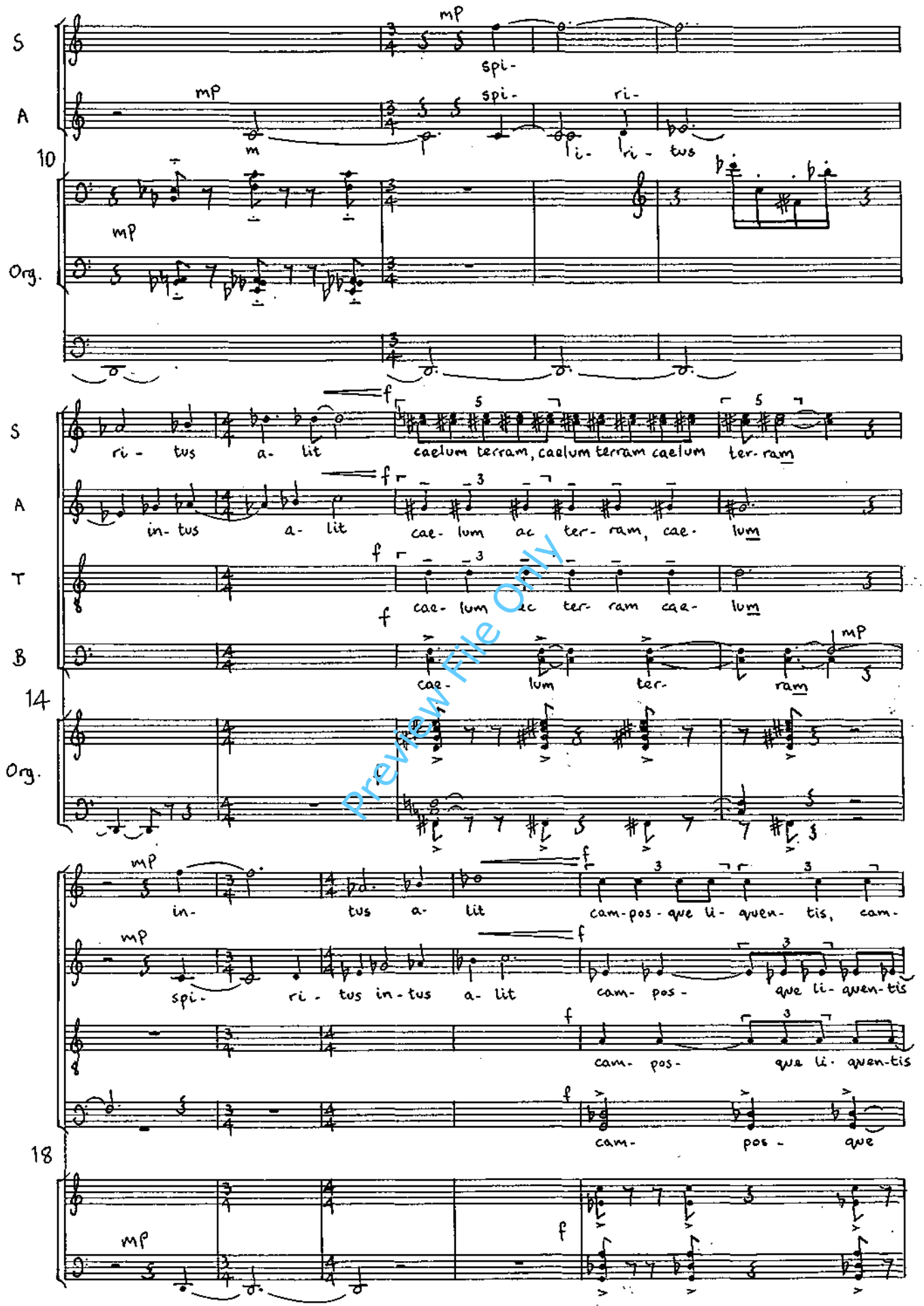
V




Preview File Only

more spacious; calm ♩ c. 68

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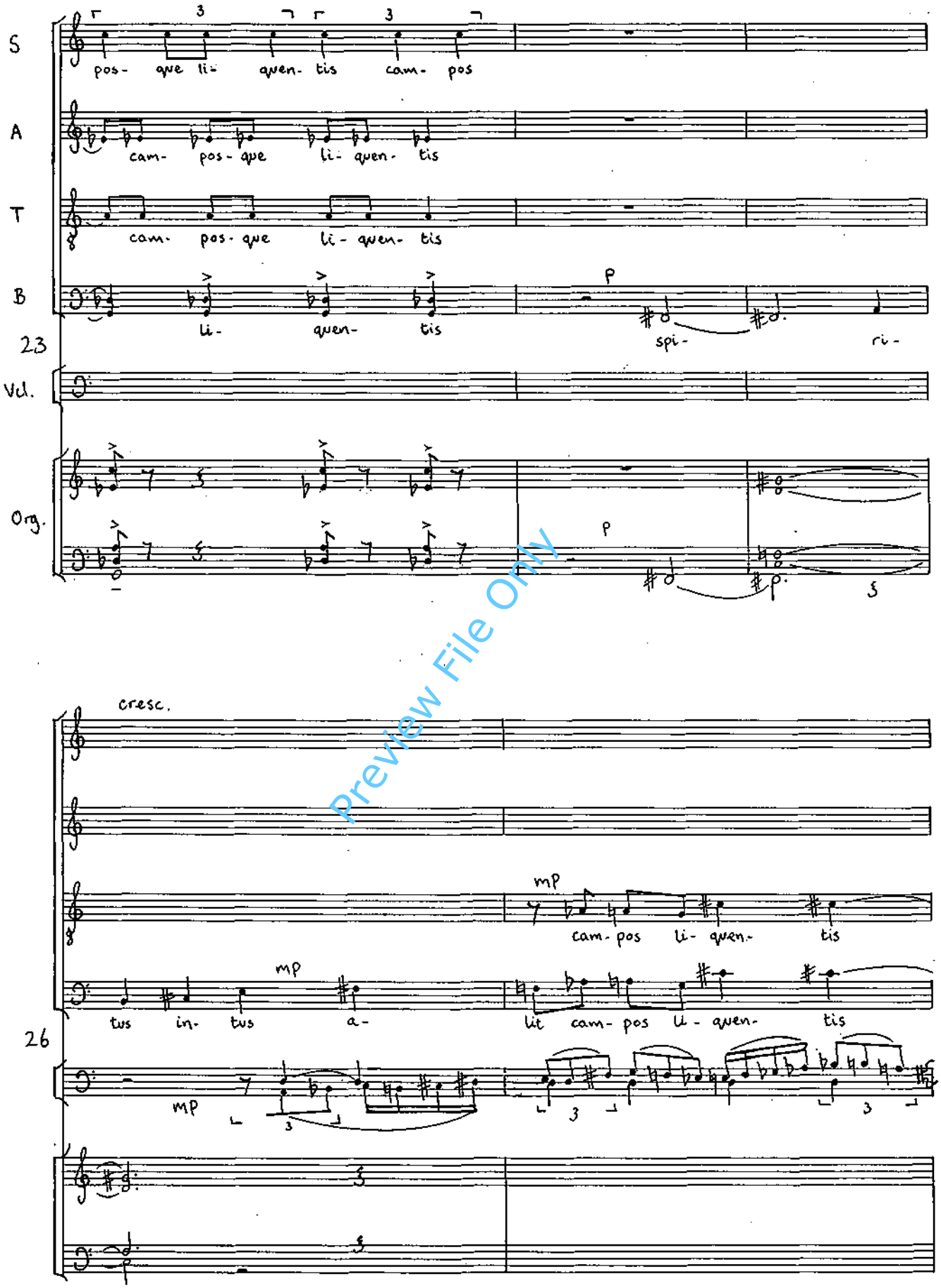


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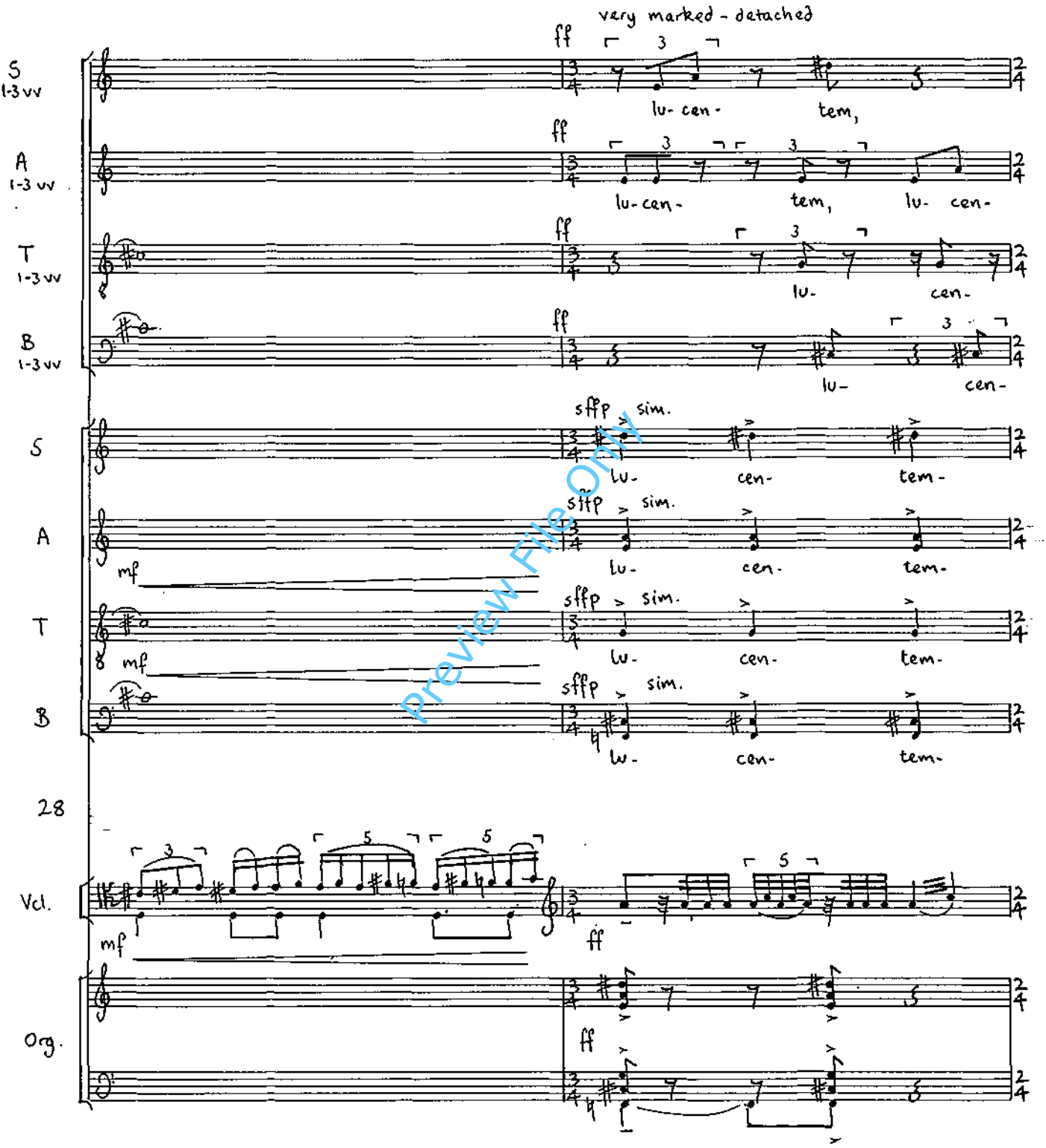


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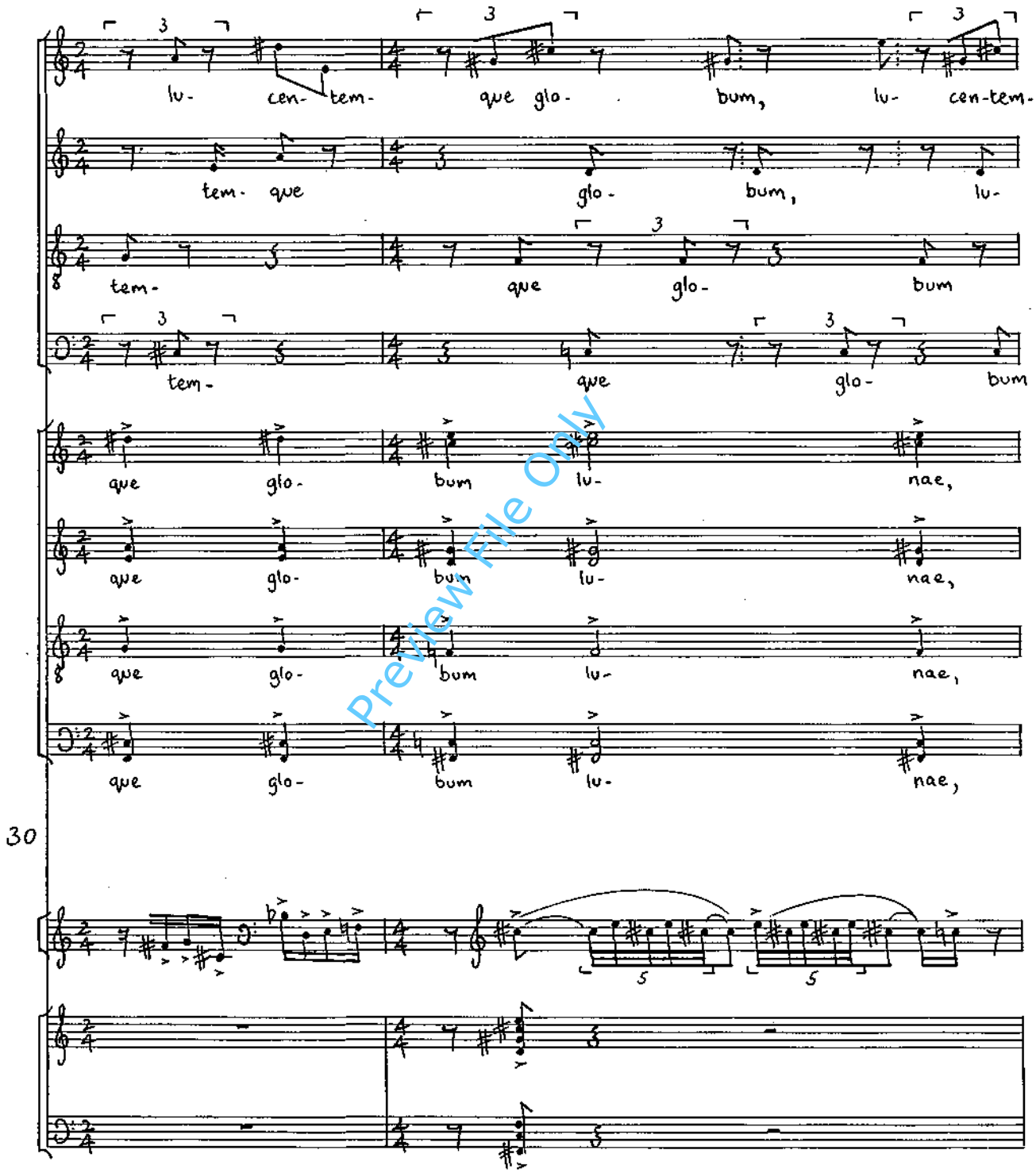


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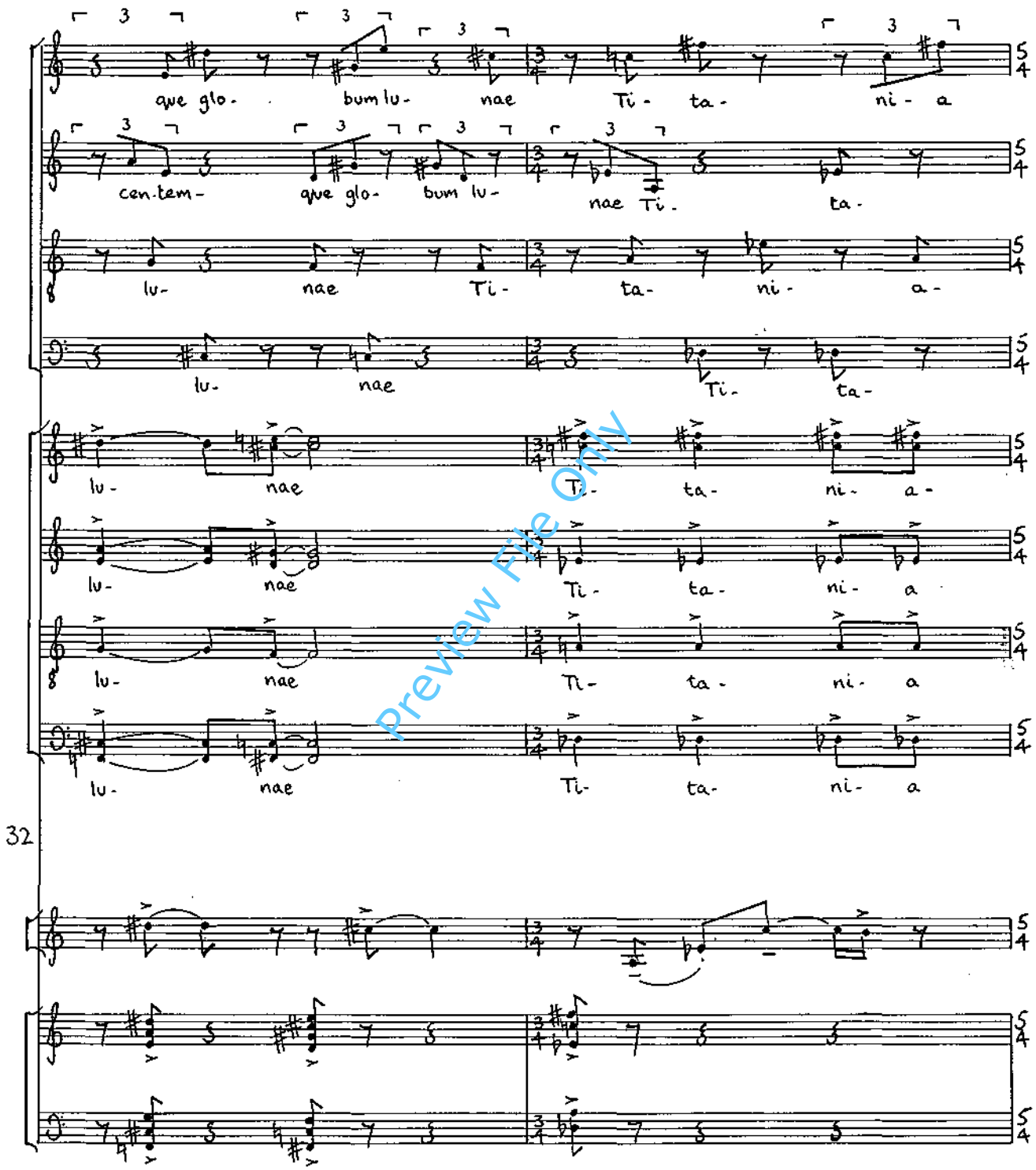


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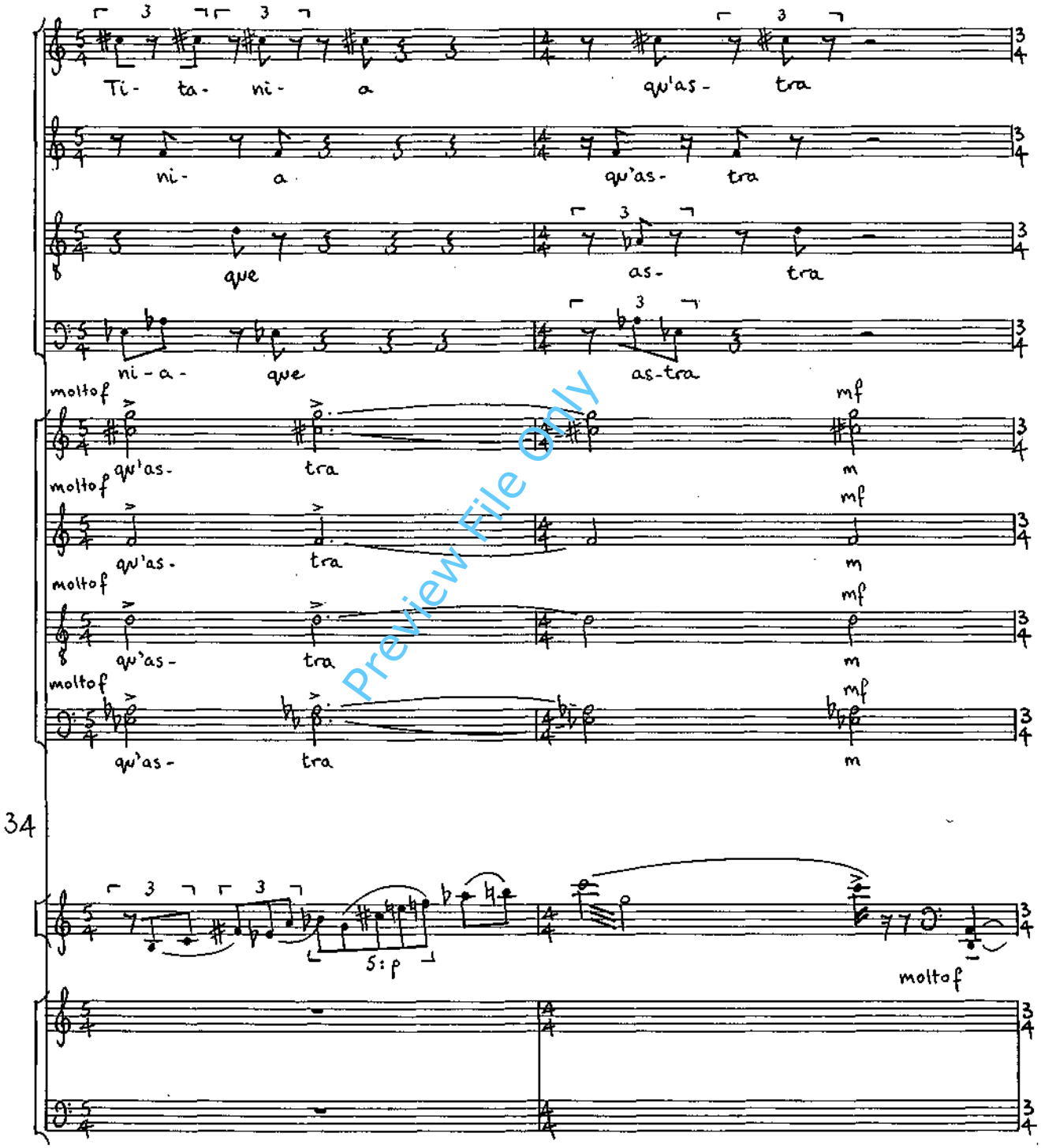


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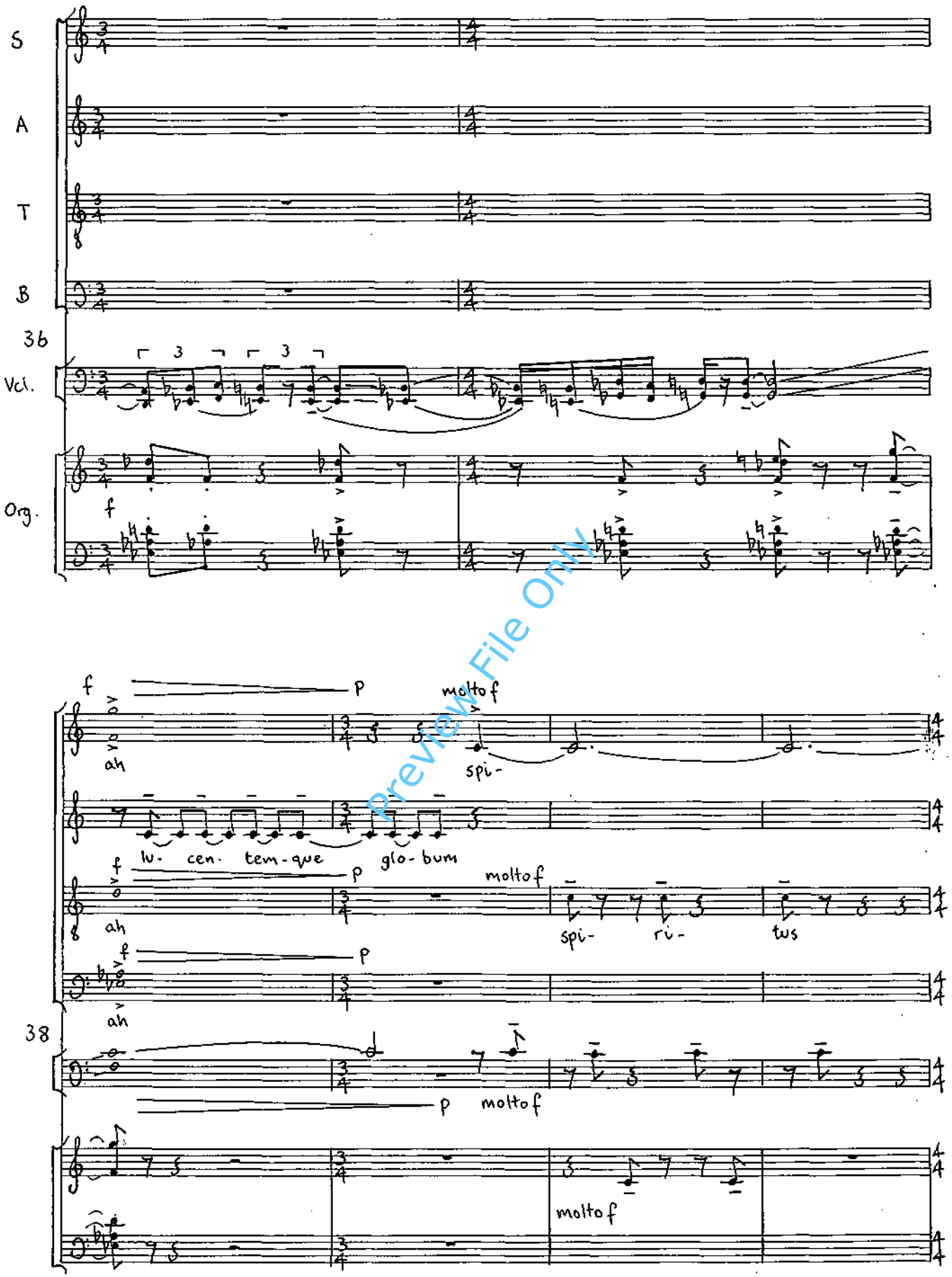


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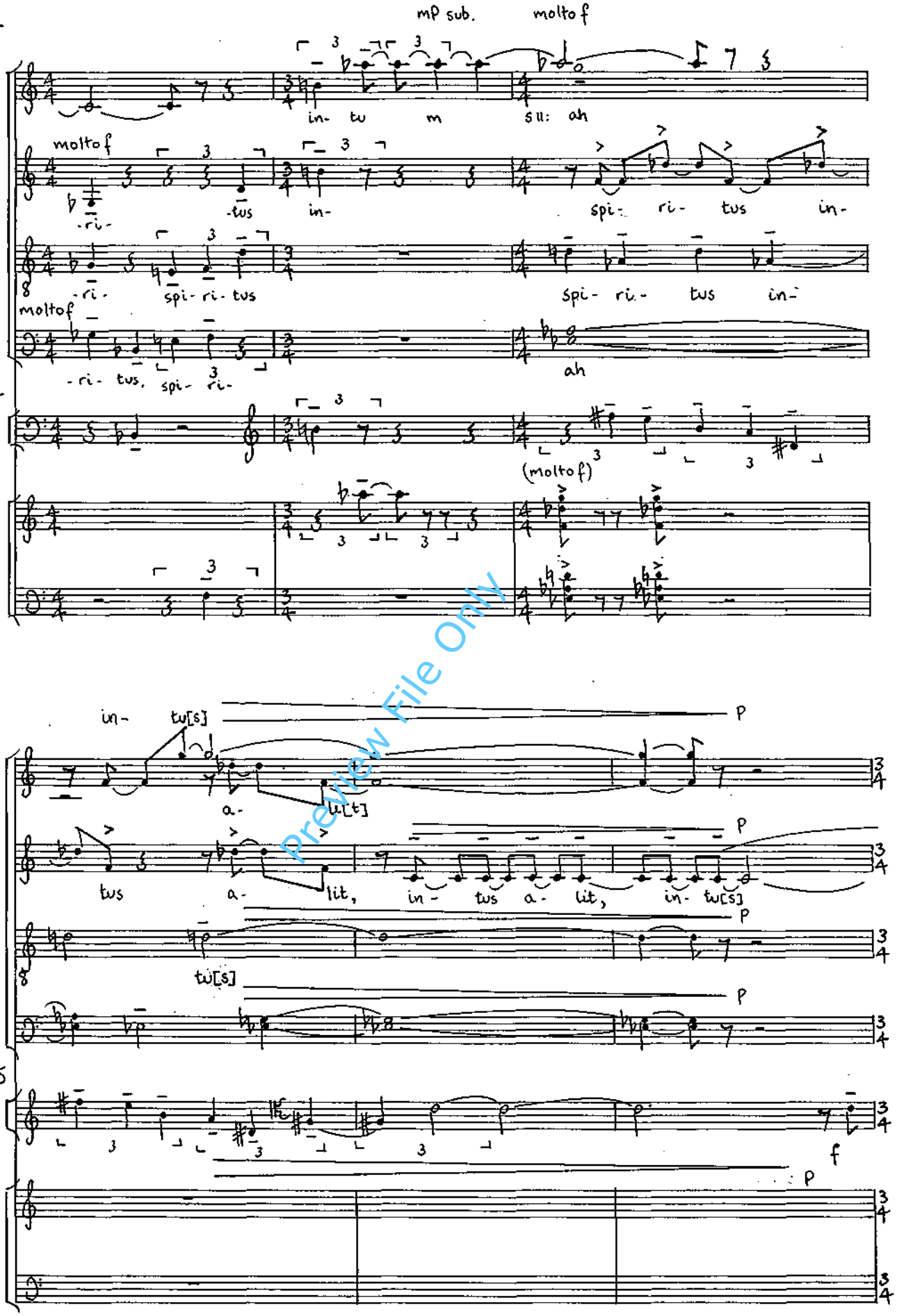


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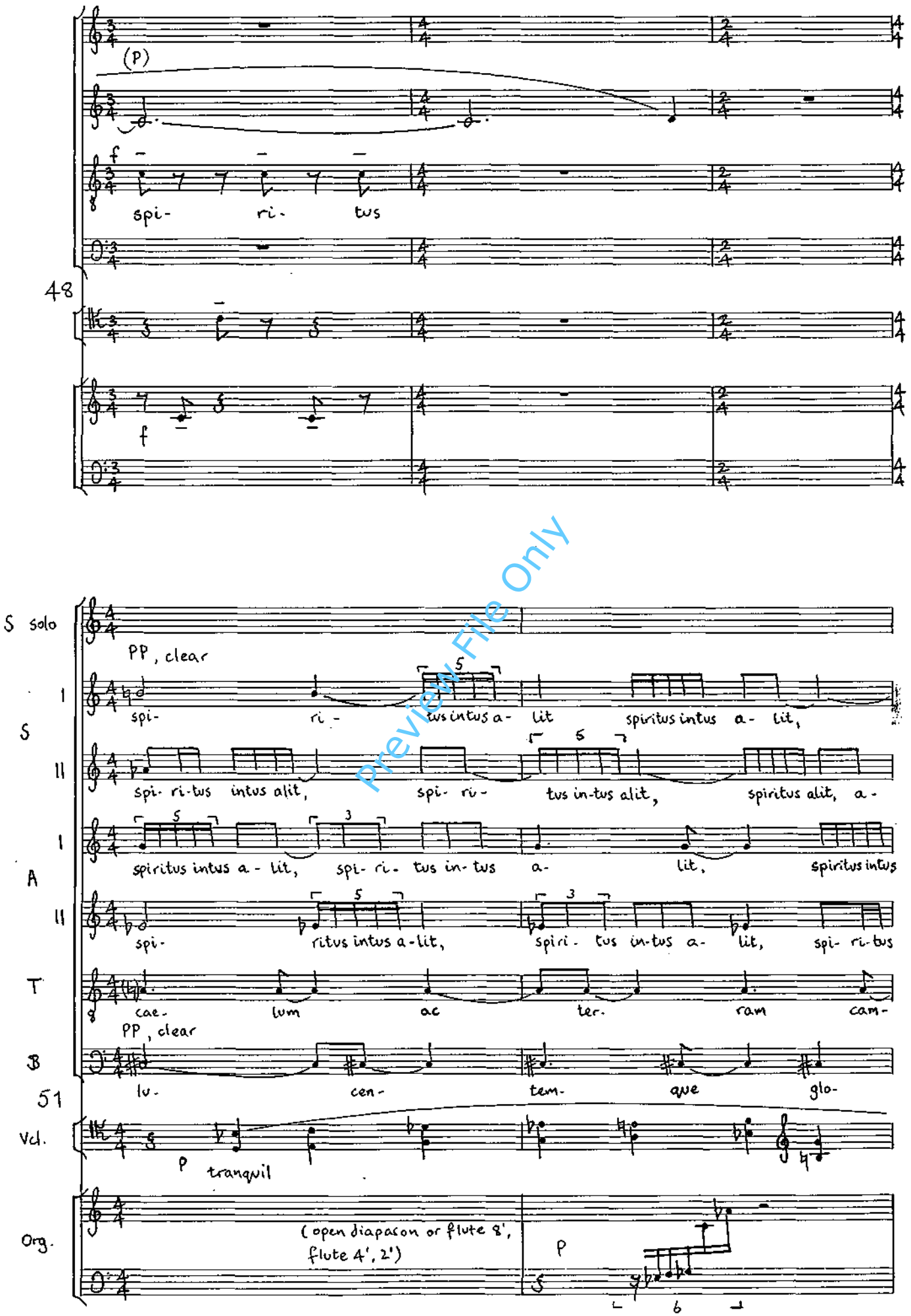


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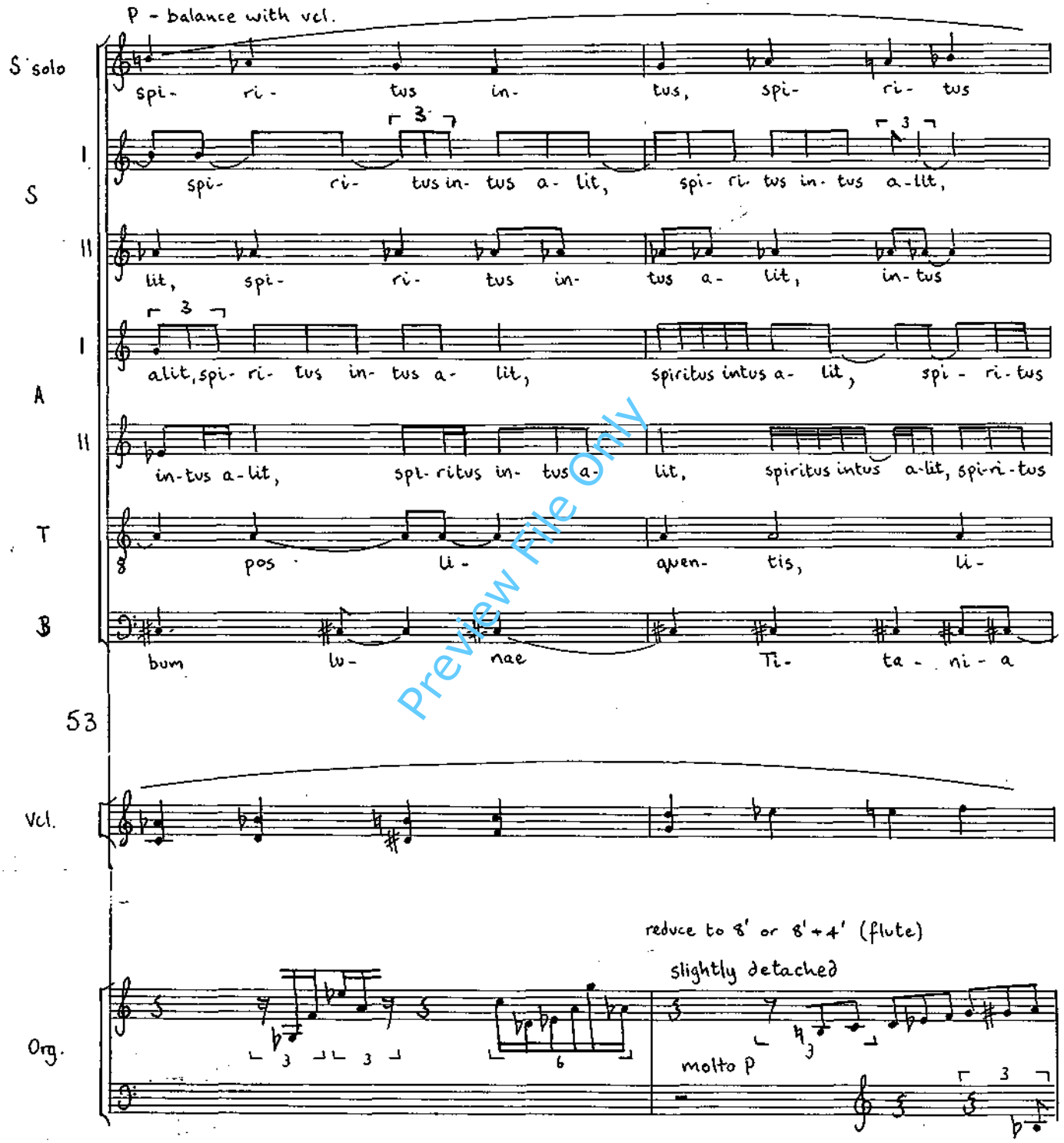


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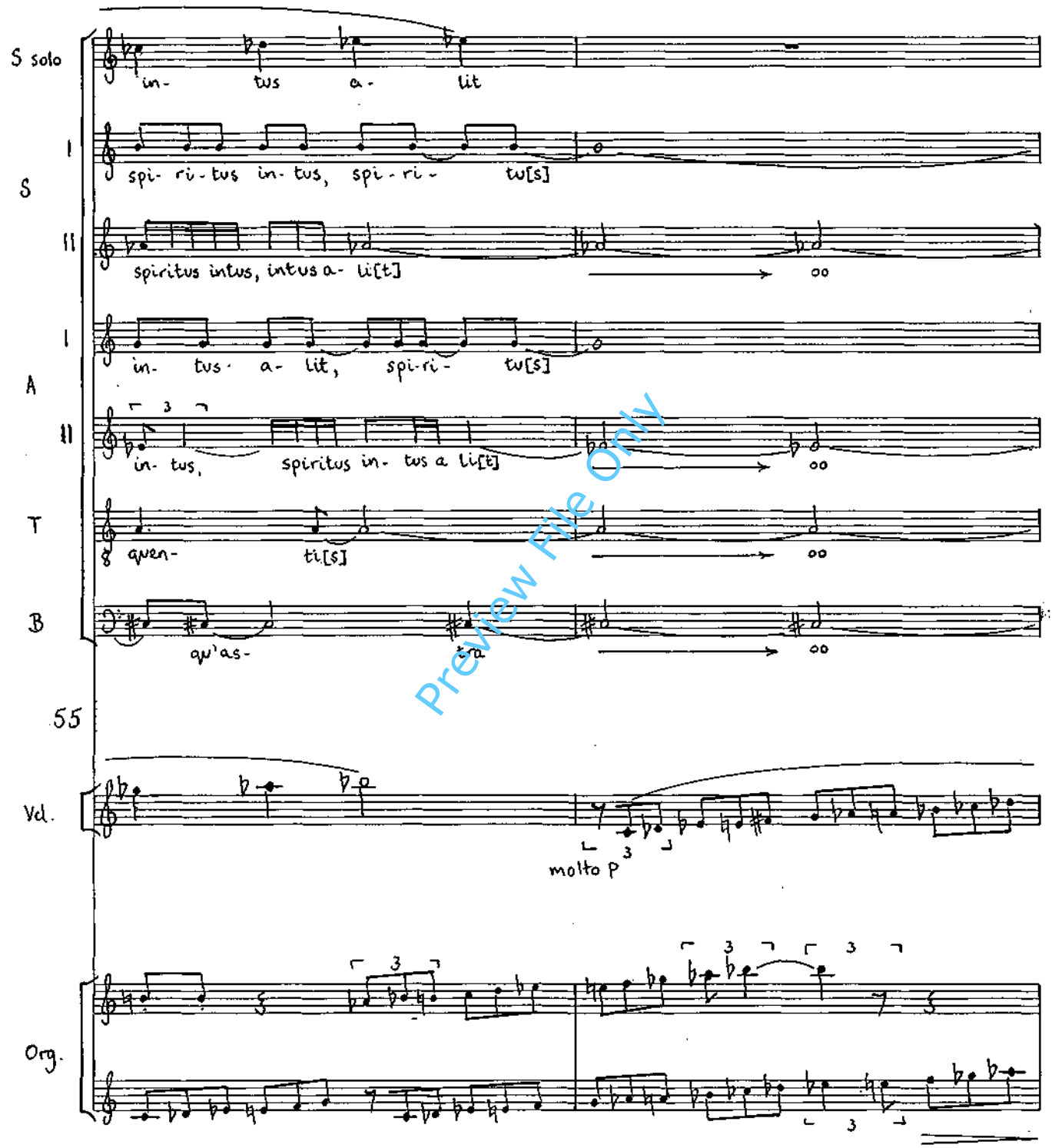


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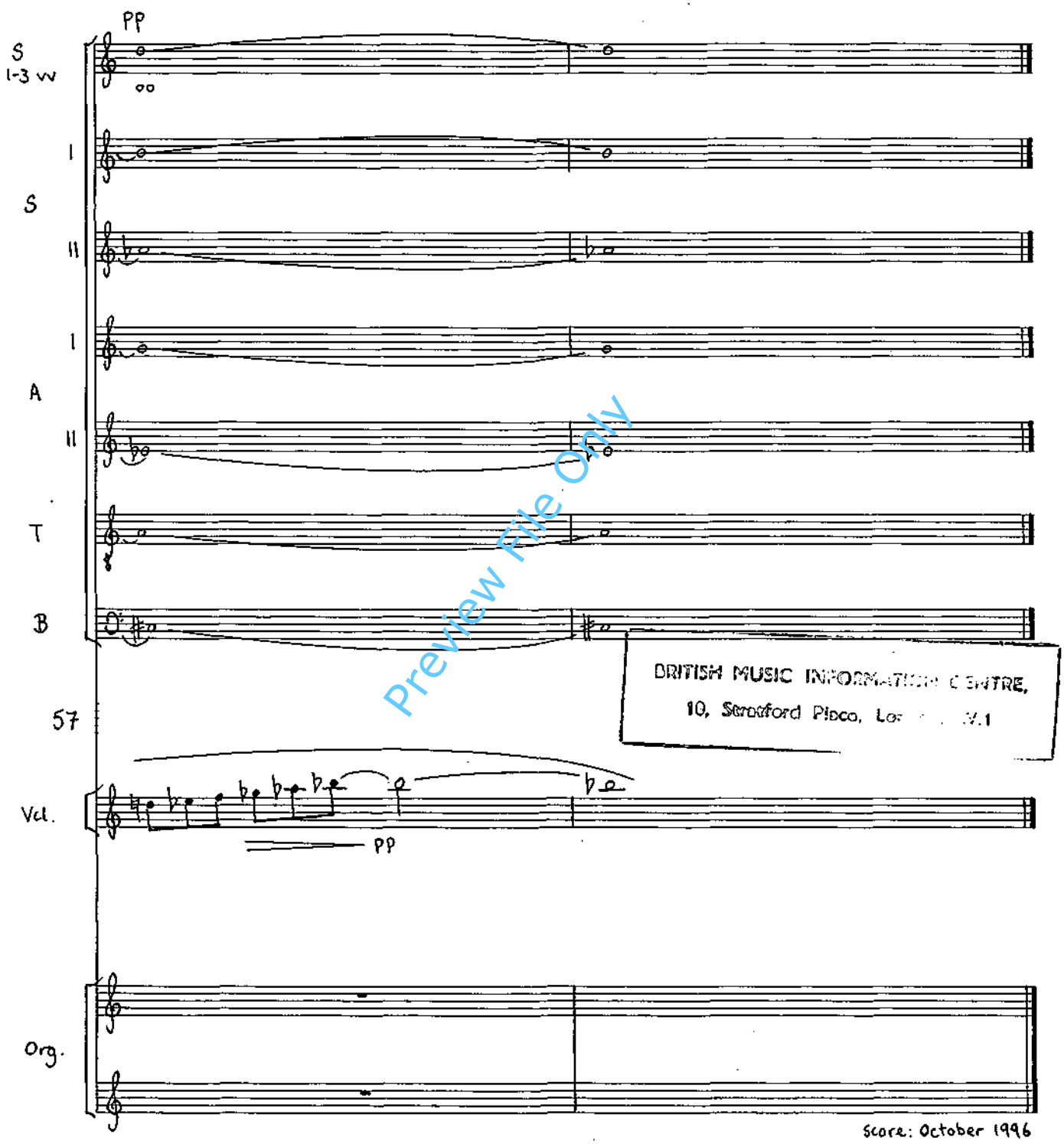


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Score: October 1996

London
October 1995
– June 1996