

A PLACE OF LIGHT

Cantata for
Counter-Tenor, Tenor, Baritone,
Chamber Choir and Chamber Orchestra

ANDREW KEELING

Instrumentation

Soloists:

Counter-Tenor
Tenor
Baritone

Chamber-choir:

Soprano (8)
Alto (8)
Tenor (6)
Bass (6)

Chamber orchestra:

Flute (doubling piccolo)
Oboe (doubling Cor Anglais)
Clarinet in B \flat (doubling Bass Clarinet)
Bassoon (doubling Contrabassoon)

2 Horns in F
Trumpet in B \flat
Trombone

Piano (doubling Celesta)

Percussion (one player):
Vibraphone; Marimba; 3 tom toms (high, mid, low);
Low and medium tam-tams; suspended cymbal (medium);
Tubular bells.

Strings (6-5-4-4-2 [At least one of the basses should have
a 'C' extension])

The score is notated in C.

Duration: 30 mins, approx.

Cantata 'A Place of Light'

1. De Profundis Chorus (Psalm 130 vv i & ii)

Out of the depths have I cried unto thee O Lord.
Lord hear my voice.
Christe qui lux es et dies, noctis tenebras delegis.

Tenor solo and chorus (Thomas 77)

I am the light that is above them all.
The All comes forth from me.
Christe qui lux es et dies.
The All reaches towards me.
Lucisque lumen crescelis.
I am the All.
Lumen beatum predicans.
Cleave the wood, I am there.
Lift up the stone,
And you will find me there.
Christe qui lux es et dies, noctis tenebras delegis.

(Thomas 83)

The images are manifest in man
And the light among them is hidden.
Christe qui lux...
In the image of the light of the father,
The light will reveal itself
And his image is hidden by his light.
Lumen beatum predicans.

2. In Jerusalem Counter-tenor, Tenor and Baritone solos and chorus (John 20)

19. Then the same day at evening when the doors were shut came Jesus and stood in the midst of the disciples and said unto them, 'Peace be unto you.'
20. And he shewed unto them his hands and his side.
21. And he breathed on them and said unto them, 'Receive the Holy Ghost.'
24. But Thomas was not with them when Jesus came.
25. Thomas said unto them, 'Except I shall see in his hands the prints of the nails and thrust my hand into his side, I will not believe.'
26. And after eight days again his disciples were within:
Then came Jesus and stood in the midst of them and said, 'Peace be unto you.'
27. Then said he to Thomas, 'Reach hither thy finger and behold my hands, and reach hither thy hand, and thrust it into my side.'
28. Thomas answered and said, 'My Lord and my God.'

Tenor solo (Thomas 82, John 20, 22)

He who is near to me is near to the fire.
And he who is far from me is far from the kingdom.
I have cast fire upon the world, and behold I guard it
Until it is ablaze.
Because thou hast seen me thou hast believed:
Blessed are they that have not seen, and yet have believed.

Counter-tenor and chorus (John 20, 28)

My Lord and my God.

3. Lux Chorus (Psalm 130 i)

Out of the depths have I called unto thee O Lord.
Christe qui lux es et dies.

Tenor solo and chorus (Thomas 50 & 52)

We came from the light, there where the light was, by itself.
It stood holdly and manifested itself.
Cease not from seeking until he finds; and when he finds he will be turned around.
And he shall reign over the all.

Chorus (Thomas 83 & 77)

In the image of the light of the Father
The light will reveal itself.
Christe qui lux es et dies, noctis tenebras delegis.

I am the All.
Lumen beatum predicans.

The light will reveal itself.

Counter-tenor, tenor and chorus

Christe qui lux es et dies.

A PLACE OF LIGHT

ANDREW KEELING

♩ = 60

WOODWINDS:
PICCOLO (1)
OBOE (1)
BASS CLARINET (1)
CONTRA-BASSOON (1)

BRASS:
HORNS 1, 2
TRUMPET in D (1)
TROMBONE (1)

PIANO

PERCUSSION:
TAM-TAM (1)

VOCAL SOLOISTS:
TENOR SOLO
SOPRANO
ALTO
TENOR
BASS

STRING SOLOS:
VIOLIN SOLO

STRING SECTIONS:
VIOLIN I (6)
VIOLIN II (5)
VIOLA (4)
CELLO (4)
DOUBLE-BASS (2)

Annotations:
p, pp, ppp, mf, f, viv.
Senza cord.
Div.
Con. cord. 3, 4, 5
Con. cord. 1, 2, 3
Con. cord. 1
Con. cord. 2
Con. cord. 4+5
Con. cord. 1+2
Con. cord. 2, 3, 4
P para. espres.
unis.

2/4 3/4 4/4 2/4 3/4

Picc.
Ob.
Bass Cl.
C. Bsn.

1.
Hrns.
2.

Trpt.
Trbn.

PNO

PERC.

TEN. SOLO
S
A
T
B.

Vln. Spio.
I
II
Vla.
Vcl.
Db.

Con sord.
(Straight mute)

TO TUBULAR BELLS

Senza sord. bow
Senza sord. bow
Senza sord.

Pizz.
l.v.
sim.
l.v.

2.

The image shows a page of a musical score, likely for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left side of the page are:

- Perc. (Percussion)
- OB. (Oboe)
- BASS CL. (Bass Clarinet)
- C. BSN. (C. Bassoon)
- 1. (First Horn)
- 2. (Second Horn)
- TRPT. (Trumpet)
- TRB. (Trumpet B3)
- PNO. (Piano)
- PERC. (Percussion - includes TUBULAR BELLS and TO TAM-TAMS)
- TEM. SOLO (Tenor Solo)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- VLW. SOLO (Violin Solo)
- I. (Violin I)
- VLW. II. (Violin II)
- VLA. (Viola)
- VEL. (Violoncello)
- DB. (Double Bass)

The score includes various musical notations such as notes, rests, dynamics (pp, p, mf, f), and articulation marks. A large blue watermark "Preview File Only" is overlaid diagonally across the center of the page.

B

♩ = 54

$\frac{2}{4}$ *MENO MOSSO* $\frac{3}{4}$

$\frac{4}{4}$ [25]

$\frac{3}{4}$

FL.

COR ANGL.

CL.

C. BSN.

HRS. 1.

HRS. 2.

TRPT.

TRB.

PNO.

PERC.

TEM. SOLO.

S.

A.

T.

B.

I.

VLA. I.

VLA. II.

VCL.

DB.

COR ANGLAIS:

LOW TAM-

TO VIBRAPHONE

TO BASS

P *PP* *pp* *pp* *pp* *pp* *pp*

(loco) *P* *Ped.* *LOW TAM-* *TO VIBRAPHONE*

OUT OF THE DEPTHS HAVE I CRIED UN-TO THEE O LORD

OUT OF THE DEPTHS HAVE I CRIED UN-TO THEE O LORD

Pizz *pp* *pp* *pp* *Pizz* *pp* *P*

3/4 4/4 3/4 4/4

FL.

COR ANGL.

CL.

BSN

1. HNS

2. HNS

TRPT

TRB

CELESTA

PERC. VB

TRM. SOLO

S.

A.

T.

B.

I. VLW

II. VLW

VN.

VCL.

DB.

C $\text{♩} = 66$ PIÙ MOSSO

35

40

mp espress.

p

Can. sord.

Can. sord. Cap. mute

CELESTA: *mp* *Ped.* TO PIANO

VIBRAPHONE: *p* TO TUBULAR BELLS

C $\text{♩} = 66$ PIÙ MOSSO

p - legato

p - legato

CHRIS-TE QUI LUX ES ET DI-

CHRIS-TE QUI LUX ES ET DI-

p *pp* *pp* *pp* *pp* *pp*

Preview File Only

FL. ACCEL - - - - 2 4 > 45 PIU MOSSO 3 4

COR ANGL.

CL.

BSA. P to oboe

1. Senza sord.

2. Senza sord.

TRPT. Con sord. (straight-mlr)

TRB.

PNO. PIANO: mf p f

PERC. TUBULAR BELL: mf f TO VIBRAPHONE VIBR: p f

TEN. SOLO. ACCEL - - - - 2 4 > 45 PIU MOSSO 3 4

S. TENOR: f

A.

T.

B.

I. V. p f

II.

VLA. 1 & 2 Solo DIV. 3 pp p f TUTTI mf f

VCL. 1 & 2 Solo DIV. 3 pp p f TUTTI mf f

DB. * pp p f UNIS. f

(* DOUBLE BASS HARMONICS SOUND AT WRITTEN PITCH.)

FL. **3**/**4** **4** **3**/**4** **4** **4**

OBOE: **3**/**4** **4** **3**/**4** **4**

CLARINET: **3**/**4** **4** **3**/**4** **4**

CONTRA: **3**/**4** **4** **3**/**4** **4**

HNS 1 **3**/**4** **4** **3**/**4** **4**

HNS 2 **3**/**4** **4** **3**/**4** **4**

TRPT **3**/**4** **4** **3**/**4** **4**

TRB **3**/**4** **4** **3**/**4** **4**

PNO **3**/**4** **4** **3**/**4** **4** TO CELESTA

PERC **3**/**4** **4** **3**/**4** **4**

TEN. SOLO **3**/**4** **4** **3**/**4** **4**

S **3**/**4** **4** **3**/**4** **4**

A **3**/**4** **4** **3**/**4** **4**

T **3**/**4** **4** **3**/**4** **4**

B **3**/**4** **4** **3**/**4** **4**

VLN I **3**/**4** **4** **3**/**4** **4**

VLN II **3**/**4** **4** **3**/**4** **4**

VLA **3**/**4** **4** **3**/**4** **4**

VCL **3**/**4** **4** **3**/**4** **4**

DB **3**/**4** **4** **3**/**4** **4**

AM THE LIGHT THAT IS ABOVE THEM ALL

50

TO COR ANGLAIS

TO CELESTA

PREVIEW FILE ONLY

FL.

COR. ANG.

COR.

C.B.S.

CEL.

PERC.

TRPT.

TRB.

CEL. TO PIANO

PERC. Ped. mf

Preview File Only

1.

2.

TRPT.

TRB.

CEL.

PERC.

CEL.

PERC.

Preview File Only

TRP. SOLO

S.

A.

T.

B.

THE COMES FORTH FROM ME

CHRIS-TE

3

p legato

I.

II.

VLA.

VCL.

DB.

ARCO

p legato

3

p legato

FL.

COR ANGL.

C.

C. BASS

To OBOE

To BASSOON

p

pp

1.

2.

TRP

TRB

pp

pp

PIANO:

pp

Ped.

PERC.

TEM. SOLO

S.

A.

T.

B.

p legato 3

p legato 3

CHRIS-TE QUI LUX ES ET

CHRIS-TE QUI LUX ES ET DI ES NOCTIS TE NE

CHRIS-TE QUI

p legato 3

CHRIS-TE QUI

I.

VI

II.

VLA.

VCL.

DB.

ARCO

p legato

p legato

p

pp

PIZZ.

ARCO

p legato

pp

pp

2/4 3/4 2/4 3/4 4/4

FL.

OB.

CL.

BASSOON:

1.

2.

TRUMPET

TRUMPET

PNO.

PERC.

TEN. Solo

S.

A.

T.

B.

LUX ES ET DI ES

BRAS DE LE GIS

DE LE GIS

LUX ES ET DI ES

I.

II.

VLA.

VCL.

DB.

ARCO

THE

Preview File Only

70

2/4 3/4 2/4

Fl.

Ob.

Cl.

B♭

mp P P

Hrns 1. 2.

TRPT

TRB

PNO

Senza ped

PERC.

TEN. SOLO

f *mf dolce*

ALL REACHES TO WARD ME TO WARD ME

S. LU - CIS - QUE LU - MEN CRES - CE - LIS,

A. LU - CIS - QUE LU - MEN CRES -

T. LU - CIS - QUE CRES -

B. CRES - CE -

I. VLN I. VLN II. VLA. VCL. DB.

p *leggiero* *ARCO* *p* *leggiero*

POCO RALL. **F** $\downarrow = 72$
MERO MOSSO

FL. 2/4 4/4

OB. TO COR ANGLAIS COR ANGLAIS: 3

CL. 3

BSO. 3

1. 2. 3. 4.

HRS. 2. 3. 4.

TAPT. 3. 4.

TRB. 3. 4.

PHO. TO CELESTA

PERC. 3. 4.

TEM. Solo **F** $\downarrow = 72$
MERO MOSSO

S. CRES - CE - LIS AM THE ALL

A. CE LIS LIS AM THE

T. CE LIS AM THE

B. CE LIS AM THE LU - MEN BE

I. ARCO v. 3

II. 3

VLA. P PIZZ. ARCO. 3

VCL. P PIZZ. ARCO. 3

DB. P PIZZ. ARCO. 3

♩ = 60

RALL - - - POCO MENO MOSSO

80

The score consists of multiple staves for different instruments and voices. Key features include:

- Flute (FL):** Starts with a p dynamic, featuring triplet figures and a melodic line with a p dynamic at the end.
- Cor Anglais (COR ANGL.):** Mirrors the flute's initial triplet figures.
- Clarinet (CL.):** Features triplet figures and a melodic line with p and pp dynamics.
- Bassoon (BS.):** Features triplet figures and a melodic line with p and pp dynamics.
- Horns (HNS):** Includes parts for 1st and 2nd horns, with p and pp dynamics.
- Trumpet (TRPT):** Features a melodic line with pp dynamics and a note marked "PP Can send (Cap solo)".
- Trombone (TRB.):** Features a melodic line with p and pp dynamics.
- Celesta (CEL.):** Labeled "CELESTA:", features triplet figures with p dynamics and "Ped." markings.
- Percussion (PERC.):** Labeled "SOFT STICKS (Mute on)", features triplet figures with p and pp dynamics.
- Tenor Solo (TEN. SOLO):** Features a melodic line with pp dynamics.
- Voice (S, A, T, B):** Includes lyrics: "A - TUH - PRE - DI - CANS" and "A - TUH - PRE - DI - CANS". Dynamics range from pp to $\text{pp} - \text{p}$.
- Violins (VW):** Includes parts for Violin I and II, with pp and p dynamics. Violin II has "1+2 SOLO" markings.
- Viola (VLA):** Features a melodic line with pp dynamics.
- Violoncello (VEL):** Features a melodic line with pp dynamics.
- Double Bass (DB):** Features a melodic line with pp dynamics.

The score is marked with a 4/4 time signature and includes various dynamic markings such as p , pp , and $\text{pp} - \text{p}$. There are also performance instructions like "SOFT STICKS (Mute on)" and "1+2 SOLO".

Musical score page 16 showing orchestral and vocal parts. The score includes the following instruments and parts:

- Flute (Fl.):** Part with triplets and dynamics like *p*, *pp*, and *f*. Includes a handwritten *85* in a box.
- Cor Anglais (COR ANGL.):** Part with dynamics like *p*, *pp*, and *f*.
- Clarinet (CL.):** Part with dynamics like *p*, *pp*, and *f*.
- Bassoon (BSN):** Part with dynamics like *p*, *pp*, and *f*.
- Horn 1 (HRS 1):** Part with dynamics like *ppp*.
- Horn 2 (HRS 2):** Part with dynamics like *ppp*.
- Trumpet (TRP):** Part with dynamics like *pp*.
- Truba (TRB):** Part with dynamics like *p* and *pp*.
- Cello (CEL):** Part with dynamics like *pp* and *p*.
- Percussion (PERC):** Part with *Mator off*, *Ped.*, and *TO 3 TOM-TOMS*. Includes a note: *TOM-TOMS (Low, medium, high): Hard sticks*.
- Tenor Solo (TEN. SOLO):** Part with dynamics like *pp*.
- Soprano (S):** Part with dynamics like *pp*.
- Alto (A):** Part with dynamics like *pp* and *Gul*.
- Tenor (T):** Part with dynamics like *pp* and *Lux*.
- Bass (B):** Part with dynamics like *pp* and *STE*.
- Violin I (I):** Part with dynamics like *pp* and *pp espress.*.
- Violin II (II):** Part with dynamics like *pp* and *pp espress.*.
- Viola (VLA):** Part with dynamics like *pp* and *ppz.*.
- Violoncello (VEL):** Part with dynamics like *pp* and *ppz.*.
- Double Bass (DB):** Part with dynamics like *pp* and *p*.

Tempo markings: **ACCEL - - POCCO - - A - - POCO - - -**

G 2/4 $\text{♩} = 120$ PIÙ MOSSO

FL.
OB.
CL.
B♭.

1. HNS.
2. HNS.
TRPT.
TRB.

PNO.

PERC.

G 2/4 $\text{♩} = 120$ PIÙ MOSSO

TEN. SOLO
S.
A.
T.
B.

CLEAVE THE WOOD I AM THERE LIFT UP THE STONE CLEAVE THE

I.
II.
VA.
VCL.
DB.

PIZZ. ARCO

95

FL. OB. CL. BSW. 1. HRS. 2. TRP. TRB. PNO. PER. TEN. SOLO. S. A. T. B. I. Vln I. Vln II. Vln. Vl. Db.

3/4 4/4

p *f* *pp* *mf* *mp* *f* *ff* *pizz.* *arco*

CLEAVE THE WOOD LIFT UP THE STONE I AM I AM I AM

CLEAVE THE WOOD LIFT THE, LIFT UP THE STONE

WOOD LIFT THE, LIFT UP THE STONE

H

100

FL.

OB.

CL.

BW.

1.

2.

TRPT.

TRB.

PNO.

PERC.

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H

TER. SOLO

S.

A.

T.

B.

CHRIS-TE QUI LUX ES ET DI ES NOCTIS TE NE BRANDE LE GIS,

CHRIS-TE QUI

mp legato

mp legato

mp legato

mp legato

mp legato

mp legato

I.

II.

VLA.

VL.

DB.

ARCO

PIZZ.

ARCO

PIZZ.

ARCO

PIZZ.

ARCO

PIZZ.

FL. [105] $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

O.B.

CL.

B.S.

f *f* *f* *mp* *mp sub* *f* *p*

1. HRS

2. HRS

TRPT

TRB

f *f* *f* *mp* *mp sub* *f* *p*

Con. for.

f *f* *f* *mp* *mp sub* *f* *p*

PNO

f *f* *f* *mp* *mp sub* *f* *p*

PERC

f *f* *f* *mp* *mp sub* *f* *p*

TO MARINE

TEV. SOLO

S

A

T

B

DI ES

BRAS DE - LE

DE LE

LUX DI ES

f *f* *f* *mp* *mp sub* *f* *p*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1. VN I

2. VN I

1. VN II

2. VN II

VLA

VCL

DB

f *f* *f* *mp* *mp sub* *f* *p*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

110

Fl.

Oboe

Cl.

Bsn

Horns 1. 2.

TRPT

TRB

PNO

MARIMBA

Vln I

Vln II

VLA

VCL

DB

f *mf* *p* *sf* *sec.* *sin.* *f*

Senza ped.

MARIMBA:

ARCO

ARCO (vln)

Fl.
Ob.
Cl.
Bsn.
Hrn. 1
Hrn. 2
Trpt.
Trbn.
Pno
Harp
Vln. I
Vln. II
Vla.
Vcl.
Db.

TO TOM-TOMS
TOM-TOMS

Senza sord.
Senza ped.

120

Preview File Only

FL.

OB.

CL.

BSS.

1. HRS.

2. HRS.

TRPT.

TRB.

PNO.

PER.

I. VLN.

II. VLN.

VLA.

VCL.

DBS.

Preview File Only

3
4

3
4

3
4

3
4

3
4

3
4

3
4

Musical score for orchestral instruments, including Flute (Fl.), Oboe (OB.), Clarinet (CL.), Bassoon (BSA.), Horns (HRS. 1 & 2), Trumpets (TRPT.), Trombones (TRB.), Piano (PNO.), Percussion (PERC.), and Strings (S., A., T., B.). The score features various dynamic markings such as *f*, *ff*, *intenso*, *tutta forza*, *pp*, and *poco a poco*. It also includes performance instructions like *RALL* and *TO TUBULAR BELLS*. The score is divided into systems, with time signatures changing from 3/4 to 4/4. A blue watermark 'Preview File Only' is visible diagonally across the page.

130

Musical score for woodwinds and strings, measures 130-133. The score includes parts for Flute (FL), Oboe (OE), Clarinet (CL), Bassoon (BS), Horns 1 & 2 (Hr 1, 2), Trumpet (TRPT), Trombone (TRB), Piano (PNO), and Percussion (PERC). The time signature is 2/4. Dynamics include *pp*, *mp*, and *p*. A *Senza sord.* marking is present for the trumpet part.

Musical score for voices and strings, measures 130-133. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (VLN I), Violin II (VLN II), Viola (VLA), Violoncello (VCL), and Double Bass (DB). The time signature is 2/4. Dynamics include *pp*, *mp*, and *p*. A *Con sord.* marking is present for the strings. The vocal parts have lyrics: "I - MA - GES ARE MA - NI - FEST IN MAN AND THE LIGHT THAT IS A MONG THEM IS".

♩ = 76
PIÙ MOSSO 135

FL. *p* *pp* *pp* *pp* *p* *pp*

OB. *p* *pp* *pp* *pp* *p* *pp*

CL. *p* *pp* *pp* *pp* *p* *pp*

BCl. *p* *pp* *pp* *pp* *p* *pp*

HMS 1. *p* *pp* *pp* *pp* *p* *pp*

HMS 2. *p* *pp* *pp* *pp* *p* *pp*

TRPT. *Con sord. (Straight mutes)* *mp* *f* *pp* *pp* *pp* *pp*

TRB. *Con sord.* *p* *pp* *pp* *pp* *p* *pp*

PNO. *pp* *pp* *pp* *pp* *pp* *pp*

PERC. **TUMBLAR BELLS:** *p* *pp* *pp* *pp* *p* *pp*

S. *pp* *pp* *pp* *pp* *pp* *pp*

A. *pp* *pp* *pp* *pp* *pp* *pp*

T. *p* *pp* *pp* *pp* *pp* *pp*

B. *p* *pp* *pp* *pp* *pp* *pp*

VN. *pp* *pp* *pp* *pp* *pp* *pp*

VI. *pp* *pp* *pp* *pp* *pp* *pp*

CEL. *pp* *pp* *pp* *pp* *pp* *pp*

DB. *Con sord. Div.* *p* *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

Preview File Only

♩ = 66 ACCEL - - - POCO PIÙ MOSSO ACCEL - - - $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
 ♩ = 88 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

3/4 2/4 4/4

FL.

OB.

BASS CL. TO CLARINET

ESX.

mp p mf

3 3 3

1. HRS.

2. HRS.

TRPT.

TRB.

mp p mf

3 3 3

PRV.

TRP.

mf

3 3 3

TO VIOLINS

S.

A.

T.

B.

mp legato

IN THE MADE OF THE LIGHT OF THE FA THER THE

MADE OF THE FA THER, LIGHT OF THE FA THER THE

8 LIGHT OF THE FA THER, 1 MADE OF THE FA THER THE

FA THER, LIGHT OF THE FA THER THE

3/4 2/4 4/4

1. SOLO VIOLINS

2. VIOLINS

VLA. I

VLA. II

VLA.

VCL.

DB.

p legato

mf

3 3 3

2/4 3/4 4/4 RALL - - - 4

♩ = 60
MENO MOSO

FL.
OB.
CL.
BSA

HRS
TRPT
TRB

PNO

VIBRAMBLES
PECC.

S
A
T
B

1. Solo Vlns.
2.
Vln I (7/8)
Vln II
VLA
VCL
DB

165

Fl. PP 3

Ob. PP 3

Cl. PP

Bsn. PP 3

1. Hrs. PP 3

2. Hrs. PP 3

TRPT. *Con sord. (Cup mutes)* PP 3

TRB.

CELESTA: 3

Cel. P 3

Ped.

TO PIANO

PERC.

S. PPP 3

A. PPP HIS 1 - MAGE IS HID 3

T. PPP HIS 1 - MAGE IS HID 3

B. PPP HIS 1 - MAGE IS HID 3

1. SOLO VLMS. 3

2. VLMS. 3

VLN I. PP 3

VLN II. PP 3

VLA. PP 3

VCL. *Senza sord.* PP 3

DB. PP 3

AND HIS

AND HIS

p espress

4 (1.1)

♩ = 54
POCO RALL -- POCO MENO MOSSO

FL. (4) 175

OB.

CL.

BW.

4

1. HNS

2.

TRP.

TRB.

4

PIANO: (4) 175

PP

Ped.

4

PERC. (4) 175

P

Ped.

TO LOW TAN-TAM

4 (1.1)

♩ = 54
POCO RALL... POCO MENO MOSSO

BARITONE SOLO

S. THE LIGHT WILL RE-VEAL IT. SELF

A. CAN'S THE LIGHT WILL RE-VEAL IT. SELF

T. CAN'S THE LIGHT WILL RE-VEAL IT. SELF

B. AH AH AH

4

I. p *espress.* TUTTI UNIS. Can. serd.

II. 2 sono vn's II: p *espress.* TUTTI UNIS. Can. serd.

VA. Can. serd.

VB.

DB.

(* OSSIA)

2/4

4/4

3/4

4/4

3/4

4/4

2/4

4/4

3/4

4/4

3/4

4/4

2/4

4/4

3/4

4/4

3/4

4/4

2/4

4/4

3/4

4/4

3/4

4/4

FL
COR ANGL
BASS CL.
BGM

1.
HMS
2.
TRPT.
TRB

PNO
PERC

M $\text{♩} = 66$
PIÙ MOSSO
BARI. SOLO
S
A
T
B

I
II
VA
VCL
DB

Preview File Only

TO COR ANGLES

TO BASS CLARINET

Con sord.

p

Con sord.

p

LOW TAP-TAP TO VIBRAPHONE

BARI. SOLO

THEN THE SAME DAY AT EYE-NING WHEN THE DOORS WERE SHUT CAME JE-SUS AND STOOD IN THE
LIFT THE STONE
CLEAVE THE WOOD

19d

Poco ACCEL. 2/4

FL. *pp*

CON ANGL.

BAU Cl. *pp*

BSW *pp*

1. HNS *Senza sord.* *p* *pp*

2. HNS *Senza sord.* *pp* *p*

TRPT

TRB

CEL. *CELESTA:* *p* *Pad.*

PERC. *VIBRAPHONE:* *(Madr. off)* *Pa. b.* *sin.*

Poco ACCEL. 2/4

TENOR SOLO *TENOR SOLO: mf espress.* *3* *mp*

PEACE BE UN TO YOU PEACE BE UN TO YOU

BAKIT SOLO

S

A

T

B

I. *2 solo div.* *p* *mp* *p*

II. *2 solo div.* *p* *mp* *p*

III. *2 solo div.* *p* *mp* *p*

IV. *2 solo div.* *p* *mp* *p*

VCL. *p* *mp* *p*

DB *ritate*

2/4 Più Mosso 4/4 195 3/4 4/4

FL. p PP → P TO OBOE

COR ANGEL

BAW CL. p PP → P TO CLARINET

BSW p PP → P

1. HWS p P PP

2. HWS p P

TRM

TRG Con sord. p

CEL

PERC

2/4 Più Mosso 4/4 3/4 4/4

TEM. SOLO

8 BARRITONE: -p

8 BART. SOLO

3 AND HE SHOWED UNTO THEM HIS HANDS AND HIS SIDE AND BREATHED ON THEM AND SAID UN-TO THEM

RE -

S

A

T

8 B

I

II

VLA

VCL

DB 1. p

Tutti
Senza sord. pp

Tutti
Senza sord. pp

♩ = 60
POCO PIÙ MOSSO

200

FL. *pp* *pp*
OB. *pp*
CL. CLARINET: *mp* *p* *pp*
BCL. *mp* *p* *pp*

1. *pp* *Can. sord.*
2. *pp* *Can. sord.*
TRPT. *pp*
TRGB. *pp*

CEL. *mp*
ped.

PERC. *mp* *ped.* *p* *ped.*

fz *p delicato* *♩ = 60* *POCO PIÙ MOSSO* *BARITONE SOLO*

GEN. SOLO
S. CEVE — THE HO — LY THE HO LY GHOST
A. AND HIS I — MAGE IS HID
T. AND HIS I — MAGE IS HID
B. AND HIS I — MAGE IS HID

1. *mp* *p* *pp* *mp* *ossiss.*
2. *mp* *p* *pp*
VLA. *mp* *p* *pp* *mp* *pp* *Can. sord.*
VCL. *mp* *p* *pp* *mp* *pp* *Can. sord.*
DB. *pp* *mp* *pp* *pp* *Can. sord.*

P

$\text{♩} = 66$

Poco Accel...

Più Mosso

205

2/4

FL.

OB.

CL.

BS.

2/4

1. HRS.

2. HRS.

TRPT.

TRB.

2/4

CEL.

Ped.

TO PIANO

2/4

PERC.

TO MARIMBA

P

$\text{♩} = 66$

Poco Accel... Più Mosso

2/4

BARIT. SOLO

S.

A.

T.

B.

CHRISTOPHER

AND THOMAS WAS NOT WITH

STE

LUX

2/4

1. Solo Violin

2. Solo Violin

VLA I (Violin)

VLA II

VLA

VCL

DB

p *asprez.*

pp

ppp

Senza cord. *v*

Senza *swell* *v*

Div.

2/4 4/4 2/4 ²¹⁰ 4/4 ACCEL - - - 2/4 $\downarrow = 72$ Più Mosso

FL.

OB.

CL.

B♭

1. Hrn. Senza sord. *p*

2. Hrn. Senza sord. *p*

TRP

TRO

PNO

PER. MARIMBA: *mp*

ACCEL - - - 2/4 $\downarrow = 72$ Più Mosso

COUNTER-TENOR: *f*

EX - CEPT SHALL

BARIT. SOLO

— THEN WHEN JE — SUS CAME THO — MAS SAID UN — TO THEM

S.

A.

T.

B.

I. VLIN. *p*

II. VLIN. *p*

VLA. Senza sord. *p* *ppizz*

VCL. *ppizz*

DB. *p*

215

FL2 Non-FL2

FL

OB

CL

BS

1. HNS

2.

TRPT

TRB

PIANO

Sense ped.

MR106

Count-Ten Solo

SEE IN HIS HAND THE PRINTS OF THE NAILS, PRINTS OF THE NAILS AND THRUST MY HAND IN-TO HIS

I

Va

II

Va

Vcl

DB