

FIVE MOTETS

for

nine voices
(s s a a t t bar b b)

by

Robert Saxton

After I had written an 8-voice a cappella setting of an ancient Hebrew poem, *The Dialogue of God and Zion*, for The Clerks' Group in 2000, their director, Edward Wickham, suggested that I write them a work on a larger scale. When the BBC invited The Clerks' Group to sing at a Prom, the opportunity arrived for me to fulfil this request. At the time I was, and still am, working on a radio opera (commissioned by BBC Radio 3) on the legend of the Wandering Jew; as the matter of wandering (with the inevitable issue of whether a particular journey might be cyclic or goal-directed) is a current pre-occupation, the idea for the *Five Motets* developed rapidly. Edward Wickham requested that I use the Latin Vulgate translation of the Hebrew Bible, another factor which helped shape the overall plan, the cycle alternating Latin settings with English poems of my own, which act as commentaries on the biblical texts.

Judaism and, subsequently, its two younger Mosaic sister religions, Christianity and Islam, while having roots in older rituals and beliefs concerned with what Mircea Eliade called *The Myth of the Eternal Return*, initiated the concept of a 'contextual' present. This 'birth of a sense of history', and its associated ideas of a God of justice and righteousness with whom an individual may engage in a personal dialogue, involved positive action; the sense that we are mere passive participants in 'the yearly round' was replaced by the idea of a journey, both personal and collective, towards various kinds of Messianic belief. To cite one example, it is of fundamental importance in Judaism that the annual celebration of Passover is not a remembrance of a past event, but a re-enactment of it, so that the past lives meaningfully in the present. This idea forms the basis of the English texts of the work and affected the plan of the whole.

The *Five Motets* begin with a description of an outward journey: that of Abram and his family from Ur, in what is modern-day Iraq, to the land of Canaan, in what would become both biblical and contemporary Israel. The first motet sets the Latin Vulgate translation (from Hebrew) of this passage from Genesis, describing God's promise to Abram and the subsequent departure. The second sets a poem (in English) which acts as a questioning commentary on this theme. The third departs from biblical chronology (setting a text from Exodus), but addresses nevertheless the same issue, that of an outward journey, describing the dancing and singing of Miriam, sister of Moses and Aaron, and her female companions on the shore of the Sea of Reeds (the so-called Red Sea) in celebration of the Israelites' freedom from slavery. This is an important and unusual passage, being not only the first song of freedom in (written) literature, but also the first known example of women (as opposed to mythical females) being allotted the leading role in a story. The

fourth motet (in English), is a meditation on Jacob's Ladder and mirrors the second, in being a commentary; but in this case, it precedes the piece to which it refers. The latter (the fifth motet) sets the Vulgate once more, setting the wonderful description of Jacob's dream and, again, God's promise to protect and guide, not only 'now', but always. When God speaks to Jacob, he calls his grandfather Abraham whereas, in the earlier Genesis motet, he was still Abram and Jacob sleeps, dreams and receives God's promise on his way to Haran (again, in contemporary Iraq), from where his grandfather had set out. So, in one sense, the circle is completed, but between the two journeys Abram has become Abraham (Father-of-Many-Nations). Having matured spiritually by means of a covenant with God, he has moved on and bequeathed his inheritance to his grandson, Jacob.

Musically, the five pieces form an arc, but without a sense of 'literal' return, the overall voyage acting as a metaphor for the combination in the Judaeo-Christian tradition of both the cyclic (and ritualistic) and the goal-directed. The pitch centres of the pieces are: E, A, B flat, Aflat and E and each of the motets addresses a specific compositional issue. The material derives from the 'In Nomine' of the great early Tudor composer John Taverner's mass 'Gloria tibi Trinitas'---- not only are the instrumental pieces in this evening's concert concerned with the four-hundred-year-old 'In Nomine' tradition but, as I began work on the score, the sense of the text of that passage seemed to suit the meaning of the texts which I had selected. The musical grammar throughout, and the elements of this as used syntactically, is the result of strict and methodical procedures of voice-leading and vertical interval control combined with long-range harmonic planning, on which I have been working for many years.

Motet 1 (Latin): this progresses from E to A as the journey is described and, after an initial tutti 'incipit', gradually builds up from two to nine-voice polyphony, 'modulating' modally from Phrygian to Aeolian.

Motet 2 (English): a commentary on the first, it begins where the latter ended, on A. The voices are divided into two groups of four, one continuing the Aeolian mode, the other entering with the same mode transposed to E flat, the tritone difference representing the temporal aspect of the poem, with its question: 'When did they leave for a new land? Yesterday, or this morning...Or was it four thousand years ago?...'

Motet 3 (Latin and English): a choral dance in which the men sing in Latin and English, but always descriptively, the women (allowing for the fact that one of tonight's altos is male!) representing the 'now' with their celebratory ceremony. The superimposition of Latin and English in this piece is a tribute to the 13th and 14th century practice of bilingual motet composition, as well as illustrating the piece's centrality in the cycle by means of such layering (ie: both languages are heard simultaneously and symbolically, one ancient, one modern). The tonal centre, B flat, by being a tritone distant from the opening and closing E pitch centre of the cycle, also symbolises the overall voyage, both literal and spiritual.

Motet 4 (English): like the second, this divides the group into two choirs, and is cast as a chorale prelude. The first choir sings a short prayer, while the second describes Jacob's dream and interprets it. The pitch centre is, 'prophetically', A flat.

Motet 5 (Latin): as the first motet ended with the note which began the second, so the A flat of motet four begins the final piece. With Jacob's realisation of the holiness of the place where he has slept, so the A flat becomes, enharmonically, the major third, G sharp, above the cycle's opening E. The music has returned to its initial pitch, but the context is transformed. The minor third of the 'In Nomine' becomes the major third of fulfilment and hope. The voyage is complete, but has proved to be far from literally cyclical.

I would like to record my thanks to Ms Helenann Francis and Dr Arnd Kerkhecker, colleagues at Worcester College, Oxford, who advised and assisted with biblical interpretation and Latin prosody respectively.

Five Motets is dedicated to my parents, in gratitude.

Robert Saxton, June 2003

Preview File Only

TEXTS

MOTET 1: (Genesis, chapter 12, verses 1-3) Dixit autem Dominus ad Abram

9 voices (SS,AA,TT,Bar,BB)

dixit autem Dominus ad Abram egredere de terra tua et de cognatione tua et de domo patris tui in terram quam monstrabo tibi macaque te in gentem magnam et benedicam tibi et magnificabo nomen tuum erisque benedictus benedicam benedicientibus tibi et maledicam maledicentibus tibi atque in te benedicentur universae cognationes terrae

Now the Lord had said unto Abram, Get thee out of thy country, and from thy kindred, and from thy father's house, unto the land that I will shew thee: And I will make of thee a great nation, and I will bless thee, and make thy name great; and thou shalt be a blessing: And I will bless them that bless thee, and curse him that curseth thee: and in thee shall all families of the earth be blessed.

MOTET 2: Distant, a family travels

8 voices/2 choirs (S, TT, B and AA, Bar, B)

Distant, a family travels, Time-laden,
When did they leave for a new land?
Yesterday, or this morning, as the light woke,
Their journey of ages melted in the furnace of centuries,
Memory ingrained in the sand?
Or was it four thousand years ago,
Another voyage in a far-off place,
What did they seek,
Why did they travel,
As the light broke?

MOTET 3: (Exodus, chapter 15, verses 19 and 20) Down the ages a song has echoed

9 voices (SS,AA,TT,Bar,BB)

MEN:

ingressus est equus Pharao
cum curribus et equitibus in mare

For the horse of Pharaoh went with his
chariots and with his horsemen into the sea

Down the ages a song has echoed,
Distant,
The echoing song sounds across centuries

ingressus est equus Pharao
cum curribus et equitibus in mare et
reduxit super eos Dominus aquas maris
filii autem Israhel ambulaverunt

per siccum in medio eius
sumpsit ergo Maria prophetis soror Aaron
tympanum in manu
egressaeque sunt mulieres post eam
cum tympanis et choris

For the horse of Pharaoh went with his
chariots and with his horse men into the sea
and the Lord brought again the waters of
the sea upon them; but the children of
Israel went on dry land
in the midst of the sea.

And Miriam the prophetess, the sister
of Aaron, took a timbrel in her hand
and all the women went out after
her with timbrels and with dances.

Open, Time's gates reveal
the dance of centuries
as the women sing;
new song, ancient dance,
present,
distant,
now,
as then.

WOMEN:

Distant, yet present,
Then, as now,
Dancing and singing,
Swaying, calling,
As waves of freedom
Furl, deliver us, unbound,
On the reed shore
With salt of blessing, not tears.
Tambourines ring,
Bracelets shine,
Exile ended,
A desert journey begun.
Spirits unshackled,
The sea our salvation,
This shore our hope.
Miriam, celebrant,
Leading, rejoicing.
With myriad sounds
We whirl, wait, watch,
Free, unfettered,
Praising.
The faith of ages
We praise with sun-drenched hallelujah cries
Of hope re-born.

MOTET 4: Returning, wander weary

9 voices/2 choirs (SS,AA and TT, Bar, BB)

Choir 2:

Returning, wander weary,
Weighed down by what will be,
He sleeps, softly,
On pillowed stone.
When did his journey begin,
How far has he travelled,
Alone?
Solitary in this place he seems,
But through his dream
All generations wake.
Stirring, sleep refreshed,
He stands on sun-warmed earth,
As a voyage of centuries
Leads to the light.

Choir 1:

Lord, grant him rest,
May he sleep in peace.
Grant us angel dreams
That we may know your light.

MOTET 5: (Genesis, chapter 28, verses 10-13 and 15-17) Igitur egressus Iacob

9 voices (SS,AA,TT,Bar,BB)

igitur egressus Iacob de Bersabee pergebat Haran cumque venisset ad quendam locum et
vellet in eo requiescere post solis occubitum
tulit de lapidibus qui iacebant et subponens capiti suo dormivit in eodem loco
viditque in somnis scalam stantem super terram et cacumen illius tangens caelum angelos
quoque Dei ascendentes et descendentes per eam
et Dominum innixum scalae dicentem sibi:
ego sum Dominus Deus Abraham patris tui et Deus Isaac
terram in qua dormis tibi dabo et semini tuo
et ero custos tuus quocumque perrexeris et reducam te in terram hanc nec dimittam nisi
conplevero universa quae dixi
cumque evigilasset Iacob de somno ait:
Vere Dominus est in loco isto et ego nesciebam pavensque quam terribilis inquit est locus
iste non est hic aliud nisi domus Dei et porta caeli.

And Jacob went out from Beersheba, and toward Haran. And he lighted upon a certain place, and tarried there all night, because the sun was set; and he took of the stones of that place, and put them for his pillows, and lay down in that place to sleep. And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it. And, behold, the Lord stood above it, and said, I am the Lord God of Abraham thy father, and the god of Isaac: the land whereon thou liest, to thee will I give it, and to thy seed... and, behold, I am with thee, and will keep thee in all places whither thou goest, and will bring thee again into this land: for I will not leave thee, until I have done that which I have spoken to thee of. And Jacob awaked out of his sleep, and he said, Surely the Lord is in this place: and I knew it not. And he was afraid, and said, How dreadful is this place! This is none other but the house of God, and this is the gate of heaven.

TEXT SOURCES:

Latin texts from the Vulgate

English translation of biblical texts from the King James version (1611)

Non-biblical English texts by the composer

Preview File Only

Five Motets was commissioned for The Clerks' Group by the BBC for the 2003 season of Henry Wood Promenade Concerts. The cycle was first performed by The Clerks' Group, directed by Edward Wickham, in the Royal Albert Hall, London, on September 5th 2003, as part of a 'late-night' Promenade concert.

Duration: 15 minutes ca.

Preview File Only

to my parents, in gratitude
MOTET 1
 dixit autem Dominus Abram

$\text{♩} = 72ca$

The musical score is written for Soprano, Alto, Tenor, and Bass voices. It is in 4/4 time with a tempo of approximately 72 beats per minute. The key signature is one flat (B-flat major). The score consists of several systems of staves. The lyrics are: "ad Ab - ram", "au - tem Do - mi - nus ad Ab - ram", "Dix - it au - tem Do - mi - nus ad Ab - ram", and "e - gre - de - re de ter - ra". The score includes dynamic markings such as *mf*, *f*, *mp*, and *p*, along with crescendo and decrescendo hairpins. A blue watermark "Preview File Only" is overlaid on the score.

Dix - it au - tem Do - mi - nus ad Ab - ram

6

S.
 S.
 A.
 A.
 T.
 T.
 Bar.
 B.
 B.

tu-a et de cog - na - ti-o-ne tu-a et de do - mo pat-ris tu-i in ter-ram quam mon
tu-a et de cog-na ti-o-ne tu-a et de do-mo pat-ris tu-i in ter-ram quam mon
mf
in ter - ram quam mon

S. _____

S. _____

A. _____

A. _____

T. *mp* *poco a poco cresc*
 8 stra - bo ti - bi fa - ci - am que te in gen - tem mag - nam et be - ne -

T. *mp* *poco a poco cresc*
 8 stra - bo ti - bi fa - ci - am - que te in gen - tem mag - nam et be - ne

Bar. *mp* *poco a poco cresc*
 8 stra - bo ti - bi fa - ci - am que te in gen - tem mag - nam et be - ne -

B. *mp* *poco a poco cresc*
 fa - ci - am - que te in gen - tem mag - nam et be - ne

B. _____

S. _____

S. _____

A. _____

A. _____

T. *(poco a poco cresc)* *f* *dim*
 di - cam ti - bi et mag - ni - fi - ca bo no - men tu - um e ris que be - ne -

T. *(poco a poco cresc)* *f* *dim*
 di - cam ti - bi et mag - ni - fi - ca - bo no - men tu - um e ris - que be - ne -

Bar. *(poco a poco cresc)* *f* *dim*
 di - cam ti - bi et mag - ni - fi - ca - bo no - men tu - um e ris - que be - ne

B. *(poco a poco cresc)* *f* *dim*
 di - cam ti - bi et mag - ni - fi - ca - bo no - men tu - um e ris - que be - ne -

B. _____

S. *p poco a poco cresc*

S. be - - - - -

A. *p (sempre)*
be - - - ne - di - cam be - ne - di - cen - ti - bus ti - bi

A. *p (sempre)*
be - ne - di cam be - ne - di - cen - ti - bus ti - bi

T. *mp*
dic - tus

T. *mp*
dic - tus

Bar. *mp* *p (sempre)*
dic - tus be - - - ne - di - cam be - - - ne -

B. *mp* *p (sempre)*
dic - tus be - ne - di - cam be - ne - di - cen - ti

B. *p cresc*
be -

Preview File Only

S. *(poco a poco cresc)*
 S. *f* *dim*
 A. *cresc* *mf* *dim*
 A. *cresc* *mf* *dim*
 T.
 T.
 Bar. *cresc* *mf*
 B. *cresc* *mf*
 B. *(cresc)*

- ne - di - cam be - ne - di - cen -
 be - - - - - ne - di - cam
 ma - - - le - di - cam ma - - - le - di - cen - ti - bus ti - -
 - di - cen - ti - bus ti - bi be - ne - di - cam
 bus - ti - bi be - ne - di - cam
 - ne - di - cam - be - ne - di - cen - ti - bus ti - bi ma - le -

3 *5* *3* *5* *3* *3* *3* *3*

25

S. *mf* be - ne - di - cam be - ne - di - cen - ti -

S. *mp* ti - bus *cresc* be - ne di - cam *f* be - ne di - cen - ti - bus ti - bi

A. *mp* *cresc* be - ne di - cam *f* ma - le - di - cam

A. *p* *cresc* - bi be - ne - di - cam be - ne di - cen - ti - bus ma - le -

T. *mp cresc* ma - le - di - cam ma - le - di - cen - ti - bus

T. *mp cresc* ma - le - di - cam ma - le - di - cen - ti - bus ti -

Bar.

B.

B. *f* *dim* di - cam - ma - le - di - cen - ti - bus ti -

28

S. *cresc*
 - bus ti - bi et ma - le - di - cam ma - le - di -

S. *cresc*
 ma - le - di - cam ma - le - di - cen - ti - bus ti -

A. *cresc*
 ma - le - di - cen - ti - bus ma - le - di - cen - ti - bus

A. *cresc*
 di - cam ma - le - di - cen - ti - bus ti -

T. *cresc*
 ti - bi be - ne - di - cam

T. *cresc*
 bi be - ne - di -

Bar. *mf* *cresc*
 be - ne - di - cam be - ne - di -

B. *mf* *cresc*
 be - ne - di -

B. *mp*
 bi

31

ff ppp(subito) poco a poco cresc

S. *ff ppp(subito) poco a poco cresc*
 cen - ti - bus ti - bi at - que in te be - ne - di - cen

S. *ff ppp(subito) poco a poco cresc*
 - - - bi at - que in te be - ne

A. *cresc ff ppp(subito) poco a poco cresc*
 ti - bi at - que in te be - ne - di - cen -

A. *ff ppp(subito) poco a poco cresc*
 - - - bi at - que in te be - ne

T. *cresc ff ppp(subito) poco a poco cresc*
 be - ne - di - cam at - que in te be -

T. *ff ppp(subito) poco a poco cresc*
 - - - cam at - que in te be -

Bar. *ff ppp(subito) poco a poco cresc*
 - - - cam at - que in te be -

B. *ff ppp(subito) poco a poco cresc*
 - - - cam at - que in te be -

B. *ppp(subito) poco a poco cresc*
 at - - - que in te be -

34

S. - tur u - ni - ver - sae cog -

S. - di - cen - tur u - ni - ver - sae cog - na - ti -

A. tur be - ne - di - cen - tur u -

A. - di - cen - tur be - ne - di - cen - tur be - ne - di -

T. ne - di - cen - tur be - ne - di - cen - tur u -

T. - ne - di - cen - tur be - ne - di - cen - tur be - ne - di - cen - tur

Bar. - ne - di - cen - tur u - ni - ver - sae cog - na - ti - o - nes

B. - - - ne - di - cen - tur u - ni - ver - sae

B. - - - ne - di - cen - tur u - ni - ver - sae

37

S. ³
- na - ti - o - - nes u - ni - ver - sae cog -

S. ³ ³ ⁵
- o - nes u - - ni - ver - sae cog - na -

A. ³ ³
- - - ni - ver - sae cog - na - - -

A. ³
cen - tur u - - ni - ver - sae cog - na -

T. ³
- ni - ver - - sae cog - na - - -

T. ³
u - ni - ver - sae cog - na -

Bar. ³
ter - - - - - - - rae

B. ³
cog - - - - na - ti - o - nes cog -

B. ³ ³
cog - na - ti - o - nes cog - - na - ti - o - nes

40

S. na - ti - o - nes ter - rae

S. ti - o - nes ter - rae

A. ti - o - nes cog - na - ti - o - nes ter - rae

A. ti - o - nes ter - rae

T. ti - o - nes cog - na - ti - o - nes ter - rae

T. ti - o - nes cog - na - ti - o - nes ter - rae

Bar. cog - na - ti - o - nes ter - rae

B. na - ti - o - nes ter - rae

B. cog - na - ti - o - nes ter - rae

MOTET 2

distant, a family travel

♩ = 63ca gently moving

Soprano
Dis - tant, dis

Tenor
Dis - tant, dis - tant, a fam - ily tra - vel,

CHOIR 1

Tenor

Bass
Dis - tant, dis

CHOIR 2

Alto

Alto

Baritone

Bass

p

mp 3

Preview File Only

4

S. *mp* *p* *mp* 3
- tant, dis - tant, Time-lad - en, dis - tant,

T. *mp* 3 *poco a poco cresc* 3 *mf*
Time la - den When did they leave for a new land?

T.

B. *mp* *p* *mp* 3
- tant, dis - tant, Time - lad - en, dis - tant

Preview File Only

A. *b b b b*

A. *b b b b*

Bar. *b b b b*

B. *b b b b*

7

S. *mf*
land, dis - - -

T. *mp* *poco a poco cresc* *f*
Yes - ter - day or this morn - ing as the light broke?

T.

B. *mf*
land, dis - - -

A.

A.

Bar.

B.

Preview file only

10

S. *p* *pp* *p cresc*
- - tant land, a fam-ily tra - vel, dis -

T. *mf* *mp*
This jour - ney of ag - es melt - ed in the fur - nace of cen - turies

T.

B. *p* *pp* *p cresc*
tant land, a sam - ily tra - vel, dis -

A.

A.

Bar.

B.

13

S. *mp* *pp* *slightly faster*
- tant, dis - tant,

T. *f* *mp(sub)* *pp*
mem - o - ry in grained in the sand.

T.

B. *mp* *pp*
- tant, dis - tant,

A. *mf* *f* *slightly faster*
Or was_ it four thous - and

A. *mf* *f*
Or was_ it four thous and

Bar.

B.

16

S.

T.

T.

B.

A.

poco a poco dim

years a - go, an - oth - er voy - age in a far - off land? What

mp

A.

poco a poco dim

years a - go, an - oth - er voy - age in a far - off land

Bar.

mf *f* *poco a poco dim*

Or was it four thousand years a - go, an - oth - er voy - age in a far - off

B.

mf *f* *poco a poco dim*

Or was it four thousand years a go, an - oth - er voy - age in

19

S.

T.

T.

B.

A.

A.

Bar.

B.

— did they seek? Why did they tra - vel

What did they seek? Why did they tra - vel as the

land Why did they tra - vel

— a far - off land? What did they seek? —

cresc

mp

cresc

mp

cresc

mf

mp cresc

mf

21

S. *mp*
dis - tant,

T. *mp (sonore)*
Dis - tant, dis - tant,

B. *mp*
dis - tant,

A. *f* *dim.* *pp*
as the light broke?

A. *f* *dim* *pp*
light broke?

Bar. *pp*
— as the light broke?

B. *dim* *pp*
as the light broke?

24

p mp
mp (sonore)
mf mp
p mp
p mp
p
p

S. Time - la - den,

T. Dis - tant, dis - tant, a fam - ily

T. a family tra - vel, Time - la - den,

B. Time - la - den,

A. fourthous - and years a - go,

A. four thous - and years,

Bar. four thous - and years a -

B. four thous - and years a -

3
3
3
3
3
3
3
3

27

S. *pp* dis - tant, *p* dis - tant, *cresc* a fam - ily

T. *mf* > *mp* tra - vel, *mf* > *mp* Time - la - den,

T.

B. *pp* dis - tant, *p* dis - tant, *cresc* a fam - ily

A. *mp* What did they seek? *cresc* *mf* four

A. *mp* What did they seek? *cresc* *mf* four

Bar. *(p)* go, far - - off, *pp* Why did they

B. *(p)* go, far - - off, *pp* *cresc* Why

Preview File Only

30 *mf* *pp* *mf*

S. tra - vel, When

T. 8

T. 8

mf *pp* *mf*

B. tra - vel, When

f *dim*

A. 3 5

thous - and years a - go

f *dim*

A. 3 5 5 3

thous - and years a - go in a far -

f *dim*

Bar. 3 3 3 3

tra - vel four thous - and years a - go, far

f *dim*

B. 3

did they tra - vel as the

32

The musical score is for a SATB choir. It consists of five staves: Soprano (S), Tenor 1 (T), Tenor 2 (T), Bass (B), and Alto (A). The music is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into three measures. The first measure contains the lyrics 'did they leave' for all parts. The second measure contains 'for a new land?'. The third measure contains 'dist -' for Soprano and Bass, 'Why do' for Tenor 1, 'What do they seek?' for Tenor 2, 'in a far - off land,' for Alto 1, '- off land,' for Alto 2, 'off?' for Baritone, and 'light broke, far - - - off?' for Bass. Dynamics include *f* (forte), *mp* (mezzo-piano), *p* (piano), and *ppp* (pianissimo). There are several triplet markings (3) and slurs throughout the score.

S. did they leave for a new land? dist -

T. Why do

T. What do they seek?

B. did they leave for a new land? dis -

A. in a far - off land,

A. - off land,

Bar. off?

B. light broke, far - - - off?

35

S. *pp* *p*
 - tant, dis - tant, a fam - ily tra - vel,

T. *pp*
 - they tra - vel? dis - tant,

T. *pp* *mp*
 dis - tant, dis

B. *pp* *p*
 - tant, dis - tant, a fam'ily tra - vel,

A. *p* *pp*
 far - - - off,

A. *p* *pp*
 far - - - off,

Bar. *p* *pp*
 far - - - off,

B. *p* *pp*
 far - - - off,

Preview File Only

38

S. *ppp*
dis - tant.

T. *mp dim* *ppp*
dis - - tant, dis - - - tant.

T. *dim* *pp*
- tant, dis - tant.

B. *ppp*
dis - tant.

A. *pp* *ppp*
far - off.

A. *pp* *ppp*
far - off.

Bar. *pp* *ppp*
far - off.

B. *pp* *ppp*
far - off.

MOTET 3

down the ages a song has echoed

♩ = 66-72 dancing

The musical score is arranged in a system with five vocal parts: Soprano (top two staves), Alto (middle two staves), Tenor (third staff), Baritone (fourth staff), and Bass (bottom two staves). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The tempo is marked 'dancing' with a quarter note equal to 66-72 beats per minute. The lyrics are: 'in gres sus in gres -sus est in -gres -sus est e - quus Pha - rao'. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and performance instructions like '(ben marcato)'. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

6

S. *mp cresc*
in-gres-sus est e

A. *mp cresc*
in-gres-sus este

T. *f* *mf(sub) cresc* *ff* *mp cresc*
Pha-rao cum cur-ri-bus et e-qui-ti-bus ei-us in ma-re in-gres-sus est e

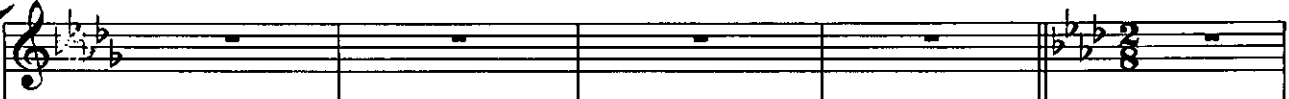
T. *mp cresc*
Pha-rao in-gres-us este

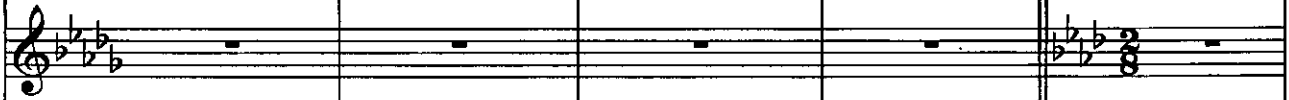
Bar. *(ben marcato)* *dim* *mp cresc*
cum cur-ri-bus et e-qui-ti-bus e-


B. *dim* *mp cresc*
cum cur-ri-bus et e-qui-ti-bus e-


B. *dim* *mp cresc*
quus Pha-raoh e-quus Pha-


12


S. 


S. 


A.  *ff* *molto dim*
 quus Pha - rao cum cur ri-bus et e - qui - ti - bus ei - us in ma - re

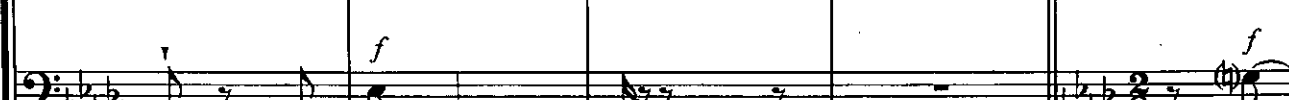
A.  *ff* *molto dim*
 - quus Pha - rao cum cur ri-bus et e - qui - ti - bus ei - us in ma - re

T.  *ff* *mp*
 - quus Pha - rao cum cur - ri - bus et e - qui - ti - bus in ma - re in -

T.  *ff* *mp*
 - quus Pha - rao cum cur ri - bus et e - qui - ti - bus in ma - re in -

Bar.  *ff*
 - ius in ma - re in ma - re

B.  *f* *mp*
 - ius in ma - re in - gres

B.  *f*
 raoh in ma - re Down

S.

S.

A. *mp*

A. *mp*

T.

T.

Bar. *mp*

B.

B.

Preview File Only

S.
 S.
 A.
 A.
 T. *poco cresc* *mf*
 e - quus Pha - rao in - gres - sus in gres - sus est in - gres - sus est
 T. *poco cresc*
 e - quus Pha - rao
 Bar.
 - - - re
 B. *(mp)*
 - - - re in - gres - sus
 B. *f* *mp* *(mp)*
 dis - tant, in - gres - us est e -

33

S. *p cresc* Dis - tant, dis

S. *p cresc* Dis - tant, dis

A.

A.

T. e - quus et-e-qui - ti-buse-ius

T. *mf* in - gres-susequus Pha- rao cum cur - ri - bus

Bar. *mf* et e-qui - ti buse-ius

B. est e - quus cur - ri - buset e - qui - ti - bus

B. - quus Pha - - - - - rao cum e - qui - ti -

40

mf *mp* *cresc* *mf*

S. - tant_ *mf* dis- tant, yet pre- sent Then, then, as

S. - tant_ *mf* *mp* *cresc* dis- tant, yet pre- sent Then, as

A. *mf* Then, then, as

A. *mf* Then, as

T. *mp cresc* in- gres- sus este - quus Pha- rao in ma - re *f* *mp*

T. in- gres- sus este - quus Pha- rao in ma - re

Bar. *mp cresc* *f* *mp* in- gres- sus este - quus Pha- rao in ma - re

B. e - ius in ma - re The *(sub)* *f*

B. bus e - ius in ma - re

Preview File Only

46

S. *f* *mf*
 now, Dan - - cing, dan - - cing and sing -

S. *f* *mf*
 now, Dan cing, sing - ing, - sway - ing, then, as now, dan - cing, sing -

A. *f*
 now, Dan - - cing, dan - - cing

A. *f*
 now, Dan cing, sing - ing, sway - ing, then, as now,

T.

T.

Bar.

B. *f*
 e - cho - ing song sounds a - cross cen - tu - ries

B.

Preview File Only

53

S. *p*
- ing, Sway - ing, dan - ing

S. *p*
- ing, Sway- ing and dan-cing,

A. *p cresc*
Then, as now, dan-cing, dan - cing and sing - ing, Sway - ing,

A. *p cresc*
Then, as now, dan cing, dan - cing and sing ing, Sway - ing,

T.

T.

Bar.

B. *mp (ma ben articolato)*
in- gres- sus in-gres-susest

B. *mp (ma ben articolato)*
in - gres - sus

Preview File Only