No. 66711

GEORGE CRUMB

STAR-CHILD

A Parable for Soprano, Antiphonal Children's Voices,
Male Speaking Choir and Bell Ringers, and Large Orchestra

Score

Printed in U.S.A.

INSTRUMENTATION

Flute 1 (also Piccolo 1)
Flute 2 (also Piccolo 2)
Flute 3 (also Piccolo 3)
Flute 4 (also Piccolo 4)

Oboe 1
Oboe 2
Oboe 3
Oboe 4 (also English Horn)

Clarinet in E♭ (also Clarinet 4 in B♭)
Clarinet 1 } in B♭
Clarinet 2 }
Clarinet 3 }

Bassoon 1
Bassoon 2
Bassoon 3
Contrabassoon (also Bassoon 4)

Horn 1
Horn 2
Horn 3
Horn 4
Horn 5
Horn 6

Trumpet 1 } in C
Trumpet 2 }
Trumpet 3 }
Trumpet 4 }
Trumpet 5 }
Trumpet 6 } in D
Trumpet 7 }

Trombone 1
Trombone 2
Trombone 3
Tuba

N.B. English Horn, Clarinets, and French Horns are transposed. The D Trumpets sound as written.

Percussion 1
Percussion 2
Percussion 3
Percussion 4
Percussion 5
Percussion 6
Percussion 7
Percussion 8

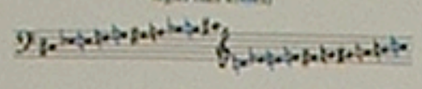
Organ

Solo Soprano

Children's Voices I and II (SASA)

Male Speaking Choir (= also Handbell Players)

20 Handbells required (actual sound + 8va higher than written)



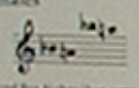
Violins I
Violins II
Violas
Cellos
Contrabasses

2 Primary and 2 Secondary Conductors

Performance material available on rental

PERCUSSION

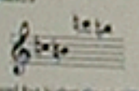
PERCUSSION 1
Small Tamtam (and Contrabass bow)
Large Suspended Cymbal
4 Mounted Crotales



(sound 8va higher than written)

Sleighbells

PERCUSSION 2
Medium Tamtam (and Contrabass bow)
Very Large Suspended Cymbal
4 Mounted Crotales



(sound 8va higher than written)

Sleighbells

PERCUSSION 3
Large Tamtam (and Contrabass bow)
3 Timpani (and a sturdy wooden ruler [with metal edge] for bowing Timpano)
A Detached Cymbal (with flattened dome) for placing on Timpano membrane
Bass Drum
Small Suspended Cymbal
Large Suspended Cymbal
Tambourine
1 Detached Crotale

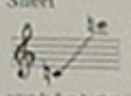
(sounds 8va higher than written)

Glockenspiel (sounds 2 octaves higher than written)
Tubular Bells
Claves

PERCUSSION 4
Very Large Tamtam (and Contrabass bow)
Small Log Drum
Heavy Iron Chain
Xylophone (sounds 8va higher than written)
4 Tom-toms (a series from low to high)
Sizzle Cymbal
(Glockenspiel—shared with Perc. 3)
Vibraphone
Flexatone
Bongo Drums
Wind Machine

PERCUSSION 5
Large Tamtam
Maraca
Sizzle Cymbal
Sleighbells
Large Suspended Cymbal
Tambourine (mounted)

4 Tom-toms (a series from low to high)
Metal Thunder Sheet
Crotales



(2 octave set, sounds 8va higher than written)

Tubular Bells
Flexatone
Claves

PERCUSSION 6
Maraca
Medium Tamtam
Sleighbells
Sizzle Cymbal
Tenor Drum
4 Tom-toms (a series from low to high)
Medium Suspended Cymbal
(Metal Thunder Sheet—shared with Perc. 5)
(Tubular Bells—shared with Perc. 5)
Conga Drum
Claves

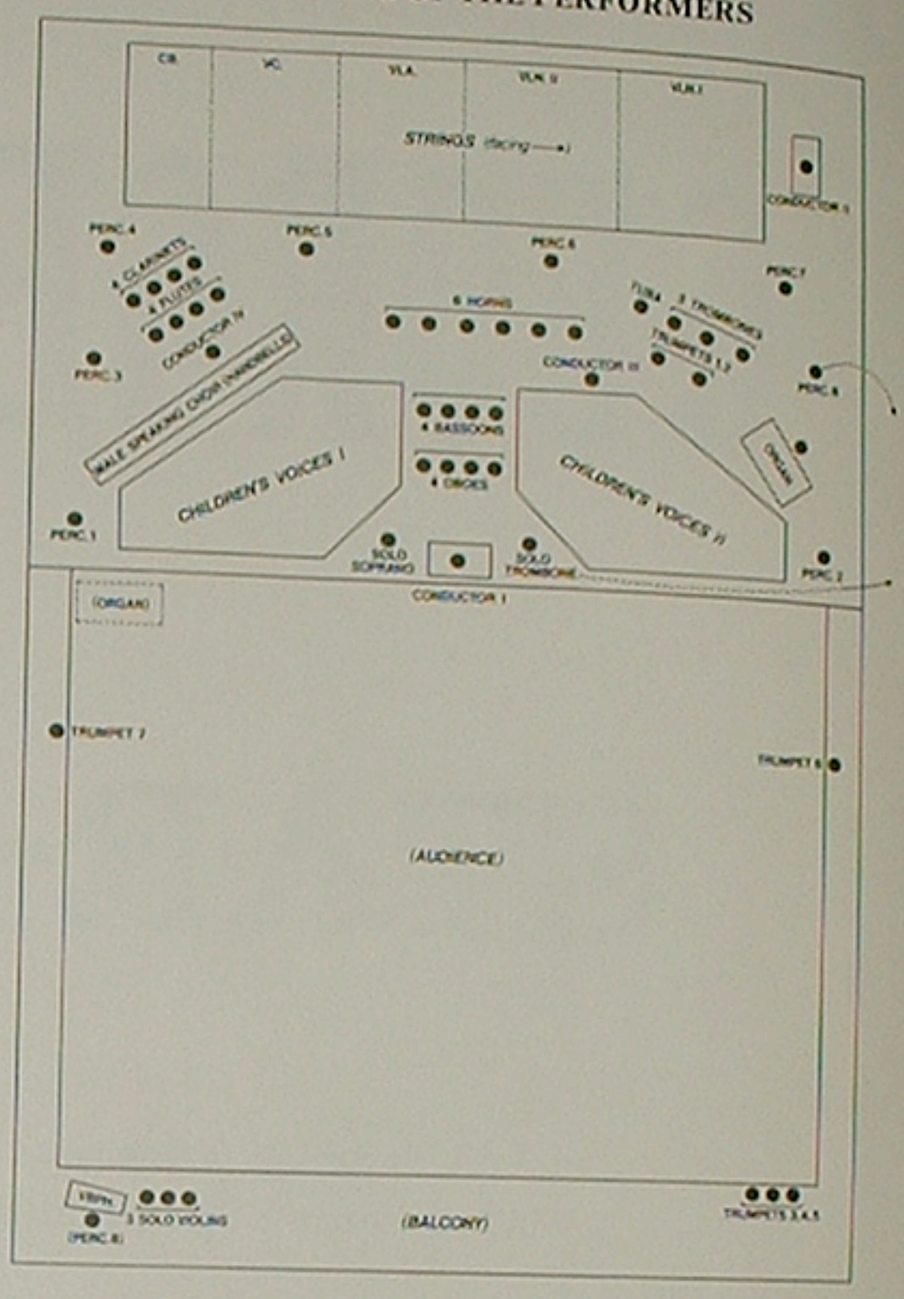
PERCUSSION 7
Large Log Drum
Heavy Iron Chain
Sizzle Cymbal
Small Tamtam
4 Tom-toms (a series from low to high)
4 Mounted Pot Lids (or Metal Plates) (a series from low to high)
(Bass Drum—shared with Perc. 8)
Medium Tamtam (and Contrabass bow)
Glockenspiel (sounds 2 octaves higher than written)
Flexatone
Conga Drum
Claves
Tenor Drum

PERCUSSION 8
3 Timpani (and a sturdy wooden ruler [with metal edge] for bowing Timpano)
A Detached Cymbal (with flattened dome) for placing on Timpano membrane
Bass Drum
Tambourine
Large Tamtam
A Large, Low-pitched Bell (with Metal Hammer)
1 Detached Crotale

(sounds 8va higher than written)

Snare Drum
Vibraphone (at Balcony Position)
Large Suspended Cymbal
Flexatone
Claves

POSITIONING OF THE PERFORMERS



N.B.

1. Conductors I and II stand (on podia) throughout the performance. Conductors III and IV remain seated until their respective passages, at which point they stand (podia are not necessary for the secondary conductors).

2. It is preferable for the solo soprano to be seated at the conclusion of *Vox clamantis in deserto*. She would stand again at [30] and remain standing until the conclusion of the work.

3. The children are seated for the first part of the work. They should stand precisely on the 3rd eighth note beat after [28], *i.e.* with the "bell" chord (glockenspiel, crotales, tubular bells). They remain standing until the conclusion of the work.

4. The solo trombonist is positioned in front of the orchestra until the conclusion of *Vox clamantis in deserto*, at which point he walks to his position in the orchestra. If four trombonists are available, another musician could take the 1st trombone part at this point, in which case the solo trombonist exits offstage.

5. If preferred, the male speaking choir can be divided and the second half placed behind Children's Voices II. The whispered passages on the last page of the work would in this case produce an antiphonal effect.

6. Percussionist 8 walks to his balcony position after his timpani passage at [31].

7. Trumpets 6 and 7 can be positioned either in the aisles or in one of the balconies.

8. Trumpets 3, 4, and 5 should be positioned in the uppermost balcony at the rear of the auditorium; likewise, the 3 solo violins and percussion 8 (but on the opposite side).

9. If the hall lacks a permanently installed organ, a smaller instrument can be positioned onstage (as shown above).

Music
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PERFORMANCE NOTES

1. A choir consisting only of boys' voices would be most suitable for *Star-Child*. However, if the boys' voices lack the required incisiveness and "weight," it is suggested that a few adult sopranos be used for support.

2. The male speaking choir should consist of 8-16 strong voices. It is strongly recommended that these voices be considerably amplified by means of several conventional microphones in order to ensure the requisite *fortissimo* in the shouted passages ("Musica Apocalyptica"), and in order to project the whispered passages at the conclusion of the work.

3. Since the handbells are played by the members of the male speaking choir, the microphones used for the amplification of the voices will also help to project the handbells (which are otherwise not capable of the required brilliance).

4. Conductor I (rather than Conductor II) could conduct the concluding whispered passages of the male speaking choir if this would be more convenient and practical.

5. The vowel sounds in the solo soprano and solo trombone parts ("Vox Clamans in Deserto") and in the children's choir parts ("Adventus Puerorum Luminis") should be pronounced as in Italian.

6. Depending on the acoustics and the size of the stage, the string section can be considerably reduced, if necessary. Also, if the effect still does not seem "distant" enough, it would be advisable to divide the entire string section into two parts which could alternate at each repetition of the "Musica Mundana I" circle-music. This would also serve to relieve the fatigue produced by the sustained *pianissimo* playing.

7. Although the three violins and vibraphone at the conclusion of the work are intended to sound "distant," this passage must nonetheless be clearly perceptible; therefore the dynamics should be adjusted accordingly. Likewise, "Musica Humana I," "Musica Humana II," and "Musica Mundana II" might have to be played at a slightly louder dynamic than indicated, if required for a good overall balance.

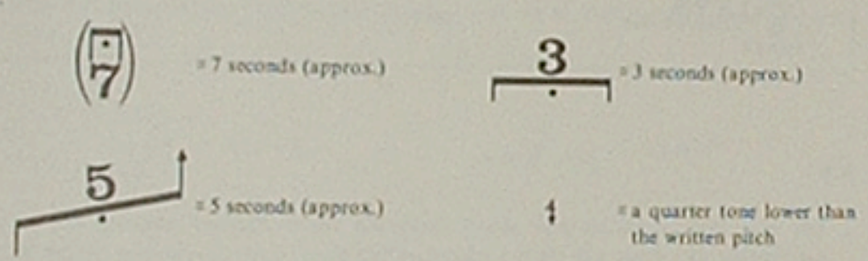
8. Stiff metal foil is required for trumpets 3,4, and 5 for several passages after [25] in order to produce a brassy, shimmering timbre. The most convenient material would be aluminum foil pie plates! These would either be held firmly over the bell of the instrument or else taped to the bell in some fashion.

9. The trumpet 7 part could be played on a high B♭ piccolo trumpet instead of on a D trumpet, if desired.

10. Members of the woodwind and brass sections of the orchestra can also, if desired, participate in the shouted Latin phrases ("Musica Apocalyptica"). This would further increase the power of these passages.

11. The organ part in *Star-Child* requires an instrument capable of a powerful *fortissimo*.

12.



THE TEXTS

The Latin texts are freely adapted from Medieval sources of the 13th century: *Dies Irae* and *Massacre of the Innocents*, except the concluding soprano lines, which are from *John*, XII-36.

SOPRANO

"Vox clamans in deserto"	*"Voice crying in the wilderness"*
Libera me, Domine, de morte	Deliver me, O Lord, from
aeterna, in die illa tremenda,	eternal death on that dreadful
quando coeli movendi sunt et	day when the heavens and the earth
terra, dum veneris judicare	shall be moved, and Thou shalt come
saeculum per ignem.	to judge the world by fire.
Domine, libera me de morte	O Lord, deliver me from eternal
aeterna!	death!
Tremens factus sum ego et	I am seized with fear and trembling
timeo, dum discussio venerit	when I reflect upon the judgment
atque ventura ira.	and wrath to come.
Libera me, Domine, de morte	Deliver me, O Lord, from eternal
aeterna.	death.

SOPRANO

"Adventus puerorum luminis"	*"Advent of the children of light"*
Domine, dona eis lucem!	O Lord, grant them light!
Vetus abit littera,	The ancient law is no more,
Ritus abit veterum!	Gone are the rites of old!
Iam plebs ceca gencium	Already the blind
Videns lucis radium!	See a ray of light!
Fracto mortis carcere!	And the bonds of death are broken!

CHILDREN

"Hymnus pro novo tempore"	*"Hymn for the new age"*
Lux lucet in tenebris!	Light shines in the darkness!
Exultate in Domino!	Exult in God!
Gloria in excelsis!	Glory on high!
Jubilate in Domino!	Rejoice in God!

SOPRANO

Funis pene rumpitur,	Their bonds are nearly broken,
Nato rege glorie!	For born is the king of glory!

CHILDREN

Lux lucet in tenebris!	Light shines in the darkness!
Gloria in excelsis!	Glory on high!
Exultate in Domino!	Exult in God!
Jubilate in Domino!	Rejoice in God!

SOPRANO

Mortis torrens hibitur,	The flow of death is swallowed up,
Data lege gratie!	The law of mercy is bestowed on us!

CHILDREN

Laudemus Dominum!	Let us praise God!

SOPRANO

Dies est letitie,	It is a day of joy,
Lux iugis psallencium!	A light is shed on the yoke of the singers!
Munus festi solvitur,	A festival is celebrated,
Gaudeamus igitur!	Therefore let us rejoice!

CHILDREN

Gloria in excelsis!	Glory on high!
Lux lucet in tenebris!	Light shines in the darkness!

SOPRANO

Dum lumen habetis,	While ye have light,
credite in lucem,	believe in the light,
ut filii lucis sitis.	that ye may be the children of light.

PROGRAM NOTE

Star-Child, completed in March, 1977, was commissioned by the Ford Foundation and written for Irene Gubrud, soprano, and Pierre Boulez and the New York Philharmonic. The score bears a dedication to my two sons, David and Peter.

Star-Child represents my largest work in terms of the performing forces required (most of my writing has been concentrated in the chamber dimension, and even my earlier orchestral music is fairly modest in its instrumentation). It seems to me that when a Latin text is involved, a large, monolithic quality is suggested. Also, I was interested in constructing a work with the maximum contrasts of textures and timbres. However, the full weight of the orchestra is employed only in the *Apocalyptica* section, with its driving rhythms and sustained *fortissimo*.

The title was suggested by another of my works, *Music for a Summer Evening (Makrokosmos III)*, in which there is a section called "Hymn for the Advent of the Star-Child." In addition, there are certain pertinent references in *Star-Child's* Latin texts to "children of light" in the Biblical quote (in "Hymn for the New Age") and to finding the light in a world of darkness (in "Advent of the Children of Light"). Binding the work together is a sense of progression from darkness (or despair) to light (or joy and spiritual realization) as expressed by both music and text—a conception that is at the same time medieval and romantic. For instance, the idea of dark and light is reflected in the orchestration, for the earlier sections of *Star-Child* favor the darker instruments (the lower brass, bassoons, contrabassoon), while near the end the effect is quite different when the children sing amidst the luminous sounds of handbells, antique cymbals, glockenspiel, and tubular bells. However, there is no esoteric philosophical basis to *Star-Child*. It is simply a work within the tradition of music having a finale which expresses the hope that, after a struggle or after dark implications, there is something beyond. I feel, too, that the Latin texts transcend doctrine and convey universal meaning.

Four conductors are required for *Star-Child*, two primary and two secondary. Conductor I conducts all the vocal passages and also all of the winds and six of the percussionists until the concluding portion of the work. Conductor II conducts all the strings and two of the percussionists throughout. During the "Hymn for the New Age" the winds divide into smaller groupings, and at this point Conductor III directs the brass instruments and three percussionists while Conductor IV leads the clarinets, flutes, and vibraphone.

Star-Child is continuous, despite sectional divisions. The germinal idea, "Music of the Spheres" (strings, *pianissimo*), moves throughout the work in a circular and therefore static manner, a kind of background music over which the human drama is enacted. This idea consists of a continuum of chords built upon the interval of a perfect fifth. Over these slow-moving strains of "suspended" music I have superimposed (in the manner of Charles Ives!) a sequence of boldly contrasting musics. The necessity for four conductors arose from the fact that each music has its own tempo and metrics (metrics tend to be odd-numbered: the opening string music is in 11/4 time, the entire *Apocalyptica* in 5/16, and there are other sections based on sevens and threes). The four conductors do *not* synchronize and therefore all sense of vertical alignment is erased. I had even imagined that the "visual counterpoint" of the four-fold conducting would produce a choreography of its own!

Star-Child contains a number of programmatic or pictorial allusions. The seven trumpets of the apocalypse are represented, quite literally, by seven trumpets—two in the orchestra and five positioned around the auditorium. This extended passage of trumpet cadenzas climaxes with a heroic high F on the fateful seventh trumpet. Also, the four horsemen of the apocalypse are represented, not quite so literally, by four drummers playing sixteen tom-toms. "Dies Irae" is quoted at several points in a rather surreal whole-tone transformation: the first phrase of it is extensively used in the *Apocalyptica*, while its three phrases comprise the soft brass music that accompanies the children's choirs at the end. "Voice Crying in the Wilderness," with a text consisting of extracts from the "Dies Irae," is a long duet for solo soprano and solo trombonist (the trombonist is in front of the orchestra for this section). The "Voice" is therefore a composite voice, with the trombone functioning as a kind of *Doppelgänger*.

Star-Child's eight percussionists play a wide range of instruments. Some of the more characteristic are: iron chains, flexatones, pot lids (struck with metal beaters), sizzle cymbals, a metal thunder sheet, log drums, and a wind machine. Some of the more usual instruments are required in pairs, *e.g.*, vibraphones, sets of timpani, bass drums, and tubular bells. Since the percussion instruments are arranged in a semi-circular fashion around the orchestra, their multicolored timbres and textures totally impregnate the orchestral fabric.

George Crumb

UNIVERSITY OF SOUTHERN CALIFORNIA

for David and Peter

STAR-CHILD

A Parable for Soprano, Antiphonal Children's Voices, Male Speaking Choir (& Bell Ringers), and Large Orchestra

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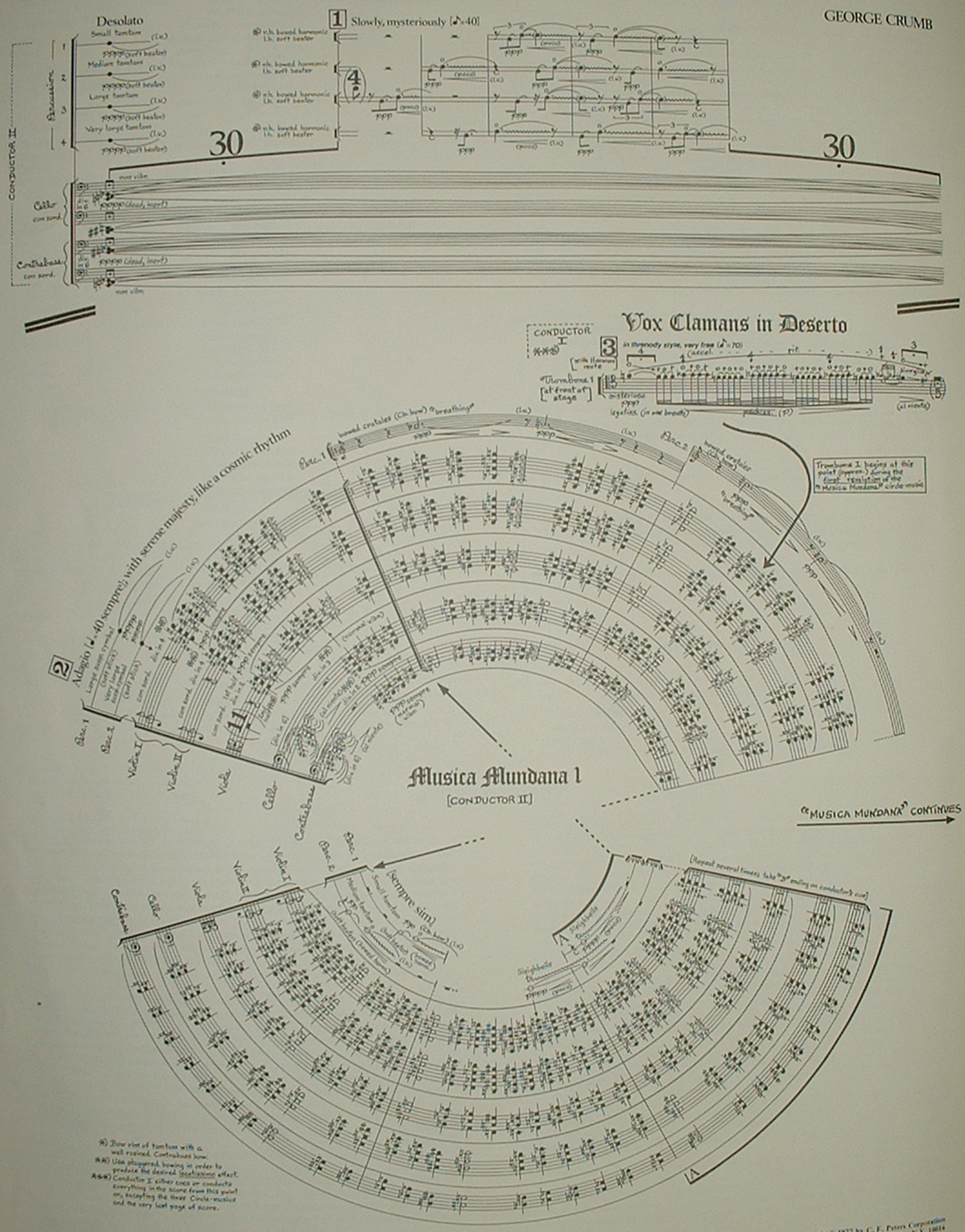

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Trombone 1

Conductor II (Strings, Perc. 1, 2)

Remove Harmon mutes; take up metal plunger mute.

(with plunger mute)

(accel. . . . . rit. . . . .)

(Flag.) furioso (colore)

sing through instrument!

In the rowdy style, very free [♪ = 70]

Solo Soprano

(indefinite pitch)

(glissando)

(sempre slow)

(whistle)

(wind sounds)

(scraping)

4 Shadowy, inchoate [♪ = 70 sempre]

Percussion

Bowed Timpani (Ch. bow)

Small Log Drum

Large Tom-tom

Maracas

Med. Tom-tom

Large Log Drum

(accel. . . . . rit. . . . .)

(come sopra)

(sempre slow)

(indefinite pitch)

(glissando)

Lay aside plunger mute; affix Harmon mute.

(with Harmon mute)

(languidly)

(whistle)

(Flag.) furioso

Monteverdi trill

de mor — te ae-ter-na! de mor — te ae-ter-na!

(flowing)

(empia rilevo)

(glissando)

(lontano)

quo-ni-am (m) con-ti (m) mo-ri (m) ve-ni-di (m —) sunt

et ter — ra

spoken [in oracular style: dark, dramatic]

(sempre slow)

dum ve-ne — ris ju-di-ca — re sae-cu-lum per ig — nem.

speak through instrument

(mp) [a "disembodied" echo of Soprano]

Remove Harmon mute

6

take up plunger mute

Shadowy, inchoate [♪ = 70 sempre]

Cym.

Timp.

"water-gong effect"

Small Log Drum

Sizzle Cymbal

Sleighbells

Large Log Drum

7 [♪ = 70 sempre]

5

(with plunger mute)

ff feroce, tutta forza

(glissando)

Sizzle Cymbal

(Large Log Drum)

Cym.

Timp.

"water-gong effect"

(echo)

Do-mi-ne, (a-i-u) Do-mi-ne, (a-i-u) Do-mi-ne, Do-mi-ne! (a-i-u, a-i-u)

Do-mi-ne, (a-i-u) Do-mi-ne! (a-i-u, a-i-u)

Do-mi-ne, (a-i-u) Do-mi-ne, (a-i-u) Do-mi-ne, Do-mi-ne! (a-i-u, a-i-u)

(strike cymbal with soft sticks)

"Bowed Timpani":— Hold a rigid wooden ruler (with metal edge) firmly against edge of membrane, with the thumb, where the projecting half of the ruler is bowed (on the metal edge, with a well rosined contrabass bow), the part of the ruler resting against the membrane will cause the membrane to vibrate.

(cymbal) (bow)

"Water-Gong effect":— A cymbal is placed on Timpani membrane, while executing a tremolo (with a soft stick), make indicated pedal glissando, thereby bending the pitch of the cymbal.

Solo Soprano
Trombone 1
Conductor III

(echo)
Do-mi-ne, (a-i-o)
Do-mi-ne, (a-i-o, a-i-o)
poco pressando
Li — be-ra me (ho)
Li — be-ra me (ho)
Li — be-ra me (ho-ho-ho-ho-ho),
al niente
sempre
(velocissimo)
ferocissimo (Fire)
(vocal. - - -)
(vocal)
lay aside plunger mute, while Harmon mute
a tempo (normal voices)
de mor — te — ae-ter — na's
ae-ter-na, ae-ter-na!

8 Shadowy, inchoate (♪=70 sempre)

Bowed Timpano
Small Log Drum
Large Tomtom
Maracas
Med. Tomtom
Large Log Drum
(machine)
Percussion

9 [♪=70 sempre] "Spiritualized" style glissandos with wide vibrato
Solo Soprano
(Monteverdi trill)

5

(Monteverdi trill)
Tre — mens fac-tus sum e — go
et ti — me-o,
(glissando)
(ha, ha-) o — (ha, ha-) ai-u — dum die-cos-si-o ve-ne-rit at-que ven-to-rum i — ra!
(glissando)
misterioso, quasi lontano
(port)
(gliss.)
spoken (softly, but with urgency)
Li-be-ra me, — Do-mi-ne!
remove harmon mute
Li-be-ra me, —
spoken through Trombone (echo of Soprano)
Do-mi-ne,
de mon-te ae-ter-na.
Trom. 1 moves to normal position in the orchestra.

10 Ascensus Potestatum Tenebrarum

Very slow (♩=40)
Trombone 2
Tuba
Bass Drum
Heavy metal chain
Large Tomtom
Medium Tomtom
ma distinto
sempre
(sempre sim)
(straight mutes)
(with mutes)
misterioso
(gliss.)
(gliss. sempre)

(a) ↑ = raise chain; ↓ = lower chain.
(b) Scrape Tomtom lightly over surface with a very light metal rod (a single rapid stroke, then let vibrate).
(c) Make a slow and continuous circular motion around surface of Tomtom with a light metal rod.

Horns
Trombone 2
Tuba
(Horns 1, 2, 3)
(remove mutes)
(remove mute)

13

(attacca subito)

Musica Apocalyptica

11 Very fast; driving, incisive (♪=180)

4 Piccolos
4 Oboes
Eb Clarinet
3 Clarinets (Bb)
3 Bassoons
Contrabassoon
Trumpets 1,2 in C
6 Horns
Trombones
Tuba
Percussion
Male Speaking Chorus
Conductor II (Strings, Tbn. 1,2)

4 Piccolos (unis.) shout fff, tutta forza!
4 Oboes (unis.) shout fff, tutta forza!
4 Clarinets (unis.) shout fff, tutta forza!
2 Trumpets (unis.) shout fff, tutta forza!
6 Horns (unis.) shout fff, tutta forza!
3 Trombones (unis.) shout fff, tutta forza!
Tuba shout fff, tutta forza!

Di-ka i- ness, di-ka ik- ka

Large Susp. Cym.
Medium Tam-tam (soft stick)
Xylophone
Bass drum
Sizzle Cymbal
Tambourine (mounted)
Small tam-tam (with metal rod)
Tambourine (with sticks)
Large Tam-tam (soft stick)

12

Piccolos
Oboes
Eb Clarinet
3 Clarinets (Bb)
3 Bassoons
Contrabassoon
Trumpets 1,2 (C)
6 Horns
Trombones
Tuba
Percussion
Male Speaking Chorus

(come sopra)
sol-vet sac- chum in fa-vil- la, tie-te Da-vid com Si-byl-la!

4 Piccolo
4 Oboe
E♭ Clarinet
3 Clarinets (B♭)
3 Bassoons
Contrabassoon
Trumpets 1,2 (C)
6 Horns
Trombones 1,2,3
Tuba
Percussion
Male Speaking Choir
Conductor II (Strings, Harp, Vib.)

shout !!!! (come sopra)
Ta-ba mi - rum
spat-ghea sor - rum,
!!!! sempre
Xylophone
(Large Susp. Cym.)
Small Susp. Cym.
Single Cymbal
Tambourine (with sticks)
Tenor drum
Small Tamtam (with metal rod)
(Male Speaking Choir)
(Flag)

13

Piccolo
4 Oboe
E♭ Clarinet
3 Clarinets (B♭)
3 Bassoons
Contrabassoon
Trumpets 1,2 (C)
6 Horns
Trombones 1,2,3
Tuba
Percussion
Male Speaking Choir

per se-pul - cra
re-gi-o - rum,
co-get o-mnes
an-te thro-num!
Tambourine (with sticks)
Tenor drum
Small Tamtam (with metal rod)
Medium Susp. Cymbal
Large Tamtam (soft stick)
Xylophone

4 Piccolos
4 Oboes
E♭ Clarinet
3 Clarinets (B♭)
Trumpets 1,2 (C)
6 Horns
Trombones
Tuba
Glsp.
Vbph.
Crotales
Glsp.
Percussion
Conductor II

14

E♭ Clarinet
3 Bassoons
Contrabassoon
6 Horns
Timp.
Bass Drum
Tenor Drum
Timp.
Percussion
Tambourine (highest of 4)
Sizzle Cymbal
Bongo Drums (played with sticks)
Large Tamtam
Put lid (or metal plate) here

4 Piccolos
3 Bassoons
Contrabassoon
6 Horns
Tuba
Timp.
Bass Drum
Tenor Drum
Timp.
Percussion
Tambourine (highest of 4)
Sizzle Cymbal
Bongo Drums (with sticks)
Large Tamtam (with metal rod)
Put lid (or metal plate) come prima

15

4 Flutes
4 Oboes
E♭ Clarinet
3 Clarinets (B♭)
6 Horns
Trombone 1
Percussion
Cymbals II

6 Horns
Trombone 1
Percussion

4 Flutes
4 Oboes
E♭ Clarinet
3 Clarinets (B♭)
2 Trumpets (C)
6 Horns
3 Trombones
Tuba
Percussion

16

4 Flutes
4 Oboes
E♭ Clarinet
3 Clarinets (B♭)
4 Bassoons
2 Trumpets (C)
6 Horns
Percussion
Conductor II

fff staccatissimo
fff staccatissimo with straight mutes
fff staccatissimo
(1,2,3 valves)
(4,5,6 valves)
Tutta forza (bells in the air!)
Timp.
Tomb. (mounted)
(Susp. Cym.)
Tenor drum
(L.v.)
4 Tomtoms
Cloves
fff sempre
fff sempre sim.

take up Piccolos
4th Bassoon: take up Contrabassoon
(1,2,3 valves)
(4,5,6 valves)
(Cloves)
Wind machine
Bass Drum
f sub.
mf sub.
mp sub.
p sub.
pp sub.

17

4 Piccolos
Contrabassoon
Trombones
Tuba
Percussion
Conductor II

18

2 Piccolos
2 Flutes
Eb Clarinet
3 Clarinets (Bb)
3 Bassoons
Contrabassoon
6 Horns
Trombones
Tuba
Percussion

4 Oboes
Eb Clarinet
3 Clarinets (Bb)
3 Bassoons
Contrabassoon
2 Trumpets (C)
Horn 1
Percussion

19

4 Flutes
E♭ Clarinet
3 Clarinets (B♭)
3 Bassoons
Contrabassoon
Trumpets 1,2 (C)
6 Horns
3 Trombones
Percussion
Conductor II

4 Piccolos
4 Oboes
E♭ Clarinet
3 Clarinets (B♭)
3 Bassoons
Contrabassoon
Trumpets 1,2 (C)
6 Horns
3 Trombones
Percussion

4 Piccolos
E♭ Clarinet
Clarinet 1 (B♭)
Percussion

20

4 Piccolos
4 Oboes
Eb Clarinet
3 Clarinets (Bb)
3 Bassoons
Contrabassoon
Trumpets 1, 2 (in C)
6 Horns
Trombones
Tuba
Organ
Man.
Ped.
Percussion
Conductor II

"Four Horsemen of the Apocalypse"

21

4 Piccolos
4 Oboes
Eb Clarinet
3 Clarinets (Bb)
3 Bassoons
Contrabassoon
Trumpets 1, 2 (in C)
Horns
Trombones
Tuba
Organ
Man.
Pedal
Percussion
Middle Conducting Chair

4 Flutes
4 Oboes
E♭ Clarinet
3 Clarinets (B♭)
3 Bassoons
Contrabassoon
Trumpets 1,2 (in C)
6 Horns
Trombones
Tuba
Organ
Percussion
Male Speaking Choir
Conductor II

di - ce il - la
sol - vet sae - clum in fa - vil - la,
te - ste Da - vid cum Si - byl - la!

(Tambourine)
Large tam-tam (metal beater)
Large bell

22

(take up piccolos)

23

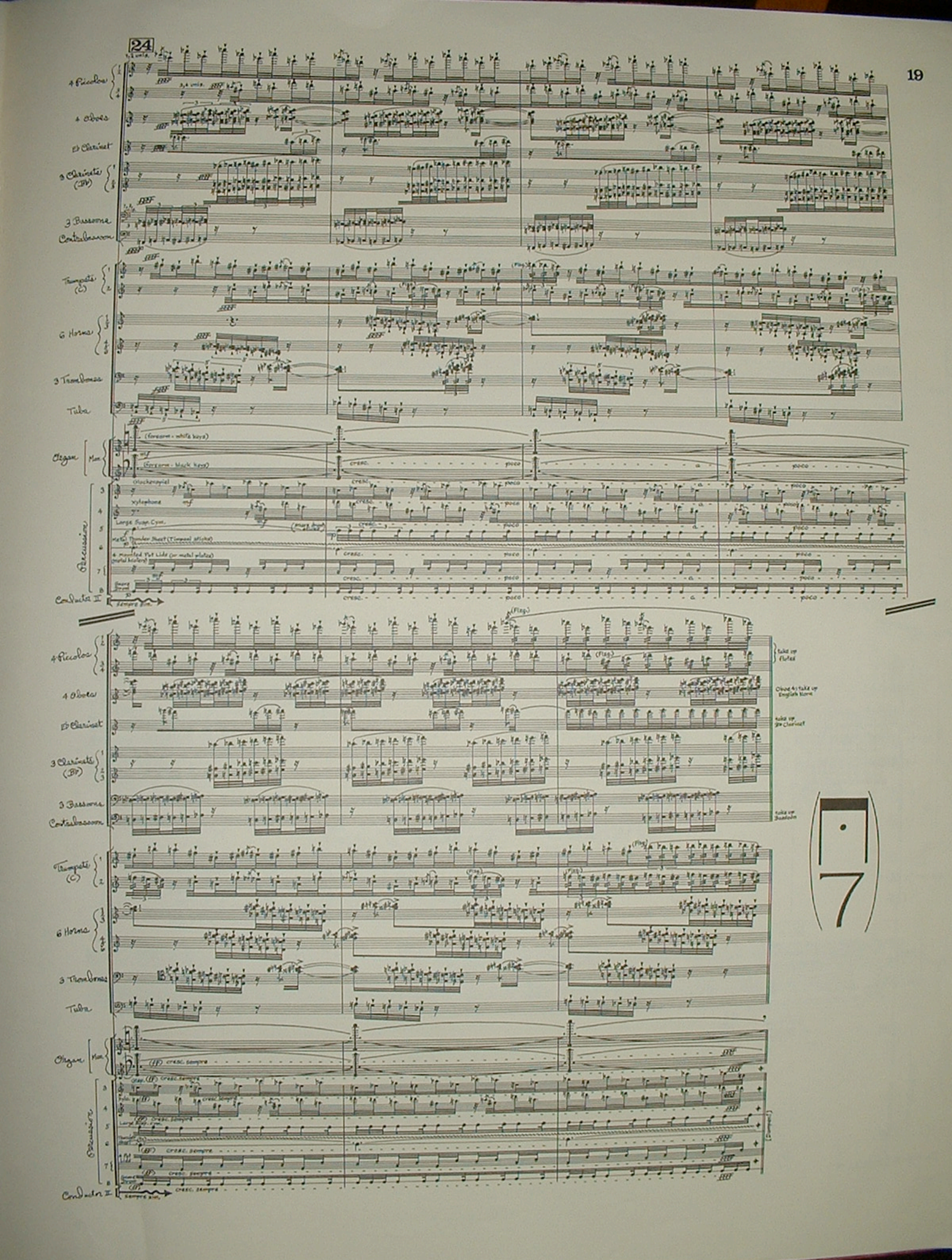
4 Piccolos
4 Oboes
Eb Clarinet
3 Clarinets (Bb)
3 Bassoons
Contrabassoon
Trumpets 1,2 (C)
6 Horns
3 Trombones
Tuba
Organ
Man.
Pedal
Percussion
Crotale
Timp.
Male Speaking Chorus
Conductor II

(Flute)
(Flag)
(legato)
(glissando)
(glissando sempre)
(sempre simile)
(Male Speaking Chorus)
sempre sim.

Tu - ba mi - rum spar - gens so - num, per se - pul - cra re - gi - o - num, co - get o - mnes ad - te thro - num!

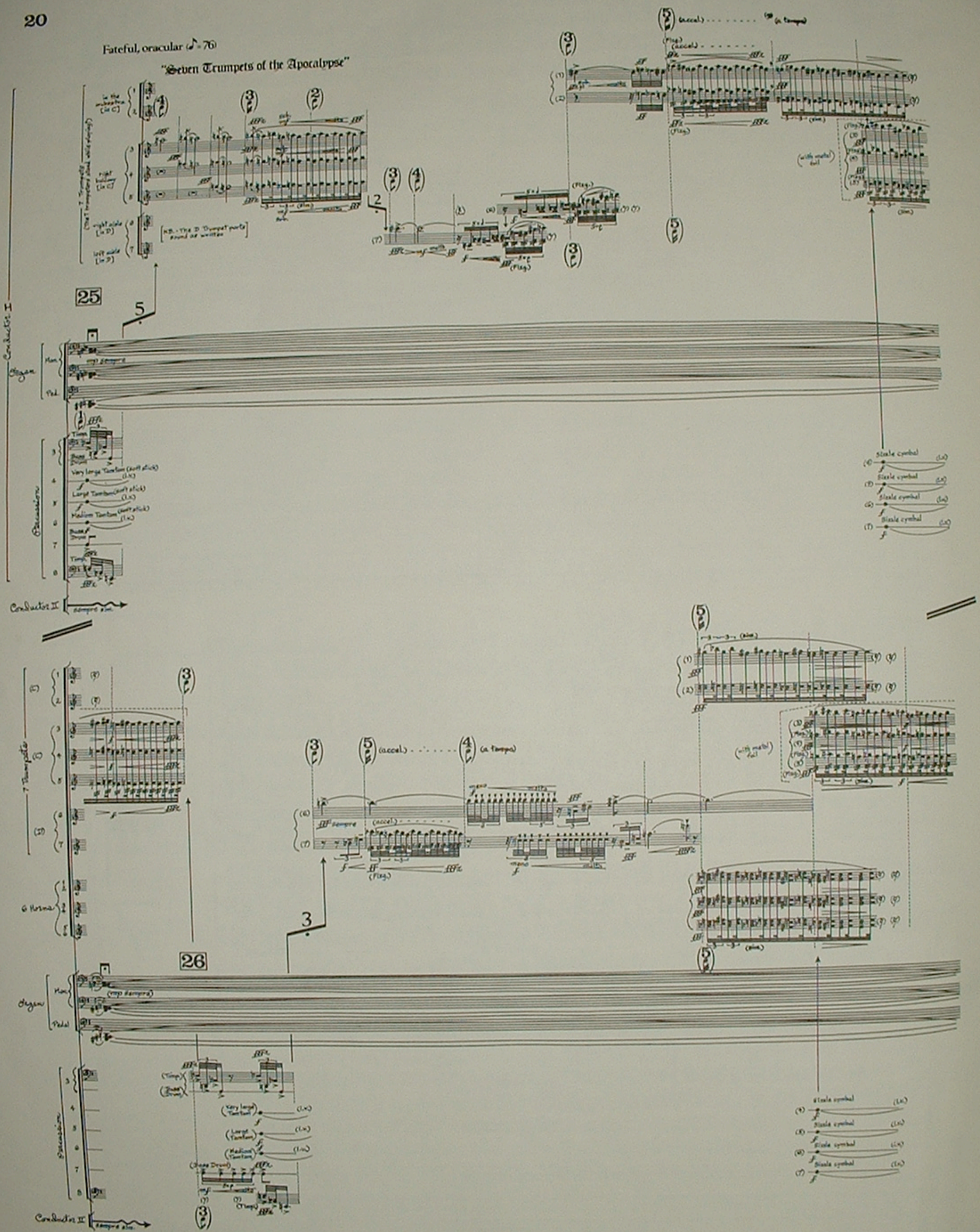
Large Susp. Cym.
Med. Susp. Cym.

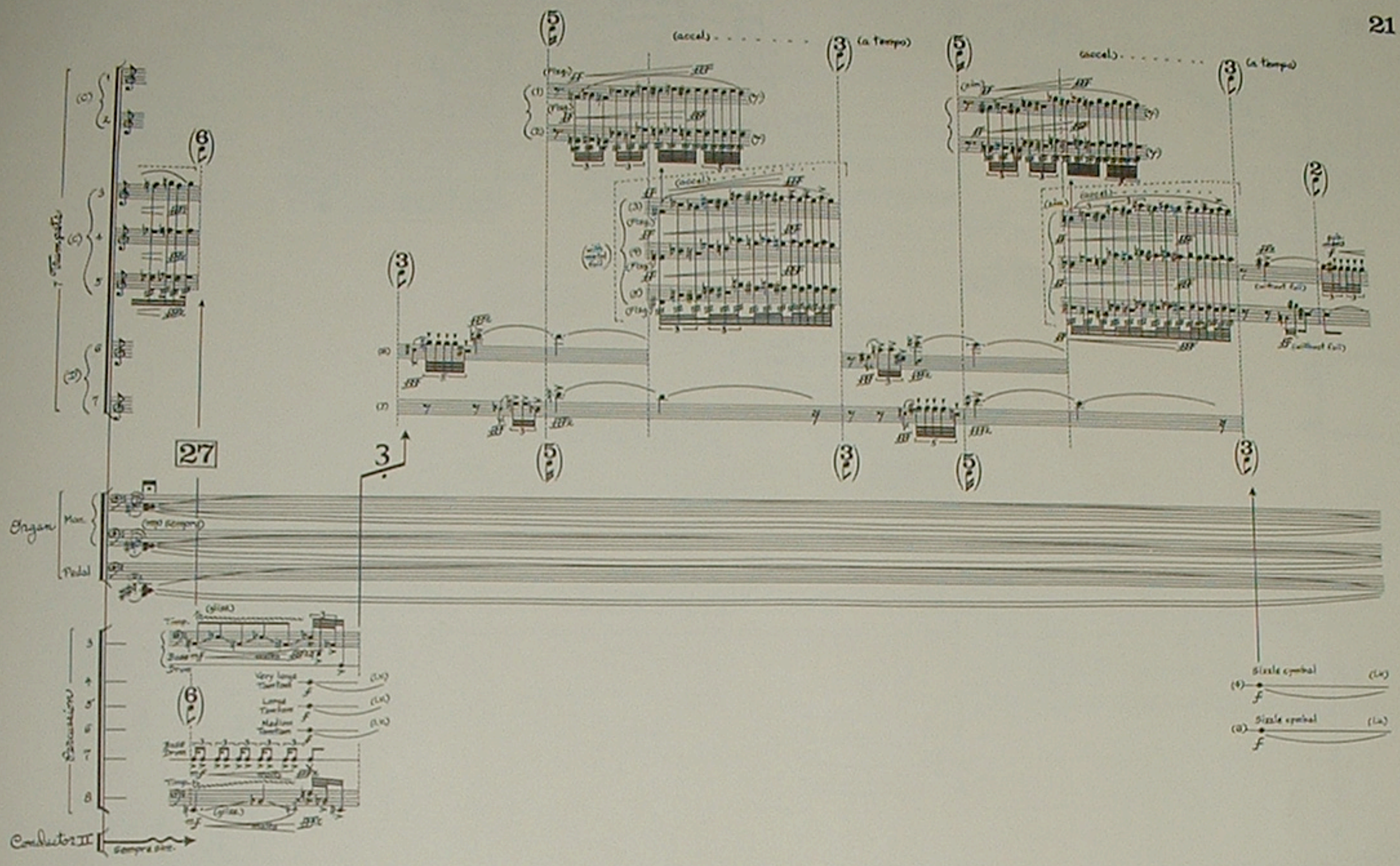
(*) The crotale is placed on the Timpani membrane: crotale / Timp. membrane
While playing on crotale (with crotale beaters), make the indicated pedal glissi on the timpani.

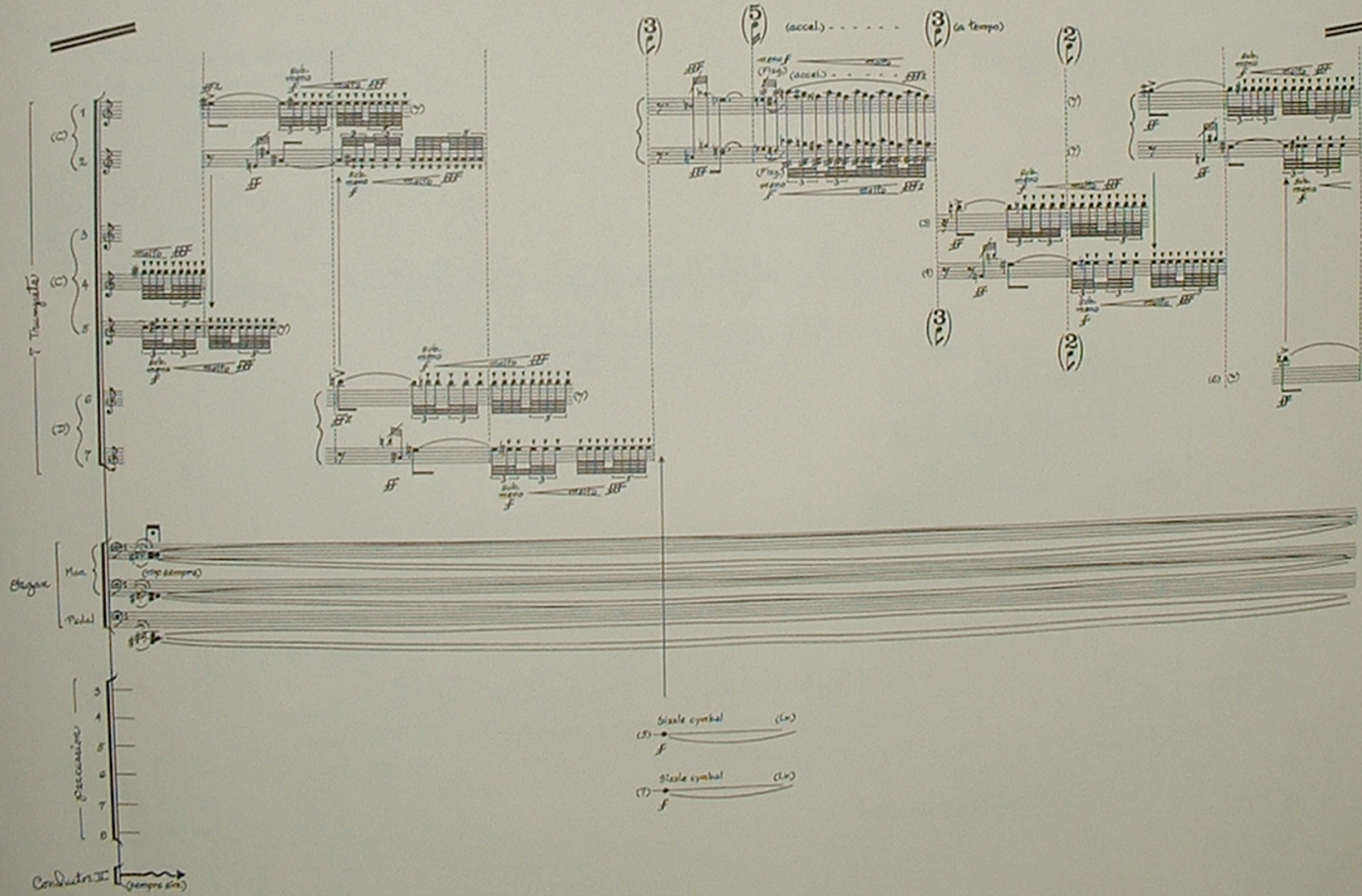

24
4 Piccolos
4 Oboes
Clarinet
3 Clarinets (Bb)
3 Bassoons
Contrabassoon
Trumpets (C)
6 Horns
3 Trombones
Tuba
Organ
Man.
(forearm - white keys)
(forearm - black keys)
Glockenspiel
Xylophone
Large Susp. Cym.
Metal Thunder Sheet (Tinnerman Affiche)
4 mounted Pot Lids (or metal plates)
(metal beaters)
Gong
Conductor II
tempo lib.
poco
cresc.
(Flag)
take up flutes
Oboe 4: take up English horn
take up 3rd Clarinet
take up Bassoon
cresc. sempre
sempre sim.

Fateful, oracular (♪ = 76)

"Seven Trumpets of the Apocalypse"




7 Trompetas
27
Organo
Man.
Pedal
Percusión
Conductor II
(accel.)
(a tempo)
Sizzle cymbal


7 Trompetas
Organo
Man.
Pedal
Percusión
Conductor II
(accel.)
(a tempo)
Sizzle cymbal

7 Trumpets

6 Horns

3 Trombones

Tuba

Organ

Percussion

Conductor II

Adventus Puerorum Luminis

♪=76 sempre

Joyously!

Children's Voices

Soprano

Alto

Handbells

Children stand!

28

5

Conductor II

7 Trumpets

Bellhand Voices

Handbells

Percussion

Conductor II

29

Glockenspiel

Crotales

Tubular bells

Bass Drum

Sizzle Cymbal

Sizzle Cymbal

Sizzle Cymbal

7 Trumpets

Bellhand Voices

Handbells

Percussion

Conductor II

Solo Soprano

Do — mi — ne, do — mi — ne — lo — lu — cem, Do — mi — ne!

30

Glockenspiel

Crotales

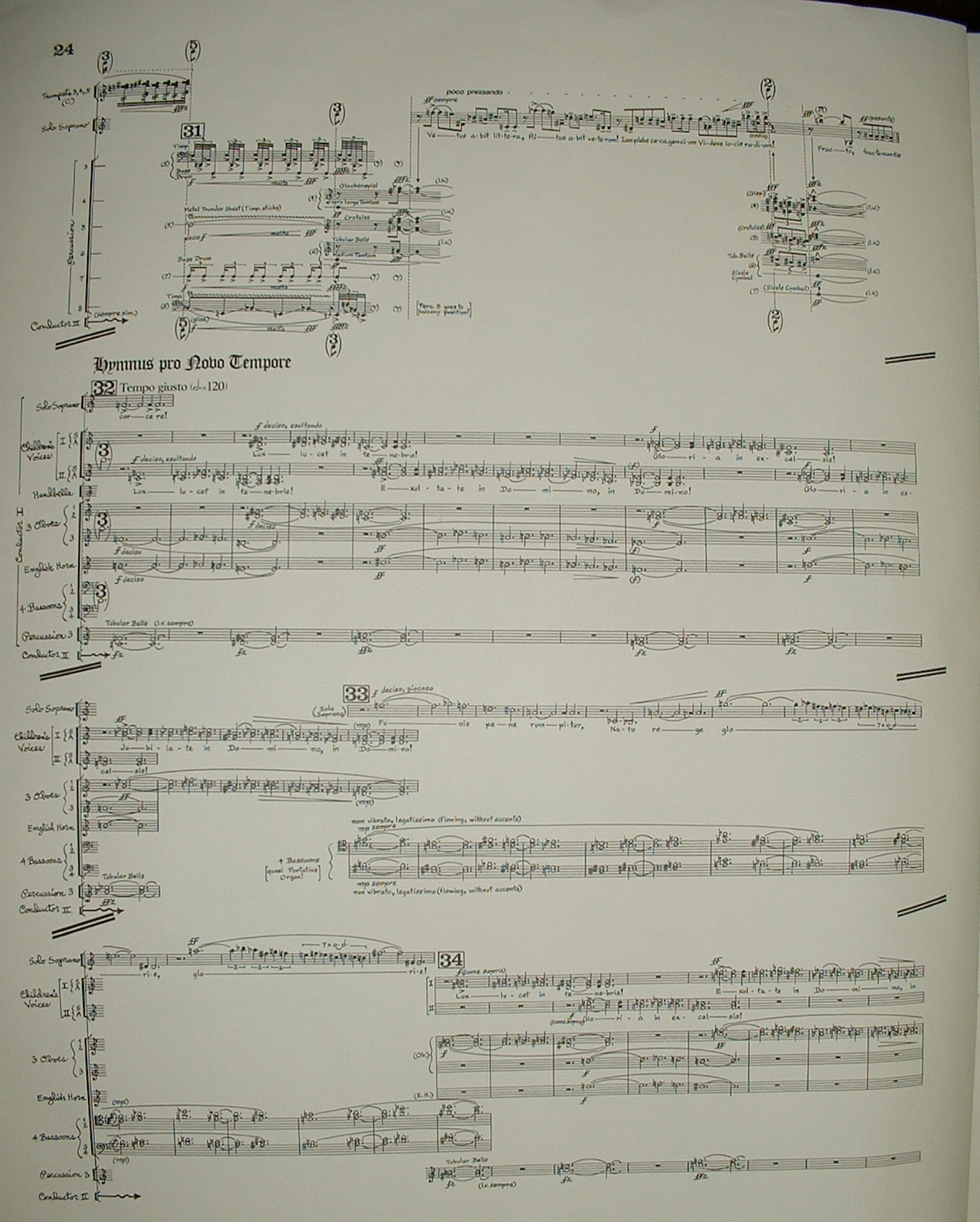
Tubular bells

Bass Drum

Sizzle Cymbal

Sizzle Cymbal

Sizzle Cymbal


Hymnus pro Novo Tempore
Tempo giusto
Solo Soprano
Children's Voices
Handbells
3 Oboes
English Horn
4 Bassoons
Percussion 3
Conductor II
Conductor I
Lux lu-cet in te-ne-bris!
Il-lu-ma-te in Do-mi-no, in Do-mi-no!
Glo-ri-a in ex-cel-sis!
Ju-bi-la-te in Do-mi-no, in Do-mi-no!
Fu-nis pe-ne rum-pi-tur, Na-to re-ge glo-ri-a!
Tubular Bells

35

Solo Soprano

Children's Voices I, II

3 Oboes

English Horn

4 Bassoons

Percussion 3

Conductor II

Mor — tis tor — rens bi — bi-ter, mor — tis tor — rens bi — bi-ter, Da - to le — ge gra —

Ju — bi - la - te in Do — mi — no, in Do — mi-no!

36 Poco più lento (♩.=96)

[N.B. Conductor I continues beating through pauses]

CONDUCTOR I CUES CONDUCTOR III!

Large Tamtam

[Conductor III begins!]

36 Misterioso (♩=60)

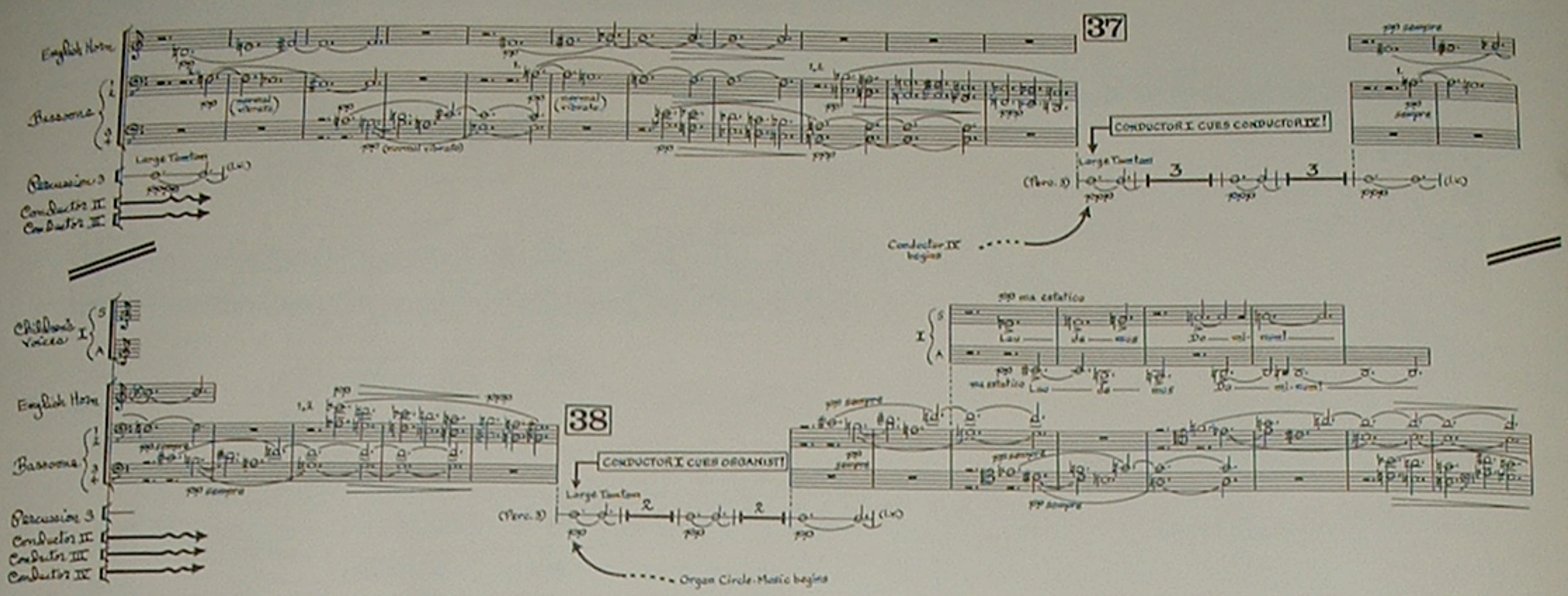
Musica Humana I

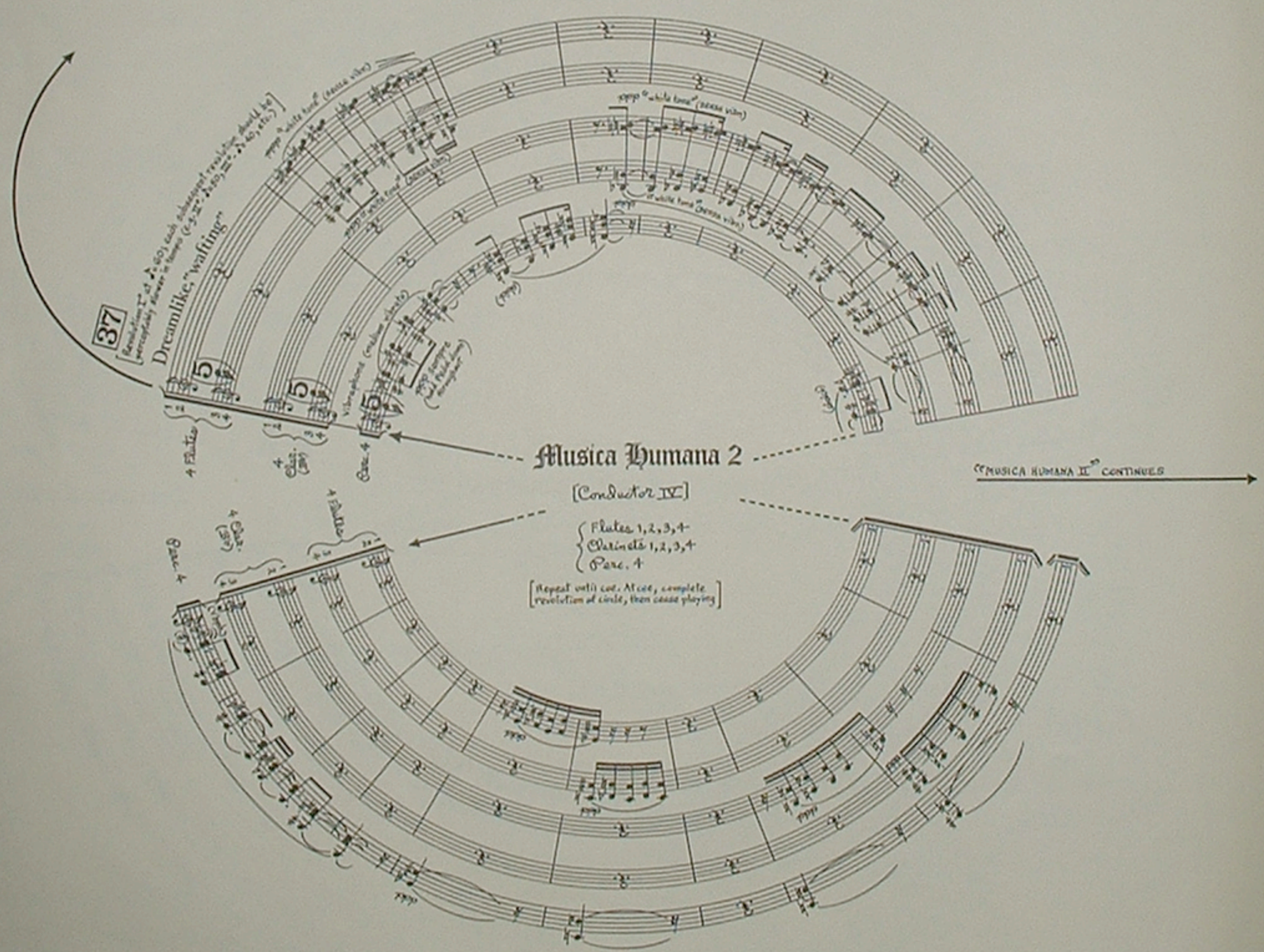
[Conductor III]

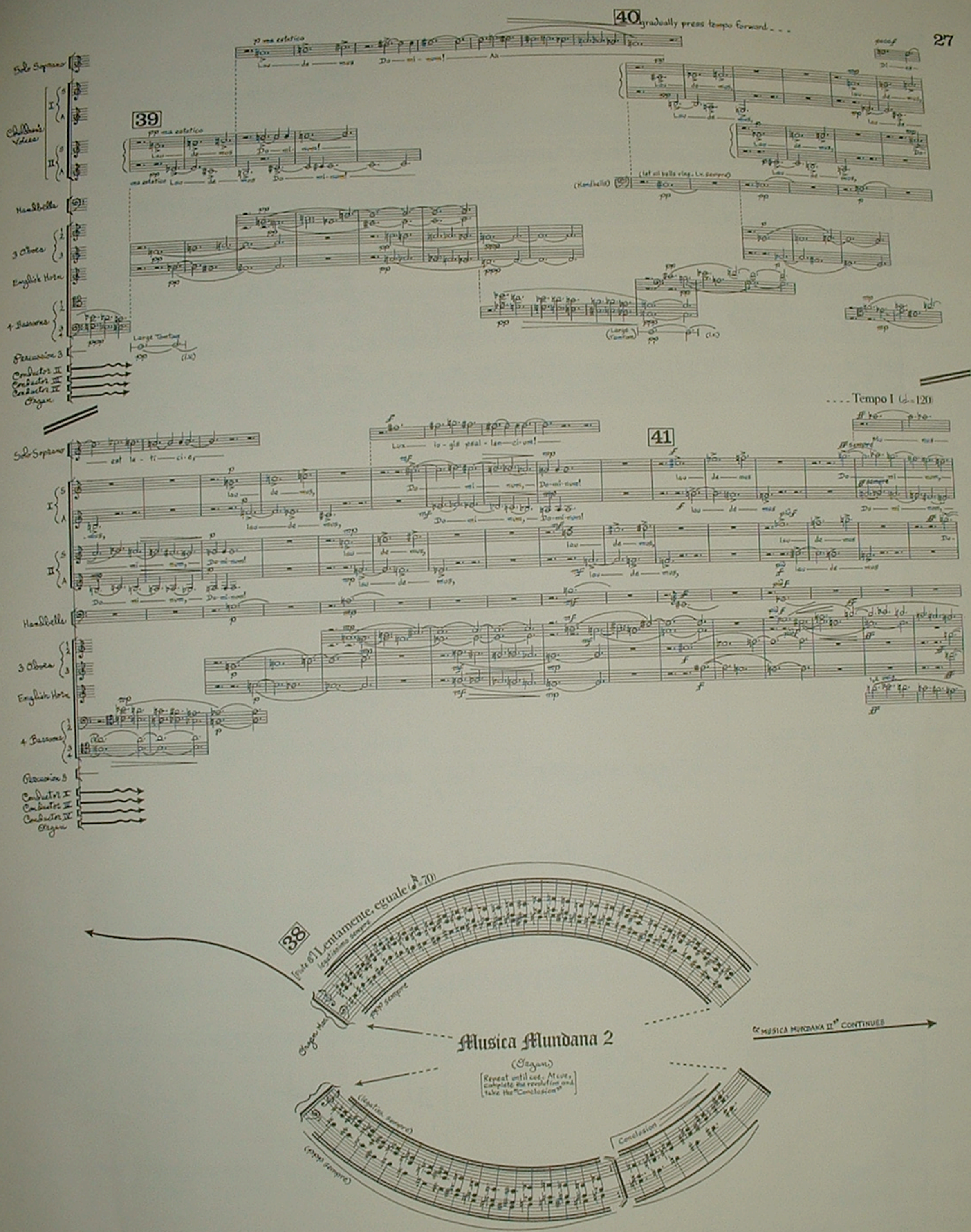
Trumpets 1, 2
Horns 1, 2, 3, 4, 5, 6
Trombones 1, 2, 3
Tuba
Perc. 5, 6, 7

[Repeat until cue. At cue, complete revolution of circle, then cease playing]

MUSICA HUMANA I^ST CONTINUES


37
English Horn
Bassoons
Percussion 3
Conductor II
Conductor III
Large Tam-tam
CONDUCTOR I CUES CONDUCTOR IV!
Conductor IV begins
Children's Voices I
38
CONDUCTOR I CUES ORGANIST!
Organ Circle Music begins


37
Dreamlike, "waiting"
Musica Humana 2
[Conductor IV]
Flutes 1,2,3,4
Clarinets 1,2,3,4
Perc. 4
[Repeat until cue. At cue, complete revolution of circle, then cease playing]
"MUSICA HUMANA II" CONTINUES


39
40 gradually press tempo forward . . .
41
. . . . Tempo I
Solo Soprano
Children's Voices
Handbells
3 Oboes
English Horn
4 Bassoons
Percussion 3
Conductor II
Conductor III
Conductor IV
Organ
Percussion 5
38
Lentamente, eguale
Musica Mundana 2
(Organ)
Repeat until cue. Move, complete the revolution and take the "Conclusion"
Conclusion
MUSICA MUNDANA II CONTINUES

CUE FOR CONDUCTOR III
[Complete revolution of Circle-Music, then cease playing]

42

Solo Soprano — fes — ti sol — vi-tur, Gau — de — a — mus i — gi-tur!

Children's Voices I — Do-mi-num! — Do — mi — num, — Do-mi-num! — Do — mi — num, — Do-mi-num! — Glo — ri-a in — ex-cel — sis! Glo — ri-a, glo — ri-a!

Children's Voices II — Do — mi — num, — Do-mi-num! — Do — mi — num, — Do-mi-num! — Glo — ri-a in — ex-cel — sis!

Handbells

3 Oboes

English Horn

4 Bassoons

Percussion 3 — Tubular Bells

Conductor II
Conductor III
Conductor IV
Organ

Adagio (♩.=46); serene, immobile

CUE FOR CONDUCTOR IV
[Complete revolution of Circle-Music, then cease playing]

13

43

Solo Soprano

Children's Voices I — pp dolciss. — Lux — lu — cet — Lux — lu — cet — pp dolciss.

Children's Voices II — pp dolciss. — in — re — ne-bris, — in — re — ne-bris, — pp dolciss.

Handbells — (let all bells ring!)

3 Oboes — (Ob. 1, 2) — pp dolciss. — pp

English Horn

4 Bassoons — (Bsn. 1, 2) — pp dolciss. — pp

Percussion 3 — (Tubular Bells) — (Handbells) — Large Tam-tam — ppp — (l.v. sempre)

Conductor II
Conductor III
Conductor IV
Organ

44

CUE FOR CONDUCTOR II
[Complete revolution of Circle-Music, then take the final ("pp") ending]

Senza misura (♪=72, but freely)

(like a benediction)

Solo (Soprano) — Dum lo-ram ha-be-tis, — cre-di-te — le lo-cum, — ut fi-li-i lo — ca si-tis.

[Soprano holds attitude through out orchestra conclusion]

CUE FOR ORGAN
[Complete revolution of Circle-Music, then cease playing]

Solo Soprano

Children's Voices I — Lux — lu — cet, — Lux — lu — cet, — ppp

Children's Voices II — lu — cet. — lu — cet. — ppp — Lux — ppp

Handbells — (Handbells) — ppp

Oboes 1, 2 — ppp

Bassoons 1, 2 — (Large Tam-tam)

Percussion 3 — ppp

Conductor II
Organ

(Musica Mundana 1)

B [final ending]

Sleighbells

Perc. 1

Perc. 2

bowed crotales (same sopra)

Small tamtam

(bowed horns)

Medium tamtam

(soft beater)

(pochiss.)

Violin I

Violin II

Viola

Cello

Contrabass

CONDUCTOR II

B [final ending]

Misterioso [Adagio, ♩=40 sempre]

A DISTANT MUSIC [BALCONY]

3 Solo Violins (across auditorium)

Vibraphone

Perc. B

bowed crotales [NB - at the higher octave!]

(3 soli)

Violin I

Male Speaking Choir [Choir]

whisper (legato! project!)

Li be ra me,

Do mi ne,

(legato! project!)

(longa)

(al niente)

Large susp. cym.

Very large susp. cym.

(sempre slim)

March, 1977

(*) The whispering should be legato! project! in character!