

Hannu Pohjannoro

C A R M E N D E S O L E
L A U L U A U R I N G O S T A

Vergilius

mieskuorolle ja lyömäsoittimille / for male choir and percussion

7'

2002

Ylioppilaskunnan Laulajien tilaus / commissioned by YL

EXPLANATORY NOTES

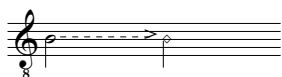
CHOIR



Speech, approximate pitch



Whispering, approximate pitch



Transition from singing to whispering

The text is pronounced according to the principles of classical Latin.
The elisions are written in brackets.

In the *hoquetus* passage (mm. 105 - 106) the syllables on rests are not to be pronounced.
Because of clarity the whole text is written in every part.

PERCUSSION

PERCUSSION I



crotali

2 maracas
2 claves
Tam-tam (grande)

PERCUSSION II



crotali

2 maracas
2 claves

SET-UP

C O R O I
T I, T II, B I, B II

Percussion I & II

C O R O II
T I, T II, B I, B II

Q U A R T E T
T I, T II, B I, B II

CONDUCTOR

The work was commissioned by YL Male Voice Choir (Ylioppilaskunnan Laulajat).

First performance: Helsinki April 29th 2004, YL Male Voice Choir conducted by Matti Hyökki.

Recording: YL Male Voice Choir conducted by Matti Hyökki, 2004. Ondine Records ODE 1045-2.

CARMEN DE SOLE

(Virgil: extracts from Georgica)

Prologium

Me vero primum dulces ante omnia Musae,
quarum sacra fero ingenti percussus amore,
accipiant caelique vias et sidera monstrent,
defectus solis varios lunaque labores;
unde tremor terris, qua vi maria alta tumescant
obcibus ruptis rursusque in se ipsa residant,
quid tantum Oceano properent se tingere soles
hiberni vel quae tardis mora noctibus obstet. (II: 475 - 482)

I

Idcirco certis dimensum partibus orbem
per duodena regit mundi sol aureus astra.
Quinque tenent caelum zonae: quarum una corusco
semper sole rubens et torrida semper ab igni;
quam circum extremae dextra laevaue trahuntur
caeruleae, glacie concretae atque imbribus atris;
has inter mediamque duae mortalibus aegris
munere concessae divum, et via secta per ambas,
obliquus qua se signorum verteret ordo. (I: 231 - 239)

Hic vertex nobis semper sublimis, at illum
sub pedibus Styx atra videt Manesque profundi.
Maximus hic flexu sinuoso elabitur Anguis
circum perque duas in morem fluminis Arctos,
Arctos Oceani metuentis aequore tingi.

Illic, ut perhibent, aut intempesta silet nox
semper et obtenta densentur nocte tenebrae;
aut redit a nobis Aurora diemque reducit,
nosque ubi primus equis Oriens adflavit anhelis,
illic sera rubens accendit lumina Vesper. (I: 242 - 251)

II

Solem quis dicere falsum
audeat? Ille etiam caecos instare tumultus
saepe monet fraudemque et operta tumescera bella.
Ille etiam extincto miseratus Caesare Romam,
cum caput obscura nitidum ferrugine textit
impiaque aeternum timuerunt saecula noctem. (I: 463 - 468)

Vox quoque per lucos vulgo exaudita silentis
ingens, et simulacra modis pallentia miris
visa sub obscurum noctis, pecudesque locutae
(infandum!); sistunt amnes terraeque dehiscunt,
et maestum inlacrimat templis ebur aeraque sudant.
Proluit insano contorquens vertice silvas
fluviorum rex Eridanus camposque per omnis
cum stabulis armenta tulit. Nec tempore eodem
tristibus aut extis fibrae apparere minaces
aut puteis manare cruor cessavit, et altae
per noctem resonare lupis ululantibus urbes.
non alias caelo ceciderunt plura sereno
fulgura nec diri totiens arsere cometae. (I: 476 - 488)

quippe ubi fas versum atque nefas: tot bella per orbem,
tam multae scelerum facies, non ullus aratro
dignus honos, squalent abductis arva colonis,
et curvae rigidum falces conflantur in enses.
Hinc movet Euphrates, illinc Germania bellum;
vicinae ruptis inter se legibus urbes
arma ferunt; saevit toto Mars impius orbe,
ut cum carceribus sese effudere quadrigae,
addunt in spatia, et frustra retinacula tendens
fertur equis auriga neque audit currus habenas. (I: 505 - 514)

Prologium

I love the Muses above all else,
Enraptured by love I bring them offerings.
I wish they would accept me and teach me
The wanderings of heaven and its stars, eclipses and moon cycles
And the cause of earthquakes, and why seas rage
Violently, why dams burst and why storms are calmed again?
Why the sun so urgently seeks the ocean's bosom
In winter, and what prolongs the dark nights?

I

The golden sun, with firm purpose, guides the cyclic sphere
Of the universe through twelve stars.
Five regions govern the sky: one glows
Red with the sun and is eternally consumed by fire.
To its right and left, outermost, arch
The blue regions, rigid with ice and sombre with rain.
Between these and the middle region have the gods
Donated two regions for suffering mankind to inhabit. Both are intersected
By the oblique Zodiac, where the signs on the horoscope are found.

The North Pole is over our heads, the South beneath our feet,
Where the River Styx flows dark and the night of Hades is endless.
Towards the north the Serpent winds its way,
Encompassing and penetrating both Bears,
Which dare not bathe in the waters of the ocean.

Elsewhere, it is said, a bleak silence reigns
Forever, and the darkness is thick under the mantle of night,
Or dawn breaks when our night is falling.
And when here the rising sun drives its snorting horses,
There the reddening evening star begins its late twinkling.

II

Who would dare to claim
That the Sun could err? It often predicts violent
Riots and mutinies, the flaring up of the embers of war.
When Caesar was murdered, it mourned for Rome
And hid its glorious face in rusty fog,
And the criminal age flinched from eternal night.

In silent groves an enormous lament
Was heard. Pale ghosts emerged
In the twilight of night; animals spoke – incredible!
Rivers halted, ground split; ivory in temples
Burst into tears, bronze sweated with anguish.
Eridanus, King of Rivers, tore up forests
With his torrents and transported livestock
And their barns along the plains. Unendingly were seen
Ominous tendrils in the rotting entrails of sacrificial animals,
And endlessly the wells flowed with blood.
The high cities echoed with the nocturnal howling of wolves.
Never has more lightning been seen in the bright sky.
Nor more comets blazing.

For here the right is mixed with wrong: wars rage
Throughout the world, manifold is the face of crime; the plough
Is not honoured, the field lie fallow, the farmers gone;
Curved scythes are forged into rigid swords.
Here Euphrates, there Germania prepares for war.
Neighbouring cities cancel treaties and take up arms
Against one another. Fierce Mars rampages through the world.
It is as if teams of horses has burst from their corrals,
Gaining speed: horseman dragging on their reins in vain,
Pulled by the horses, the chariot out of control.

Translation by Jaakko Mäntyjärvi
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CARMEN DE SOLE

(Vergilius)

PROLOGIUM

Hannu Pohjannoro 2002

1 ♩ ~ 69 - 72 Quasi recitativo.

Quartet

T I *solo* *mf* Me ve - ro pri - mum dul - ces ant(e) om - ni - a Mu - - - sae,

T II

B I

B II

Coro I

T I *mf* Me - - - - u - - - um *p* *pp*

T II *mf* Me - - - - u - - - um *p* *pp*

B I

B II

Perc.

I *mf* Crotali (-) *p*

II *mf* Crotali (-) *p*

Coro II

T I *pp* m - - - - mu - - - - *mp* *p*

T II *pp* m - - - - mu - - - - *mp* *p*

B I

B II

T I *3* qua - rum sac - ra fer(o) *3* in - gen - ti per - cus - sus a - mo - - - - re,

T II

Qt

B I

B II

T I m - - - - mo - - - - mm, *mf*

T II I m - - - - mo - - - - mm, *mf*

B I

B II

I Perc.

II

T I m - - - m - - - m mo - *mf* - - - mm, *pp*

T II II m - - - m - m - m mo - *mf* - - - mm, *pp*

B I

B II



T I

T II

Qt

B I

B II

ac - ci - piant cae - li - que vi - as et si - de - ra - mon - strent de - fec - tus so - - - lis

T I

T II

I

B I

B II

m - - - o - - -

m - - - o - - -

I

Perc.

II

pp

pp

T I

T II

II

B I

B II

a - - - e - - - i - - - m

a - - - e - - - i - - - m

mp

pp

mp

pp

va - ri - os lu - nae - que la - bo - res;
ma - ri(a)
un - - - de tre - mor ter - ris, qua vi ma - ri(a)
u - - - om
r - - -
m - - -
r - - -
mm - - -
mm - - -

mf
mf
pp
ppp
pp
pp
p
p

T I

T II

Qt

B I

B II

al - ta tu - me - scant rup - tis rur - sus - qu(e) in s(e) ip - sa re - si -

al - ta tu - me - scant o - bi - ci - bus rup - tis rur - sus - qu(e) in s(e) ip - sa re - si -

T I

T II

I

B I

B II

mf
ra

mf
ra

I

Perc.

II

T I

T II

II

B I

B II

mf
ra

mf
ra

mf
ma - - - re

mf
ma - - - re

T I
quid O - ce - - - a - no so - les *f* hi - ber - ni vel

T II
quid tant(um) O - ce - a - no pro-pe-rent se tin-ge-re so - les *f* hi - ber - ni vel

Qt
quid tant(um) O - ce - a - no pro-pe-rent se tin-ge-re so - les *f* hi - ber - ni vel

B I
dant, *f* hi - ber - ni vel quae tar - dis

B II
dant, *mf* tar - dis

T I
p o - e - - - o *mf* *p* *f* hi

T II
p o - e - - - o *mf* *p* *f* hi

I
p o - e - - - o *mf* *p* *f* hi

B I
p o - e - - - o *mf* *p* *f* hi

B II
p o - e - - - o *mf* *p* *f* hi

I
Perc.

II

T I
p e - - - o *mf* *p* *f* hi

T II
p e - - - o *mf* *p* *f* hi

II
p e - - - o *mf* *p* *f* hi

B I
p a - - - - - o *mf* *p* *f* hi

B II
p a - - - - - o *mf* *p* *f* hi

T I *p* noc - ti - bus - ob - stet. *pp* *quasi f* *pp* *attacca*

T II *p* noc - ti - bus - ob - stet. *pp* *quasi f* *pp*

Qt *p* noc - ti - bus - ob - stet. *pp* *quasi f* *pp*

B I *p* mo - ra noc - ti - bus - ob - stet. *pp* *quasi f* *pp*

B II *p* mo - ra noc - ti - bus - ob - stet. *pp* *quasi f* *pp*

T I *pp* *pp* *mf* *pp* *attacca*

T II *pp* *pp* *mf* *pp*

I *pp* *pp* *mf* *pp*

B I *pp* *pp* *mf* *pp*

B II *pp* *pp* *mf* *pp*

I Perc. *Tam-tam* *p* *sonore* *attacca*

II

T I *pp* *pp* *mf* *pp* *attacca*

T II *pp* *pp* *mf* *pp*

II *pp* *pp* *mf* *pp*

B I *pp* *pp* *mf* *pp*

B II *pp* *pp* *mf* *pp*

I

26 ♩ ~ 92 - 96

T I

T II

Qt

B I

B II

T I

T II

I

B I

B II

mp Id - cir-co cer - tis di - men-sum par - ti - bus *mf* par - ti - bus *mf* or - bem *p* duo - de - au - re-us *p* per duo - de - na re - git

I

Perc.

II

T I

T II

II

B I

B II

p Id - cir - co cer - tis *mf* di *mp* per duo - de - na re - git mun - di sol au - re-us *p* Id - cir - co cer - tis *mf* di *mp* per duo - de - na re - git mun - di sol au - re-us

T I

T II

Qt

B I

B II

T I

T II

I

B I

B II

f ast - ra *f* Quin - - - *p* que *f* quar(um) u - na co - rus - co sem - per so - le ru - bens et

f ast - ra *f* Quin - - - *p* que *f* quar(um) u - na co - rus - co sem - per so - le ru - bens et

f ast - ra *f* Quin - - - *p* que

f ast - ra *f* Quin - - - *p* que

I

Perc.

II

T I

T II

II

B I

B II

f ast - ra *f* qua *p* ru *f* *p*

f ast - ra *f* qua *p* ru *f* *p*

f ast - ra *mf* Quin - que te - nent cae - lum zo - nae:

f ast - ra *mf* Quin - que te - nent cae - lum zo - nae:

T I

T II

Qt

B I

B II

T I

T II

I

B I

B II

tor - ri - da sem - per ab ig - ni *f > p* quam *mf*

tor - ri - da sem - per ab ig - ni *f > p* quam *mf*

I

Perc.

II

T I

T II

II

B I

B II

p sem - - - *mf* per quam circ(um) ex - tre - mae dex-tra lae - va-que tra-hun - tur

p sem - - - *mf* per quam circ(um) ex - tre - mae dex-tra lae - va-que tra-hun - tur

p sem - - - *mf* per

p sem - - - *mf* per

T I

T II

Qt

B I

B II

T I

T II

I

B I

B II

I

Perc.

II

articulato
p < *f* (c)ae - ru - > - (l)aeae *p* < *f* > *p* gla - e co - et(e) at-qu(e)im- -ris,
articulato
p < *f* (c)ae - ru - > - (l)aeae *p* < *f* > *p* gla - e co - et(e) at-qu(e)im- -ris,
articulato
f cae - - - (r)u - leae *p* < *f* > *p* ci - e on - cre -ribus at-
articulato
f cae - - - (r)u - leae *p* < *f* > *p* ci - e on - cre -ribus at-

T I

T II

II

B I

B II

articulato
f cae - - - (r)u - leae *p* < *f* > *p* ci - e on - cre -ribus at-
articulato
f cae - - - (r)u - leae *p* < *f* > *p* ci - e on - cre -ribus at-
articulato
p < *f* (c)ae - ru - > - (l)aeae *p* < *f* > *p* gla - e co - et(e) at-qu(e)im- -ris,
articulato
p < *f* (c)ae - ru - > - (l)aeae *p* < *f* > *p* gla - e co - et(e) at-qu(e)im- -ris,

T I

T II

Qt

B I

B II

T I

T II

I

B I

B II

ord.
fp ha m

mf mu - ne - re con - ces - sae

I

Perc.

II

T I

T II

II

B I

B II

ord.
mp has in - ter me - di - am - que du - ae mor - ta - li - bus aeg - ris *fp* m

Score for voices and instruments, including parts for Tenors (T I, T II), Quorums (Qt), Basses (B I, B II), and Percussion (Perc. I, Perc. II).

Lyrics: ob - li - quus qua se sig - no - rum ver - te - ret or - do. et vi - a sec - ta per am - bas di - vum.

Dynamic markings: *f*, *p*, *fp*, *p*, *m*, *mf*, *pp*, *mp*. Performance instructions include *articulato* and triplets.

The score is arranged in systems. The first system includes Tenors I and II, Quorums, Basses I and II, and Percussion I and II. The vocal parts have lyrics: "ob - li - quus qua se sig - no - rum ver - te - ret or - do." and "et vi - a sec - ta per am - bas di - vum." The instrumental parts include dynamic markings such as *f*, *p*, *fp*, *p*, *m*, *mf*, *pp*, and *mp*. There are also performance instructions like *articulato* and triplet markings. The second system continues the vocal parts with the lyrics "di - vum." and dynamic markings *p*, *m*, and *mf*. The third system shows the vocal parts with dynamic markings *p*, *m*, *mf*, *pp*, and *mp*.

T I

T II

Qt

B I

B II

T I

T II

I

B I

B II

mp Hic ver - tex no - bis sem - per sub - li - mis *fp*

I

Perc.

II

T I

T II

II

B I

B II

fp Hi *mf* at il - lum sub pe - di - bus

T I

T II

Qt

B I

B II

T I

T II

I

B I

B II

fp Styx

Ma - xi - mus hic flex - u si - nu -

f Ma - xi - mus hic flex - u si - nu -

f Styx at - ra vi - det Ma - nes - que pro - fun - di *fp* ma

f Styx at - ra vi - det Ma - nes - que pro - fun - di *fp* ma

I

Perc.

II

T I

T II

II

B I

B II

fp Styx

Ma - xi - mus hic flex - u si - nu -

f Ma - xi - mus hic flex - u si - nu -

f Styx at - ra vi - det Ma - nes - que pro - fun - di *fp* ma

f Styx at - ra vi - det Ma - nes - que pro - fun - di *fp* ma

T I

T II

Qt

B I

B II

T I

T II

I

B I

B II

o-s(o) e-la - bi - tur An - guis *fp* cir - - - - *fp* cum flu - mi - nis

o-s(o) e-la - bi - tur An - guis *mf* cir - cum per - que du - as in mo - rem flu - mi - nis

fp cir - cum flu - mi - nis

fp cir - - - - cum flu - mi - nis

I

Perc.

II

T I

T II

II

B I

B II

o-s(o) e-la - bi - tur An - guis *fp* cir - - - - *fp* cum flu - mi - nis

o-s(o) e-la - bi - tur An - guis *mf* cir - cum per - que du - as in mo - rem flu - mi - nis

fp cir - cum flu - mi - nis

fp cir - - - - *fp* cum flu - mi - nis

T I $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
 T II $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
 Qt $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
 B I $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
 B II $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$

T I $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
f Arc - - - - - tos *pp* Arc - tos O - ce - a - ni me - tu - en - tis ae - quo - re tin - gi
 T II $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
f Arc - - - - - tos *pp* Arc - tos O - ce - a - ni me - tu - en - tis ae - quo - re tin - gi
 I $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
f Arc - - - - - tos *pp* Arc - tos O - ce - a - ni me - tu - en - tis ae - quo - re tin - gi
 B I $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
f Arc - - - - - tos *pp* Arc - tos O - ce - a - ni me - tu - en - tis ae - quo - re tin - gi
 B II $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
f Arc - - - - - tos *pp* Arc - tos O - ce - a - ni me - tu - en - tis ae - quo - re tin - gi

I $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
 Perc. $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
 II $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$

T I $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
f Arc - - - - - tos *pp* Arc - tos O - ce - a - ni me - tu - en - tis ae - quo - re tin - gi
 T II $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
f Arc - - - - - tos *pp* Arc - tos O - ce - a - ni me - tu - en - tis ae - quo - re tin - gi
 II $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
f Arc - - - - - tos *pp* Arc - tos O - ce - a - ni me - tu - en - tis ae - quo - re tin - gi
 B I $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
f Arc - - - - - tos *pp* Arc - tos O - ce - a - ni me - tu - en - tis ae - quo - re tin - gi
 B II $\frac{3+3+2}{8}$ $\frac{15}{8}$ $\frac{4}{4}$
f Arc - - - - - tos *pp* Arc - tos O - ce - a - ni me - tu - en - tis ae - quo - re tin - gi

(2+2+3)

T I *p* Il - lic ut per - hi - bent aut in - tem - pes - ta si - let no - x

T II *p* Il - lic ut per - hi - bent aut in - tem - pes - ta si - let no - x

Qt *p* Il - lic ut per - hi - bent aut in - tem - pes - ta si - let no - x

B I *p* Il - lic ut per - hi - bent aut in - tem - pes - ta si - let no - x

B II *p* Il - lic ut per - hi - bent aut in - tem - pes - ta si - let no - x

(2+2+3)

T I *pp* *ss*

T II *pp* *ss*

I

B I

B II

Claves (2+2+3) Maracas

I *p* *p*

Perc. Claves *p* *pp*

II *p* *pp*

(2+2+3)

T I

T II

II

B I *pp* *ss*

B II *pp* *ss*

T I
Sem-per et ob-ten-ta den-sen-tur noc-te te-ne-brae; aut re-dit a no-bis Au-ro-ra di-em-que

T II
Sem-per et ob-ten-ta den-sen-tur noc-te te-ne-brae; aut re-dit a no-bis Au-ro-ra di-em-que

Qt
Sem-per et ob-ten-ta den-sen-tur noc-te te-ne-brae; aut re-dit a no-bis Au-ro-ra di-em-que

B I
Sem-per et ob-ten-ta den-sen-tur noc-te te-ne-brae; aut re-dit a no-bis Au-ro-ra di-em-que

B II
Sem-per et ob-ten-ta den-sen-tur noc-te te-ne-brae; aut re-dit a no-bis Au-ro-ra di-em-que

T I
mf sem *mp* mm *p* u

T II
mf sem *mp* mm *pp* a *mp* u *p* u

B I
mf mm *p* mm *pp* a

B II
mf mm *p* mm *pp* u *mf*

I Perc.
II Perc.

T I
mf mm *p* mm *pp* a *mf* u

T II
mf mm *p* mm u

B I
mf sem m *mp* a u *mf*

B II
mf sem m *mp* *pp* a *mp* u

T I *mf* re - - - du - - - cit *p* O - ri - ens ad - fla - vit an - he - lis

T II *mf* re - - - du - - - cit *p* O - ri - ens ad - fla - vit an - he - lis

Qt *mf* re - - - du - - - cit *p* O - ri - ens ad - fla - vit an - he - lis

B I *mf* re - - - du - - - cit *p* nos-q(ue) u-bi pri - mus e - quis O - ri - ens ad - fla - vit an - he - lis

B II *mf* re - - - du - - - cit *p* nos-q(ue) u-bi pri - mus e - quis O - ri - ens ad - fla - vit an - he - lis

T I ro - - - ra *fp* o

T II *mf* ro - - - ra *fp*

I *mf* ro - - - ra *fp*

B I *mp* ro - - - ra *fp* *p* o - *mf* e

B II *mf* ro - - - ra *fp* *mf* a

I Perc.

II Perc.

T I *mf* ro - - - ra *fp* *p* a - - - e -

T II *mp* ro - - - ra *fp* *mf*

B I *mf* ro - - - ra *fp*

B II *mf* ro - - - ra *fp*

T I *f* il - lic se - ra ru - bens ac - cen - dit lu - mi - na Ves - per. *pp*

T II *f* il - lic se - ra ru - bens ac - cen - dit lu - mi - na Ves - per. *pp*

Qt *f* il - lic se - ra ru - bens ac - cen - dit lu - mi - na Ves - per. *pp*

B I *f* il - lic se - ra ru - bens ac - cen - dit lu - mi - na Ves - per. *pp*

B II *f* il - lic se - ra ru - bens ac - cen - dit lu - mi - na Ves - per. *pp*

T I *pp* i - e - a - u *mp* *pp* No - - - - - x *attacca*

T II *pp* No - - - - - x

I *pp* No - - - - - x

B I *pp* No - - - - - x

B II *pp* a - e - i - u - i - a - e *mp* *pp* No - - - - - x

I Claves *pp* *attacca*

Perc. Maracas *pp*

II Maracas *pp*

T I *mf* u *pp* No - - - - - x *attacca*

T II *pp* No - - - - - x

B I *pp* No - - - - - x

B II *pp* a - e - i - u - i - a - e *mp* *pp* No - - - - - x

II

85 ♩ ~ 92

T I
p So - - - - - lem fal - sum

T II
p So - - - - - lem fal - sum a - - - - - u - - - - -

Qt

B I
p So - lem quis di - ce - re fal - sum *mf* au - de - at?

B II
p So - - - - - lem fal - sum *mp* Il - l(e)et-iam cae - cos in - sta - re

T I

T II

I

B I

B II

I
Perc. *Crotali*
p *pp* *pp*

II
Crotali
p *pp*

T I

T II

II

B I

B II

Score for voices and instruments. Includes parts for T I, T II, Qt, B I, B II, Perc. I, Perc. II, and strings (T I, T II, B I, B II).

Lyrics:
So - - - - - a - - - - -
de - - - - - a - - - - -
sae - pe mo - net frau - dem - qu(e) et o - per - ta tu - mes - ce - ra bel - la.
tu - - - mul - - - tus sub. p bel - - - - - la.

Dynamic markings: *mf*, *f*, *sub. p*.

Watermark: For promotion only

T I *fp* exs - tinc - to mi - se - ra - tus

T II Il - - - l(e) e - ti(am) exs - - - tinc - - - to mi - se - ra - tus

Qt

B I *fp* exs - - - tinc - - - to mi - se - ra - tus

B II *fp* exs - tinc - to mi - se - ra - tus

T I *articulato, monotónico*
p et si-mu-lac - ra mo-dis pal - len - tia mi - ris

T II

I

B I *articulato, monotónico*
pp et

B II *articulato, monotónico*
pp et si - mu - lac - ra mo -

I Perc.

II

T I *articulato, monotónico*
p Vox quo-que per lu - cos vul-g(o)ex-au - di - ta si-len - tis in - gens

T II

II

B I

B II *articulato, monotónico*
pp Vox quo-que per lu - cos vul - g(o)ex - au - di -

T I
Cae - - - - sa - - - - re *ff* Ro - - - -

T II
Cae - - - - sa - - - - re *ff* Ro - - - -

Qt
Cae - - - - sa - - - - re *ff* Ro - - - -

B I
Cae - - - - sa - - - - re *ff* Ro - - - -

B II
Cae - - - - sa - - - - re *ff* Ro - - - -

T I
vi - sa sub ob - scu - rum noc - tis, *mf* (in - fan - dum!)

T II
articulato, monotónico vi - sa sub ob - scu - rum noc - tis, *mf* (in - fan - dum!)

I
vi - sa sub ob - scu - rum noc - tis, *mf* (in - fan - dum!)

B I
si - mu - lac - ra mo - dis pal - len - tia mi - ris *f* (in - fan - dum!)

B II
dis pal - len - tia mi - ris *f* (in - fan - dum!)

I
Perc.
II

T I
articulato, monotónico pe - cu - des - que lo - cu - tae

T II
articulato, monotónico pe - cu - des - que lo - cu - tae

II
pe - cu - des - que lo - cu - tae *articulato, monotónico*

B I
pe - cu - des - que lo - cu - tae

B II
pe - cu - des - que lo - cu - tae

ta si - len - tis in - gens

articulato, monotónico

T I *mf* mam sis - tunt am - nes ter - rae - que de - his - cunt,

T II mam *mf* et maes - tu(m) in - lac - ri - mat temp - lis e - bur ae - ra - quesu - dant

Qt *mf* et maes - tu(m) in - lac - ri - mat temp - lis e - bur ae - ra - quesu - dant

B I mam *mf* Pro - luit in - sa -

B II mam *mf* Pro - luit in - sa -

T I *p* sis - tunt am - nes *mp* ter - rae - que de - his - cunt,

T II dum!) *p* sis - tunt am - nes *mf* ter - rae - que

I *p* cum ob - - scu - - ra mi - se - ra - tus

B I *p* cum ob - - scu - - ra mi - se - ra - tus

B II *p* cum ob - - scu - - ra mi - se - ra - tus

I Perc.

II Perc.

T I *p* et *mf* maes - tu(m) in - lac - ri - mat

T II *p* temp - lis e - bur ae - ra - que

B I *p* cum ca - put ob - - scu - - ra

B II *p* cum ca - put ob - - scu - - ra

T I *mf* im - pia - que ae - - - - ter -
 T II *mf* im - pia - que ae - - - - ter -
 Qt *mf* im - pia - que ae - - - - ter -
 B I *mf* no con - tor - quens ver - ti - ce sil - vas flu - vi - o - rum rex E - ri - da - nus cam - pos - que per om - nis
 B II *mf* no con - tor - quens ver - ti - ce sil - vas flu - vi - o - rum rex E - ri - da - nus cam - pos - que per om - nis
 T I *mf* flu - vi - o - rum rex E - ri - da - nus
 T II *mf* flu - vi - o - rum rex E - - ri - da -
 I *f* fer - - - - ru - gi - ne te - - - xit.
 B I *f* fer - - - - ru - gi - ne te - - - xit.
 B II *f* fer - - - - ru - gi - ne te - - - xit.
 Perc. I
 Perc. II
 T I *mf* flu - - - - vi - - - o - - -
 T II *mf* su - dant *mf* flu - - - - vi - - o - rum
 B I *f* fer - - - - ru - gi - ne te - - - xit.
 B II *f* fer - - - - ru - gi - ne te - - - xit.

T I
num ti - - - - - mue - - - - - runt *ff* sae - - - - -

T II
num ti - - - - - mue - - - - - runt *ff* sae - - - - -

Qt
num ti - - - - - mue - - - - - runt *ff* sae - - - - -

B I
cum sta-bu-lis ar - men - ta tu - lit. *ff* sae - - - - -

B II
cum sta-bu-lis ar - men - ta tu - lit. *ff* sae - - - - -

T I
f Nec tem - po - r(e) - o - dem tris - ti - bus - ss - ss

T II
nus *f* tris - ti - bus aut ex - tis fib - r(ae) ap - pa - re - re mi - na -

I
nus *f* tris - ti - bus aut ex - tis fib - r(ae) ap - pa - re - re mi - na -

B I
f ap - pa - re - re mi - na - ces

B II

I
Perc.

II

T I
rum rex E - - - - - ri - - - - - da - nus

T II
rex E - - - - - ri - - - - - da - nus

II

B I

B II

T I
cu - - - - la noc - - - - - tem.

T II
cu - la noc - - - - - tem.

Qt
cu - - - - - la noc - - - - - tem.

B I
cu - - - - - la noc - - - - - tem.

B II
cu - - - - - la noc - - - - - tem.

T I

T II

I
ces

B I
f aut pu - te - is ma - na - re cru - or ces - sa - vit,

B II
f ma - na - re cru - or ces - sa - vit,

I
Perc.

II

T I
f lu - pis u - lu - lan - ti - bus

T II
f noc - tem re - so - na - re lu - pis u - lu - lan - ti - bus

II
f et al - tae per noc - tem re - so - na - re lu - pis

B I
f lu - pis u - lu - lan - ti - bus

B II
f lu - pis u - lu - lan - ti - bus ur - bes

recitativo

quipp(e) ubi fas vers(um) atque nefas: tot bella per orbem,
 tam multae scelerum facies, non ullus aratro
 dignus honos, squalent abductis arva colonis,
 et curvae rigidum falces conflantur in ensem.

T I
 T II
 Qt
 B I
 B II

bocca chiusa

pp

bocca chiusa

pp

bocca chiusa

pp

bocca chiusa

pp

T I
 T II
 I
 B I
 B II

ppp

ppp

I
 Perc.
 II

bocca chiusa

pp

bocca chiusa

pp

bocca chiusa

pp

bocca chiusa

pp

T I
 T II
 II
 B I
 B II

T I

T II

Qt

B I

B II

Hinc movet Euphrates, illinc Germania bellum;
vicinae ruptis inter se legibus urbes
arma ferunt; saevit toto Mars impius orbe,

ut cum carceribus ses(e) effudere quadrigae,
addunt in spati(a), et frustra retinacula tendens
fertur equis auriga nequ(e) audit currus habenas.

T I

T II

I

B I

B II

fp

ppp

ppp

ppp

ppp

I

Perc.

II

Tam-tam

p *sonore*

T I

T II

II

B I

B II

fp

ppp

ppp

ppp

ppp

122 Senza misura (ca. 10 - 15 ")

Musical score for orchestra and percussion, measures 122-125. The score is divided into four systems. The first system contains five staves: T I (Tenor I), T II (Tenor II), Qt (Quartets), B I (Bass I), and B II (Bass II). The second system contains five staves: T I, T II, I (Violin I), B I, and B II. The third system contains two staves: Perc. I and Perc. II. The fourth system contains five staves: T I, T II, II (Violin II), B I, and B II. Dynamics include *ppp*, *pp*, *f*, and *ppp*. Performance markings include *SS* (Sordano) and *Claves*. A large watermark "For promotion only" is overlaid diagonally across the page.

Helsinki 15.5. - 2.9. 2002