

EVGENI KOSTITSYN

American Requiem III

version 2, 2010

Cast

4 Flauti - Fl. Piccolo

4 Oboi

4 Clarinetti in B - 4 Alto Saxophones in Es - S., A., T., B. Saxophones

4 Fagotti - C. Fagotto

3 Trombe in B

4 Corni in F

3 Tromboni

Tuba

Timpani

Triangolo

Castagnette

Blocco di legno

Maracas

Bamboopipes

Sonagli

Padiglione cinese (Bell-tree)

Campanassio (Cow bell)

Pandereta

Piatti

Cassa

Lastra

Jazz-batteria

Campanelli

Vibrafono

Campane

Acoustic Guitar

Electric Guitar

Bass Guitar

Celesta

Accordion

Harp

Piano

For White Mass

Tenor

Baritone

Bass

Vocal soloists

For Black Mass

Boy

Baritone

Vocal soloists

Soprano

Alto

Tenor

Bass

Choir with soloists from Tenor and Bass groups

12 Violini I
10 Violini II
8 Viole
6 Violoncello
4 Contrabassi (I & II) *

A tape recorder: a sound of a noisy crowd and a sound of a closing door.

*) Contrabassi II have 5 strings.

Lyrics

White Mass

The Journey of the Magi
by T.S. Eliot

The Epiphany

A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The ways deep and the weather sharp,
 The very dead of winter.
And the camels galled, sore-footed, refractory,
 Lying down in the melting snow.
There were times when we regretted
The summer palaces on slopes, the terraces,
 And the silken girls bringing sherbet.
Then the camel men cursing and grumbling
And running away, and wanting their liquor and women,
And the night-fires going out, and the lack of shelters,
 And the cities hostile and the towns unfriendly
 And the villages dirty and charging high prices:
 A hard time we had of it.
At the end we preferred to travel all night,
 Sleeping in snatches,
With the voices singing in our ears, saying
 That this was all folly.

Eliot – 1
pp. 1-12

Then at dawn we came down to a temperate valley,
Wet, below the snow line, smelling of vegetation;
With a running stream and a water mill beating the darkness,
 And three trees on the low sky,
 And an old white horse galloped away in the meadow.
Then we came to a tavern with vine-leaves over the lintel,
 Six hands at an open door dicing for pieces of silver,
 And feet kicking the empty wineskins.
But there was no information, and so we continued
 And arrived at evening, not a moment too soon
Finding the place; it was (you may say) satisfactory.

Eliot – 2
pp. 49-80

All this was a long time ago, I remember,
 And I would do it again, but set down
 This set down
 This: were we led all that way for
 Birth or Death? There was a Birth, certainly,
We had evidence and no doubt. I had seen birth and death,
 But had thought they were different; this Birth was
 Hard and bitter agony for us, like Death, our death.
 We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
 With an alien people clutching their gods.
 I should be glad of another death.

Eliot – 3
pp. 80-85

Black Mass

*Most texts were taken from the walls of public restrooms, websites of local sex clubs and other sources in the USA.
Authors of the lyrics are unknown.*

1. Pup - up!

pp. 13-21

Boy: Ahhhh...ah ah ahahahah. Daddy! Your dog is hurting me! Oh wow... oh golly...
 Ah ah ah Ahahahahah...The doggy hurts! It hurts! Ah.....ah...
Priest: I am not a dog! I'm your Confessor!

2. Life to Enjoy

pp. 22 - 35

A sex club in Beverly Hills. An internet announcement:

Doggy style is getting popular, so sign up today! If you'd love to meet a dog for stupendous fucking, leave your name and number on the waiting list below. His name is San Diego and he's had all his shots. Please bring a health certificate with you when you COME. Sweet dreams, lie down, roll over!

3. From the Holy Scripture of the Golden Calf Church

Psalm #151

pp. 36 - 48

Time of Midnight
Time of full Moon
Opens up a Sacred Place...
Gold and cash and shares piling
Are my Holy Gold'n Calf Mass.

I can kill and die for money,
It doesn't smell - no fuckin' shit:
It's right on - extort, screw over,
Keep that smile on greedy face...

Ejaculating every time,
When gold is ringing in my hands,
I worship you, oh Golden Calf,
With hope, love and faith!

4. Human Rights

pp. 49-55

My day begins with a routine -
I learned for half my life -
To be a part of dead machine
And spread the vileness wide.

My day ends with a routine:
I'm zealous, teaching folks
What human rights are meant to be
And how freedom works:

Sit and shit for an hour.
Grab your dick. Feel the power.
Wipe your ass when you're done.
Come again. Have some fun.

5 and 8. Twenty Minutes - Twenty Dollars

pp. 56 and 72

West Hollywood. A hotel on Sunset Blvd. Shortly after midnight, a gentleman with red makeup on his cheeks is knocking every door: boom, boom, boom - "Twenty minutes - twenty dollars. Sir... Twenty minutes - twenty dollars!" and so on. Eventually the man with red cheeks gets an answer: "Come in!"

6. Wonder Kid

pp. 57-63

A teacher of a sexual education class at an elementary school is talking to a parent:

I heard your little one already makes big bucks as a porno movie star. It is amazing how advanced kids are today! We weren't so smart at her age. Were we? Don't forget to bring her to our sexual education class at the elementary. It would be great to watch kids discussing the first experiences of their lives! Remember: professionalism is above all other things!

7. Shut the Fuck Up!

pp. 64-66

by an old republican

Shut the fuck up!
 Are you out of your fucking mind?
 Don't you fucking understand me?
 Are you a fucking Marxist, or fucking democrat?
 I doubt you know who the fuck you are!
 Do you support Osama bin Laden?... What?
 Listen to me! I said: "Listen to me!"
 You dumb fucking moron!
 You stupid fucking retard!
 You gullible little fuck!
 Don't you fucking comprehend?
 DON'T YOU FUCKING COMPREHEND?

9. We Are So Glad That You Are Sad!

pp. 67-72

We are so glad, that you are sad.
 We are so glad, that you are sad.
 It makes us feel such bloody joy
 To see again, that you are sad.

The new tombs rising on the Earth
 Are generating sales.
 What a joyful celebration
 We have dancing on your graves!

We are so glad, that you are sad.
 We are so glad, that you are sad.
 It makes us feel such bloody joy
 To see again, that you are sad.

10. Hymn of Love

pp. 73-79

Found on the wall of a restroom in the Music Department of Southern Oregon University, Ashland. A naked man, with an enormous ass, was drawn on the same wall. He plays the saxophone.

Oh Bill,

Your ass is the most magnificent creation on the face of Earth!
 There isn't another man who's ass compares with yours!
 And I would say this even if I had complete emotional detachment and didn't love you.
 There is simply no question...

I like to stick my tongue inside your ass and taste you. You are so sweet and gentle. I love making love to you.

American Requiem III

Text by T. S. Eliot

Journey of the Magi

Eliot - 1

Evgeni Kostitsyn

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2011, Engraved by Nicolás Di Paolo

J = 55

*) Tenor Baritone Bass

A cold co - ming we had of it, Just the worst time

T. Bar. Bass

dim.

of the ye ar For a jour ney, and such a

T. Bar. Bass

mf

long jour ney: The ways deep and the wea - ther

T. Bar. Bass

sharp, The ve - ry dead of win - ter. And the ca - mels galled,

T. Bar. Bass

mp dim.

mp dim.

sore - foo ted, re - frac - to - ry, Ly - ing do -

T. Bar. Bass

p

p

- wn in the mel - ting sno - w.

* These Tenor, Baritone and Bass Soloists are members of a vocal trio performing the White Mass. On page one: if notes are not tied, accidentals apply to one note only.

Evgeni Kostitsyn - American Requiem III

2 

C-lli L.V. 

Cel. 

Harp 

P-no 

T. 

Vibr. 

Bamboopipes 

Vibr. 

Cel. 

Harp 

P-no 

T. 

sum - mer pa - - - la - ces on slo - - - - -

Sonagli $\text{♩} = 66$

Vibr. $\text{♩} = 66$

Vibr. muta in C-lli

Cel.

Harp

P-no

T.

- pes, the ter - - - ra - - ces,

C-lli $\text{♩} = 60$

L.V.

Cel.

P-no

T.

And the sil-ken girls bring - - - ing sher - - - bet.

Harp $\text{♩} = 66$

Evgeni Kostitsyn - American Requiem III

♩ = 72 a 3
 3 T-ni ♩ = 55
 Tuba Blocco di legno
 C-lli ♩ = 55
 Cel.
 Harp
 P-no
 T.
 Bar.
 Bass
 Then the ca - mel men
 cur - sing and grumb - ling
 V-lli
 C-ssi

3 T-ni ,
Tuba ,
T. ,
Bar. ,
Bass ,
V-lli ,
C-ssi ,

And run - ning a - way, and wan - - - ting

3 T-ni

Tuba

T.

Bar.

Bass

V-lli

C-ssi

the - ir li - - - quor and wo - - - - -



A musical score page featuring two systems of music. The top system starts with a dynamic of **f**. It includes parts for 3 T-be (B), 4 Cor. (F), 3 T-ni, Tuba, T., Bar., and Bass. The bottom system starts with a dynamic of **f** and includes parts for V-ni I e II, V-le, V-lli, and C-ssi. The vocal parts sing "-men, And the night - fi - res go - ing". The tempo is marked as **= 72**.

3 T-be (B)

4 Cor (F)

3 T-ni

Tuba

8vb

T.

Bar.

Bass

V-ni
I e II

V-le

V-lli

C-ssi

o - ut, and the lack of shel - ters, And ci - ties hos - tile

♩ = 72
a 8

3 T-be (B) 4 Cor. (F) 3 T-ni Tuba

8^{vb}

T Bar Bass

V-ni I e II V-le V-lli C-ssi

and the to - wns un - friend - ly And vil - lages dir -

*e*⁴ Fl. *a*⁴ Ob. 4 Cl. (B) *f* *a*⁴ 4 Fag.

4 Fl.
4 Ob.
4 Cl.
(B)
4 Fag.
3 T-be
(B)
4 Cor.
(F)
3 T-ni
Tuba
T.
Bar.
Bass
V-ni
I e II
V-le
V-lli
C-ssi

8^{vb}

ty and charg-ing high pri - - - ces:
sub. **p**
A

4 Fl.

4 Ob.

4 Cl. (B)

4 Fag.

4th Fag. muta in C. Fag.

3 T-be

4 Cor. (F)

3 T-ni

Tuba

T.

Bar.

Bass

hard time we had of it.

6

4

3

V-ni

I e II

V-le

V-lli

C-ssi

4 Cl (F) $\frac{4}{4}$ $\text{♩} = 30$ **a 4**

4 Fag. p **a 3**

Tuba p **8vb**

Cassa p

Harp p **8vb**

P-no p **8vb** **Reo.** *** Reo.** *** Reo.** *** Reo.** *** sim.**

V-le p

V-lli p

***) C-ssi 3 4** p

1st Ob. $\text{♩} = 72$ **mp**

C. Fag. p

1st Ob.

4 Fag.

C. Fag.

Tuba

8vb

Cassa

Harp

8vb

P-no

8vb

Bass $\text{♩} = 55$
At the end we pre - ferred

V-lli

1 2 C-ssi 3 4

1st Ob.

4 Fag.

C. Fag.

Tuba

8vb

Cassa

Harp

8vb

P-no

8va

Bass to travel all night, slee - ping in snatches

V-lli

1 2 C-ssi 3 4

1st Ob.

4 Fag.

C. Fag.

Tuba

Cassa

Harp

P-no

Bass

V-lli

C-ssi

1st Ob.

4 Fag.

C. Fag.

Tuba

Harp

P-no

Bass

V-lli

C-ssi

Bass

With the voi - ces singing in o - ur e -

ars, say - ing That this

was all fol - ly.

9
8

Pup - up !

3 **4** ***d. = 60*** ***a 2***

Fl. ***f*** ***a 2***

Cl. (B) ***f*** ***a 2***

C. Fag. ***mp*** ***f***

Timpani

V-ni

V-le

V-lli

C-ssi

unis. pizz. ***f***

Fl. ***f*** ***a 2***

Cl. (B) ***f*** ***a 2***

Timpani

V-ni

V-le

V-lli

C-ssi

pizz. *f*

f

1

T-ni 2

3

Tuba

Mar.

Boy
(declamation)

This musical score page shows five staves. The first three staves (1, T-ni 2, 3) are for bassoon parts, with measure numbers 1 through 8. Measures 1-4 have eighth-note patterns. Measures 5-8 show rests followed by eighth-note patterns. Measure 5 includes dynamics "poco a poco cresc.". Measures 6-8 also include dynamics "poco a poco cresc.". The fourth staff (Tuba) has measures 1-8 with eighth-note patterns. The fifth staff (Maracas) has measures 1-8 with eighth-note patterns. A bracket groups the Maracas and Boy staves. The Boy (declamation) staff begins at measure 9, indicated by a vertical dashed line and a downward arrow. It consists of a treble clef, a G-clef, and a B-flat clef. The lyrics "Ah..." and "sim." are written below the staff. The dynamic "mp" is shown above the first note of the Boy's part. The lyrics "poco a poco cresc." are written above the Boy's part in measures 9-12.



1

T-ni 2

3

Tuba

Mar.

Boy

fr.

Fl. Pic. 2 Fl. 3 4 Ob. 4 Cl. (B) 4 Fag.

1 T-ni 2 3 Tuba

Triangolo Mar.

Boy

V-ni II V-le V-lli C-ssi

Dad-dy!
Your dog is hurting me!
pizz.

f

L.V.

mp *f*

fr.

Fl. Pic.

f

2 Fl. 3
4 Fl. 4

f a 3
f >
a 4

4 Ob.

f >
a 4

4 Cl. (B)

f >
a 4

4 Fag.

f >

muta in Fl. 1

T-ne 1

mf 3 cresc. 3

ff

2 T-ne 2

ff

T-ni

3 T-ne 3

ff

Tuba

mf cresc. *ff*

L.V.

Tr-lo

f pizz.

I V-ni

f

II V-le

f >

V-le

f >

V-lli

f >

C-ssi

f

Padiglione cinese

p

poco a poco cresc.

Boy (declamation)

f Oh wo - w... Oh gol - ly...

pizz.

p pizz.

p pizz.

p pizz.

p

poco a poco cresc.

1

T-ni 2

3

Tuba

Padigl.
cin.

Boy

Ah... ah... sim. cresc.

The

I

V-ni

II

V-le

C-ssi

mf

cresc.

3

mf

mf

mf

mf

a 2

Ob. 1 2
Cl. (B) 1 2 3 4
T-ni 2 1 2 3
Tuba 1 2 3 4
Padigl. cin.
Boy 1 2 3 4
V-ni I 2
V-le 1 2 3 4
V-lli 1 2 3 4
C-ssi 1 2 3 4

dog-gy hurts! **ff** Ah... ah... It hurts! **f** arco
Boy (declaration) Ah... **f** sim.

f arco
f arco
f arco
f

arco
mp

ord. a 4

4 Fl.

f a 4

4 Ob.

f a 4

4 Cl. (B)

f a 4

4 Fag.

a 2 *f*

3rd T-ne e Tuba

I

V-ni

II

V-le

V-lli

C-ssi

f

4th Fag. muta in C. Fag.

mf <---- div. *ff* > V-lli <---- *ff* >

C-ssi 3 3 <---- *ff* > *ff*

J = 40

Cl. (B) *ff*

Fag. *ff*

C. Fag. *ff*

T-ni 2 *ff*

Tuba *ff*

Baritone (Priest)

V-ni *ff*

II *ff*

V-le *ff* unis.

V-lli *ff* unis.

C-ssi *ff*

L.V. accel.

**) Campane*

allarg.

Life to Enjoy

4 Cor. (F) $\text{♩} = 120$

3 T-ni $\frac{3}{4}$ a 3

Tuba $\frac{4}{4}$ mf

Soprano f

Alto

*) Tenor

Bass

CHOIR

V-lli unis. pizz. f Af, af, sim. V-lli pizz. C-ssi pizz.

C-ssi f V-lli pizz. C-ssi f



4 Cor. (F)

3 T-ni

Tuba

S. 8^{vb}

A.

T.

B.

V-lli

C-ssi

V-lli pizz. f pizz. C-ssi pizz. f

*) Without one soloist - tenor.

3 $\text{♩} = 120$ *leggiero*

4 Cl. (B) f a 3 f C. Fag. f

4 Cor. (F)

3 T-ni

Tuba 8^{vb}

S.

A.

T.

B.

V-lli f pizz.

C-ssi f

***)** **Tenor Soloist (declamation)** f **Dog-gy style**

4 Cl. (B) 3 Fag. C. Fag. 4 Cor. (F)

3 T-ni Tuba

Jazz-batteria

Tenor Soloist

S.

A.

T.

B.

V-lli

C-ssi

pizz.

f

pizz.

f

pizz.

f

f

$\frac{3}{4}$ \downarrow $\bullet = 120$

$\frac{3}{4}$ \downarrow $\bullet = 120$

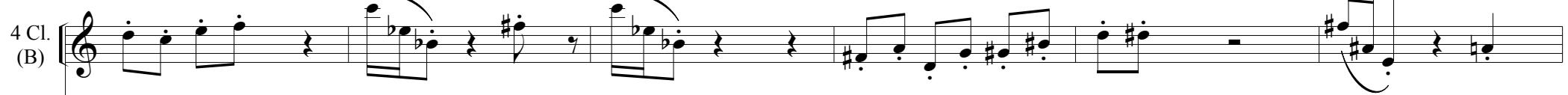
f

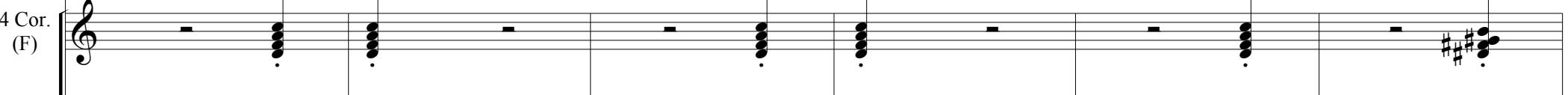
3

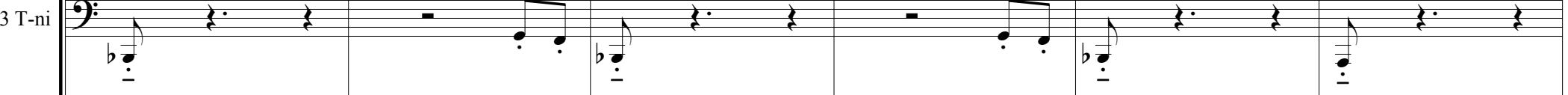
a 3

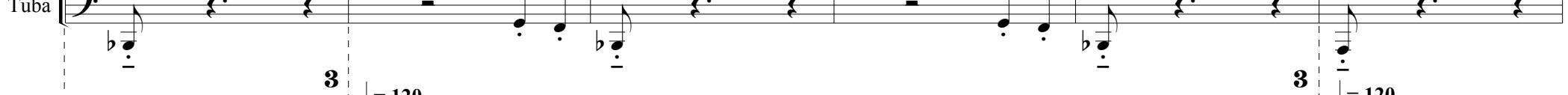
f

3

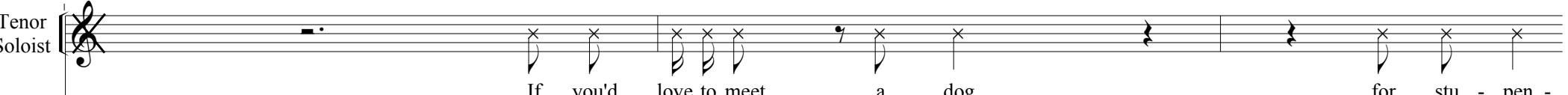
4 Cl (B) 

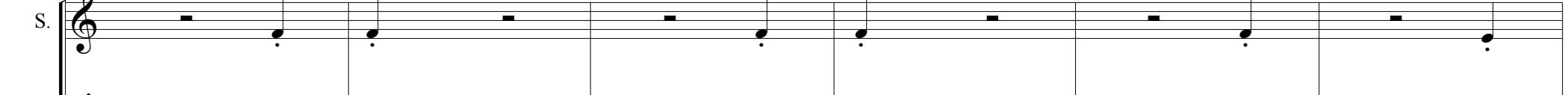
4 Cor (F) 

3 T-ni 

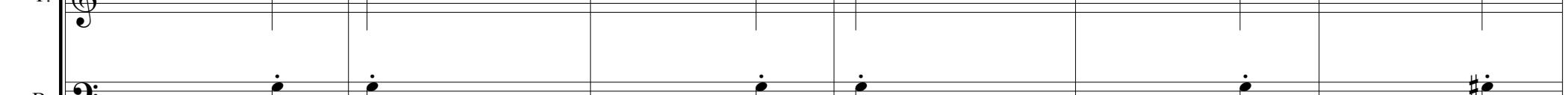
Tuba 

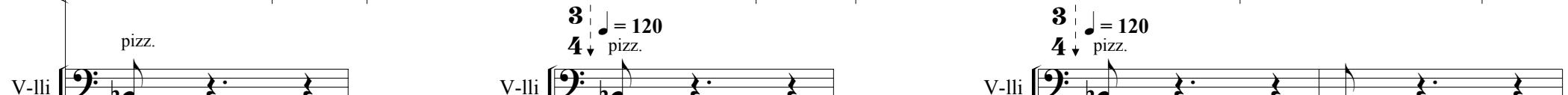
$\frac{3}{4}$ \downarrow Jazz-batt. f

Tenor Soloist 

S 

A 

T 

B 

V-lli $\frac{3}{4}$ \downarrow pizz. f

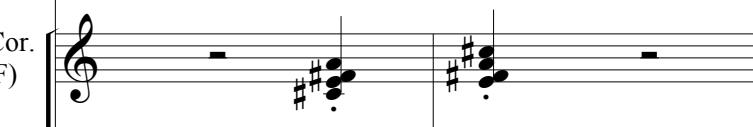
C-ssi $\frac{3}{4}$ \downarrow pizz. f

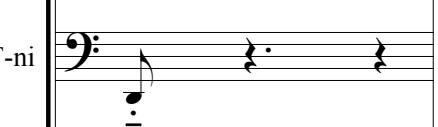
V-lli $\frac{3}{4}$ \downarrow pizz. f

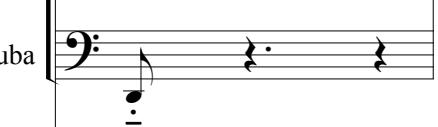
C-ssi $\frac{3}{4}$ \downarrow pizz. f

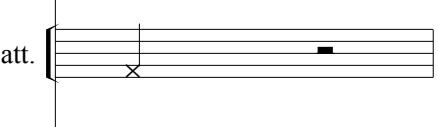


4 Cl. (B) 

4 Cor. (F) 

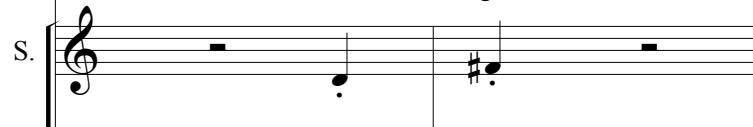
3 T-ni 

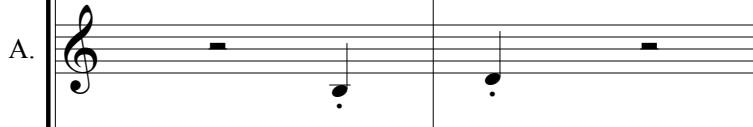
Tuba 

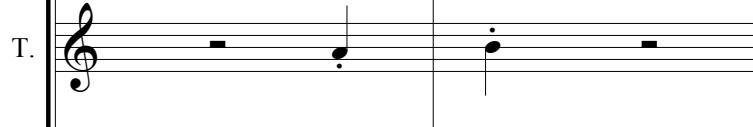
Jazz-batt. 

Tenor Soloist 

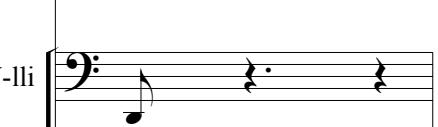
- dous fuck-ing, leave your name and number on the wai-ting

S. 

A. 

T. 

B. 

V-lli 

C-ssi 

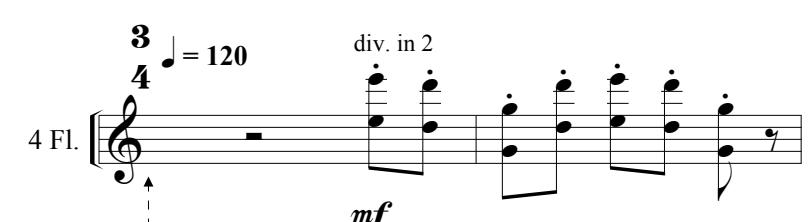
$\frac{3}{4}$ $\text{J} = 120$
 $\frac{4}{4}$ div. 2
p Af, af, sim.



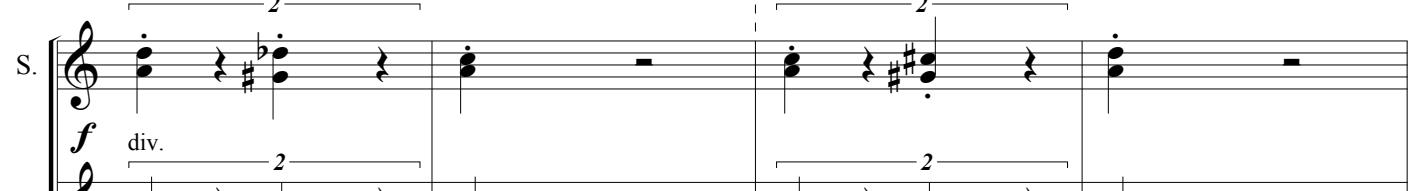
Tenor Soloist 

list be - lo - w.

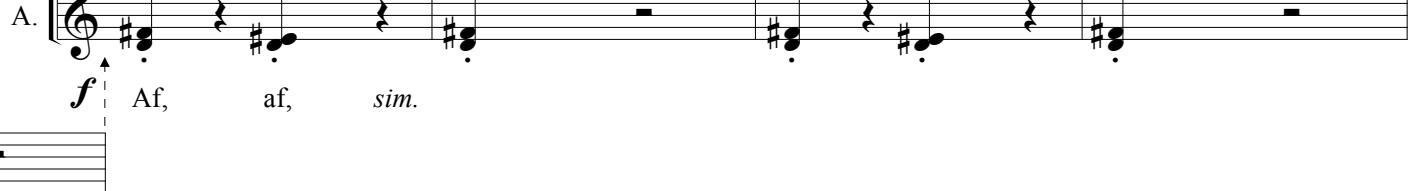
$\frac{3}{4}$ $\text{J} = 120$
 $\frac{4}{4}$ div. 2

4 Fl. 

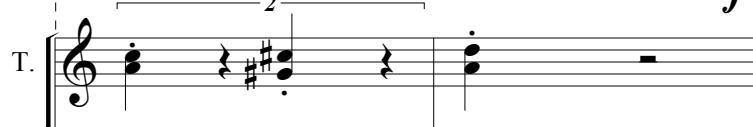
div. in 2 **mf**

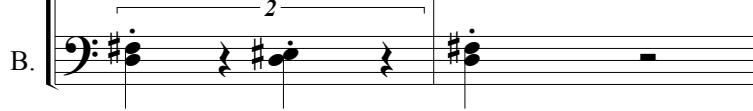
S. 

f div. 2

A. 

f Af, af, sim.

T. 

B. 

4 Ob. *p* 4 Fl. *mf* 4 Ob. *p* 3 T-be (B) *f*

Cor. 1 (F) 2 *p* 1 e 2 unis. *f* S. *f* div. A. *f* Af, af, sim.

T. *p* div. B. *p* Af, af, sim.

4 Fl. *f* 4 Ob. *f* 3 T-be (B) *f*

Cor. 1 (F) 2 *f* 3 T-ni *f* 4 Cor. (F) *f* gl. 3 T-ni *f* gl. *f* gl.

Tuba *f* S. *f* unis. A. *f* unis. T. *f* unis.

A. *f* unis. B. *f* unis. *f* Af, af, sim.

V-lli *f* pizz. C-ssi *f* pizz.

Evgeni Kostitsyn - American Requiem III

2 Cl.
(B)

3 3 6 3

4th Cl.
(B) \downarrow f

4 Cor.
(F)

3 T-ni

Tuba

8^{vb} - - - - -

Tenor
Soloist

S.

A.

T.

B.

V-lli

C-ssi

is San Di e - - - go

$\frac{3}{4}$ \downarrow $d=120$ pizz.

f pizz.

$\frac{3}{4}$ \downarrow $d=120$ pizz.

f

3
4 $\text{J} = 120$

1st Cl. (B) 8^{va} 6 6 6

f

3
4 $\text{J} = 120$

2nd Cl. (B) 6 6

f

Cl. (B) $s\text{f}$ $s\text{f}$

3 Fag. 3
4 $\text{J} = 120$ a 3

C. Fag. **f**

4 Cor. (F)

3 T-ni

Tuba 8^{vb} 6 6

$3 \text{J} = 120$

Jazz-batt. **f**

Tenor Soloist and he's had

S.

A.

T.

B.

V-lli

C-ssi

1
Cl. 2
3
3 Fag.
C. Fag.
4 Cor.
(F)
Jazz-batt.
Tenor
Soloist
all his shots.

S.
A.
T.
B.
V-lli
f
pizz.
C-ssi
f

3
4 pizz.
3
4 pizz.
f
pizz.
f

3
4 pizz.
3
4 pizz.
f
pizz.
f

4th Cl. (B) $\frac{3}{4}$ $\text{♩} = 120$

3 Fag.

C. Fag.

4 Cor. (F)

Jazz-batt.

Tenor Soloist

Please bring a health cer - ti - fi - cate

S.

A.

T.

B.

V-lli $\frac{3}{4}$ $\text{♩} = 120$
f pizz.

C-ssi $\frac{3}{4}$ $\text{♩} = 120$
f pizz.

muta in 4th Fag.

3 T-ni $\frac{3}{4}$ $\text{♩} = 120$
f

Tuba $\frac{3}{4}$ $\text{♩} = 120$
f g^{vb}

4 Cor. (F) 3 T-ni Tuba

8vb

Tenor Soloist with you when you COME. div.

S. A. T. B.

f *f* div. *f*

pizz.

f

3 | *d* = 120 *3* | *d* = 120

V-lli C-ssi

f pizz. *f* pizz.

f

4 Cor. (F) S. A. T. B.

sub. p *div.* 2 *div.* 2 *div.* 2 *sub. p* Af, af, sim.

f Af, af, sim.

mf

4 Fl. 4 Ob. 4 Cor. (F)

div. in 2 *div. in 2* *div. in 2* *mf*

p

p

S. A. T. B.

div. 2 *div.* 2 *div.* 2 *div.* 2

p div. *p* div. *p* div. *p* Af, af, sim.

4 Fl.

4 Ob. div. in 2 *p*

3 T-be (B) *f*

Cor. 1 (F) 2 *f*

3 T-ni *a 2* *a 3*

Tuba *f*

S. div. *f*

A. div. *f Af*, *af*, *sim.*

2 div. *sf*

A. *sf*

T. *sf*

B. *sf*

sf

Rr...

Allargo. Dreamy.

4 $\text{♩} = 69$

Tenor Soloist (declaration) *f* Sweet dreams, lie do - wn,

3 $\text{♩} = 45$

4 L.V.

Vibr. *p*

(—) 3

roll o - ver!

3 $\text{♩} = 45$

4 unis., pizz.

1 2 *p* unis.

3 4

V-le *p* unis.

5 6

7 8 *p* unis.

***) C-ssi 3 and 4 have 5 strings.**

****) Piano plays clusters.**

Psalm #151

from the Holy Scripture of the Golden Calf Church

$\text{♩} = 44$

4 Cl. (B) a 4
mp

4 Fag. a 4
mp

Tuba 8^{vb} *mp*

4 $\text{♩} = 38$

L.V. L.V.-
mp

S-gli S-gli
mp

C-lli C-lli
mp

L.V. L.V.
mp

Vibr. Vibr.
mp

L.V. L.V.
mp
 unis.
 pizz.

V-ni I V-ni I
mp

() $\text{♩} = 44$ unis.,
 ↓ arco

V-le V-le
mp

V-lli V-lli
mp

C-ssi C-ssi
mp

4 Cl. (B) 4 Fag.

Tuba 8^{vib}

Tr-lo

S-gli

C-lli

Vibr.

Harp

V-ni I

V-le

V-lli

C-ssi

1st T-ba (B)

Cor. (F)

2

1st T-ne

mp

mp

mp

mp

mf Time of Mid-night,

mf Time of full Moon,

mp

4th Cl. (B) muta in Tenor Sax. (B)

4th Fag. muta in C. Fag.

 $\text{♩} = 54$

1st T-ba (B)

Cor. (F)

1st T-ne

1st T-ba (B)

Cor. (F)

1st T-ne

Maracas

S-gli

Padiglione cinese

C-lli

Vibr

Harp

Bass Soloist

V-ni

V-ni II

V-le

V-lli

C-ssi

 $\text{♩} = 54$ $\text{♩} = 54$ $\text{♩} = 54$ $\text{♩} = 54$ $\text{♩} = 38$ $\text{♩} = 54$ $\text{♩} = 54$

Gold and cash

O - pens up

ord.

Sacred Place...

Bass Soloist

Bass Soloist

V-ni II

mp

3

3

3

1st T-ba (B) 1st T-ba (B)

Cor. (F) Cor. (F)

1st T-ne 1st T-ne

Bass Soloist

V-ni II

and sha - res pi - ling Are my Ho - ly Gold'n



$\text{♩} = 100$

Bass Guitar

$\text{♩} = 100$

B. Gtr.

Bass Soloist

(♩.)

Calf Mass.



$\text{♩} = 100$

Jazz-batt.

B. Gtr.

P-no

$\text{♩} = 100$

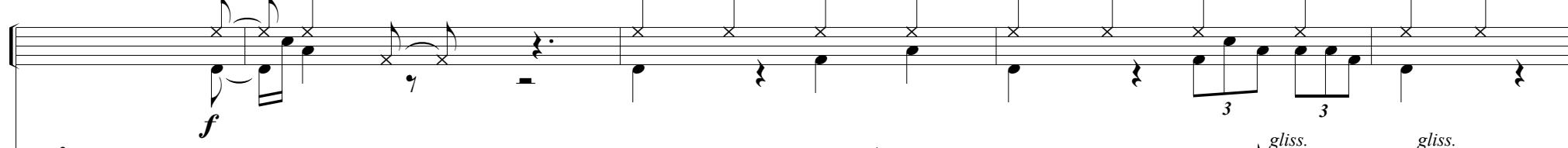
B. Gtr.

P-no

$\text{♩} = 72$

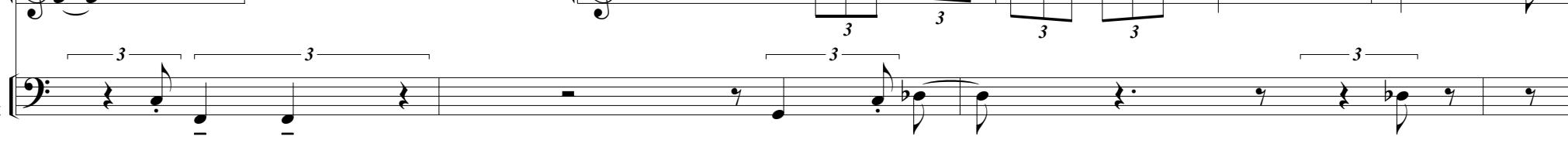
Bass Soloist

I can kill and die

Jazz-batt. 

B. Gtr. 

P-no 

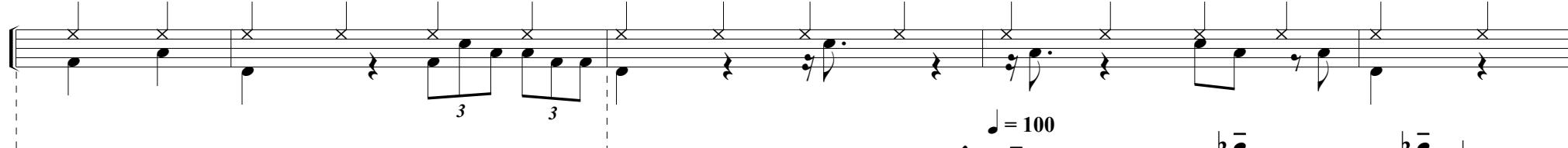
Bass Soloist 

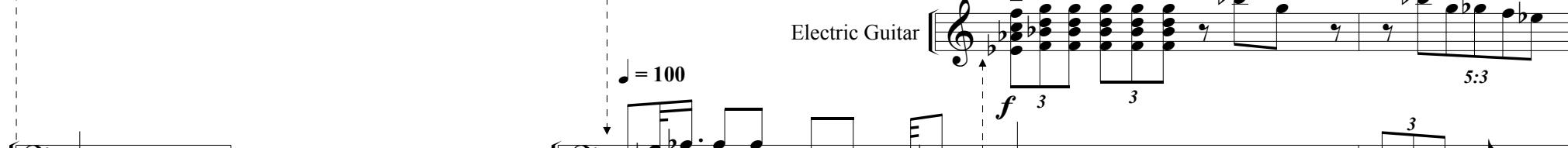
for mo - ney.

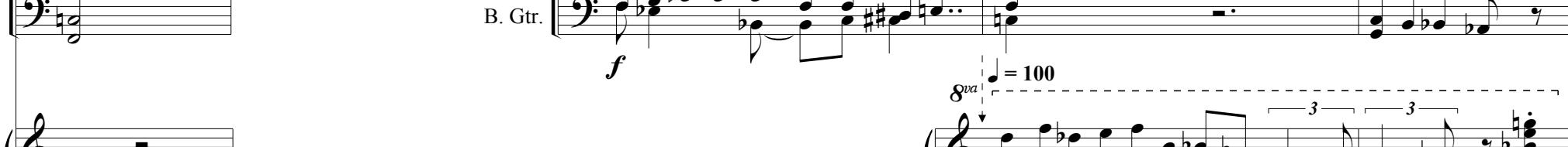
It doesn't smell

no

Electric Guitar

Jazz-batt. 

B. Gtr. 

P-no 

Bass Soloist 

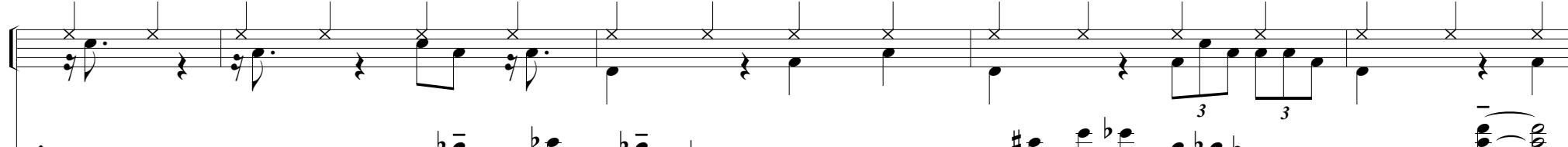
fuckin' shit:

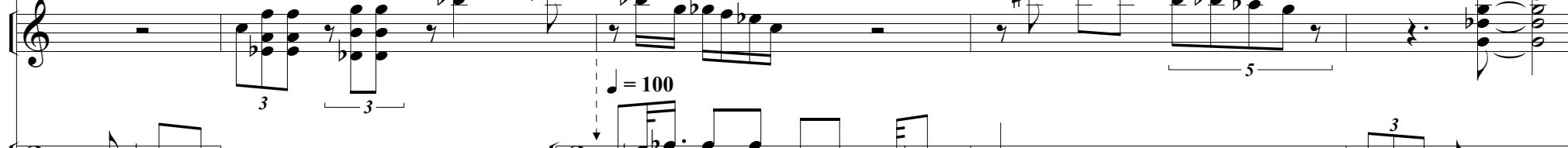
It's right on

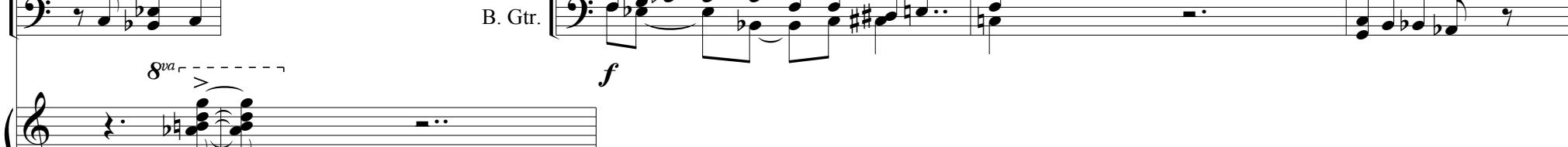
ex - tort,

screw

El. Gtr.

Jazz-batt. 

B. Gtr. 

P-no 

Bass Soloist 

o - ver,

Keep that smile

on gree - dy face...

$\text{♩} = 44$

Cl. (B) 2
a 2

Fag. 2
1
3
 $\text{♩} = 100$

Ten. Sax. (B)
 $f \text{♩} = 44$

Tuba
 p
 $8vb$

Jazz-batt.

El. Gtr.

B. Gtr.

Bass Soloist

V-le

V-lli

C-ssi
div.
 p

J = 100

1st Fl. ***J = 100***

1st Cl. (B) ***f***

Cl. 2 (B) ***f***

Fag. 2 3

C. Fag. ***J = 44***

Ten. Sax. (B)

1 2 Cor. (F) 3 4

Tuba

P-no ***f*** ***6*** ***8vb*** ***J = 100*** ***f*** ***6*** ***3*** ***6*** ***6*** ***6***

V-le

V-lli

C-ssi

Rd. ****Rd.***

1st Fl. 

2nd Cl. (B) muta in Alto Sax. (Es)
3rd Cl. (B) muta in Bass Sax. (Es)

Cl. 2 (B) 3

Fag. 2
3

C. Fag.

p

T. Sax. (B)

1

2

Cor. (F)

3

4

Tuba

8vb

P-no

V-le

V-lli

C-ssi

f

f

f

f

f

*

Rit.

$\text{♩} = 100$

1st Fl. f muta in Soprano Sax. (B)

1st Cl. (B) 6

Fag. 2 6

C. Fag. 6

T. Sax. (B) f $\text{♩} = 100$

1 Cor. (F) 6

2 Cor. (F) 6

3 Cor. (F) 6

4 Cor. (F) 6

Tuba 6

P-no 6

V-lli 6

C-ssi 6

1st Fl. f $\text{♩} = 100$

Soprano Sax. (B) mf

Alto Sax. (Es) mf

Tenor Sax. (B) mf

Bass Sax. (Es) mf

4 Cor (F) mf

P-no $\text{♩} = 100$

*

(—)

Measures 44-45:

3 Fag. *f* (Measure 44) → 3 T-be (B) *f* (Measure 45)

C. Fag. *f* (Measure 44) → Cor. (F) *f* (Measure 45)

S. Sax. (B) *f* (Measure 44) → 1 Cor. (F) *f* (Measure 45)

A. Sax. (Es) *f* (Measure 44) → 2 Cor. (F) *f* (Measure 45)

T. Sax. (B) *f* (Measure 44) → 3 Cor. (F) *f* (Measure 45)

B. Sax. (Es) *f* (Measure 44) → T-ni 3 *f* (Measure 45)

Measures 46-47:

1st T-ne *f* (Measure 46) → T-ni 2 *f* (Measure 47)

Measures 48-49:

Tuba *f* (Measure 48) → Campanaccio *f* (Measure 49)

Tr-lo *f* (Measure 48) → L.V. (Measure 49)

Pandereta *f* (Measure 48) → L.V. (Measure 49)

C-lli *f* (Measure 48) → L.V. (Measure 49)

Harp *f* (Measure 48) → Vibr. *f* (Measure 49)

Measures 50-51:

Bass Soloist *f* (Measure 50) → V-ni I *f* (Measure 51)

Measures 52-53:

V-le *f* (Measure 52) → V-ni II *f* (Measure 53)

V-lli *f* (Measure 52) → V-ni II *f* (Measure 53)

C-ssi *f* (Measure 52) → V-ni II *f* (Measure 53)

Text:

E - ja - cu - la - ting eve - ry time, When gold is ri - nging in my hands,

3 Fag
C. Fag
3 T-be (B)
1 2 Cor. (F)
1 2 T-ni
Tuba
Tr-lo
Camp-o
C-lli
Vibr
Harp
Bass Soloist
I V-ni
II V-ni
V-le
V-lli
C-ssi

ff

$\text{♩} = 60$ L.V.

Pandereta

f

ff I wor - ship you, oh, Gol-den Calf, With ho -

div.

Measures 1-2:

3 Fag. (C. Fag.) $\text{♩} = 44$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

4 Fl. (4 Ob. (4 Cl. (B)) $\text{♩} = 60$ $\frac{4}{4}$ $\frac{8va}{4}$ a^4 ff

1st T-ne $\text{♩} = 60$ $\frac{3}{4}$ $\frac{4}{4}$

Tuba $\text{♩} = 44$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

Camp-o $\text{♩} = 60$ $\frac{3}{4}$ $\frac{4}{4}$

Pandereta $\text{♩} = 60$ L.V. Padiglione cinese f

C-lli $\text{♩} = 60$ $\frac{3}{4}$ $\frac{4}{4}$

Vibr. $\text{♩} = 60$ $\frac{3}{4}$ $\frac{4}{4}$ muta in Cassa

Harp $\text{♩} = 60$ $\frac{3}{4}$ $\frac{4}{4}$ L.V. f ff g^{vb}

Bass Soloist $\text{♩} = 60$ $\frac{3}{4}$ $\frac{4}{4}$ ff g^{vb}

V-ni I $\text{♩} = 60$ $\frac{3}{4}$ $\frac{4}{4}$ pe, love and faith!

V-ni II $\text{♩} = 60$ $\frac{4}{4}$ ff div.

V-le $\text{♩} = 60$ $\frac{4}{4}$ ff div.

V-lli (C-ssi) $\text{♩} = 44$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$

Measures 3-4:

3 T-be (B) (4 Cor. (F)) $\text{♩} = 60$ $\frac{4}{4}$ $\frac{8va}{4}$ a^2 ff

T-ni₃² $\text{♩} = 60$ $\frac{4}{4}$ ff $b^{\flat} \sigma$

Tr-lo $\text{♩} = 60$ $\frac{4}{4}$ L.V. f muta in Timpani

Measures 5-6:

*) Campane $\text{♩} = 60$ $\frac{4}{4}$ f ff g^{vb}

Measures 7-8:

V-ni I $\text{♩} = 60$ $\frac{3}{4}$ $\frac{4}{4}$ ff div.

V-le $\text{♩} = 60$ $\frac{4}{4}$ ff div.

3

4

4 Cl. (B) muta in 4 Alto Sax. (Es)

9

8

1

4

a 3

poco fr.

ord.

Timpani

*)

Cass

8^{va}

4 Fl.

4 Ob.

4 Cl. (B)

3 Fag.

C. Fag.

3 T-be (B)

4 Cor. (F)

Tuba

Tr-lo

Piatti

C-lli

Campane

Harp

V-ni

V-le

V-lli

C-ssi

*) Damp sound of all percussion instruments.

**) C. Fag. muta in 4th Fag.

Eliot - 2 and Black Mass

*) $\frac{4}{4}$ $\text{♩} = 60$

T. *mp*
Bar. *mp*
Bass *mp*

Then at dawn we came do - wn to tem - perate val - ley,



$\text{♩} = 60$

Bass

$\text{♩} = 110$ div.

Soprano
f div.

Alto
f div.

CHOR
**) *f* div.
***) *f* div.

Tenor
f div.

Bass

f Hur - ra! Hur-ra! Hur - ra!

Bass Guitar $\text{♩} = 110$
f



Bass Gtr.

$\text{♩} = 110$ div.

S.
f div.

A.
f div.

T.
f div.

B.
f div.

f Hur - ra! Hur-ra! Hur -

*) Eliot - 2 starts here. These Tenor, Baritone and Bass Soloists are members of a vocal trio performing the Withe Mass. ***) Without one soloist - tenor.

**) Human Rights begins here.

1st Fag.

Alto Sax. (Es)

Alto Sax. (Es)

B. Gtr.

Tenor Soloist

S.

A.

T.

B.

C-ssi

My day begins with a routine - I learned for half my life -

- ra!

unis., pizz.

unis., pizz.

1st Fag.

Alto Sax. (Es)

Alto Sax. (Es)

4th Alto Sax. (Es)

Tenor Soloist

C-ssi

To be a part of dead machine And spread the vile ness wide.

*) Tenor Soloist is a choir member.

1

T-be (B)

2

f

3

f

1 2

Cor. (F)

a 2

3

f

1

2

T-ni

f

3

f

Jazz-batt.

*)

f

El. Gtr.

3 3

3

3 3

3

Tenor Soloist

C-ssi

1

T-be (B) 2

3

1 Cor. (F)

2

3

4

1 T-ni 2

3

Jazz-batt.

El. Gtr.

B. Gtr. *f*

=

B. Gtr.

S. *f* div.

A. *f* div.

T. *f* div.

B. *f* Hur - ra!

Hur-ra!

Hur - ra!

1st Fag. *f*

A. Sax. (Es) 1 2

A. Sax. (Es) 3 4

B. Gtr.

Tenor Soloist *f* My day ends with a routine: I'm zea-lous, tea - ching folks

S.

A.

T.

B.

C-ssi *f* pizz.

==

1st Fag.

1st Alto Sax. (Es) muta in 1st Cl. (B)

A. Sax. (Es) 1 2

3rd A. Sax. (Es) *f*

Tenor Soloist What human rights are meant to be And ho - w free - dom works:

2nd Alto Sax. (Es) muta in 2nd Cl. (B)

A. Sax. (Es) 3

3rd Alto Sax. (Es) muta in 3rd Cl. (B)

4th Alto Sax. (Es) muta in 4th Cl. (B)

C-ssi

3 T-be (B) *f* div.

4 Cor (F) *f*

1st T-ne *f* = 110

T-ni 2 3 *f*

Tuba *f* *) *d* = 60

T. *mf*

Bar. *mf*

Bass *mf*

Wet, be - lo - w the sno - - - w

(—) Tenor Soloist *f* = 110 Sit and shit for an ho - u - r. Grab your dick. Feel the po - w - er.

S. *f* div.

A. *f* div.

T. *f* div.

B. *f* Hur - rá!

3 T-be (B) 4 Cor. (F) 1 T-ni 2 3 Tuba

f div. *f* *f* *f*

sf

T Bar Bass

line, smel ling of ve - git - ta -

Tenor Soloist

Wipe your ass when you're done. Come a - gain. Have some fun.

S. A. T. B.

f Hur - rá!

f *f* *f* *f*

f Hur - rá!

sf

T Bar Bass

- tion; With a run - ning stream and a wa-ter mill bea - ting

T
Bar.
Bass
the dark - ness,

V-ni I
p
1 8
V-ni I
p
T
mf
Bar.
mf
Bass
mf And three trees on(the) lo - w sky, And(an)old white horse gal - loped a-way in the

V-ni I
1 8
V-ni I
T
Bar.
Bass
mea - dow.
($\frac{1}{2}$) $\frac{1}{2} = 52$
) *
Tenor Soloist (declamation) f Twenty minutes - twenty dollars. Twenty minutes - twenty dollars. Sir...
V-ni I
p
1 4
V-ni I
p
1 4
V-ni I
p
Tenor Soloist f Twenty minutes - twenty dollars.
****)
Tape Recorder f

*) These Tenor, Baritone and Bass Soloists are members of a vocal trio performing the White Mass.

**) Twenty Minutes - Twenty Dollars starts here. Tenor Soloist is a choir member.

*** Knock.

**** A noisy crowd.

Wonder Kid

Piano

Baritone Soloist

Tape Recorder

Piano

Baritone Soloist

Piano

Baritone Soloist

Piatti

V-ni I

***) Wonder Kid starts here.**

****) Baritone Soloist is a Black Mass performer.**

Musical score for orchestra and castanets. The score includes parts for 4 Flutes, 4 Oboes, 4 Clarinets (B-flat), 4 Bassoons, Castagnette, Piatti, and Violin I. The castanets play a rhythmic pattern of eighth and sixteenth notes. The piatti play a sustained note. The violin part consists of eighth-note chords. Dynamics include forte (f) and legato (L.V.).



3
4

P-no {

f

Baritone Soloist

f We weren't so smart at her age.

4

4

4 Fl. a 4 f
4 Ob. a 4 f
4 Cl. (B) a 4 f
4 Fag. a 4 f

5 4 6 4 11 4

P-no { sub. p 3
sub. p
sub. p 3

Baritone Soloist

Were we?

V-ni I f div.
V-ni II f unis.
V-le f pizz.
V-lli f pizz.
C-ssi f

4 Fl.

4 Ob.

4 Cl.
(B)

4 Fag.

4 Cor.
(F)

Baritone
Soloist

I

V-ni

II

V-le

V-lli

C-ssi

Don't forget to bring her to our sexual education class at the e -

V-ni I

V-ni I

V-ni I

4 Fl.

4 Ob.

4 Cl. (B)

4 Fag.

4th Cl. (B) muta in Tenor Sax. (B)

4 Fl.

4 Ob.

3 Cl. (B)

4 Fag.

f

3 T-be (B) *a 3*

4 Cor. (F)

f

3 T-ni *a 3 f*

Tuba *f*

Cast. *f*

Piatti *L.V.* *f*

Baritone Soloist

- le - men - - - tary.

I V-ni

II

V-le

V-lli

C-ssi

ord.

ord.

4 Fl. a⁴

4 Ob. f a⁴

3 Cl. (B) a³

4 Fag. f a⁴

T. Sax. (B) f Tenor Sax. (B) muta in Alto Sax. (Es)

3 T-be (B)

4 Cor. (F) a⁴ div.

3 T-ni

Tuba

Cast. L.V. Piatti Cast. L.V. Piatti L.V. P-no Baritone Soloist Baritone Soloist C-ssi

It would be great to watch kids, dis - cas - sing the first ex - pe - ri-en-ces

P-no Baritone Soloist Baritone Soloist

of the - ir lives! Re - mem - ber: pro -

Baritone Soloist Baritone Soloist

- fes - siona - lism is a - bove all o - - - - - ther

6 **4**

4 4 1 4

3 T-be (B) a 3 f a 2 div. a 2 div. >

Cor. (F) a 2 f a 3 f

3 T-ni f

Tuba f

Cast. L.V. f Cast. L.V. f Piatti L.V. f Piatti f *)

Baritone Soloist things!

I f unis. II f div. unis. div. >

V-ni f

V-le f

V-lli f

C-ssi f

**) 4 $\text{♩} = 80$

T.
Bar.
Bass

Then we came to (a) ta - vern with vine-leaves o - ver the lin - tel,

***) Damp sound together with the orchestra.**

***) Shut the Fuck Up! starts here.

**) Eliot - 2 continues here. These Tenor, Baritone and Bass Soloists are members of a vocal trio performing the White Mass.

Shut the Fuck Up!

$\text{♩} = 110$

3 T-be
Cor. (F)
3 T-ni

3 T-be
Cor. (F)
3 T-ni

El. Gtr.

3 T-be
Cor. (F)
3 T-ni



3 T-be (B)
Cor. (F)
3 T-ni

El. Gtr.



3 T-be
Cor. (F)
3 T-ni

3 T-be
Cor. (F)
3 T-ni

*)
Bass Soloist (declamation)

f

Shut the fuck up!

Bass Soloist (declamation)

f

Are you out of your fucking mind?

Don't you fucking understand me?

*) Bass Soloist is a choir member.

3 T-be a 3
 1 2 Cor. (F) f
 3 4 3 T-ni f a 3
 El. Gtr.
 Bass Soloist

Are you a fucking Marxist,
 or fu - cking democrat?
 I doubt you know
 who the fuck

3 T-be a 3
 1 2 Cor. (F) f
 3 4 3 T-ni f div. 1 a 3
 Bass Soloist

= you are!
 Do you support O-sa - ma bin Laden? sf What?... Listen to me!

3 T-be a 3
 1 2 Cor. (F) mf
 3 4 3 T-ni mf div. 1
 T.

- ces of sil - ver, *) ↓ = 80
 Bar. Bass

Bass Soloist

I said:"Listen to me!" You dumb fucking moron! You stu - pid fucking retard! You gul - lible

*) Eliot - 2 continues here. These Tenor, Baritone and Bass Soloists are members of a vocal trio performing the White Mass.

Evgeni Kostitsyn - American Requiem III

三

*) $\text{♩} = 52$

T. p
But the-re was $\text{♩} = 110$
Bar. p
Bass p
no in - for - ma
tion,
 $\frac{3}{8}$
***)

***) Damp sound together with the Brass group.**

*****) We Are So Glad That You Are Sad! starts here.**

**) Eliot - 2 continues here. These Tenor, Baritone and Bass Soloists are members of a vocal trio performing the White Mass.

We Are So Glad That You Are Sad!

*) Tenor Soloist

mf We are so glad, that you are sad.

mp We are so glad, that you are sad. It

div., pizz.

V-lli

C-ssi

mp



Fag.

2 3 3 3 | 3 3 |

3 3 3 3 | 3 3 |

Tenor Soloist

5

4

makes us feel such bloo-dy joy

p To see again,

f that you are sad.

leggiere

V-lli

C-ssi

ord.

f

div., ord.

pizz.

f

*) Tenor Soloist is a choir member.

Evgeni Kostitsyn - American Requiem III

13

9 8

4 Fl. *f*

4 Ob. *f*

3 Cl. (B) *f*

A. Sax. (Es) Alto Sax. (Es) muta in Soprano Sax. (B)

Cor. (F) *f*

T-ni 2 *f*

Tuba *f*

Jazz-batt. *f* *ff*

P-no *f*

I *f*

V-ni *f*

II *f*

V-le *f*

***) Accellerando and then ritenuto.**

4 4 7 8

Tenor Soloist

f The new tombs ri - sing on the Earth

3 4 5 4

Are ge - ne - ra - ting sales.



7

Tenor Soloist

What a joyful ce - le - bra - tion

8

4

4

leggiero

p

f

5

4

We have dan - cing on your graves!

I

T.

II

B.

f [pam]

sim.

f [pam]

sim.

f [pam]

sim.

*) Accellerando and then ritenuto.

Measure 9: 4 Fl., 4 Ob., 3 Cl. (B), S. Sax. (B). Dynamics: *f*. Measure 10: S. Sax. (B) *f*, Cor. (F) *f*, T-ni 2 *f*, Tuba *f*. Measure 11: 4 Fl., 4 Ob., 3 Cl. (B). Measure 12: 4 Fl., 4 Ob., 3 Cl. (B). Measure 13: P-no. Measure 14: 4 Fl., 4 Ob., 3 Cl. (B). Measure 15: 4 Fl., 4 Ob., 3 Cl. (B). Measure 16: P-no. Measure 17: 4 Fl., 4 Ob., 3 Cl. (B). Dynamics: *f*.

muta in 4th Cl. (B)

Jazz-batt. Dynamics: *f*, *ff*. Measures 14-15: 4 Fl., 4 Ob., 3 Cl. (B). Measures 16-17: P-no, V-ni, V-le. Dynamics: *f*.

*) Accellerando and then ritenuto.

4

4

Tenor Soloist *mf* We are so glad, that you are sad.

Fag. a 2 *mp*

V-lli div., pizz. *pizz. mp*

C-ssi *mp*

We are so glad, that you are sad. It

=

Fag. 2

Fag. 3

Tenor Soloist makes us feel such bloody joy

V-lli *leggiero*

C-ssi

5

4

p To see again, *f* that you are sad.

V-lli div., ord. *f* pizz.

C-ssi ord. *f*

Evgeni Kostitsyn - American Requiem III

9 8 $\text{♩} = 80$

4 Fl. 4 Ob. 4 Cl. (B) 5 4 $\text{♩} = 80$

3 T-be 1 Cor. (F) 1 T-ni 2 3 Tuba 1 T-ni 2 3 Tuba $\text{♩} = 80$

Jazz-batt. P-no I V-ni II V-le $\text{♩} = 80$ $\text{♩} = 80$ $\text{♩} = 80$ $\text{♩} = 80$

Tenor Soloist (declamation) $\text{♩} = 52$ $\text{♩} = 52$ $\text{♩} = 52$ $\text{♩} = 52$

Bass Soloist (declamation) $\text{♩} = 52$ $\text{♩} = 52$ $\text{♩} = 52$ $\text{♩} = 52$

Tape Recorder $\text{♩} = 52$ $\text{♩} = 52$ $\text{♩} = 52$ $\text{♩} = 52$

Twenty minutes - twenty dollars, Sir... Twenty minutes - twenty dollars... Come in! Tape Recorder $\text{♩} = 52$

4th Cl. (B) muta in Alto Sax. (Es)

Accelerando and then ritenuto.

(*) Knock

***) Accellerando and then ritenuto.**

****) Twenty Minutes - Twenty Dollars continues here.**

Tenor Soloist is another choir member.

***) Knock.

****) Bass Soloist is a choir member.

*****) A sound of a closing door.

Hymn of Love

Largo

Acoustic Guitar *mf*

Harp *mf*

Tenor Soloist *passionately* *mf* Oh Bill, Your ass is the most mag - ni - fi - cent cre - a -
*) *unis.* V-ni I *mf* 3
unis. V-ni II
unis. V-le
unis. V-lli
mf arco C-ssi *mf*

A. Gtr.

Harp

Tenor Soloist *mf* - tion on the face of Earth! 3 3
V-ni II
V-le
V-lli

A. Sax (Es) *mf*

Tenor Soloist *mf* The - re isn't a - no -
V-ni I *mf*

C-ssi *pizz.* *f*

*) Tenor Soloist is another member of a choir.

A. Sax. (Es)

Tenor Soloist

V-ni I

V-ni II

V-le

V-lli

C-ssi

- ther man who's ass com - pa - res with yours!

— 3 — 3 — 5 — 3 — 3 — 3 —



A. Sax. (Es)

1st T-ba (B)

1st Cor. (F)

1st T-ne

Tuba

Accordion

Tenor Soloist

f And I would say this even if I had com - plete e - mo - tional de - tach - ment

V-ni I

V-ni II

V-le

V-lli

f

Tenor Soloist Cor. (F) 1st T-ne Tuba

and didn't love you. The-re is simply no

V-ni II V-le V-lli C-ssi

mf *mf* *mf* *mf* *mf*

ord.



Cor. (F) *1st T-ne* *Tuba*

mf *mf* *mf*

Tenor Soloist

ques *(...)* *tion...*

V-ni I *V-le*

mf *mf*

espressivo

mf *mf*

mf

risoluto

$\text{♩} = 72$

leggiero

1st Fl.

1st Cl. (B)

Fag.

V-ni

V-le

V-lli

Tenor Soloist

This musical score page contains six staves. The top staff features woodwind parts: 1st Flute and 1st Clarinet (B-flat). The second staff shows two bassoon parts (Fag. 1 and Fag. 2). The third staff consists of two violin parts (V-ni and V-ii). The fourth staff contains cello and double bass parts (V-le and V-lli). The fifth staff is reserved for the Tenor Soloist. The score includes dynamic markings such as *mf* and *f*, and performance instructions like "risoluto" and "leggiero". The music is divided into measures by vertical dashed lines, and the tempo is indicated as $\text{♩} = 72$.

J = 56

1st Fl.

1st Ob. *f*

1st Cl. (B)

Fag. 1
2

A. Sax. (Es) *f* 5

2nd T-ba (B)

1st Cor. (F)

1st T-ne

Tuba *f*

Acc. *f*

Harp *f*

P-no

Tenor Soloist *passionately*
like to stick my tongue in-side your ass and taste you. You are so

V-ni I
II

V-le

V-lli

J = 56

1st Ob.

A. Sax. (Es) Alto Sax. (Es) muta in 4th Cl. (B)

T-be (B)

1
2

1st Cor. (F)

1st T-ne

Acc.

Harp

P-no

8va

* Reo. * Reo. *

Tenor Soloist

sweet and gentle. I love making love to you.

V-ni I

V-le

(—..)

V-lli

J = 72

1st Fl.

1st Cl. (B)

V-ni I

V-le

I

V-ni II

mf

5
8

1st Fl. 1st Cl. (B) Fag. 2nd Fag. V-ni. V-le. V-lli.

mf *mf* *mf* *f* *f* *f* *f*

V-ni. V-le. V-lli.

mf *mf* *mf*

T. Bar. Bass.

mf *mf* *mf*

*) *) *)

d = 60

And ar - rived at eve - ning, not a

And so we con - ti - nued

mo - ment too soon

Fin - ding the place;

Celesta

mp *mp* *mp*

Bar. Bass.

satis-fac - to - ry.

V-le. V-lli. C-ssi.

mp *mp* *mp*

*) Eliot - 2 continues here. These Tenor, Baritone and Bass Soloists are members of a vocal trio performing the White Mass.
Wait 9 quarters in 72 bpm before it starts.

7
8

Cel.

V-le

V-lli

C-ssi

* *Re.*

* *Re.*

mp

Eliot - 3

**)*

4 *4* *j=60*

1

mp

2

mp

3

mp

4

mp

Fag.

(—..)
**) Bass Soloist *mp* *j=55*

All this was a long time

j=60

1

2

Fag.

3

4

Bass Soloist

j=55

a - go,
I re - mem - ber,

j=60

1

mp

2

mp

Fag.

3

mp

4

mp

(—..) *mp*

And I

**) A pause between Eliot - 2 and Eliot - 3 is 10 quarters in 60 bpm.*

***) This Bass Soloist is a member of a vocal trio performing the White Mass.*

1
2
Fag.
3
4
Bass Soloist

would do it a - gain, but set do-wn This set

$\text{♩} = 60$

1
2
Fag.
3
4

4th Fag. muta in C. Fag.

$\text{♩} = 55$

Bass Soloist

do - wn This: mf were cresc. we

$\text{♩} = 60$

V-le

$\text{♩} = 55$

V-lli mf

$\text{♩} = 55$

Bass Soloist

led all that way for Birth f or Death?

$\text{♩} = 66$

V-ni I

$\text{♩} = 64$

V-ni II f

$\text{♩} = 60$

V-le

$\text{♩} = 55$

V-lli

$\text{♩} = 56$

C-ssi f

Bass Soloist

The - re was a Birth, cer - tain - ly, We had e -

I V-ni
II V-le
V-lli
C-ssi

This section contains five staves. The top staff is for the Bass Soloist in bass clef. The second staff is for Violin I in treble clef, with a measure number '3' below it. The third staff is for Violin II in treble clef. The fourth staff is for Cello in bass clef. The bottom staff is for Double Bass in bass clef. The vocal line includes lyrics: 'The - re was a Birth, cer - tain - ly, We had e -'. Measure 4 ends with a repeat sign.



Bass Soloist

- vi - dence and no do - - ubt. *mp* I had seen

I V-ni
II V-le
V-lli
C-ssi

This section contains five staves. The top staff is for the Bass Soloist in bass clef. The second staff is for Violin I in treble clef. The third staff is for Violin II in treble clef. The fourth staff is for Cello in bass clef. The bottom staff is for Double Bass in bass clef. The vocal line continues: '- vi - dence and no do - - ubt. *mp* I had seen'. Measure 8 ends with a repeat sign.



Bass Soloist

birth and death, *mf* But had thought they were dif - fe - rent;

This section contains five staves. The top staff is for the Bass Soloist in bass clef. The second staff is for Violin I in treble clef. The third staff is for Violin II in treble clef. The fourth staff is for Cello in bass clef. The bottom staff is for Double Bass in bass clef. The vocal line concludes: 'birth and death, *mf* But had thought they were dif - fe - rent;'. Measure 12 ends with a final repeat sign.

*) div., fr.

Woodwinds

ff

T-ne 1

Brass without T-ne 1

*) **ff** div., fr.

Piatti

) **ff

Lastra

) **ff

P-no

Bass Soloist

ff

*) **ff** this Birth was Hard and bit - ter a - go-ny for us,

*) div.

Strings

ff

sub. **p** like

二

Bass Soloist
Death, o - ur death.

4 Cl. (B)
p
ord., a 3

3 Fag.
p
ord.

Tuba

Cassa
p

Harp

P-no
p
8vb
(- -) sim.

V-le
p
unis.

V-lli
p
unis.

***** C-ssi II**
p

*) Play anything in the highest register, *ff*, presto. Strings play overpressing by a bow.

****) Rub Lastra with Piatti.**

***) C-ssi II have 5 strings.

d = 72
ord.
1
2
Fl.
3
4
d = 30 (— γ)
mp
ord.
3 Fag.
C. Fag.
Tuba
Cassa
Harp
P-no
V-lli
unis.
I
C-ssi
II

d = 30

3 Fag.
C. Fag.
Tuba
Cassa
Harp
P-no
V-lli
unis.
I
C-ssi
II

d = 55

Bass Soloist
mp We re-turned to o-ur pla - ces, these King - doms, But no lon - ger at ease
d = 30

J = 72

1
2
Fl.
3
4

p

J = 30

(*p*) 3 Fag.
C. Fag.
Tuba
Cassa
Harp
P-no
J = 55
Bass Soloist
J = 30
he - re, in the old dis - pen - sa - tion, With an a-li-en people,
V-lli
I
C-ssi
II

8vb

8vb

8vb

3

p

Bass Soloist
clut-ching the ir gods. I should be glad

p

7
8

Bass Soloist
of a no - ther death.