

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

8 Executors

2 Guitarists

Acoustic Guitar
 Electric Guitar
 Bass Guitar

Celesta
 Accordion
 Harp
 Piano

For White Mass

For Black Mass

Tenor
 Baritone
 Bass

Vocal soloists

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 Violoncelli
 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

Eliot – 1

pp. 1-12

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 – 2

pp. 49-80

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 – 3

pp. 80-85

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.

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

Journey of the Magi

Eliot - 1

Text by T. S. Eliot

Evgeni Kostitsyn

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2011, Engraved by Nicolás Di Paolo

$\text{♩} = 55$

*)
Tenor
Baritone
Bass
mp
mp
A cold co - ming we had of it, Just the worst time

T.
Bar.
Bass
of the ye - ar For a jour - - - ney, and such a

T.
Bar.
Bass
mf
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
4/4
♩ = 60
L.V.

C-lli muta in Vibr.

C-lli *mp* $\text{♩} = 60$

Cel. *mp* $\text{♩} = 64$

Harp *mp* $\text{♩} = 66$

$\text{♩} = 55$
P-no *mp*

$\text{♩} = 55$
T. *mp*

The - re were

Vibr. *mp* $\text{♩} = 60$

Cel. *mp*

Harp *mp*

P-no

T. *mp*

times we re - gret - - - - ted The

$\text{♩} = 60$
Bamboopipes *mp*

Vibr. *mp*

Cel. *mp*

Harp *mp* $\text{♩} = 60$ L.V.

P-no

T. *mp*

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

♩ = 66

Sonagli

♩ = 66

Vibr.

Vibr. muta in C-lli

mp

(#) (- 7)

(b)

Cel.

Harp

P-no

T.

pes,

the

ter

ra

ces,



♩ = 60

L.V.

C-lli

(z.)

mp

Cel.

mp

♩ = 66

Harp

mp

P-no

T.

And the sil-ken girls

bring

ing

sher

bet.

♩ = 72 a 3

3 T-ni *f*

Tuba *f*

♩ = 55

Blocco di legno

C-lli *sf*

Cel.

Harp

P-no *

T.

♩ = 55

Bar. *f*

Bass *f*

f Then the ca - mel men cur - sing and grumb - ling

♩ = 72

V-lli *f*

C-ssi *f*



3 T-ni

Tuba

T. *8vb*

Bar.

Bass

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

V-lli

C-ssi

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

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



♩ = 72

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

f

3 T-ni
Tuba
T.
Bar.
Bass

-men, And the night - fi - res go - ing

♩ = 72 unis.

V-ni I e II
V-le

V-lli
C-ssi

3 T-be (B)

4 Cor. (F)

3 T-ni

Tuba

T.

Bar.

Bass

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

V-ni I e II

V-le

V-lli

C-ssi

♩ = 72
a 8

4 Fl.
e 4 Ob.

f
a 4

4 Cl.
(B)

f
a 4

4 Fag.

f

3 T-be
(B)

4 Cor.
(F)

3 T-ni

Tuba

8^{vb}

T.

Bar.

Bass

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

V-ni
I e II

V-le

V-lli

C-ssi

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

ty and char-ging high pri - ces: A

8vb
sub. *p*
sub. *p*
sub. *p*

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.

V-ni
I e II

V-le

V-lli

C-ssi

6
4

4 Cl. (F) *a 4* *p*

4 Fag. *a 3* *p*

1st Ob. *mp* *72*

C. Fag. *p* *30*

Tuba *p*

Cassa *p*

Harp *p*

P-no *p* *8^{vb}* *Red.* ** Red.* ** Red.* ** Red.* ** sim.*

V-le *p*

V-lli *p*

C-ssi *1* *2* *p* *30*

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

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

1st Ob.

4 Fag.

C. Fag.

Tuba

Cassa

Harp

P-no

Bass

V-lli

1

2

C-ssi

3

4

♩ = 55

mp

At the end we pre-ferred

to travel all night, slee - ping in snatches

1st Ob.

4 Fag.

C. Fag.

Tuba

Cassa

Harp

P-no

Bass

V-lli

1
2
3
4
C-ssi

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

1st Ob.

4 Fag.

C. Fag.

Tuba

Harp

P-no

Bass

V-lli

1
2
3
4
C-ssi

- - ars, say - ing That this

Bass

was all fol - - - ly.

Pup - up !

3/4 $\text{♩} = 60$ a 2

The score is divided into two systems. The left system covers measures 1-3, and the right system covers measures 4-6. The woodwind section includes Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Flute (Fl.), and Contrabassoon (C. Fag.). The string section includes Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-lli), and Double Bass (C-ssi). The percussion section includes Timpani (Timpani) and Timpani (Timp.).

Woodwinds:
Ob. 1 & 2: *f* a 2
Ob. 3 & 4: *f* a 2
Cl. (B) 1 & 2: *f* a 2
Cl. (B) 3 & 4: *f* a 2
Fl. 1 & 2: *f* a 2
C. Fag.: *mp* to *f*

Strings:
V-ni I: *f*
V-ni II: *f*
V-le: *f*
V-lli: *f*
C-ssi: *f* (unis. pizz.)

Percussion:
Timpani: *f*
Timp.: *f*

Fl. 1 muta in Fl. Pic.

Fl. 1 2 3 4

Cl. (B) 1 2 3 4

Fag. 1 2 3

C. Fag.

mf cresc. *ff*

mf *cresc.* *ff*

muta in 4th Fag.

1

T-ni 2 3

Tuba

p

Timp.

Maracas

p

I

V-ni II

V-le

V-lli

C-ssi

1
T-ni 2
3
Tuba
Mar.
Boy (declamation)

poco a poco cresc.

mp Ah... *sim.* *poco a poco cresc.*

Detailed description: This system contains the first five staves of the score. The tuba parts (1, 2, 3) and maracas play a rhythmic pattern of quarter notes with stems pointing down. The boy's declamation part begins with a treble clef and a series of quarter notes with stems pointing down, starting with a dynamic marking of *mp* and a *poco a poco cresc.* instruction. The lyrics "Ah... sim." are written below the notes.



1
T-ni 2
3
Tuba
Mar.
Boy

Detailed description: This system contains the next five staves of the score. The tuba parts continue with their rhythmic pattern. The boy's declamation part features a triplet of eighth notes with stems pointing down, followed by a series of quarter notes with stems pointing down. The lyrics "Ah... sim." are written below the notes.

fr.

Fl. Pic.

2
Fl. 3
4

4 Ob.

4 Cl.
(B)

4 Fag.

1

T-ni 2

3

Tuba

Triangolo

L.V.

Mar.

Tuba

mp *f*

Boy

f *ff*

Dad-dy!

Your dog is hurting me!

I

V-ni

II

V-le

V-lli

C-ssi

f arco

Fl. Pic. *fr.* *f* *a 3* *a 4* *muta in Fl. 1*

2 Fl. 3 4 *f* *a 3* *a 4*

4 Ob. *f* *a 4*

4 Cl. (B) *f* *a 4*

4 Fag. *f* *a 4*

T-ne 1 *mf* *cresc.* *ff*

2 T-ni *ff*

3 *ff*

Tuba *mf* *cresc.* *ff*

Tr-lo *L.V.* *f pizz.*

I V-ni *f*

II *f*

V-le *f*

V-lli *f*

C-ssi *f*

Padiglione cinese *p*

Boy (declamation) *poco a poco cresc.* *f* Oh wo - w... Oh gol - ly...

I V-ni *pizz.* *p* *pizz.* *poco a poco cresc.*

II *p* *pizz.* *poco a poco cresc.*

V-le *p* *pizz.* *poco a poco cresc.*

C-ssi *p* *pizz.* *poco a poco cresc.*

Musical score for Tuba 1, 2, 3, and Tuba. The score is written in bass clef. Tuba 1, 2, and 3 parts are marked with *mf* and *cresc.* dynamics. The Tuba part is marked with *mf* and *cresc.* dynamics. The score spans three measures.

Musical score for Padigl. cin., Boy, V-ni I, V-ni II, V-le, and C-ssi. The score is written in treble clef. The Boy part includes lyrics: "Ah... ah... sim. cresc. The". The V-ni I, V-ni II, V-le, and C-ssi parts are marked with *mf* dynamics. The score spans three measures.

Ob. 1 2 3 4

Cl. (B) 1 2 3 4

T-ni 1 2 3

Tuba

Padigl. cin.

Boy

dog-gy hurts!

ff Ah... ah... It hurts!

Boy (declamation) Ah... *sim.*

V-ni I II

V-le

V-lli

C-ssi

mp

ord. a 4

4 Fl.

4 Ob. *f* a 4

4 Cl. (B) *f* a 4

4 Fag. *f* a 4 4th Fag. muta in C. Fag.

3rd T-ne e Tuba *f* a 2

V-ni I *f*

V-ni II *f*

V-le *f*

V-lli *f*

C-ssi *f*

mf *div. ff*

V-lli *ff*

C-ssi *mf* *ff*

♩ = 40

7 9 9

8 8 8

Cl. (B) *ff* a 2

Fag. *ff* a 2 div. a 2 div.

C. Fag. *ff*

T-ni 2 *ff*

Tuba *ff*

Campane *ff* L.V. accel. allarg.

Baritone (Priest) *ff* I am not a dog! I'm your Con - fes - sor!

V-ni *ff*

V-le *ff* unis. div. unis. div.

V-lli *ff* unis. div. unis. div.

C-ssi *ff* 4/4

*) One accidental applies to one note.

Life to Enjoy

4 Cor. (F) $\frac{3}{4}$ = 120 $\frac{4}{4}$ a 3 *f*

3 T-ni *mf*

Tuba *mf*

CHOIR

Soprano *f*

Alto *f*

*) Tenor *f*

Bass *f*

V-Ili *f* unis. pizz. *f* Af, *af, sim.* *f* pizz.

C-ssi *f* *f* *f* pizz.



4 Cor. (F)

3 T-ni

Tuba

S. ^{8^{vb}}

A.

T.

B.

V-Ili *f* pizz. *f* pizz. *f* pizz.

C-ssi *f* *f* *f*

*) Without one soloist - tenor.

3/4 = 120 *leggiero*
 4 Cl. (B) *f* *a 4*
 3 Fag. *f* *a 3*
 C. Fag. *f*

4 Cor. (F)
 3 T-ni
 Tuba
 8^{vb}

*)
 Tenor Soloist (declamation)
 4/4 = 69
f Dog-gy style

S.
 A.
 T.
 B.

3/4 = 120
 4 pizz.
 V-lli *f* pizz.
 C-ssi *f*

3/4 = 120
 4 pizz.
 V-lli *f* pizz.
 C-ssi *f*

*) By a foul voice. Block your nostrils, pressing them by fingers. Tenor Soloist is a choir member.

4 Cl. (B)

4 Cor. (F)

3 T-ni

Tuba

Jazz-batt. $\frac{3}{4}$ $\text{♩} = 120$ *f*

Tenor Soloist

If you'd love to meet a dog for stu - pen -

S.

A.

T.

B.

V-lli *pizz.* *f* *pizz.*

C-ssi *f*

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

C-ssi *f*

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

C-ssi *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.

3 = 120
4 div.

p Af, af, sim.

V-lli

C-ssi



3 = 120
4 div. in 2

mf

Tenor Soloist

list be - lo - w.

3 = 120
4 div.

f Af, af, sim.

T.

B.

4 Fl. *mf* *div. in 2*

4 Ob. *p* *div. in 2*

3 T-be (B) *f* *1 e 2 unis.*

Cor. 1 (F) 2 *p*

S. *f* *div.* *2*

A. *f* *div.* *2*

T. *p* *div.* *2*

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* *gl.*

Tuba *f* *gl.*

S. *f* *gl.* *gl.*

A. *f* *gl.* *gl.*

4 Cor. (F) *f*

3 T-ni *f* *gl.* *gl.*

Tuba *f* *gl.* *gl.*

S. *f* *gl.* *gl.*

A. *f* *gl.* *gl.*

T. *f* *gl.* *gl.*

B. *f* *gl.* *gl.*

V-Ili *f* *pizz.*

C-ssi *f*

f *Af, af, sim.*

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

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

1st Cl. (B)
2nd Cl. (B)
3rd Cl. (B)
f
♩ = 120
6
3
4
♩ = 120
6
3
4
♩ = 120
6
3
4

4 Cor. (F)
3 T-ni
Tuba
gl.
gl.
gl.
8vb

Tenor Soloist (declamation)
f His name
S.
A.
T.
B.

V-lli
C-ssi
3
4
♩ = 120
pizz.
f pizz.
f

2 Cl. (B)
3
3
6
3
4th Cl. (B)
4
f
6
6
6
6

4 Cor. (F)
3 T-ni
Tuba
8^{vb}
Tenor Soloist
is San Di - e - - go
S.
A.
T.
B.

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

♩ = 120
♩ = 120

1st Cl. (B) $\frac{3}{4}$ = 120 8^{va} f 6 6

2nd Cl. (B) $\frac{3}{4}$ = 120 f 6 6

Cl. (B) $\frac{3}{4}$ = 120 sf

3 Fag. $\frac{3}{4}$ = 120 f a 3

C. Fag. f

4 Cor. (F)

3 T-ni

Tuba

Jazz-batt. 8^{vb} $\frac{3}{4}$ = 120 f

Tenor Soloist f and he's had

S.

A.

T.

B.

V-lli

C-ssi

1 Cl. 2 (B) $3 \text{ } \underline{\underline{\underline{3}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}}$

3 Cl. 3 $4 \text{ } \underline{\underline{\underline{3}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}}$ *f*

4th Cl. (B) $4 \text{ } \underline{\underline{\underline{3}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}}$ *f*

3 Fag. *f*

C. Fag. *f*

4 Cor. (F)

Jazz-batt. $(-)$

Tenor Soloist
all his shots.

S. *f*

A. *f*

T. *f*

B. *f*

V-lli $\frac{3}{4} \text{ } \underline{\underline{\underline{3}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}} \text{ } \underline{\underline{\underline{6}}}$ *f* pizz.

C-ssi *f*

4th Cl. (B) $\frac{3}{4}$ ♩ = 120

3 Fag. *f*

C. Fag. *f*

muta in 4th Fag.

4 Cor. (F)

3 T-ni $\frac{3}{4}$ ♩ = 120

Tuba *f*

8^{vb}

Jazz-batt.

Tenor Soloist

S.

A.

T.

B.

V-lli $\frac{3}{4}$ ♩ = 120

f pizz.

C-ssi *f*

V-lli $\frac{3}{4}$ ♩ = 120

f pizz.

C-ssi *f*

4 Fl.

4 Ob. *div. in 2*

3 T-be (B) *f*

Cor. 1 (F) 2 *f*

3 T-ni *f*

Tuba *f*

S. *f*

A. *f*

f Af, af, sim.

2 *div. sf*

A. *div. sf*

T. *div. sf*

B. *div. sf*

Rr...

==

Allargo. Dreamy.

$\frac{4}{4}$ ♩ = 69

Tenor Soloist (declamation)

f Sweet dreams, lie do - wn, roll o - ver!

$\frac{3}{4}$ ♩ = 45
 $\frac{4}{4}$ L.V.
Vibr. *p*

$\frac{3}{4}$ ♩ = 45
 $\frac{4}{4}$ unis., pizz.
V-le *p* unis.
p unis.
p

7
8

4 Ob. *a 4*

4 Fag. *a 4*

Vibr.

Campane

Harp *p*

P-no *p*

15^{ma} *Seo.*

15^{ma} *unis.*

1 2

3 4

5 6

V-ni I *p*

7 8

9 10

11 12

V-ni II *p*

V-le *1 2* *unis., pizz.*

3 4

5 6

7 8

V-lli *arco, unis.*

3 4 *arco*

C-ssi *arco*

*) *p*

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

**) Piano plays clusters.

Psalm #151

from the Holy Scripture of the Golden Calf Church

The musical score is arranged in a multi-staff format. At the top, the woodwind section includes:

- 4 Cl. (B) in treble clef, marked *mp*, with a tempo of $\text{♩} = 44$ and a key signature of one flat (B-flat).
- 4 Fag. in bass clef, marked *mp*, with a tempo of $\text{♩} = 44$ and a key signature of one flat (B-flat).
- Tuba in bass clef, marked *mp*, with a tempo of $\text{♩} = 44$ and a key signature of one flat (B-flat).

A dashed line indicates a dynamic shift to *8^{vb}* for the Tuba and Fag. parts.

The string section consists of:

- Tr-lo (Trumpet) in treble clef, marked *mp*.
- S-gli (Soprano) in treble clef, marked *mp*.
- C-lli (Clarinet) in treble clef, marked *mp*.
- Vibr. (Violin) in treble clef, marked *mp*.
- Harp. in treble clef, marked *mp*, with *unis. pizz.* (unison pizzicato) markings.
- V-ni I (Violin I) in treble clef, marked *mp*.

A tempo change to $\text{♩} = 38$ in 4/4 time is indicated for the string section.

The lower woodwind section includes:

- V-le (Violoncello) in bass clef, marked *mp*, with *unis., arco* (unison, arco) markings.
- V-lli (Violoncello) in bass clef, marked *mp*.
- C-ssi (Cello) in bass clef, marked *mp*, with *unis., arco* (unison, arco) markings.

A tempo change to $\text{♩} = 44$ is indicated for the lower woodwinds.

4 Cl. (B)

4 Fag.

1st T-ba (B)

1

Cor. (F)

2

1st T-ne

Tuba

8^{vb}

Tr-lo

S-gli

C-lli

Vibr.

Harp

*) Bass Soloist

mf

Time of Mid - night,

mf

Time of full Moon,

V-ni I

V-ni II

mp

V-le

V-lli

C-ssi

*) Bass Soloist is a choir member.

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

4th Fag. muta in C. Fag.

♩ = 54

4 Cl. (B)

4 Fag.

1st T-ba (B)

1

Cor. (F)

2

1st T-ne

Tuba

This section contains the musical notation for the woodwind and brass instruments. It includes staves for 4th Clarinet (B), 4th Bassoon, 1st Trombone (B), Cor. 1 (F), Cor. 2 (F), 1st Trumpet, and Tuba. The 1st Trombone, Cor. 1, and 1st Trumpet parts feature a triplet of eighth notes. The music is marked with a tempo of quarter note = 54 and a dynamic of *mp*.

mp

Tr-lo

Maracas

S-gli

Padiglione cinese

C-lli

Vibr.

Harp

This section contains the musical notation for percussion and strings. It includes staves for Tr-lo, Maracas, S-gli, Padiglione cinese, C-lli, Vibr., and Harp. The Maracas and Padiglione cinese parts feature a tempo of quarter note = 38 and a dynamic of *mf*. The Harp part features a triplet of eighth notes.

♩ = 38

♩ = 38

mf

♩ = 54

Bass Soloist

ord.

O - pens up

Bass Soloist

mf

a Sac - red Place...

Gold and cash

I

V-ni

II

V-ni II

V-le

V-lli

C-ssi

This section contains the musical notation for the soloist and string sections. It includes staves for Bass Soloist, V-ni I, V-ni II, V-le, V-lli, and C-ssi. The Bass Soloist part features lyrics: "O - pens up", "a Sac - red Place...", and "Gold and cash". The music is marked with a tempo of quarter note = 54 and a dynamic of *mf*. The V-ni II part features a triplet of eighth notes.

ord.

♩ = 54

mp

1st T-ba (B) *mp*

Cor. (F) 1 *mp*

Cor. (F) 2 *mp*

1st T-ne *mp*

Bass Soloist

V-ni II *mp*

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



Bass Guitar *f* *gliss.*

B. Gtr. *f*

P-no *f*

Bass Soloist

Calf Mass.

(z.)



B. Gtr. *f*

P-no *f*

Jazz-batt. *f*

B. Gtr. *f*

P-no *f*

Bass Soloist *f*

I can kill and die

Jazz-batt.

B. Gtr.

P-no

Bass Soloist

for mo - ney. It doesn't smell - no

Detailed description: This system contains the first four measures of the piece. The Jazz-batt. part features a complex rhythmic pattern with accents and slurs. The B. Gtr. part has a melodic line with triplets and glissando effects. The P-no part is split into two staves, with the right hand playing chords and the left hand playing a bass line with triplets. The Bass Soloist part has a simple bass line with triplets. The lyrics 'for mo - ney. It doesn't smell - no' are positioned below the Bass Soloist staff.

Jazz-batt.

B. Gtr.

P-no

Bass Soloist

Electric Guitar

fuckin' shit: It's right on - ex - tort, screw

Detailed description: This system contains measures 5-8. The Jazz-batt. part continues with a similar rhythmic pattern. The B. Gtr. part has a melodic line with triplets and a dynamic marking of 'f'. The P-no part is split into two staves, with the right hand playing chords and the left hand playing a bass line with triplets. The Bass Soloist part has a simple bass line with triplets. The Electric Guitar part has a melodic line with triplets and a dynamic marking of 'f'. The lyrics 'fuckin' shit: It's right on - ex - tort, screw' are positioned below the Bass Soloist staff.

Jazz-batt.

El. Gtr.

B. Gtr.

P-no

Bass Soloist

o - ver, Keep that smile on gree - dy face...

Detailed description: This system contains measures 9-12. The Jazz-batt. part continues with a similar rhythmic pattern. The El. Gtr. part has a melodic line with triplets and a dynamic marking of 'f'. The B. Gtr. part has a melodic line with triplets and a dynamic marking of 'f'. The P-no part is split into two staves, with the right hand playing chords and the left hand playing a bass line with triplets. The Bass Soloist part has a simple bass line with triplets. The lyrics 'o - ver, Keep that smile on gree - dy face...' are positioned below the Bass Soloist staff.

Cl. (B)²/₃ $\text{♩} = 44$
p a 2

Fag. 2 $\text{♩} = 44$
p a 3

Ten. Sax. (B) $\text{♩} = 100$
f $\text{♩} = 44$

Tuba $\text{♩} = 44$
p 8^{vb}

Jazz-batt.

El. Gtr.

B. Gtr.

Bass Soloist

V-le $\text{♩} = 44$
p

V-lli $\text{♩} = 44$
p

C-ssi $\text{♩} = 44$
p div.

1st Fl. $\text{♩} = 100$

f 3 6 6 6

1st Cl. (B) $\text{♩} = 100$

f 6 6 6 6

Cl. 2 (B) 3

Fag. 2 3

C. Fag. $\text{♩} = 44$

Ten. Sax. (B)

Cor. (F) 1 2 3 4 $\text{♩} = 100$

f

Tuba

P-no $\text{♩} = 100$

f 6 3 6 6

Rea. * *Rea.*

V-le

V-lli

C-ssi

1st Fl.
 6 3
 2nd Cl. (B) muta in Alto Sax. (Es)
 3rd Cl. (B) muta in Bass Sax. (Es)
 Cl. 2 (B) 3
 Fag. 2 1 3
 C. Fag.
 T. Sax. (B)
 Cor. (F) 1 2 3 4
 Tuba
 P-no
 V-le
 V-lli
 C-ssi
 1st Cl. (B)
 = 100
f 6 6 6
p = 100
f
f
f
f
 8^{va}
 3 6 * 6 6 6
f
Red.
f
f
f

1st Fl. $\text{♩} = 100$
f 3 6 6 3

1st Cl. (B) *f* 6
 muta in Soprano Sax. (B)

1
 Fag. 2
 3

C. Fag.

T. Sax. (B) $\text{♩} = 100$
f

1
 2
 3
 4
 Cor. (F)

Tuba

P-no

V-lli

C-ssi

1st Fl.

Soprano Sax. (B) $\text{♩} = 100$
mf

Alto Sax. (Es) *mf*

Tenor Sax. (B) *mf*

Bass Sax. (Es) *mf*

4 Cor (F)

P-no

♩ = 44

3 Fag. *f*

C. Fag. *f*

S. Sax. (B) Soprano Sax. (B) muta in 1st Cl. (B)

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

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

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

♩ = 60

3 T-be (B) *f*

Cor. (F) *f*

1st T-ne *f*

T-ni *f*

♩ = 44

Tuba *f*

♩ = 60

Tr-lo *f*

Campanaccio *f*

♩ = 60

Pandereta *f*

C-lli *f*

♩ = 60

Harp *f*

Vibr. *f*

♩ = 60

Bass Soloist *f*

♩ = 60

V-ni I *f*

V-ni II *f*

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

♩ = 44

V-le *f*

V-lli *f*

C-ssi *f*

3 Fag.

C. Fag.

3 T-be (B)

1
2
3
4
Cor. (F)

1
2
3
T-ni

Tuba

Tr-lo

Camp-o

Pandereta

C-lli

Vibr.

Harp

Bass Soloist

I
V-ni

II

V-le

V-lli

C-ssi

ff

f

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

div.

$\text{♩} = 60$ L.V.

4 Fl. 8va a4

4 Ob. a4

4 Cl. (B) ff

3 Fag. 7/8

C. Fag. 7/8

3 T-be (B) ff

4 Cor. (F) ff

1st T-ne 3/4

Tuba 7/8

Tr-lo L.V. f *muta in Timpani*

Camp-o 3/4

Pandereta L.V.

Padiglione cinese f

C-lli 3/4 ff

Vibr. *muta in Cassa*

*) Campane L.V. f

Harp ff 8vb L.V. d. + o

Bass Soloist

V-ni I *pe, love and faith!*

V-ni II div. ff

V-le ff

V-lli 7/8

C-ssi div.

*) 2 executors play C-ne. **) Play D \flat Major scale.

3
4

4 Fl.
4 Ob.
4 Cl. (B)
3 Fag.
C. Fag.
3 T-be (B)
4 Cor. (F)
3 T-ni
Tuba
Timpani
Tr-lo
Piatti
Cassa
C-lli
Campane
Harp
I V-ni
II V-ni
V-le
V-lli
C-ssi

g^{va}
g^{vb}

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

9 8 1 4

sf sub. p *fff* **)

poco fr. ord.

*)
*)

sf sub. p *fff*

sf sub. p *fff*

sf sub. p *fff*

sf sub. p *fff*

*) 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,



$\text{♩} = 110$

Bass Guitar *f*

$\text{♩} = 60$

Bass

$\text{♩} = 110$ div.

Soprano *f* div.

Alto *f* div.

CHOIR
Tenor *f* div. ****) *f* div.** *****)**

Bass *f* div.

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



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. *f*

Alto Sax. (Es) *f*

Alto Sax. (Es) *f*

B. Gtr.

Tenor Soloist *f* My day be-gins with a routine - I learned for half my life -

S. *ra!*

A. *unis., pizz.*

T. *unis., pizz.*

B. *unis., pizz.*

C-ssi *f*

C-ssi *f*

||

1st Fag.

Alto Sax. (Es) *f*

4th Alto Sax. (Es) *f*

Tenor Soloist *f*

C-ssi *f*

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

*) Tenor Soloist is a choir member.

1
T-be
(B)
2
3
4
Cor.
(F)
1
2
3
4
T-ni
2
3
Jazz-batt.
El. Gtr.
Tenor Soloist
C-ssi

*) Accelerando and then ritenuto.

1
T-be (B)
2
3
1
2
Cor. (F)
3
4
1
T-ni
2
3
Jazz-batt.
El. Gtr.
B. Gtr.

This section of the score includes staves for three Trumpets in B-flat (1, 2, 3), four Cornets in F (1, 2, 3, 4), three Trombones (1, 2, 3), Jazz Battery, and Electric Guitar. The Electric Guitar part features triplet markings. The Bass Guitar part begins with a *f* dynamic marking.



B. Gtr.
S.
A.
T.
B.
f Hur - ra!
Hur-ra!
Hur - ra!

This section features a Bass Guitar part and four vocal soloist parts (Soprano, Alto, Tenor, Bass). The vocal parts are marked with *f* and *div.* (divisi). The lyrics "Hur - ra!" are written below the vocal staves.

1st Fag. *f*

A. Sax. (Es) *f*

3 *f*

4 *f*

B. Gtr.

Tenor Soloist *f* My day ends with a routine: I'm zealous, teaching folks

S.

A.

T.

B.

C-ssi *f* pizz.

1st Fag.

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

A. Sax. (Es) *f*

2 *f*

3rd A. Sax (Es) *f*

A. Sax. (Es) *f*

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

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

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

Tenor Soloist *f* What human rights are meant to be And how free - dom works:

C-ssi *f*

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

f *f* *f* *f* *f*

div.

$\text{♩} = 110$

3 3 3 3 3 3

T.
Bar.
Bass

mf *mf* *mf*

$\text{♩} = 60$

Tenor Soloist

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

$\text{♩} = 110$

3 3 3 3 3 3 3 3

Wet, be - lo - w the sno - w

f *f* *f* *f* *f* *f* *f* *f*

$\text{♩} = 110$ $\text{♩} = 110$

div. *div.* *div.* *div.* *div.* *div.* *div.* *div.*

Sit and shit for an ho - u - r. Grab your dick. Feel the po - w - er.

S.
A.
T.
B.

f *f* *f* *f*

div. *div.* *div.* *div.*

f *f* *f* *f*

Hur - rá!

S.
A.
T.
B.

f *f* *f* *f*

div. *div.* *div.* *div.*

f *f* *f* *f*

Hur - rá!

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

3
4

3 T-be (B) $\text{♩} = 110$

4 Cor. (F) *f* div.

1 T-ni $\text{♩} = 110$

2 T-ni $\text{♩} = 110$

3 T-ni $\text{♩} = 110$

Tuba $\text{♩} = 110$

B. Gtr. *sf*

T. line, smel - ling of ve - git - ta -

Bar.

Bass

Tenor Soloist

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

S. *f* div. Hur - rá!

A. *f* div. Hur - rá!

T. *f* div. Hur - rá!

B. *f* div. Hur - rá!



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

Bar.

Bass

T. *p* the dark - - ness, 1
8

Bar. *p*

Bass *p*

V-ni I *p*

V-ni II *p*

*) **4**

T. *mf* And three trees on(the) lo - w sky, And(an)old white horse gal - loped a-way in the

Bar. *mf*

Bass *mf*

V-ni I

V-ni II

4

T. *f* mea - dow.

Bar. *f*

Bass *f*

mea - dow.

) **52

***)

****)

Tenor Soloist (declamation) *f* Twenty minutes - twenty dollars. Twenty minutes - twenty dollars. Sir...

V-ni I *p*

V-ni II *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.

***) Knock.

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

****) A noisy crowd.

Wonder Kid

Piano
f
 3/4 ♩ = 150

Baritone Soloist
 **) *f*

Tape Recorder
 3/8 ♩ = 52 (ζ) *) *f*

Piano

Baritone Soloist

big bucks as a por - no mo - - - - - vie star.

Piano

Baritone Soloist

It is a - ma - zing ho - w ad - vanced kids

4 Fl. a 4 *f*

4 Ob. a 4 *f*

4 Cl. (B) a 4 *f*

4 Fag. a 4 *f*

Piatti L.V. *f*

Piano
sf

Baritone Soloist

are to - - - - day!

V-ni I *f*

*) Wonder Kid starts here.
 **) Baritone Soloist is a Black Mass performer.

4 Fl.
 4 Ob.
 4 Cl. (B)
 4 Fag.
 Castagnette
 Piatti
 V-ni I



P-no
 Baritone Soloist

f We weren't so smart at her age.

3/4
 4/4

4
4

4 Fl. *f* a4

4 Ob. *f* a4

4 Cl. (B) *f* a4

4 Fag. *f* a4

5 6 11

4 4 4

P-no *sub. p*

Baritone Soloist *sub. p*

Were we?

4
4

V-ni I *f* div.

V-ni II *f* unis.

V-le *f*

V-lli *f* pizz.

C-ssi *f* pizz.

4 Fl.

4 Ob.

4 Cl.
(B)

4 Fag.

4 Cor.
(F)

Baritone
Soloist

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

I

V-ni

II

V-le

V-lli

C-ssi

f *V-ni I* *f* *V-ni I* *f*

4 Fl.

4 Ob.

4 Cl. (B)

4 Fag.

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

4 Fl. a 4

4 Ob. a 4

3 Cl. (B) a 3

4 Fag. a 4 #

3 T-be (B) a 3

4 Cor. (F)

3 T-ni a 3

Tuba

Cast.

Piatti L.V.

Cast.

Piatti L.V.

Baritone Soloist

le - men - tary.

V-ni I

V-ni II

V-le

V-lli ord.

C-ssi ord.

4 Fl. *a4*

4 Ob. *f a4*

3 Cl. (B) *f 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

Piatti *L.V.* Cast. *L.V.* *L.V.*

P-no *mp*

Baritone Soloist *f* It would be great to watch kids, dis - cas - sing *mp* the first ex - pe - ri-en-ces

C-ssi

P-no

Baritone Soloist of the - ir lives! *p* Re - mem - ber: pro -

Baritone Soloist - fes - siona - lism is a - bove all *6/4* o - - ther

4/4 6/4 1/4

3 T-be (B) *f* *a 3*

1 2 Cor. (F) *f* *a 2* *div.* *a 2* *div.*

3 4 T-ni *f* *a 3*

Tuba *f*

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

Baritone Soloist

things!

I V-ni *f* *unis.*

II V-le *f* *div.* *unis.* *div.*

V-lli *f*

C-ssi *f*



***) $\frac{4}{4}$ $\text{♩} = 80$ ***)

T. *mf*

Bar. *mf*

Bass *mf*

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
1
2
Cor. (F)
3
4
3 T-ni
El. Gtr.

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

3 T-be
1
2
Cor. (F)
3
4
3 T-ni
El. Gtr.

*) Bass Soloist (declamation) **f**
Shut the fuck up!

*) Bass Soloist (declamation) **f**
Are you out of your fucking mind?

*) Bass Soloist (declamation) **f**
Don't you fucking understand me?

*) Bass Soloist is a choir member.

3 T-be
1
2
Cor. (F)
3
4
3 T-ni
El. Gtr.

Bass Soloist

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

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

mf

mp

mp

mp

mf

*) T.

mf

Six hands at an o - pen door di - cing for pie -

Bass Soloist

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

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

mf

mf

mf

mf

mf

mf

T.

- ces of sil - - - ver,

*) Bar.
Bass

mf

mf

And feet kick - ing the emp - ty wine

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.

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

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

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

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

El. Gtr.

Bar.

Bass

Bass Soloist

Timpani

Piatti

sf
little fuck!

p
Don't you fucking comprehend?

fff
DON'T YOU FU-CKING COM-PRE-HEND?



**)

T.

Bar.

Bass

Bass Soloist

p
But the-re was

p
no in-for-ma-tion,

***)

*) 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. We are so glad, that you are sad. It

V-lli *div., pizz. mp*

C-ssi *pizz. mp*

Fag. *a2 mp*

4/4 ♩ = 80



Fag. *a2 mp*

Tenor Soloist *leggiero p* makes us feel such bloody joy. *f* To see again, that you are sad.

V-lli *div., ord. f*

C-ssi *ord. f pizz.*

5/4

*) Tenor Soloist is a choir member.

This musical score page features a variety of instruments and dynamic markings. The instruments listed are:
 - 4 Fl.
 - 4 Ob.
 - 3 Cl. (B)
 - A. Sax. (Es)
 - Cor. (F) (1, 2, 3, 4)
 - T-ni (1, 2, 3)
 - Tuba
 - Jazz-batt.
 - P-no (Piano)
 - V-ni (Violins I and II)
 - V-le (Viola)
 - Alto Sax. (Es) muta in Soprano Sax. (B)
 - A. Sax. (Es) part includes a multi-measure rest of 4 measures, followed by eighth-note triplets with a dynamic marking of *f*.
 - Flute, Oboe, Clarinet, and Piano parts feature *f* dynamics and eighth-note triplets. Measure 13 for these parts includes an *8* multi-measure rest.
 - The Jazz-batt. part includes an *ff* dynamic marking and a note with a **)* annotation.
 - The strings (Violins and Viola) play *f* dynamics with *div.* (divisi) markings.

*) Accelerando and then ritenuto.

Tenor Soloist **4** **7** **3** **5**
4 **4** **4** **4**
f The new tombs ri - sing on the Earth Are ge - ne - ra - ting sales.

Tenors I *f* [pam] *sim.*
 II *f* [pam] *sim.*

Basses *f* [pam] *sim.*



Tenor Soloist **7** **4** **5**
8 **4** **4**
leggiero
p What a joyful ce - le - bra - tion We have dan - cing on your graves!

Tenors I *f* [pam] *sim.*
 T. *f* [pam] *sim.*
 II *f* [pam] *sim.*

B. *f* [pam] *sim.*

The musical score is divided into two systems. The first system (measures 4-17) includes parts for S. Sax. (B), Cor. (F), T-ni 1 & 2, and Tuba. The S. Sax. (B) part features a melodic line with triplets and a dynamic marking of *f*. The Cor. (F) parts (1, 2, 3, 4) and T-ni 1 & 2 parts (1, 2, 3) also feature *f* dynamics. The Tuba part starts with a *f* dynamic. The second system (measures 18-25) includes parts for 4 Fl., 4 Ob., 3 Cl. (B), Jazz-batt., P-no, V-ni I & II, and V-le. The woodwinds (Fl., Ob., Cl.) play triplets with a dynamic of *f*. The Jazz-batt. part features a dynamic range from *f* to *ff*. The P-no part features triplets with a dynamic of *f*. The V-ni and V-le parts feature *f* dynamics and some parts include *div.* markings. A *muta in 4th Cl. (B)* instruction is present for the 3 Cl. (B) part.

*) Accelerando and then ritenuto.

4/4

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

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

C-ssi *mp* *pizz.*

Fag. *mp* a2



Fag. 1 2 3 4

Tenor Soloist *p* makes us feel such bloody joy. *leggiero* *p* To see again, *f* that you are sad.

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

C-ssi *f* *ord.* *pizz.*

5/4

4 Fl. $\frac{9}{8}$ $\text{♩} = 80$ f 3 *cresc.* 3 3 ff

4 Ob. f 3 *cresc.* 3 3 ff

4 Cl. (B) f 3 *cresc.* 3 3 ff 4th Cl. (B) muta in Alto Sax. (Es)

3 T-be $\frac{4}{4}$ $\text{♩} = 80$ f 3 3 3 3 3 3 3 3

Cor. (F) f

1 f

2 f

3 f

4 f

1 f

2 f

3 f

Tuba f

Jazz-batt. $\text{♩} = 80$ f ff

P-no f 3 *cresc.* 3 3 ff mf 8^{vb}

Tenor Soloist (declamation) $\frac{4}{4}$ $\text{♩} = 52$ 15^{ma} f 1 4 $****$

V-ni I $\text{♩} = 80$ f *div.* *cresc.* ff

V-ni II f *div.* *cresc.* ff

V-le f *cresc.* ff

Tenor Soloist $\text{♩} = 80$ Twenty minutes - twentydollars, Sir... Twenty minutes - twentydollars...

Bass Soloist (declamation) f 3 1 4 $****$ sf 1 4 $****$

Tape Recorder sf

*) **Accelerando 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 -

V-ni I *mf*

V-ni II *mf* unis.

V-le *mf* unis.

V-lli *mf* unis.

C-ssi *mf* arco

mf

A. Sax (Es) *mf*

A. Gtr. *mf*

Harp

Tenor Soloist *mf*

- tion on the face of Earth!

Tenor Soloist *mf*

The - re isn't a - no -

V-ni I *mf*

V-ni II

V-le

V-lli

C-ssi *f* pizz.

*) Tenor Soloist is another member of a choir.

A. Sax. (Es)

Tenor Soloist

I V-ni

II V-ni

V-le

V-lli

C-ssi

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



A. Sax. (Es)

1st T-ba (B)

1st Cor. (F)

1st T-ne

Tuba

Accordion

Tenor Soloist

I V-ni

II V-ni

V-le

V-lli

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

Cor. (F) 1 *mp*

Cor. (F) 2 *mp*

1st T-ne *mp*

Tuba *mp*

Tenor Soloist *mf* and didn't love you. *mp* The-re is simply no

V-ni II *mf*

V-le *mf*

V-lli *mf*

C-ssi *mf*



♩ = 56

Cor. (F) 1

Cor. (F) 2

1st T-ne

Tuba

Tenor Soloist ques - tion...

♩ = 72 *espressivo*

V-ni I *mf*

V-le *mf*

♩ = 72
leggiero

1st Cl. (B) *mf*

1st Fl. *risoluto* *mf*

Fag. 1 *mf*
2 *mf*

Tenor Soloist *f* I

V-ni I *mf*
II *mf*

V-le *mf*

V-lli *mf* *f*

♩ = 56

1st Fl.

1st Ob. *f*

1st Cl. (B)

1

Fag. 2

A. Sax. (Es) *f*

1st T-ba (B) *f*

2nd T-ba (B) *f*

1st Cor. (F) *f*

1st T-ne *f*

Tuba *f*

Acc. *f*

Harp *f*

P-no *f*

Tenor Soloist *Leo. passionately*

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

V-ni I

V-ni II

V-le

V-lli *f*

♩ = 56

1st Ob.

A. Sax. (Es)

1 T-be (B)

2 T-be (B)

1st Cor. (F)

1st T-ne

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

Acc.

Harp

P-no

Tenor Soloist

sweet and gentle. I love making love to you.

♩ = 72

V-ni I

V-le

V-lli



1st Fl.

1st Cl. (B)

V-ni I

V-ni I & II

V-le

5
8

1st Fl.

1st Cl. (B)

1

Fag.

2

2nd Fag.

I

V-ni

II

V-le

V-lli

mf

f

f

f

f

f

f

T.

Bar.

mf

mf

And ar - rived at eve - ning, not a

*) $\text{♩} = 60$

Bass

mf

And so we con - ti - nued

T.

Bar.

mo - ment too soon Fin - ding the place;

Celesta

mp

Lea.

* Lea.

T.

Bar.

Bass

it was (you may say) sa - tis - 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.

Cel.

V-le

C-ssi

mp

* Red.

* Red.

Eliot - 3

4
4
*)
♩ = 60

1

2

3

4

Fag.

mp

mp

mp

mp

mp

(-..)
**) Bass Soloist
♩ = 55
mp All this was a long time

♩ = 60

1

2

3

4

Fag.

♩ = 55

Bass Soloist
a - go, I re-mem - ber, And I

(-..)
mp

♩ = 60

1

2

3

4

Fag.

mp

mp

mp

mp

*) 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
3
4

Fag.

Bass Soloist

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

♩ = 60

1
2
3
4

Fag.

4th Fag. muta in C. Fag.

♩ = 55

Bass Soloist

do - wn This: *mf* were *cresc.* we

V-le

mf

V-lli

mf

Bass Soloist

led all that way for Birth *f* or Death?

V-ni I

f

V-ni II

mf

V-le

V-lli

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



Bass Soloist

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

I

V-ni

II

V-le

V-lli

C-ssi



Bass Soloist

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

*) *div., fr.*

Woodwinds *ff*

T-ne 1 *ff*

Brass without T-ne 1 *ff*

Piatti *ff*

Lastra *ff*

P-no *ff*

Bass Soloist *ff* this Birth was Hard and bit - ter a - go-ny for us, *sub. p* like

*) *div.*

Strings *ff*



$\frac{4}{4}$ $\text{♩} = 30$

ord., a 4

4 Cl. (B) *p*

ord., a 3

3 Fag. *p*

ord.

Tuba *p*

8^{vb}

Cassa *p*

Harp *p*

8^{vb}

P-no *p*

8^{vb} *Reo.* * *Reo.* * *Reo.* * *Reo.* * *sim.*

$\text{♩} = 55$

Bass Soloist Death, o - ur death.

(- 7) $\frac{4}{4}$ $\text{♩} = 30$

unis.

V-le *p*

V-lli *p*

***)

unis.

C-ssi II *p*

*) Play anything in the highest register, *ff*, presto. Strings play overpressing by a bow. ***) C-ssi II have 5 strings.
 **) Rub Lastra with Piatti.

♩ = 72
ord.
mp

1
2
3
4

Fl.

♩ = 30 (- γ)
mp

3 Fag.

C. Fag.

Tuba

Cassa

Harp

P-no

V-lli

I

C-ssi

II

♩ = 30

3 Fag.

C. Fag.

Tuba

Cassa

Harp

P-no

♩ = 55

Bass Soloist

♩ = 30

V-lli

I

C-ssi

II

We re-turned to o-ur pla - ces, these King - doms, But no lon - ger at ease

♩ = 72

1 *p*

2 *p*

Fl. *p*

3 *p*

4 *p*

♩ = 30

3 Fag. *p*

C. Fag. *p*

Tuba *p*

Cassa *p*

Harp *p*

P-no *p*

♩ = 55

Bass Soloist *p*

♩ = 30

V-lli *p*

I *p*

C-ssi *p*

II *p*

he - re, in the old dis - pen - sa - tion, With an a - li - en people,



Bass Soloist *p*

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



Bass Soloist *p*

of a - no - ther death.

7
8