

***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

*dim.*

*dim.*

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  $\frac{4}{4}$   $\text{♩} = 60$   
 4 L.V.  $\text{♩} = 64$   $\text{♩} = 66$  C-lli muta in Vibr.  
 C-lli *mp*  
 Cel. *mp*  
 Harp *mp*

$\text{♩} = 55$   
 P-no *mp*  
 $\text{♩} = 55$   
 T. *mp*  
 The - re were

Vibr. *mp*  
 Cel. *mp*  
 Harp *mp*  
 P-no  
 T. *mp*  
 times we re - gret - - - ted The

$\text{♩} = 60$   
 Bamboopipes *mp*  
 Vibr. *mp*  
 Cel. *mp*  
 Harp *mp*  
 P-no  
 T. *mp*  
 sum - mer pa - - - la - ces on slo - - -

♩ = 66

Sonagli *mp*

Vibr. *mp* Vibr. muta in C-lli

Cel.

Harp

P-no

T.

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



♩ = 60

L.V.

C-lli *mp*

Cel.

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 *f*

Bar. *f*

Bass *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

*f*

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<sup>vb</sup>

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

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* *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

C-ssi

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

1st Ob.

4 Fag.

C. Fag.

Tuba

Harp

P-no

Bass

V-lli

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.).

**Woodwind Section:**

- Ob.:** Measures 1-3:  $f$ , a 2. Measure 4:  $f$ , a 2. Measure 5:  $f$ , a 2.
- Cl. (B):** Measures 1-3:  $f$ , a 2. Measure 4:  $f$ , a 2. Measure 5:  $f$ , a 2.
- Fl.:** Measure 4:  $f$ , a 2.
- C. Fag.:** Measure 4:  $mp$  to  $f$ .

**String Section:**

- V-ni I:** Measures 1-3:  $f$ . Measure 4:  $f$ . Measure 5:  $f$ .
- V-ni II:** Measures 1-3:  $f$ . Measure 4:  $f$ . Measure 5:  $f$ .
- V-le:** Measures 1-3:  $f$ . Measure 4:  $f$ . Measure 5:  $f$ .
- V-lli:** Measures 1-3:  $f$ . Measure 4:  $f$ . Measure 5:  $f$ .
- C-ssi:** Measures 1-3:  $f$ , unis. pizz. Measure 4:  $f$ . Measure 5:  $f$ .

**Percussion Section:**

- Timpani:** Measures 1-3:  $f$ . Measure 4:  $f$ . Measure 5:  $f$ .
- Timp.:** Measure 4:  $f$ .

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* *ff*

*mf* *3* *cresc.* *3* *ff*

muta in 4th Fag.

1

T-ni 2

3

Tuba

*p* *p* *p* *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 the maraca part (Mar.) feature a rhythmic pattern of quarter notes with stems pointing down. The boy's declamation part (Boy) begins with a treble clef and a series of quarter notes with stems pointing down, marked with *mp* and *poco a poco cresc.* The lyrics "Ah... sim." are written below the staff.



1  
T-ni 2  
3  
Tuba  
Mar.  
Boy

Detailed description: This system contains the next five staves. The tuba parts (1, 2, 3) and the maraca part (Mar.) continue with the same rhythmic pattern. The boy's part (Boy) now includes a drum pattern of eighth notes with stems pointing down, marked with a triplet of three notes and another triplet of three notes. The tuba parts feature some melodic movement, with the second tuba part (T-ni 2) having a slur over a group of notes.

Fr. Fl. Pic. *f*

2 Fl. 3 *f* a 3

4 Fl. 4 *f* a 4

4 Ob. *f* a 4

4 Cl. (B) *f* a 4

4 Fag. *f* a 4

1 T-ni 2 *f*

3 T-ni 3 *f*

Tuba *f*

Tuba *mp* *f*

Triangolo L.V. *f*

Mar. *f*

Boy *f* *ff* Dad-dy! Your dog is hurting me!

*pizz.*

I V-ni *f*

II V-ni *f*

V-le *f*

V-lli *f*

C-ssi *f* arco

Fr. muta in Fl. 1

Fl. Pic. *f*

2 Fl. 3 *f* a 3

4 Fl. 4 *f* a 4

4 Ob. *f* a 4

4 Cl. (B) *f* a 4

4 Fag. *f* a 4

T-no 1 *mf* <sup>3</sup> *cresc.* <sup>3</sup> *ff*

T-ni 2 *ff*

T-ni 3 *ff*

Tuba *mf* *cresc.* *ff*

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

V-ni I *f*

V-ni II *f*

V-le *f*

V-lli *f*

C-ssi *f*

Padiglione cinese *p*

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

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

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

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

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

Musical score for Tuba 1, Tuba 2, Tuba 3, and Tuba. The score is written in bass clef. Tuba 1 and Tuba 2 parts are in treble clef. All parts start with a *mf* dynamic and a *cresc.* marking. The Tuba 1 part has a melodic line with a slur over the first two measures. The Tuba 2 and Tuba 3 parts have a similar melodic line. The Tuba part has a steady rhythmic accompaniment.

Musical score for Padigl. cin., Boy, V-ni I, V-ni II, V-le, and C-ssi. The Padigl. cin. part is in treble clef and has a steady rhythmic accompaniment. The Boy part is in treble clef and has a melodic line with lyrics: "Ah... ah... sim. cresc. The". The V-ni I, V-ni II, V-le, and C-ssi parts are in treble and bass clefs respectively. All parts start with a *mf* dynamic and a *cresc.* marking. The V-ni I part has a melodic line with a slur over the first two measures. The V-ni II part has a similar melodic line. The V-le part has a steady rhythmic accompaniment. The C-ssi part has a steady rhythmic accompaniment.

Ob. 1 2 3 4

Cl. (B) 1 2 3 4

*f* *a 2*

T-ni 1 2 3

Tuba

Padigl. cin.

*f* *sf sim.*

Boy

dog-gy hurts!

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

Boy (declamation)

*f* Ah... *sim.*

V-ni I II

V-le

V-lli

*f* *arco*

C-ssi

*mp* *arco*

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 Tuba a 2 *f*

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-lli *f* unis. pizz. *f* Af, *af, sim.* *f* pizz.

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



4 Cor. (F)

3 T-ni

Tuba

S. <sup>8<sup>vb</sup></sup>

A.

T.

B.

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

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

\*) 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<sup>vb</sup>

\*)  
 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.*

A. *f* *div.*

T. *p* *div.*

B. *p* *div.*

*Af, af, sim.*

4 Fl. *f*

4 Ob. *f*

3 T-be (B) *f*

Cor. 1 (F) 2 *f*

3 T-ni *f*

Tuba *f*

S. *f* *gl.*

A. *f* *gl.*

T. *f* *gl.*

B. *f* *gl.*

4 Cor. (F) *f*

3 T-ni *f* *gl.*

S. *f* *gl.*

A. *f* *gl.*

T. *f* *gl.*

B. *f* *gl.*

V-lli *f* *pizz.*

C-ssi *f*

*Af, af, sim.*

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

V-lli  
C-ssi

1st Cl. (B)  
2nd Cl. (B)  
3rd Cl. (B)

4 Cor. (F)  
3 T-ni  
Tuba

Tenor Soloist (declamation)

*f* His name

S.  
A.  
T.  
B.

V-lli  
C-ssi

2 Cl. (B)  
3 Cl. (B)  
4th Cl. (B)  
4 Cor. (F)  
3 T-ni  
Tuba  
Tenor Soloist  
S.  
A.  
T.  
B.  
V-lli  
C-ssi

3  
6  
3  
4  
f  
6  
6  
6  
6  
gl.  
gl.  
8<sup>vb</sup>  
8<sup>vb</sup>  
3  
4 pizz.  
f  
3  
4 pizz.  
f

is San Di - e - - go

$\text{♩} = 120$

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)  $8^{vb}$

3 T-ni  $8^{vb}$

Tuba  $8^{vb}$

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

Tenor Soloist  $f$  and he's had

S.  $f$

A.  $f$

T.  $f$

B.  $f$

V-lli  $f$

C-ssi  $f$



4th Cl. (B)  $\frac{3}{4}$  ♩ = 120

3 Fag.   
 C. Fag.

4 Cor. (F)

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

Jazz-batt.

Tenor Soloist  $\frac{3}{4}$  ♩ = 120

Please bring a health cer - ti - fi - cate

S.   
 A.   
 T.   
 B.

V-lli  $\frac{3}{4}$  ♩ = 120   
 C-ssi  $\frac{3}{4}$  ♩ = 120

V-lli  $\frac{3}{4}$  ♩ = 120   
 C-ssi  $\frac{3}{4}$  ♩ = 120

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

8<sup>vb</sup>  
3  
with you when you COME. div.  
f div.  
f

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

3 4 ♩ = 120  
pizz.  
f  
f

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

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

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

div. in 2 mf  
div. in 2 p  
p  
div. 2  
p div. 2  
p Af, af, sim.



7  
8

4 Ob. *a 4*

4 Fag. *a 4*

Vibr.

Campane

Harp *p*

P-no *p*

15<sup>ma</sup> *Seo.*

15<sup>ma</sup> *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

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

**4 Fag.**  
a 4  
*mp*

**Tuba**  
8<sup>vb</sup>  
*mp*

**Tr-lo**  
L.V.  
*mp*

**S-gli**  
*mp*

**C-lli**  
L.V.  
*mp*

**Vibr.**  
L.V.  
*mp*

**Harp.**  
L.V.  
*mp*  
unis.  
pizz.

**V-ni I**  
*mp*

**V-le**  
*mp*  
unis.,  
arco

**V-lli**  
*mp*

**C-ssi**  
unis.,  
arco  
*mp*

Tempo markings:  $\text{♩} = 44$  and  $\frac{4}{4} \text{♩} = 38$

4 Cl. (B)

4 Fag.

1st Tuba (B)

Cor. (F) 1

Cor. (F) 2

1st Tuba (no)

Tuba

8vb

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

V-ll

V-lli

C-ssi

*mp*

*mf*

*mf*

*mp*

$\text{♩} = 54$

$\text{♩} = 54$

$\text{♩} = 54$

$\text{♩} = 54$

\*) Bass Soloist is a choir member.



1st T-ba (B) *mp*

Cor. (F) 1 *mp*

Cor. (F) 2 *mp*

1st T-no *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*

B. Gtr. *f*

P-no *f*

Bass Soloist *f*

Jazz-batt.

I can kill and die

Jazz-batt.

B. Gtr.

P-no

Bass Soloist

*f*

*gliss.*

*gliss.*

*8va*

*♩ = 100*

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

Jazz-batt.

B. Gtr.

P-no

Bass Soloist

Electric Guitar

*f*

*♩ = 100*

*♩ = 100*

*8va*

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

Jazz-batt.

El. Gtr.

B. Gtr.

P-no

Bass Soloist

*f*

*♩ = 100*

*8va*

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

Cl. (B)<sup>2</sup>/<sub>3</sub>  $\text{♩} = 44$   
*p* a 2

Fag. 2  $\text{♩} = 44$   
*p* a 3

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

Tuba  $\text{♩} = 44$   
*p* 8<sup>vb</sup>

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.  $\text{♩} = 100$

1st Cl. (B)  $\text{♩} = 100$

Cl. 2 (B) 3

Fag. 2 3  $\text{♩} = 44$

C. Fag.

Ten. Sax. (B)

Cor. (F) 1 2 3 4  $\text{♩} = 100$

Tuba

P-no  $\text{♩} = 100$

V-le

V-lli

C-ssi

*f*

*8va*

*Rea*

*\*Rea*



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 *f* 3 6 6 6 3

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 *mf*

♩ = 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-no *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

1

2

3

Tuba

Tr-lo

Camp-o

Pandereta  $\text{♩} = 60$  L.V.

C-lli

Vibr.

Harp

Bass Soloist

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

I

II

V-le

V-lli

C-ssi

4 Fl.  $\text{8va}$   $\text{a 4}$

4 Ob.  $\text{a 4}$

4 Cl. (B)  $\text{ff}$

3 Fag.  $\text{7/8}$

C. Fag.  $\text{7/8}$

3 T-be (B)  $\text{ff}$

4 Cor. (F)  $\text{ff}$

1st T-no  $\text{3/4}$

Tuba  $\text{7/8}$

Tr-lo  $\text{L.V.}$   $\text{f}$  *muta in Timpani*

Camp-o  $\text{3/4}$

Pandereta  $\text{L.V.}$

Padiglione cinese  $\text{f}$

C-lli  $\text{3/4}$   $\text{ff}$

Vibr. *muta in Cassa*

\*) Campane  $\text{L.V.}$   $\text{f}$

Harp  $\text{3/4}$   $\text{ff}$   $\text{8vb}$   $\text{L.V.}$   $\text{d. + o}$

Bass Soloist

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

V-ni II  $\text{div.}$   $\text{ff}$

V-le  $\text{ff}$

V-lli  $\text{7/8}$

C-ssi  $\text{7/8}$   $\text{div.}$

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



# 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) 1 *f*  
2 *f*

Alto Sax. (Es) 3 *f*  
4 *f*

B. Gtr.

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

S.

A.

T.

B.

- ra!

C-ssi *f* unis., pizz.

1st Fag.

Alto Sax. (Es) 1 *f*  
2 *f*  
3 *f*

4th Alto Sax. (Es) *f*

Tenor Soloist *f* To be a part of dead machine And spread the vile - ness wide.

C-ssi *f*

\*) Tenor Soloist is a choir member.

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

- T-be (B)**: Tuba in B-flat, with three staves (1, 2, 3) playing a melodic line with dynamic marking *f*.
- Cor. (F)**: Corneet in F, with four staves (1, 2, 3, 4) playing a melodic line with dynamic marking *f* and *a2*.
- T-ni 2**: Trombone in 2nd position, with three staves (1, 2, 3) playing a melodic line with dynamic marking *f*.
- Jazz-batt.**: Jazz drum part with a melodic line and dynamic marking *f*.
- El. Gtr.**: Electric guitar part with a melodic line and dynamic marking *f*, featuring triplet markings.

Below the main score, there are staves for **Tenor Soloist** and **C-ssi** (Cello/Double Bass), both of which are currently silent.

\*) Accellerando 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.



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

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  
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.  $\text{♩} = 110$  *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* Hur - rá!

A. *f* Hur - rá!

T. *f* Hur - rá!

B. *f* 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*

\*\*) **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  
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

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. *f*

Cast.

Piatti L.V. *f*

Baritone Soloist

le - men - tary.

I V-ni

II V-ni

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. *f* \*

Baritone Soloist

things!

I V-ni *f* unis.

II *f* div. unis. div.

V-le *f*

V-lli *f*

C-ssi *f*



\*\*\*) 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 *f* a3

1  
2  
Cor. (F) *f*

3  
4 *f* a3

3 T-ni *f* a3

El. Gtr. *f*

3 T-be (B) *f*

1  
2  
Cor. (F) *f*

3  
4 *f*

3 T-ni *f*

El. Gtr. *f* 3

El. Gtr. *f* 3

3 T-be *f* a3

1  
2  
Cor. (F) *f*

3  
4 *f* a3

3 T-ni *f* a3

El. Gtr. *f*

El. Gtr. *f*

El. Gtr. *f*

\*) 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  
Cor. (F)  
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  
Cor. (F)  
3 T-ni

\*) T.

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

you are!

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

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

T.

- ces of sil - - - ver,

\*) Bar.  
Bass

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,

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

5/4

V-lli *div., ord. f*

C-ssi *ord. f pizz.*

\*) Tenor Soloist is a choir member.



Tenor Soloist **4** **7** **3** **5**  
**4** **8** **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**

What a joyful ce - le - bra - tion We have dan - cing on your graves!

*leggiere*  
*p* *f*

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

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



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

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

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

5/4

9  
8  $\text{♩} = 80$

4 Fl.  $f$  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)

4  $\text{♩} = 80$

3 T-be  $f$  3 3 3 3 3 3 3 3

1 2  
Cor. (F)  $f$  a 2

3 4

1  
T-ni 2  $f$

3  
Tuba  $f$

1  $\text{♩} = 80$

1  $mf$

T-ni 2  $mf$

3  $mf$

Tuba  $mf$

8<sup>vb</sup>

$\text{♩} = 80$  \*)

Jazz-batt.  $f$   $ff$

P-no  $f$  3 *cresc.* 3 3  $ff$

$mf$

4  $\text{♩} = 52$  \*\*\*)

15<sup>ma</sup>

\*\*) Tenor Soloist (declamation)  $f$

$\text{♩} = 80$  div.

I V-ni  $f$  *cresc.*  $ff$

II  $f$  *cresc.*  $ff$

V-le  $f$  *cresc.*  $ff$

Tenor Soloist

Twenty minutes - twentydollars, Sir... Twenty minutes - twentydollars...

\*\*\*\*) Bass Soloist (declamation)  $f$  Come in!

Tape Recorder  $f$

\*) **Accelerando and then ritenuato.**  
 \*\*) **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*

Tenor Soloist *mf*

V-ni I *mf*

V-ni II

V-le

V-lli

C-ssi *f* pizz.

- tion on the face of Earth!

The - re isn't a - no -

\*) Tenor Soloist is another member of a choir.

A. Sax. (Es)

Tenor Soloist

I

V-ni

II

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-no

Tuba

Accordion

Tenor Soloist

I

V-ni

II

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-no *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-no

Tuba

Tenor Soloist ques - tion...

♩ = 72 *espressivo*

V-ni I *mf*

V-le *mf*

$\text{♩} = 72$   
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 Ob.

A. Sax. (Es)

1 T-be (B)

2 T-be (B)

1st Cor. (F)

1st T-no

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

*mp*

2

*mp*

Fag.

3

*mp*

4

*mp*

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

♩ = 60

1

2

Fag.

3

*mp*

4

*mp*

♩ = 55

(-..)  
\*\*) Bass Soloist  
♩ = 60  
*mp* a - go, I re-mem - ber, 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  
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-no 1 *ff*

Brass without T-no 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*

8vb

Cassa *p*

Harp *p*

8vb

P-no *p*

(- 7)  $\text{♩} = 55$

8vb *Reo.* \* *Reo.* \* *Reo.* \* *Reo.* \* *sim.*

(- 7)  $\frac{4}{4}$   $\text{♩} = 30$

unis.

V-le *p*

V-lli *p*

\*\*\*)

unis.

C-ssi II *p*

$\text{♩} = 55$

Bass Soloist

Death, o - ur death.

\*) 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 *8<sup>vb</sup>*

Harp *p*

P-no *8<sup>vb</sup>*

♩ = 55 *8<sup>vb</sup>*

Bass Soloist

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

♩ = 30

V-lli *p*

I *p*

C-ssi *p*

II *p*



Bass Soloist

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



Bass Soloist

of a - no - ther death.

7  
8