

11. Comunnio / The moral problem

115

4 *mf*

4 *mf*

S. Lux ae - ter - na. *mf* Lu - ce - at e - is, Do - -

S. *colla parte* Lu - ce - at e - is, Do - mi - ne, Do - -

A. *colla parte* Lu - ce - at e - is, Do - mi - ne, Do - mi - ne:

T. *colla parte* Lu - ce - at e - is, lu - ce - at e -

B.

B. *colla parte* Lu - ce - at e - is, Do - mi - ne, Lu - ce - at e - is,

4 *mf*

Vln. I *colla parte*

Vln. II *colla parte*

Vla. *colla parte* *mf*

Vc. *colla parte* *mf*

Cb. *colla parte*

12

S. - mi - ne: Cum san - ctis tu - - - is, Cum san - ctis tu - is in ae - ter - - num, qui -

S. - mi - ne: Cum san - ctis tu - is, Cum san - ctis tu - is in ae - ter - - num,

A. Cum san - ctis tu - is, Cum san-ctis tu - - is, tu - - - is in ae - ter - num, in ae - ter - num,

T. 8 is, Do - mi - ne: Cum san-ctis tu - - - is in ae - ter - - num, qui - a

B.

B. Do - - mi - ne: Cum san - ctis tu - is in ae - ter - - num, qui - a

Vln. I div. ***pp*** flautando

Vln. I

Vln. II div. ***pp*** flautando

Vln. II

Vla.

Vc.

Cb.

* Bassen zingen door een buigzame plastic buis, met daaraan een trechter. De buis wordt langzaam boven

**Zing door een plastic of kartonnen trechter (maak een 'megafoon')

36

S. tu - a lu - ce - at e - - - is. Et lux per - pe - tu -

S. tu - a lu - ce - at e - - - is. Et lux per - pe - tu - a

A. tu - a lu - ce - at e - - - is. Et lux per - pe - tu - a

T. ** v > > > >

mf Ser - pen - tes! Ge - ni - mi - na vi - pe - ra - rum! Quo-mo - do fu - gie - tis a iu - di - ci - o ge -

B.

B.

Vln. I

Vln. I

Vln. II

Vln. II

Vla. † col legno battuto 3 natural, much pressure arco

Vc. † col legno battuto 3 natural, much pressure *mf* arco

Cb. † col legno battuto 3 natural, much pressure *mf*

46

S. a lu - ce - at e - - - is. Et lux

S. — lu - ce - at e - - - is. Et lux

A. lu - ce - at e - - - is. Et lux

T. lu - ce - at > - > - is. > - > - > - > - Et lux

B. 8 hen-nae! Ser - pen - tes! Ge - ni - mi - na vi - pe - ra - rum! Quo - mo - do fu - gie - tis a iu - di - ci - o ge - hen - nae! Ser - pen - tes! Ge - ni -

B. gliss.

Vln. I

Vln. I

Vln. II

Vln. II

Vla. col legno battuto
natural, much pressure

Vc. col legno battuto
natural, much pressure

Cb. col legno battuto
natural, much pressure

accel.

accel.

col legno battuto natural, arco

col legno battuto natural, arco

mf pizz.

55

S. — per - pe - tu - a _____ Et lux _____ per - pe - tu - a _____

S. — per - pe - tu - a _____ Et lux _____ per - pe - tu - a _____

A. — per - pe - tu - a _____ Et lux > per - pe - tu - a _____

T. mi - na vi - pe - ra - rum! quo - mo - do fu - gie - tis a iu - di - ci - o ge - hen - nae. Ser - pen - tes ge - ni - mi - na vi - pe - ra - rum! Quo - mo - do fu - gie - tis a iu - di - ci - o ge -

B. —

B. —

Vln. I {

Vln. I {

Vln. II {

Vln. II {

Vla. much pressure

Vc. much pressure

Cb. div. >
much pressure

natural

mf natural

mf pizz.

mf

66

S. — Et lux per-pe-tu-a

S. — Et lux per-pe-tu-a

A. — Ser-pen-tes! Ge-ni-mi-na vi-pe-ra-rum! Quo mo-do fu-gie-tis a iu-di-ci-o ge-hen-nae. Ser-pen-tes! Ge-ni-mi-na vi-pe-ra-rum! Quo -

T. — hen-nae. Ser-pen-tes! Ge-ni-mi-na vi-pe-ra-rum! Quo mo-do fu-gie-tis a iu-di-ci-o ge-hen-nae. Ser-pen-tes! Ge-ni-mi-na vi-pe-ra-rum! Quo -

B. —

B. —

Vln. I {

Vln. I {

Vln. II {

Vln. II {

Vla. { col legno battuto 3

Vc. { col legno battuto 3

Cb. { col legno battuto 3

77

S.

S.

Et lux per-pe-tu-a

A.

ge-hen-nae. ge-Ser-pen-tes! Ge-ni-mi-na vi-pe-ra-rum! Quo mo-do fu-gie-tis a iu-di-ci-o ge-hen-nae.

T.

mo-do fu-gie-tis a iu-di-ci-o ge-hen-nae. Ser-pen-tes! Ge-ni-mi-na vi-pe-ra-rum!

B.

B.

rit.

150

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

natural, much pressure arco

Vc.

natural, much pressure *mf* arco

Cb.

natural, much pressure *mf*

rit.

88

S.

S.

A.

T.
8

B.

B.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Cb.

This musical score page contains two systems of music. The top system, starting at measure 88, consists of six staves for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Bassoon (B.), and Trombone (T.). All six staves are silent, indicated by a single rest per measure. The bottom system, starting at measure 89, consists of six staves for Violin I (Vln. I), Violin II (Vln. II), Cello (Vc.), Double Bass (Cb.), Viola (Vla.), and Trombone (T.). The Violin parts play eighth-note patterns with grace notes, primarily on the A and G strings. The Cello, Double Bass, and Viola are silent. The Trombone part is also silent.

Soprano (S.) vocal line with lyrics:
 scan-da - la, et e - os qui fa - ci - unt i - ni - qui - ta - tem, et mit - tent e - os in ca - mi - num ig - nis; i - bi e - rit fle - tus et
 Soprano (S.) vocal line with lyrics:
 scan-da - la, et e - os qui fa - ci - unt i - ni - qui - ta - tem, et mit - tent e - os in ca - mi - num ig - nis; i - bi e - rit fle - tus et
 Alto (A.) vocal line with lyrics:
 scan-da - la, et e - os qui fa - ci - unt i - ni - qui - ta - tem, et mi - tent e - os in ca - mi - num ig - nis; i - bi e - rit fle - tus et
 Tenor (T.) vocal line with lyrics:
 scan-da - la, et e - os qui fa - ci - unt i - ni - qui - ta - tem, et mi - tent e - os in ca - mi - num ig - nis; i - bi e - rit fle - tus et
 Bassoon (B.) bass line with glissando markings.
 Bassoon (B.) bass line with glissando markings.
 Violin I (Vln. I) violin line with dynamic markings: $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$.
 Violin II (Vln. II) violin line with dynamic markings: $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$.
 Cello (Cb.) cello line with dynamic markings: $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$.
 Viola (Vla.) viola line with dynamic markings: $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$.
 Double Bass (Vc.) double bass line with dynamic markings: $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$.
 The score includes dynamic markings such as "gliss.", "much pressure", and "V." indicating specific performance techniques.

S. stri - dor den - ti - um. fle - tus et stri - dor den - ti - um. fle - tus et stri - dor den - ti - um.

stri - dor den - ti - um. fle - tus et stri - dor den - ti - um. fle - tus et stri - dor den - ti - um.

A musical score for soprano voice and piano. The vocal line consists of eighth-note patterns. The lyrics are: "stridor den - ti - um.", "fle - tus et stri - dor den - ti - um.", "fle - tus et stri - dor den - ti - um." The piano accompaniment features sustained notes and eighth-note chords.

T. 8

stri - dor den - ti - um fle - tus et stri - dor den - ti - um fle - tus et stri - dor den - ti - um

A musical score for bass clef. The first measure consists of a dotted half note. The second measure consists of a quarter note. The third measure consists of a dotted half note with a glissando line above it. The fourth measure consists of a quarter note. The fifth measure consists of a dotted half note with a glissando line above it. The sixth measure consists of a quarter note. The seventh measure consists of a dotted half note with a glissando line above it. The eighth measure consists of a quarter note.

A musical score for bass clef, featuring a series of eighth notes connected by slurs. The first note has a dynamic marking of ρ . The second note has a dynamic marking of d . The third note has a dynamic marking of d and a 'gliss.' (glissando) marking above it. The fourth note has a dynamic marking of d and a 'gliss.' (glissando) marking above it. The fifth note has a dynamic marking of d and a 'gliss.' (glissando) marking above it. The sixth note has a dynamic marking of d . The seventh note has a dynamic marking of d . The eighth note has a dynamic marking of d and a 'gliss.' (glissando) marking above it.

A musical score for Vln. II (Violin II) on a five-line staff. The score consists of two measures. Measure 11 starts with a grace note followed by a half note with a fermata. Measure 12 begins with a half note with a fermata, followed by a half note with a fermata, and ends with a half note with a fermata.

A musical score for Violin (Vla.) featuring two staves of music. The first staff begins with a rest followed by a sixteenth-note pattern of B, A, G, F. The second staff starts with a sixteenth note B, followed by a rest, then a sixteenth note C, another rest, and finally a sixteenth note B.

A musical score for Bassoon (Bassoon). The score consists of ten measures. Measures 1-4 show eighth-note patterns: measure 1 has two groups of four notes each; measure 2 has two groups of three notes each; measure 3 has one group of four notes followed by a rest; measure 4 has one group of three notes followed by a rest. Measures 5-8 show rests: measure 5 has a single eighth note followed by a rest; measure 6 has a single eighth note followed by a rest; measure 7 has a single eighth note followed by a rest; measure 8 has a single eighth note followed by a rest. Measures 9-10 show eighth-note patterns: measure 9 has two groups of four notes each; measure 10 has two groups of three notes each.

A musical score for Cello Bass (Cb.) spanning ten measures. The score consists of two staves. The top staff uses bass clef and the bottom staff uses bass clef. Measures 1 through 9 show eighth-note patterns: measure 1 has a note followed by a rest; measure 2 has a note followed by a rest; measure 3 has a note followed by a rest; measure 4 has a note followed by a rest; measure 5 has a note followed by a rest; measure 6 has a note followed by a rest; measure 7 has a note followed by a rest; measure 8 has a note followed by a rest; measure 9 has a note followed by a rest. Measure 10 begins with a rest, followed by a note, then a rest, and finally a note.

