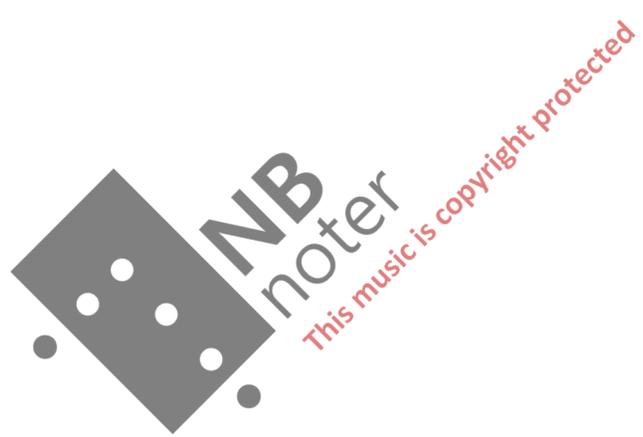


ØRJAN MATRE

# Four Pieces from a Distance

Version for Brass Quintet, Choir (SSAATTBB) and Organ





## Instrumentation

Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2 – also playing Harmonica in C major  
Horn in F  
Trombone – also playing Harmonica in C major  
Tuba – also playing Harmonica in C major

Choir (SSAATTBB) – four of the singers play Harmonica in C major

Organ

*Four Pieces from a Distance* were composed in the spring of 2020 during the first part of the COVID-19 pandemic, under the strict regulations of social distancing. In several sections of the piece, the musicians are asked to play completely without coordination with the other performers. Two of the songs are based on traditional hymns, *O the Deep, Deep Love of Jesus* and *Children of the Heavenly Father*. The latter has been given the subtitle "Andrà tutto bene", the Italian expression that children all over the world wrote on their rainbow drawings with a desire and hope that in the end everything would be alright.

The piece was originally scored for brass quintet and organ. In this version, choir parts (SSAATTBB) are added. The brass and organ parts are unchanged, except for the opening of *O the Deep, Deep Love of Jesus*, where the organ part in the original has been transcribed and moved to the choir parts. Titles referring to the texts used by the choir have been added to the original titles.

The choir should be divided into two separate choirs, Choir 1, and Choir 2. The two choirs should be placed at a good distance between them, if possible, in front and behind in the concert hall /church.

The new version of the piece, with choir included, has been made possible by financial support from the Norwegian Society of Composers.

## Performance notes



Flutter tongue



Valve tremolo

+

Closed harmon mute

o

Open harmon mute

+ → o

Transformation from closed to open harmon mute

<o>

A quick opening (and closing) of the harmon mute

[o+o+] →

A quick tremolo effect with the hand rapidly opening and closing the harmon mute



Harmonica: exhale (producing a C major chord)



Harmonica: inhale (producing a G<sup>7</sup> chord (or a G<sup>9</sup> chord in high register))

"*mf*"

Choir: Whisper dynamics. Dynamic markings with quotation marks indicate the intensity of the performance action and not the resulting absolute volume of the action.

All trills should span a minor second up, unless otherwise indicated by a note in parenthesis.

In the sections where the musicians play/sing in individual tempos, each part is spaced independently. In consequence, the placing of the notes one above each other in the score does not necessarily mean that they are played simultaneously. Still, if the tempo markings are followed accurately, the different parts should finish approximately at the same time.

All organ registrations are suggestions only.

The score is transposed.

Durata: approximately 21 minutes

## I. Prelude / Sanctus

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus, qui venit in nomine Domini.  
Hosanna in excelsis.

Holy, Holy, Holy  
Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

## II. O the Deep, Deep Love of Jesus / Agnus Dei

Agnus Dei,  
Qui tollis peccata mundi,  
Miserere nobis.  
Dona nobis pacem.

Lamb of God  
who takes away the sins of the world,  
have mercy on us.  
Grant us peace.

## III. Toccata / Chasma Magnum Firmatum

Et in his omnibus inter nos et vos chasma  
magnum firmatum est ut hii qui volunt hinc  
transire ad vos non possint neque inde huc transire  
(Luke 16:26)

Hoc recolens in corde meo ideo sperabo  
misericordiae Domini quia non sumus consumpti quia  
non defecerunt miserationes eius  
(Lamentations 3:21-22)

And besides all this, between us and you a great  
chasm has been fixed, in order that those who would pass  
from here to you may not be able, and none may cross from there to us.  
(Luke 16:26)

Yet this I call to mind and therefore I have hope:  
Because of the Lord's great love we are not consumed,  
for his compassions never fail.  
(Lamentations 3:21-22)

## IV. Children of the Heavenly Father / Amen

Amen

Amen



# Four Pieces from a Distance

for Brass Quintet, Choir (SSAATTBB) and Organ

(2021)

## I. Prelude/Sanctus

♩ = 62

Offstage \*  
sonore

Ørjan Matre (b. 1979)

Trumpet in B $\flat$  1

*mf* *f* *p* *mf*

7

*f* *mf* *f* *p*

13

*mp* *mf* *f*

\* The trumpet soloist should in the beginning of the piece be placed offstage, not visible to the audience. The sound should be distant, but not *too* distant, with the fortissimo sounding at least mezzopiano in the hall.

**A**

B $\flat$  Tpt. 1 *ff* *p*

B $\flat$  Tpt. 2 *p* = 108 **Leggiero** \*  
Straight mute

Hn. *mp* *mf* *p* *mp* = 112 **Maestoso** \*  
Mute

Tbn. *p* *mf* *p* *p* *mf* = 76 **Lamentabile** \*  
Harmon mute

Tuba *p* *mf* *p* = 66 **Pesante** \*  
Mute

**A** = 118 **Jubiloso** \*

Choir 1 *mp* San - - - - ctus *mp* San - - - - ctus

Choir 2 *mp* San - - - - ctus *mp* San - - - - ctus

Org. *p* = 132 **Presto leggiero** \*  
Man. I - Bright  
Man. II - Nasal (reed) 16' 8' *p*

\* All parts play in different tempos and character with no coordination between the different parts.  
Measure numbering: A is counted as *one* bar.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Choir 1

Choir 2

Org.

Whisper (S+A) "mf"

Whisper (T+B) "mf"

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a

Do - - - mi - nus San - - - ctus

Do - - - mi - nus San - - - ctus

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B $\flat$  Tpt. 1

(Straight mute)

B $\flat$  Tpt. 2

(p)

Hn.

(Mute)

*mf* *p* *mp*

Tbn.

(Harmon mute)

<0> <0> gl. <0> <0>

*mf* *p* *mf* *p* *p*

Tuba

(Mute)

*mf* *mf* *p*

Choir 1

*mp*

San - - - ctus Do - - - mi - nus

*mp*

San - - - ctus Do - - - mi - nus

Choir 2

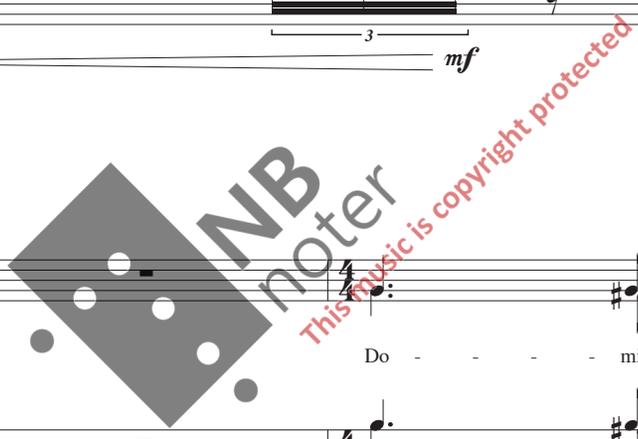
*mp* Whisper (S+A) "*mf*"

San - - - ctus Ple - ni sunt coe - li et

*mp* Whisper (T+B) "*mf*"

San - - - ctus Ple - ni sunt coe - li et

Org.





B♭ Tpt. 1

(Straight mute)

B♭ Tpt. 2

(p)

Hn.

(Mute)

p mp mf p mp

Tbn.

(Harmon mute)

<0> <0> <0> gl. <0> <0> <0> <0>

mf p mf

Tuba

(Mute)

mf p

Choir 1

Sa - - - ba - oth De - - - us

Sa - - - ba - oth De - - - us

Choir 2

Do - - - mi - nus

Do - - - mi - nus

Org.



B $\flat$  Tpt. 1

B $\flat$  Tpt. 2 (Straight mute) *p*

Hn. (Mute) *p*

Tbn. (Harmon mute) *mf* *p*

Tuba (Mute) *p*

Choir 1  
li et ter - ra glo - ri - a tu - a

Choir 2  
li et ter - ra glo - ri - a tu - a *pp*

Org.

Hold fermata until all instruments are finished playing section A.

**B**  $\bullet = 62$   
(Offstage)

B $\flat$  Tpt. 1

*p* *f* *p* *mf*

**B**  $\bullet = 62$   
Man. II (Swell) 8' (4')

Org.

(like reverberation of the trumpet tones)

24

B $\flat$  Tpt. 1

*f* *mf* *f* *p* *mf*

**C**

24

Org.

(*pp*)

(*pp*) *p* *pp*

29

B $\flat$  Tpt. 1

*ff* *mf* *f*

29

Org.

(*pp*) *p*

*pp*

**D**

B $\flat$  Tpt. 1 *ff* *p*

B $\flat$  Tpt. 2  $\bullet = 108$  **Leggiero**  
Straight mute *p*

Hn.  $\bullet = 112$  **Maestoso**  
Mute *mp* *mf* *p* *mp*

Tbn.  $\bullet = 76$  **Lamentabile**  
Harmon mute *p* *mf* *p* *p* *mf*

Tuba  $\bullet = 66$  **Pesante**  
Mute *p* *mf* *p*

**D**  $\bullet = 118$  **Jubiloso**

Choir 1 *mp* San - - - - ctus  
*mp* San - - - - ctus

Choir 2 *mp* San - - - - ctus  
*mp* San - - - - ctus

**D**  $\bullet = 132$  **Presto leggiero**  
Man. I - Bright *p*  
Man. II - Nasal (reed) *p*

Measure numbering: D is counted as *one* bar.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Choir 1

Choir 2

Org.

Do - - - mi - nus San - - - ctus

Do - - - mi - nus San - - - ctus

Whisper (S+A)

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a

Whisper (T+B)

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a

B $\flat$  Tpt. 1

(Straight mute)

B $\flat$  Tpt. 2

(p)

Hn.

(Mute)

*mf* *p* *mp*

Tbn.

(Harmon mute)

<0> <0> gl. <0> <0>

*mf* *p* *mf* *p* *p*

Tuba

(Mute)

*mp* *mf* *p*

Choir 1

*mp* *mf*

Whisper (S+A) *mf*

San - - - ctus Ple - ni sunt coe - li et

Whisper (T+B) *mf*

San - - - ctus Ple - ni sunt coe - li et

Choir 2

*mp* *mp*

San - - - ctus Do - - - mi - nus

San - - - ctus Do - - - mi - nus

Org.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Choir 1

Choir 2

Org.

ter - ra glo - ri - a tu - a De - - - us

ter - ra glo - ri - a tu - a De - - - us

Do - - - mi - nus

Do - - - mi - nus

*mf* *p* *mf* *mf* *p* *mf* *mf* *mp* *mp*

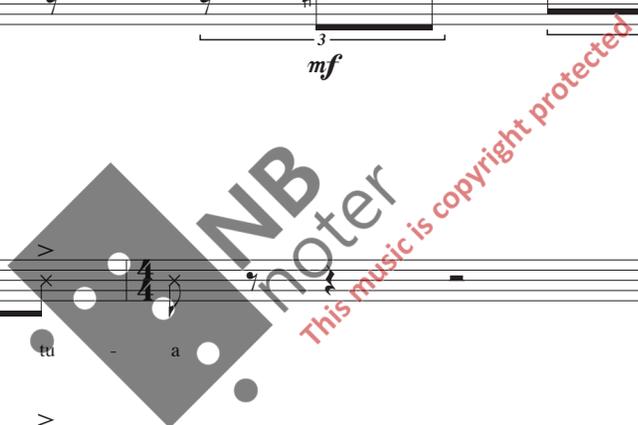
gl.

5 3 3 3

<0> <0> <0> <0> <0> <0> <0>

*mp* *mp*

3 3 3 3





B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Choir 1

Choir 2

Org.

The musical score is arranged in a standard orchestral/choral format. The brass section includes B $\flat$  Trumpets 1 and 2, Horns, Trombones, and Tubas. The vocal section consists of two choirs. The organ part is written for a three-manual instrument. The score includes various musical notations such as rests, slurs, and dynamic markings. The lyrics are in Latin, and the tempo is indicated by the time signature.

Lyrics for Choir 1:  
 Sa - - - ba - oth, Sa - - - - - ba - - oth

Lyrics for Choir 2:  
 Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a Ple - ni sunt coe -

Dynamic markings: *mf*, *p*, *gl.*

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B $\flat$  Tpt. 1

B $\flat$  Tpt. 2 (Straight mute) *(p)*

Hn. (Mute) *p*

Tbn. (Harmon mute) *mf* *p*

Tuba *p*

Choir 1 *pp*

Choir 2  
 li et ter - ra glo - ri - a tu - a  
 li et ter - ra glo - ri - a tu - a

Org.

Hold fermata until all instruments are finished playing section D.

**E** (Onstage)  $\text{♩} = 66$

B $\flat$  Tpt. 1

Man. I Flute (8' 4')

Org. Man. II

*p* *f* *p* *p* *mf*

**F**

B $\flat$  Tpt. 1

Org. Man. II

*f* *p f* *mp*

**F**

B $\flat$  Tpt. 1

Org. Man. I

*mf* *p*

**G**  $\text{♩} = 72$  *dolce* Play 3 times

B $\flat$  Tpt. 1 *mp* *p* *mp* *mp* *pp*

B $\flat$  Tpt. 2 *Open dolce* *p* *mp* *p* *mp* *mp* *pp*

Hn. *Open dolce* *p* *mp* *p* *mp* *mp*

Tbn. *Open dolce* *p* *mp* *p* *mp* *mp*

Tuba *Open* *pp* *p* 3-4"

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**G**  $\text{♩} = 72$  *p* *mp* 3-5" \*\*

Choir 1 Be - - - - - ne dic - tus *mf parlando* 3-5" \*\*

Choir 2 Be - - - - - ne dic - tus *p* *mp* 3-5" \*\*

Mm.

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**G**  $\text{♩} = 72$  Warm sound *pp* 4-6" Play 3 times

Org. *pp*

\* The parts enter one after each other, approximate timing. Measure numbering: G is counted as *two* bars, the bar before H is bar 50.  
 \*\* Repeat until the brass quintet starts the crescendo before H.

B $\flat$  Tpt. 1  
*p* *mf* *mp* *mf*

B $\flat$  Tpt. 2  
Play 3 times  
*p* *mf* *mp* *mf*

Hn.  
*pp* *p* *mf* *mp* *mf*

Tbn.  
*pp* *p* *mf* *mp* *mf*

Tuba  
3-4"  
*pp* *p* *pp* *mf*

Choir 1

Choir 2  
(Mm)

Org.  
Wait until the brass players play crescendo before F

\* Hold fermata until all brass players have reached their fermata. Repeat note (with accent) if necessary.

50 (♩ = 72) H ♩ = 60 Pesante

B♭ Tpt. 1 *f* *pp* *f*

B♭ Tpt. 2 *f* *pp* *f*

Hn. *f* *pp* *f*

Tbn. *f* *pp* *f*

Tuba *f* *pp* *f*

50 (♩ = 72) H ♩ = 60 Pesante *f*

Choir 1 *f* Ho - san - na

Choir 2 *f* Ho - san - na

(Mm) Ho - sa - na

50 (♩ = 72) 8' 4' 2' (Mix) H ♩ = 60 Pesante

Org. *f*

*f*

55 I

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

55 I

Choir 1

Choir 2

55 I

Org.

60 J ♩ = 72

B $\flat$  Tpt. 1 *p* *f* *f* *ff*

B $\flat$  Tpt. 2 *p* *f* *f* *ff*

Hn. *p* *f* *f* *ff*

Tbn. *p* *f* *f* *ff*

Tuba *p* *f* *f* *ff*

60 J ♩ = 72

Choir 1 *f*  
Ho - san - - - na in ex - cel - - - sis.

Choir 2 *f*  
Ho - san - - - na in ex - cel - - - sis.

60 J ♩ = 72  
String 8' (no celeste)  
Quasi attacca

Org. *f* *p* (Solo) *mp*

65

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

65

Org.

69

B♭ Tpt. 1

B♭ Tpt. 2

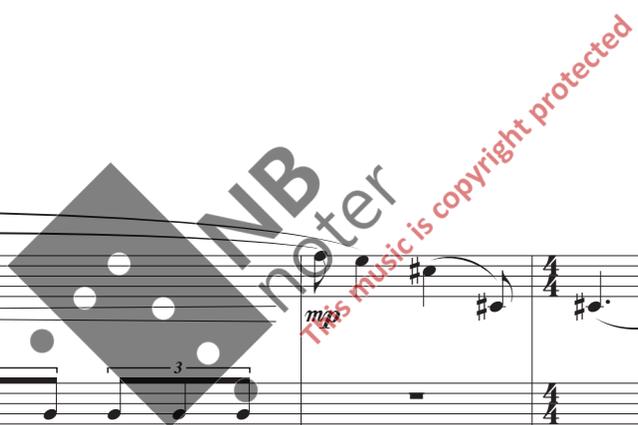
Hn.

Tbn.

Tuba

69

Org.



**K**

B $\flat$  Tpt. 1 *mf*

B $\flat$  Tpt. 2 *dolce* *pp* *mp* *pp*

Hn. *dolce* *pp* *mp* *pp*

Tbn. *dolce* *pp* *mp* *pp*

Tuba *dolce* *pp* *mp* *pp*

Org. *pp* *mp* *pp* (String 8')

78

B $\flat$  Tpt. 1 *pp*

B $\flat$  Tpt. 2 *mp* *pp*

Hn. *mp* *pp*

Tbn. *mp* *pp*

Tuba *mp* *pp*

Choir 1/2 *p*  
in no - mi - ne Do - mi -  
in no - mi - ne Do - mi -

Org. *mf* (Solo)

**L**  $\text{♩} = 80$  Straight mute

B $\flat$  Tpt. 1 *p* 3 3 3 3

B $\flat$  Tpt. 2 Harmonic mute *p* 5 5 5 5

Hn. Mute *p*

Tbn. Harmonic mute *p mp p* <0> <0> <0> gl. <0> <0> <0> <0> <0> <0> gl.

Tuba

**L**  $\text{♩} = 80$

Choir 1 *pp* ni

Choir 2 *pp* ni

**L**  $\text{♩} = 80$  Man. I - Bright

Org. *pp*

86 (Straight mute)

B $\flat$  Tpt. 1 *(p)*

B $\flat$  Tpt. 2 (Harmon mute) *(p)*

Hn. (Mute) *(p)*

Tbn. (Harmon mute) *(p)*

Tuba *mp* *p* *p* *mp*

86 Whisper (S+A) *"mf"*

Choir 1 ple - ni sunt coe - li et ter - ra glo - ri - a tu - a

Whisper (T+B) *"mf"*

Choir 2 ple - ni sunt coe - li et ter - ra glo - ri - a tu - a

86

Org. Man. II - Nasal (reed) *pp*

89

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

*p*

*p*

*mp*

*p*

Mute

*p*

89

Choir 1

Whisper (S+A) "*mf*"

Whisper (T+B) "*mf*"

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a

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Choir 2

*pp* *lontano*

San - - - - -

*pp* *lontano*

San - - - - -

89

Org.

92 (Straight mute) *p*

B $\flat$  Tpt. 1

(Harmon mute) *p*

B $\flat$  Tpt. 2

(Mute) *p*

Hn.

(Harmon mute) *p*

Tbn.

*p* *mp* *p* *mp*

(Mute) *mp* *p* *mp* *p*

Tuba

92 *pp* *lontano*

Choir 1

San - ctus

*pp* *lontano*

San - ctus

*pp* Whisper (S+A) *mf*

Choir 2

ctus, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a

*pp* Whisper (T+B) *mf*

ctus, ple - ni sunt coe - li et ter - ra glo - ri - a tu - a

92

Org.

## II. O the Deep, Deep Love of Jesus/Agnus Dei

$\bullet = 54$  **Molto rubato**  
Cup mute

Trombone\* *mp*

SA *p*  
Choir 1  
Mm

TB

In the original version (without choir), the section from the beginning until B was played by organ. For rehearsal purpose, the original version is included in the organ part.

SA  
Choir 2

TB

Tbn. 5

Choir 1 5

Choir 2 *p*  
Mm

*pp*  
Aa

Mm

Mm

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\* The trombone soloist should be placed far apart from the rest of the ensemble, preferable closer to or among the audience.

9 **A**

Tbn.

Choir 1

Choir 2

*pp* (non cresc.)

*pp* *poco cresc.*

*pp* *poco cresc.*

*pp* *poco cresc.*

*pp* *poco cresc.*

14

Tbn.

Choir 1

Choir 2

*pp* *p*

*mp* *pp* *p*

*pp* *mp* *pp* *p*

*pp* *mp* *pp* *p*

18 **B** *Molto lento* ♩ = 18 (♩ = 72)

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn. ( $\bullet = 54$  *Molto rubato*)  
*mp* **\*\***

Tuba

18 **B** *Molto lento* ♩ = 18 (♩ = 72)

Choir 1 *p* *poco espressivo*  
A - - - gnus De - - - i

Choir 2 *pp* *sempre, non espressivo* \*  
A - gnus

Org. **B** *Molto lento* ♩ = 18 (♩ = 72)  
*p*

\* The two choirs should sing with contrasting expressions, with Choir 2 sounding as a distant echo of Choir 1.

\*\* The trombone soloist repeats the melody two more times, the last time open (without cup mute). There should be no coordination between the soloist and the rest of the ensemble. If the notated tempos are followed, the soloist should finish somewhere between letter J and K.

21 *Open dolce, rubato \** **C**

B♭ Tpt. 1 *pp* < > *poco cresc./dim. ad lib.*

B♭ Tpt. 2 *Open dolce, rubato \** *pp* < > *poco cresc./dim. ad lib.*

Hn. *Open dolce, rubato \** *pp* < > *poco cresc./dim. ad lib.*

Tbn. Solo (O the Deep, Deep Love of Jesus)

Tuba *Open dolce, rubato \** *pp* < > *poco cresc./dim. ad lib.*

Choir 1 *p* A - gnus De - - i  
A - - gnus De - - i  
*p* A - gnus De - - i

Choir 2 *pp* A - gnus  
*pp* A - gnus

Org. **C**  
16' (8')

\* The triplets do not have to be completely synchronized.

23 *sim.* **D**

B♭ Tpt. 1 *pp* *sim.* 3

B♭ Tpt. 2 *pp* *sim.* 3

Hn. *pp* *sim.* 3

Tbn. Solo (O the Deep, Deep Love of Jesus)

Tuba *pp* *sim.* 3

Choir 1 *p* **D** *p* qui tol - lis

Choir 2 *pp (non cresc.)* qui

Org. **D**

23

25 E

B♭ Tpt. 1 *pp* < >

B♭ Tpt. 2 *pp* < >

Hn. *pp* < >

Tbn. Solo (O the Deep, Deep Love of Jesus)

Tuba *pp* < >

25 E

Choir 1 *p* pec - ca - ta mun - - - di

Choir 2 *pp* pec - ca - - - ta

25 E

Org.

27 F

B♭ Tpt. 1 *pp*  $\langle \rangle$

B♭ Tpt. 2 *pp*  $\langle \rangle$

Hn. *pp*  $\langle \rangle$

Tbn. Solo (O the Deep, Deep Love of Jesus)

Tuba *pp*  $\langle \rangle$

Choir 1 *p* F mi - - - - - se - re - - - re

Choir 2 *pp* mi - se - re - re

Org. F

29 G

B♭ Tpt. 1 *pp* < >

B♭ Tpt. 2 *pp* < >

Hn. *pp* < >

Tbn. Solo (O the Deep, Deep Love of Jesus)

Tuba *pp* < >

29 *mp* G

Choir 1 *mp* mi - - - - se - re - - - re

Choir 2 *pp* mi - se - re - re

*pp* mi - se - re - re

29 G

Org.

31 H

B♭ Tpt. 1 *pp* < >

B♭ Tpt. 2 *pp* < >

Hn. *pp* < >

Tbn. Solo (O the Deep, Deep Love of Jesus)

Tuba *pp* < >

31 H

Choir 1 *mf* mi - - - - se - re - - - - re

*mf* - - - - se - re - re

*mf* mi - se - re - - - - re

Choir 2 *pp* mi - se - re - re

*pp* mi - se - re - re

31 H

Org.

33

B $\flat$  Tpt. 1 *pp* < >

B $\flat$  Tpt. 2 *pp* < >

Hn. *pp* < >

Tbn. Solo (O the Deep, Deep Love of Jesus)

Tuba *pp* < >

I

33

Choir 1

no - bis, no - bis

Choir 2

no - bis, no - bis, no - bis

*espressivo* *p* *pp cresc.* *f*

*espressivo* *p* *pp cresc.* *f*

no - bis, no - bis, no - bis

no - bis, no - bis, no - bis

I

33

Org.

(Add)

I

35 *sempre dolce*

B♭ Tpt. 1 *pp* *f* *pp*

B♭ Tpt. 2 *pp* *f* *pp*

Hn. *pp* *f* *pp*

Tbn. Solo (O the Deep, Deep Love of Jesus)

Tuba *pp* *f* *pp*

35 *pp*

Choir 1 *pp*

Choir 2 *pp*

35 *f* *p*

Org. 8'

37 J

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Solo (O the Deep, Deep Love of Jesus)

*pp* < >

37 J *pp*

Choir 1

do - - - na no - - - bis

*pp*

do - - - na no - - - bis

Choir 2

*pp*

do - - - na

*pp*

do - - - na

37 J

Org.

40

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn. Solo (O the Deep, Deep Love of Jesus)

Tuba

Depending on the amount of rubato, the solo should end somewhere between J and K.

40

Choir 1

pa - - - - - cem

Choir 2

pa - - - - - cem

40

Org.

**K**

B $\flat$  Tpt. 1 *pp*  $\text{trill}$  repeat ad lib. (until out of air)

B $\flat$  Tpt. 2 *pp*  $\text{trill}$  repeat ad lib. (until out of air)

Hn. *pp*  $\text{trill}$  repeat ad lib. (until out of air)

Tbn. Tacet al fine

Tuba *pp*  $\text{trill}$  repeat ad lib. (until out of air)

**K**

Choir 1 cem

Choir 2 cem

**K**

Org.

# III. Toccata / Chasma Magnum Firmatum

Allegro  $\text{♩} = 142$

Harmon mute + → ○ → +

Trumpet in B $\flat$  1

Harmon mute  
[+○+○]

Trumpet in B $\flat$  2

Mute

Horn in F

Trombone

Tuba

SA

Choir 1

Whisper (T+B) "mf"

TB

et in his om - - ni - bus in - - - ter nos et vos chas -

SA

Sopranos

mi

Choir 2

Whisper (T+B) "mf"

TB

et in his om - - ni - bus in - - - ter

Allegro  $\text{♩} = 116$   
Bright (8' 4' 2')

Organ

16' 8' II/Ped.

*mp*

*mp*

*f* *p* *p* *mp* *p* *p* *mp*

*p* *mp* *p* *p* *mp*

*f* *p*

*f* *p*

*pp*

*mf*

*mf*

*mp*

*mp*

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The ensemble is divided into four groups (Trumpet 1/Trumpet 2/Horn, Trombone/Tuba, Choir, Organ). The four groups play in completely different tempos and time signatures. It is therefore impossible to make a piano reduction of the score. The resulting harmonic impression of the Trumpets/Horn and Organ is of something close to C Lydian.

The tempo markings should be followed accurately. Letter B should be started simultaneously, and the bars before B (bar 31 and bar 62 when repeated) are therefore looped to ensure that all instruments have finished the previous part. Letter D does not have to be started simultaneously.

(Harmon mute)

B $\flat$  Tpt. 1

*mp* *p*

(Harmon mute)

[+o+o]

B $\flat$  Tpt. 2

*p*

(Mute)

Hn.

*p* *p*

Tbn.

*pp*

Tuba

*pp*

4 Sopranos *pp* *p*

se

Choir 1

ma

*p* *pp*

Choir 2

nos et vos chas - - - ma

Org.

Detailed description of the musical score: The score is for page 44 and includes parts for B $\flat$  Trumpets 1 and 2, Horns, Trombones, Tubas, Choir 1 (Sopranos), Choir 2, and Organ. The music is in 4/4 time with a key signature of one flat. The organ part features triplet figures. The choir parts have lyrics in French. Dynamics range from *pp* to *p*. Performance instructions include 'Harmon mute' and '(Mute)'. A watermark 'NB noter' and 'This music is copyright protected' is visible across the center of the page.

7

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Choir 1

Choir 2

Org.

*p* *mp* *p* *p* *mp*

[+o+o]

*mp* *p*

*pp*

Whisper (T+B) "*mf*"

nos et vos chas - - - ma mag - num fir -

Altos *pp* *p*

ra

Whisper (T+B) "*mf*"

nos et vos chas - - - ma mag - - - num fir - ma - tum - est

3 5 3

B $\flat$  Tpt. 1

10 (Harmon mute)  $\rightarrow$   $\circ$   $\rightarrow$   $+$

$mp$   $p$

B $\flat$  Tpt. 2

(Harmon mute) [+O+O]  $\rightarrow$

$p$

Hn.

(Mute)

$p$   $mp$

A

Tbn.

10

$pp$

Tuba

$pp$

A

Choir 1

10 Altos  $pp$

ti  
(miserationes)

ma - - - tum - est

$p$

A

Choir 2

$pp$

Org.

10

3 5 6

A

13

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

13

Tbn.

Tuba

13

Choir 1

Whisper (T+B) "mf"

et in his om - - - ni - bus in - - - ter nos et vos chas -

Sopranos pp

Choir 2

Whisper (T+B) "mf"

et in his om - - - ni - bus in - - - ter

13

Org.

16 (Harmon mute) → ○ → +

B♭ Tpt. 1 *mp* → *p*

(Harmon mute) [+o+o] →

B♭ Tpt. 2 *p*

(Mute)

Hn. *p* → *mp*

16

Tbn.

Tuba *(b)♭*

16 Sopranos *pp* → *p*

nes

Choir 1

ma

*pp*

Choir 2

nos et vos chas - - - ma

16

Org.

5 6 7 6 5 3

Detailed description of the musical score: The score is for page 48 and includes parts for B♭ Trumpets 1 and 2, Horns, Trombones, Tuba, Choir 1 (Sopranos), Choir 2, and Organ. The music is in 4/4 time, with a key signature of one sharp (F#). The organ part features a complex melodic line with fingerings 5, 6, 7, 6, 5, and 3. The choir parts have lyrics in Latin: 'nes' for Sopranos, 'ma' for the lower voice, and 'nos et vos chas - - - ma' for the full choir. Dynamics range from *pp* (pianissimo) to *p* (piano). Performance instructions include 'Harmon mute' for the trumpets and 'Mute' for the horns. A watermark 'NB noter' and 'This music is copyright protected' is visible across the center of the page.

19

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

19

Tbn.

Tuba

19

Choir 1

Whisper (T+B) "mf"

nos et vos chas - - - ma mag - num fir -

Altos

pp

p

Choir 2

Whisper (T+B) "mf"

nos et vos chas - - - ma mag - - - num fir - ma - tum est

19

Org.

22 (Harmon mute) → ○ → +

B♭ Tpt. 1 *mp* *p*

(Harmon mute) [+o+o]

B♭ Tpt. 2 *p*

(Mute)

Hn. *mp* *p*

22

Tbn. (*pp*)

Tuba (*pp*)

22 Altos *pp* *p*

Choir 1 ius

ma - - - tum est

*pp*

Choir 2

22

Org. 7 7 6 5 3

25

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

25

Tbn.

Tuba

25

Choir 1

Whisper (T+B) "mf"

et in his om - - - ni - bus in - - - ter nos et vos chas -

25

Choir 2

Whisper (T+B) "mf"

e - - - - - ius

et in his om - - - ni - bus in - - - ter

25

Org.

28 (Harmon mute)  $\rightarrow$   $\circ$   $\rightarrow$   $+$

B $\flat$  Tpt. 1  $mp$   $p$

(Harmon mute) [+o+o]  $p$  [+o+o]  $mp$

B $\flat$  Tpt. 2  $p$   $p$   $mp$

Hn. (Mute)  $p$

28

Tbn.

Tuba  $(b)$

28  $pp$   $mp$

Choir 1 e - - - ius

- - ma mag - - - num fir - ma - - tum est

$pp$

Choir 2 nos et vos chas - - - ma mag - num fir - ma - tum est

28

Org.  $5$   $3$

31

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

[+o+o] →

(Repeat until the whole ensemble has reached bar 31)

*p*

4/4

4/4

4/4

31

Tbn.

Tuba

(Repeat until the whole ensemble has reached bar 31)

2/2

2/2

31

Choir 1

*pp*

3/4

3/4

(Repeat until the whole ensemble has reached bar 31)

*pp*

Choir 2

3/4

3/4

31

Org.

(Repeat until the whole ensemble has reached bar 31)

3/4

3/4

3/4

NB  
noter  
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**B**

(Harmon mute)

B $\flat$  Tpt. 1 *p* *mp/f* *p* *mp/f*

(Harmon mute)

B $\flat$  Tpt. 2 *p* *mp/f* *p* (Valve tremolo) *p*

Hn. (Mute) *p* *mp/f* *p*

Dynamics: Cresc. to *mp* first time, *f* 2nd time

**B**

(Both times) 2nd time only

Tbn. *ff* *p* *p*

(Both times) 2nd time only

Tuba *ff* loco *p*

**B**

*p/mp*  
semplice

Choir 1 (us) hoc re - - - co - lens

T+B: 1st time tacet, 2nd time half spoken  
*mf* (mix between whispering and voice)

et in his om - - - ni - bus in - - - ter nos et vos chas -

*p/mp*  
semplice

Choir 2 (us) hoc re - - - co - lens

T+B: 1st time tacet, 2nd time half spoken  
*mf* (mix between whispering and voice)

et in his om - - - ni - bus in - - - ter

Dynamics: Soprano and alto voices should be partly covered by the rest of the ensemble 2nd time.

**B**

Man. II (8' 4' 2')

Org. *p/mf\**

Man. I - Foundations 8'

*mf*

Pedals: 2nd time only

\* (*mf* 2nd time, keep contrast between manuals)

35 [ + o + o ]

B $\flat$  Tpt. 1 *p* *p* *mp/f* *p*

B $\flat$  Tpt. 2 *mp/f* *p* *p*

Hn. *p* *mp/f* *p*

35 (2nd time only)

Tbn. (*p*)

Tuba (*p*)

35

Choir 1 in cor - - - de

ma

Choir 2 in cor - - - de

nos et vos chas - - - ma

35

Org.

38

B $\flat$  Tpt. 1 (Harmon mute) (Valve tremolo) *p* *mp/f* *p*

B $\flat$  Tpt. 2 (Harmon mute) *mp/f* *p*

Hn. (Mute) *p* *mp/f* *p*

38 (2nd time only)

Tbn. (*p*)

Tuba (2nd time only) (*p*)

38

Choir 1 me - - - o i - - - - de - - o

(T+B: 1st time tacet, 2nd time half spoken)

Choir 2 me - - - o i - - - - de - - o

(T+B: 1st time tacet, 2nd time half spoken)

nos et vos chas - - - ma mag - - - num fir -

38

Org.

(Pedals: 2nd time only)

41 C

B $\flat$  Tpt. 1 *p* *mp/f* *p* *p*

B $\flat$  Tpt. 2 *mp/f* *p* *p* *mp/f* *p*

Hn. *mp/f* *p* *f* *mp/f* *p*

41 (2nd time only) C

Tbn. *(p)*

Tuba *(p)*

41 C

Choir 1 spe - - - ra - - - bo

ma - - - tum est

Choir 2 spe - - - ra - - - bo

mag - - - num fir - ma - - - tum est

C

Org. *3* *3* *3* *7* *7* *7*

44 (Harmon mute)

B $\flat$  Tpt. 1 *mp/f* *p*

B $\flat$  Tpt. 2 *p* *mp/f* *p*

Hn. (Mute) *p* *mp/f* *p*

44 (2nd time only) Both times

Tbn. *p* *ff*

Tuba *p* loco *ff*

44

Choir 1 mi - se - ri - cor - - - di - ae

(T+B: 1st time tacet, 2nd time half spoken)

et in his om - ni - bus in - - - ter nos et vos chas -

Choir 2 mi - - - se - ri - cor - - - di - ae

(T+B: 1st time tacet, 2nd time half spoken)

et in his om - - - ni - bus in - - - ter

44

Org. *3* *3* *7* *7* *7*

(Pedals: 2nd time only)

B $\flat$  Tpt. 1  
47 *mp/f* *p* *p* *mp/f* [ +o+o ]

B $\flat$  Tpt. 2  
(Valve tremolo) *p* *mp/f* *p*

Hn.  
*p* *mp/f* *p* *p*

47 2nd time only  
Tbn. *p*

2nd time only  
Tuba *p*

47  
Choir 1  
ma Do mi ni

Choir 2  
Do mi ni  
nos et vos chas - - - ma

47  
Org.  
*3* *3* *3*

B $\flat$  Tpt. 1 (Harmon mute) [ + O + O ]  $p$   $mp/f$

B $\flat$  Tpt. 2 (Harmon mute)  $p$   $mp/f$   $p$

Hn. (Mute)  $mp/f$   $p$  (Valve tremolo)  $p$

Tbn. 50 (2nd time only)  $p$

Tuba (2nd time only)  $p$

Choir 1 50 qui - a non sum - - - - - us  
 (T+B: 1st time tacet, 2nd time half spoken)  
 nos et vos chas - - - - - ma mag - - - - - num fir -

Choir 2 qui - a non sum - - - - - us  
 (T+B: 1st time tacet, 2nd time half spoken)  
 nos et vos chas - - - - - ma

Org. 50  $3$   $3$   $9$   $9$   $9$

(Pedals: 2nd time only)

53

B $\flat$  Tpt. 1 *p* *mp/mf* *p*

B $\flat$  Tpt. 2 *p* *mp/f* *p* *p* [+o+o]

Hn. *mp/f* *p* *p* *mp/mf*

53 (2nd time only)

Tbn. *(p)*

Tuba (2nd time only) *(p)*

53

Choir 1 con - sump - ti

ma - - - tum est

Choir 2 con - sump - ti

mag - - - num fir - ma - - - tum est

53

Org. *3* *3* *3*

56 (Harmon mute)

B♭ Tpt. 1

(Harmon mute) [ +o+o ]

*p* *mp* *p*

B♭ Tpt. 2

*mp/mf* *p*

[ +o+o ]

Hn.

(Mute)

*p* *p* *mp* *p* *p*

56 (2nd time only)

Tbn.

(*p*)

(2nd time only)

Tuba

(*p*)

56

Choir 1

qui - - a non de - - fe - - ce - - runt

(T+B: 1st time tacet, 2nd time half spoken)

et in his om - - ni - bus in - - ter nos et vos chas -

Choir 2

qui - - a non de - - ce - - runt

(T+B: 1st time tacet, 2nd time half spoken)

et in his om - - ni - bus in - - ter

56

Org.

(Pedals: 2nd time only)

59

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

59 (2nd time only)

Tbn.

Tuba

59

Choir 1

mi - se - ra - ti - o - nes e - - - ius

ma mag - - - num fir - ma - - tum est

Choir 2

mi - se - ra - ti - - - o - - - nes e - - - ius

nos et vos chas - - - ma mag - num fir - ma - tum est

59

Org.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

62 1.

[+o+o] →

(Repeat until the whole ensemble has reached bar 62)

*p* (Harmon mute)

(Repeat to B)

Tbn.

Tuba

62 1.

(Repeat until the whole ensemble has reached bar 62)

(Repeat to B)

Choir 1

62 1.

(Repeat until the whole ensemble has reached bar 62)

(Repeat to B)

Choir 2

62 1.

(Repeat until the whole ensemble has reached bar 62)

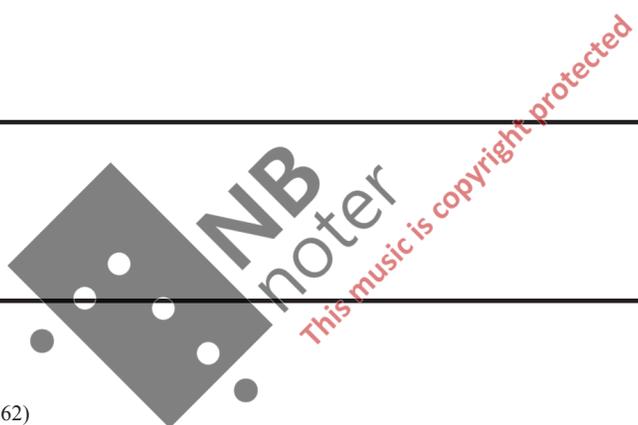
(Repeat to B)

Org.

62 1.

(Repeat until the whole ensemble has reached bar 62)

(Repeat to B)



**D** 2.  
(Harmon mute)

B $\flat$  Tpt. 1 *p* *mp* *p* *mp* (Valve tremolo)

B $\flat$  Tpt. 2 *p* *mp* *p* *p*

Hn. (Mute) *p* *mp* *p*

**D** 2.

Tbn. *p*

Tuba *p*

**D** 2. *mp*

Choir 1 (us) qui - - a non de - - - ce - runt  
T+B: Half spoken *mf* Change gradually from half spoken to whispering  
ut hii qui vo - - - lunt hinc tran - si - - - re ad vos non

Choir 2 (us) qui - - - a non de - - - ce - runt  
T+B: Half spoken *mf* Change gradually from half spoken to whispering  
ut hii qui vo - - - lunt hinc tran - si - - -

**D** 2.  
Sempre Man. I

Org. *mf*

Sempre Man. II

66 (Harmon mute) [ +o+o ]

B $\flat$  Tpt. 1 *p* *p* *mp* *p*

B $\flat$  Tpt. 2 (Harmon mute) *mp* *p* *p*

Hn. (Mute) *p* *mp* *p*

66

Tbn. *(p)*

Tuba *(p)*

66

Choir 1 mi - se - ra - ti - o - nes

pos - sint ne - que in - de huc tran - me - a - re

Choir 2 mi - se - ra - ti - o - nes

re ad vos non pos - sint ne - que in - de huc tran -

66

Org. *3* *3* *3* *3* *3* *3* *6* *6* *6*

69 [ + o + o ]

B $\flat$  Tpt. 1 *pp*

B $\flat$  Tpt. 2 *mp* *p* *pp* [ + o + o ]

Hn.

69

Tbn. *pp* *ppp*

Tuba *pp* *ppp*

69

Choir 1

trans - me - a - - - re

Whisper

trans - me - a - - - re

Choir 2

me - a - - - re

Whisper

trans - me - a - - - re

69

Org. *mp*

E

B $\flat$  Tpt. 1 *mf* Lunga (until out of air) *pp*

B $\flat$  Tpt. 2 *mf* Lunga (until out of air) *pp*

Hn. (Tacet al fine)

E

Tbn. (Tacet al fine)

Tuba (Tacet al fine)

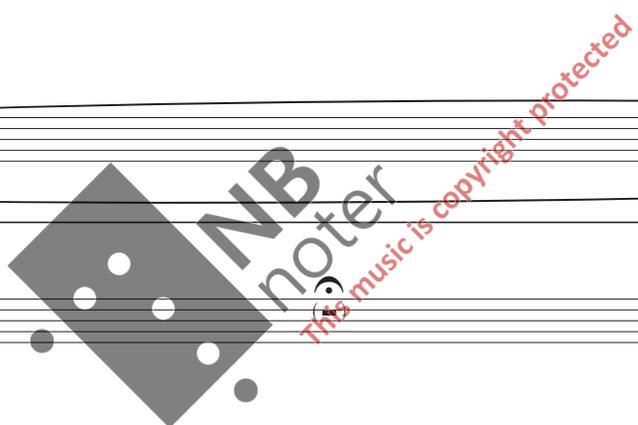
E

Choir 1 *p* (us)

Choir 2 *p* (us)

E

Org. *mp* **Molto rit.**



B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Tuba

Choir 1

Choir 2

Org.

76

pp

mm

pp

mm

76

28

Attacca

*p*

This page of a musical score contains staves for B $\flat$  Trumpets 1 and 2, Horns, Trombones, Tubas, Choir 1, Choir 2, and Organ. The organ part begins at measure 76 with a piano (*p*) dynamic and includes triplet markings. A vertical dashed line is placed at measure 28, with the word "Attacca" written to its right. A large watermark "NB noter" and the text "This music is copyright protected" are overlaid on the page.



9 A

B $\flat$  Tpt. 1 *p* *mp* *p*

B $\flat$  Tpt. 2 *p* *p* *mp* *p* *mp* *p*

Hn. *mp*

Tbn. *mp* *p* *p* *mp* *p*

Tuba

9 *pp* *mp* *pp* A

SA *Mm*

Choir 1

TB

SA *pp* *Mm*

Choir 2

TB *Basses* *p* *mp* *p* *Mm*

9 A

Org.

13

(Harmon mute)

B $\flat$  Tpt. 1

*p* < *mp* > *p*

(Harmon mute)

B $\flat$  Tpt. 2

*p* < *mp* > *p* < *mp* > *p*

(sempre dolce)

Hn.

(*mp*) 3

(Harmon mute)

Tbn.

*p* < *mp* > *p*

(Mute)

(sempre dolce)

Tuba

(*p*)

13

*pp* < *mp* > *pp*

Choir 1

Mm

*pp* < *mp* > *pp*

Mm

*p* < *mp* > *pp*

Mm

*mp* > *pp*

Choir 2

Basses

*p* < *mp* > *pp*

Mm

13

Org.



21

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Choir 1

Choir 2

Org.

*p* *mp* *p* *p*

*p* *mp* *p*

*mp*

*mf*

*p* *mf*

(Mute)  
(sempre dolce)

*p*

21

Basses  
(poco)

men

*p* (poco)

Aa

*p*

Aa

*p* (poco)

A - - - - - men

*p* (poco)

A - - - - -

21

*tr*



24 [+o+o] *molto vib.* **C**

B $\flat$  Tpt. 1 *mf* *p*

B $\flat$  Tpt. 2 *p* *mp* *p* Cup mute (Valve tremolo) Harmonica in C \*

Hn. *p* *mp* 5

Tbn. *p* *p* *mp* *p* gl.

Tuba Harmonica in C \*

Choir 1 *mp* *p* *p* Harmonica in C \* A - - - men *p* A - - - men

Choir 2 *p* *mp* *p* Harmonica in C \* Mm men Mm

Org. *p* *mp* *p* **C** \*\*

\* Play a chord on the harmonica, at least three or four notes. Choose a new register (low, middle or high) for each new harmonica note. Two singers in each choir should play harmonicas, one soprano or alto and one tenor or bass.

\*\* The diatonic cluster and the descending scale could be played on Manual III if available. Choose a contrasting registration, similar to the sound of the harmonicas.

27 (Harmon mute) (molto vib.)

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2 (Cup mute) *p* *mp* *p*

Hn. (sempre dolce) 5 *mp*

Tbn. Harmonica in C *p* *mp* *p*

Tuba (Mute) (sempre dolce) *p*

Choir 1 *p* *mp* *p* Mm *p* *mp* *p* Mm

Choir 2 Harmonica in C A - - - men *p* *mp* *p* Mm A - - - - - men Mm

Org. 27



**D** (Harmon mute) (molto vib.)

B $\flat$  Tpt. 1 *p*

B $\flat$  Tpt. 2 (Cup mute) *p mp p*

Hn. (sempre dolce) *mp*

Tbn. (Harmon mute) *mp p*

Tuba (sempre dolce) *p*

**D**

Choir 1 *p mp p* A - - - men Mm

Choir 2 *p mp p* Mm *p*

Org. *p*



39 (Harmon mute) (molto vib.) **E**

B $\flat$  Tpt. 1 *p*

B $\flat$  Tpt. 2 (Cup mute) *p* *mp* *p*

Hn. (sempre dolce) *mp* 5 3

Tbn. *p* *mp* *p*

Tuba (sempre dolce) *p*

39 *p* *mp* *p* **E**

Choir 1 Mm *p* *mp* *p*

Choir 2 *p* A - - - men Mm *p* *mp* *p* A - - - men Mm *p* A - - - men

Org. 39 **E**



45 (Harmon mute) (molto vib.) Stop abruptly

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2 (Cup mute) *p* *mp* *p*

Hn. (*mp*) 3

Tbn. (Harmon mute) *mp* *p*

Tuba (*p*)

Choir 1 *p* A - - - men *p* A - - - men Stop abruptly

Choir 2 *p* Mm *mp* *p* Mm *p* men

Org. 45 (remove weight from D key)