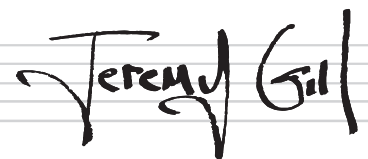


The Journey

theatre piece for voices and Pierrot ensemble



Jeremy Gil

The Journey

theatre piece for soprano, bass-baritone, mixed chorus, and Pierrot ensemble
text by Michael Zand, freely adapted by Jeremy Gill and Marianna Suri

Premiere

16 November 2019 at Sands Films Studios, London, UK
as part of the Illuminate Rotherhithe festival by

Marianna Suri Storyteller
Chuma Sijeqa A Man
Citizens of the World Choir Chorus

Sarah Desbruslais Flute
Anton Clarke-Butler Clarinet
Claudia Fuller Violin
Thomas Shelley Cello
Panaretos Kyriatzides Piano

Jeremy Gill Conductor

Instrumentation

soprano, bass-baritone, mixed chorus
flute, clarinet in B-flat
violin, cello
piano

Duration

18 minutes

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Michael Zand

to the Citizens of the World Choir,
Marianna Suri, and Chuma Sijeqa

Jeremy Gill
(2019)

THE JOURNEY

theatre piece for soprano, bass-baritone, mixed chorus, and Pierrot ensemble

Flute

Clarinet in B \flat
(sounds as written)

Violin

Violoncello

STORYTELLER

A MAN

CHORUS

Piano

[inaudible words]*

*chorus begins inaudibly, mouthing words, and slowly crescendos to *p*; mostly whispered, lightly and inconsistently voiced suggested rhythm; choristers should maximize variety of tempo, expression, and starting point

in in-to this world this an-ti world yes in-to this place like no no o-ther but



[and then he said]

$\text{♩} = 52, \text{molto rubato}$

Vc.

p espr.

MAN

sonoro ten.

for you my bro - thers

CHO.

molto

c. 25 seconds

n. p

$\text{♩} = 52, \text{molto rubato}$

all a-round us yes

Pno

pp

Ped. #

4 [yes]

Vc.

MAN (hear "yês") for you your-selves are our let-ters bro - thers

CHO.

Pno

10

Vc. *espr.*

MAN and you are writ - ten on our hearts you are known and read by e - v'ry - one

CHO.

cresc. *dim. poco a poco*

16 *cresc.* *ten.* *precipitato* [and then he sighed and took a long deep breath and said that]

MAN *audible in-breath*

CHO.

Pno *più f* *senza Ped.*

23 $\text{♩} = 52$

Fl. *mp*

Cl. *mp*

MAN *l'istesso tempo sotto voce* *whispered:* *warm*

in this dark in the dark in this dark-ness... there is a sto-ry... and



27

Fl.

Cl.

MAN

I a friend... by the will of God give to you God's ho-ly peo-ple in this



32

Fl. *mp*

Cl. *mp*

MAN

walled ci-ty a mes-sage of grace and peace

37

Fl. *molto* *sub. p* *mp*

Cl. *molto* *sub. p* *mp*

MAN *cupo* *p* *molto*

in this walled place from our Fa-ther and from his ma-ny

42

Fl. *p*

Cl. *p*

Vc. *espr.*

MAN sons and daugh- ters

Pno *p*

47 **un poco pressando**

Fl. *espr.* *cresc. poco a*

Cl. *espr.* *cresc. poco a poco*

Vc. *p* *cresc.*

MAN *mf*
for you my bro-thers
un poco pressando

Pno *un poco più f* *p* *cresc.*

52 **[flash]**

sub. a tempo (♩ = 52)

Fl. *poco* *f*

Cl. *f*

Vc.

MAN *cresc.*
and for you my rays of light and

sub. a tempo (♩ = 52)

Pno

[flash]

55

Fl. *più f*

Cl. *più f*

Vc.

MAN
fires and suggested rhythm; maximize variety of tempo, expression

CHO.
in in-to this world this an-ti world
f

Pno
più f *ff* *l.v. until silent*

(56)

Vln *f* $\text{♩} = 96$

MAN
spoken:
a story of a man or in the dark any man and the story yes in five acts
who sighs and takes a long deep breath* and the first act is the sea...

CHO.
c. 15 seconds yes there
*choristers take a long deep breath
on "yes," choristers finish their respective phrases

Pno $\text{♩} = 96$ *8va* *f*

58 rit. tempo rit. tempo

Vln

Vc.

Pno

p

p

p

più

(8)



61

Fl.

Cl.

Vln

MAN

CHO.

Pno

p

p

p

molto

mp

pp

the sea bro - ther the sea

mmm

mmm

mmm

66 [again]

Fl.

Cl.

Vc.

CHO.

1

"seagull effect"

gliss.

gliss.

molto

mmm

molto

mmm



70 [again]

Cl.

Vln

Vc.

CHO.

Pno

f

gliss.

8va

f

73 *rit.*

Vln

Vc.

STO. *mp* *3* yes this is the sto-ry *rit.*

Pno *più f* *mp* *pp*



77 *♩ = 63*

Fl. *p* (echo)

Vln *mp*

Vc. *pizz.* *mf* *IV*

STO. of a man marked by a se-ries of haunt-ing sounds

Pno *mf* *p*

♩ = 63

80

Fl.

Vln

Vc.

STO.

Pno

sim.
mf

mp

mf

mf

p

mf

from his child-hood and these sounds that he heard and



83

Vln

Vc.

STO.

Pno

arco
mp

darker

p

poco rit. - -

un-der - stood but whose mean - ing he was to for - get these sounds

poco rit. - -

86 **tempo**

Fl. *mp*

Cl. *mf* *p*

Vln. *mf*

Vc. *mf* *pizz.* 0 IV *mf*

STO. *f*
are yes these are sounds that

Pno *mf* *p*

88

Fl. *mp*

Cl. *pp mormorando*

Vln. *p*

Vc. *sim.* *mf* *arco* *p*

STO. he heard...

Pno *mf* *p*

91

Fl.

Cl.

Vln

Vc.

STO.

Pno

pp mormorando

sempre pp

pp

pp

mp

you see there is a line... you see

Ped. sempre

96

Fl.

Cl.

Vln

Vc.

STO.

Pno

pp

pp

pp

it on a par - ti - cu - lar - ly warm night

3

(Ped.)

101

Fl.

Cl.

Vln

Vc.

STO.

CHO.

Pno.

pp

pizz.

p

p

pp

pp

crowds ga-th'ring af-ter a storm

single voices at first...crescendo in sound and mass

yes! yes!

pp

pp

106

Fl.

Cl.

Vln.

Vc.

STO.

CHO.

Pno

mf

p

mf

mf

p

mf

p

mf

p

f

mf

senza cresc.

arco

II

IV

II

yes...

in the ear - ly

then diminuendo in sound and mass

mf

7

7

7

110

Fl. *p* *mf* *p* *pp*

Cl. *p* *mf* *p* *mp*

Vln *mf* *mf*

Vc. *mf* *p* *mf* *p*

STO. morn - ing in a field where a cock - er - el sits

CHO. *pp*

Pno

114

Fl. *pp* *ppp*

Cl. *pp* *ppp*

Vln *pp*

Vc. *p* *pp*

STO. *p* *echo*
weight - ing weight -

Pno *pp*

119

Fl. *sempre ppp*

Cl. *cresc.*

Vln *echo*

Vc. *cresc.*

STO. *cresc. molto*
- ing you see

Pno *ppp* *cresc.*

allarg. - - - - - ♩ = 63

123

Fl. *cresc.* *cresc.* *f*

Cl. *cresc.* *mf*

Vln *cresc.* *f*

Vc. *f* pizz. 0 0 IV

STO. *f*
you see you see it was some - thing...

CHO.

allarg. - - - - - ♩ = 63

Pno *f*

127 ♩ = ♩

Fl. *mf* *p*

Cl. *mp* *p*

Vln. *mp* *p*

Vc. arco *mf* pizz. *p* arco

STO. *mf*

lis - ten say no - thing for just one a mo - ment...

CHO. *p* mmm *p* mmm

Pno *f*

Detailed description of the musical score: The score is for measures 127-130. The key signature has one sharp (F#). The time signature is 3/4. The Soprano part (STO.) has lyrics: 'lis - ten say no - thing for just one a mo - ment...'. The lyrics are underlined. The Soprano part has a dynamic of *mf*. The Chorus part (CHO.) has a dynamic of *p* and includes the vocalization 'mmm'. The Piano part (Pno) has a dynamic of *f*. The Flute part (Fl.) has dynamics of *mf* and *p*. The Clarinet part (Cl.) has dynamics of *mp* and *p*. The Violin part (Vln.) has dynamics of *mp* and *p*. The Viola part (Vc.) has dynamics of *mf* and *p*, and includes the markings 'arco' and 'pizz.'. The score includes various musical notations such as slurs, accents, and dynamic markings.

131

Fl.

Cl.

Vln.

Vc.

STO.

CHO.

Pno

quasi rubato
p *mp* *mf*

the sea in the his own lan - guage in the laws of his lan - guage in the

137

Fl.

Cl.

Vc.

CHO.

Pno

mmm

mmm

mmm

p

l.v. until silent

"seagull effect"

gliss

gliss

echo

echo

echo

echo

143 [and]

Cl.

Vc.

STO.

MAN

CHO.

p

pp possibile

soon

soon

spoken: the second act is a deep guttural pain

lis-ten

$\text{♩} = 63$

149

Cl. *pp*

MAN *rubato, legato*

a deep gut-tu-ral pain say no-thing for just one a mo-ment I said a

157

Fl. [phh...] air only *p < f* *f* come prima *p < f* *f*

MAN deep gut-tu-ral

165

Fl. *p* *mp* *p*

Vln *pp*

Vc. *pp*

STO. *p, molto legato*

af - ter - wards the world closed in a - round him yes the mean - ing of that

171

Fl.

Vln

Vc.

STO.

night fa - ded you see it was dead - ed and and ma - ny wrote and

mf

più f

177

Fl.

STO.

spoke with wit and some fan - cied them - selves as po - ets... drowned in the glo - ry

f

182

Fl.

Vln

STO.

Pno

of their own frag - ments un - til dis - gust

pp

urgente

p *pp*

cristallino

8^{va}

(Ped.)

186

Vln

(sul pont.) *p*

STO.

meno f *sorrowful mp*

un-til dis - gust un-til they asked the wo - men and the girls to

Pno

(8)

8^{vb} *pp* molto legato

190

Vln

STO.

walk to the bot - tom of the hill and they asked him to send down his

Pno

8^{va} *cristallino*

(8)

194

Vln. (trem.) *pp*

Vc. *pp* sul pont., trem.

STO. *urgente*

son too but he re-fused but he re-fused you see be-cause he

Pno.



198

Fl. *pp*

Cl. *pp*

Vln. *echo*

Vc. *echo*

STO. *urgente, più f*

want - ed to be with him and then they all they

Pno. *pp*

poco

8va

8vb

202 $\text{♩} = \text{♩} (\text{♩} = 63)$ [and]

Fl. *f* 5 *più f* 5

Cl.

Vln

Vc.

STO.

MAN *f* 3 *più f* # *deep gut-tu-ral pain deep*

Pno (8) $\text{♩} = \text{♩} (\text{♩} = 63)$ (8)



[and a pause and] [and head]

208 *mp* 5 *meno f* 3

Fl.

MAN *gut-tu-ral pain deep gut-tu-ral pain*

bowed and a pause and
inabudible words and]

215 $\text{♩} = 138$ air only

Fl. $x2, x3 \text{ only: } p < f$

Vc. drum on body of instrument:
x1: *p*
x2: *mp*
x3: *mf*

MAN bow head and mouth words*:
3
(gut-tu-ral pain)
*no sound!

CHO. *p, ma energico*
x2: *mp*
x3: *mf*

yes drums and shib-bo-leths and shib-bo-leths and drums and

222 repeat 2x

Fl. $p < f$

Vc. f *sub. p*

CHO. x1: *mp*
x2: *mf*
x3: *f* *sub. p*

shib-bo-leths and shib-bo-leths and drums shib-bo-leths drums yes drums and

228 *sempre p*

Vc. *sempre p*

STO. spoken:
and the third act is words that are doubts

CHO. *sempre p*

shib-bo-leths and shib-bo-leths and drums and shib-bo-leths and shib-bo-leths and drums

234

Vc. *poco*

STO. that break stones

CHO. *cresc. poco a poco* solo, spoken: can you imagine that
shib - bo - leths drums yes drums and shib - bo - leths and shib - bo - leths and drums and

240

Vc. *molto*

CHO. there are doubts... *molto*
shib - bo - leths and shib - bo - leths and drums shib - bo - leths drums yes

Pno. *mp*

245 *l'istesso tempo*

Cl. *mp secco*

Vc. *f*

CHO. drums *f*

Pno. *secco* *sf*

249

Cl.

Pno

sf

252

Fl.

Cl.

Vln

STO.

Pno

sf

< fp

molto

n.

pizz.

mf

mf

mf *ben marcato*

they found him in the hin - ter - land search - ing for some half mean - ings in

sf

256

Fl.

Vln

STO.

Pno

p

mf

sf

sf

the con - fu - sion and dis - or - der of his bro - ken words and sounds and yes

259

Fl.

Vln

STO.

Pno

mp

mf

più

sf

he had a new lan - guage and this was his on - ly lan - guage be - cause it was the on -

263

Fl.

Cl.

Vln

STO.

CHO.

Pno

mf

mp secco

f *sf*

ancora più

ly lan- guage he could now trust... be-cause out - side

solo, spoken/shouted (excited):

his

cresc.

mf

sf

sf

267

Fl.

Cl.

STO.

CHO.

Pno

fp

poco echo

out - side of the walls he could hear some - one he did - n't know who

bro - thers

mp

sf

270

Cl. *n.*

Vln (pizz.)

Vc. *fp*

STO. *poco* *più* *f espr.*

was break - ing stones and the more he touched the walls a - round him the

Pno *sf*

273

Fl.

Vln *f*

Vc. *f* *fp* *f*

STO. *sim.*

more he re - a - lised how or - di - na - ry they were as if they were built to

Pno *sempre mp* *sf*

276

Fl.

Cl.

Vln

Vc.

STO.

Pno

p secco

match a pen - cil sketch a small child might do if he were told to draw walls

sf

280

Cl.

Vc.

STO.

MAN

Pno

[and he said]

f

arco

p

mp

the

poco

p

poco

poco

più sf

283

Fl. *p, leggiero*

Cl. *p, leggiero*

Vln (pizz.) *p, leggiero*

Vc.

MAN
guards tell me they are sur - fa - ces mem - branes

Pno *p*

286

Fl. *espr.*

Cl. *espr.*

Vln arco

Vc. *espr.*

MAN
be - tween us

Pno *p*

[and he said]

290

Fl.

Cl.

Vln

Vc.

MAN

Pno

mf *p* *p*

mf *pizz.* *p*

pp *echo* *breathy*

I hope they are I hope so I hope they are

p *p*

294

Fl.

Cl.

Vln

Vc.

MAN

Pno

p *p* *p*

be - cause if they are if they are be - tween us

p

297

Fl. *p* *molto* *espr.*

Cl. *p* *molto* *espr.*

Vln. *p* *molto* *espr.* arco

Vc. pizz. *f*

MAN *più f*

then they makes us us be - cause they make us us

Pno *p* *sub. f*



300

Fl. *meno*

Cl. *meno*

Vln. *meno*

Vc. *sempre f* *mf*

304

Fl. *p* *poco* *dim.*

Cl. *p* *poco* *dim.*

Vln *p* *poco* *dim.*

Vc. *mp* *p* *p*

STO. *mp*
and he

Pno *p*

Red.

309

Fl. *mp* *p*

Cl.

Vln *pizz.* *mf* *arco, flaut.* *p*

Vc. *pp* *echo* *arco, flaut.* *p*

STO. learnt to write his po - e - try on the walls in the hope that his bro - thers on the

Pno

313

Fl. *sempre p* *espr.*

Cl. *p secco*

Vln. *sempre p* *espr.*

Vc. *sempre p* *espr.*

STO. *più*, *espr.*

out - side would see it and take no - tice un - til one day he

Pno. *p secco*

317

Fl. *p*

Cl.

Vln. *p*

Vc. *p*

STO. *f*

re - a - lised what the noise was

Pno.

321

Fl. *p*

Cl. *fp* *9* *fp*

Vln. *p*

Vc. *p*

STO. *ben marcato* *più f*
 he was hear-ing the drill - ing of his cave he was

Pno

324

Fl. *p* *f*

Cl. *fp* *espr.* *f*

Vln. *p* *f*

Vc. *p* *f*

STO. *f*
 hear - ing spoken/shouted, excited: on the out - side break - ing its stone sides

MAN
 his bro - thers

Pno *cresc.* *più cresc.* *f*

328

Vln *sul pont.*

Vc. *col legno battuto*

STO. *f* *mp* *n.*

CHO. *f* *mp*

Pno *f, secco* *p*

they had seen his words and he had seen them

333

Vln *col legno battuto*

Vc. *f* *p* *f*

STO. *più f* *mf* *3*

CHO. *rrrr...* *rrrr...*

Pno

in his dreams and they had all be-gun to doubt the lies that they had been told

338

Vln *n.*

Vc. *n.*

STO.

CHO. *p* *f*

drums and shib - bo - leth's drums and shib - bo - leth's drums and shib - bo - leth's drums and

Pno

341

Vln *norm., sul G* *molto* *p*

Vc. *f*

STO. *p*

CHO. *p*

and he could hear his fel - low bro - thers

shib - bo - leth's drums and shib - bo - leth's drums and shib - bo - leth's...

Pno *p*

345

Cl.

Vln

Vc.

STO.

Pno

pp

f

on the out - side be - cause they were break - ing pre - ju - dice

349

Fl.

Cl.

Vln

Vc.

STO.

Pno

mp

f

pp

f

pp

col legno battuto

f

p

più f

f

p

più f

with chi - sels and ham - mers and drills they were break - ing

353

Vln *p* *f* *sul pont.* *v 3* *3*

Vc. *p*

STO. *3* *ben marc.* *3* *3*
 through ground work and e-ven a-round the

CHO. *f* *rrrr* *rrrr* *rrrr*

Pno *f* *p*

358

Vln *3* *3*

Vc. *più f* *p*

STO. *3* *3* *f* *3*
 walls a-round him where the world was strong and hard

CHO. *rrrr*

Pno *sempre p*

362

STO. *f* *mp*

he could and they would trem - ble with the sounds of

CHO. *p* *rit*

Pno

366

Fl. *p* *f* *p* *f*

Cl. *p* *f*

STO. *rit* *cresc.* *rit* *cresc.*

chi - sels and ham - mers and drills

CHO. *rit* *cresc.* *rit* *cresc.*

Pno *sempre p*

370

Fl. *f* *fp*

Cl. *cresc. molto* *f* *p* *fp*

Vln. *norm., pizz.* *f*

Vc. *norm., pizz.* *f*

STO. *f, stridente*
 3 3
 yes and long af- ter in a sud- den flash

CHO.

Pno *sub. f*

374

Fl. *mf*

Cl. *mf*

STO. *mf*
 5 5
 solo, spoken/shouted: sud- den- ly and gra- dual- ly he

CHO. the fourth act...

Pno *p*

378

Vln. *col legno battuto*

Vc. *col legno battuto*

STO.

re - a - lised that this this cave is no - thing to do with a - ny art...

Pno

383

Vln.

Vc.

STO.

mp the play - ful prac - tice of art...

CHO.

p nnnn

p nnnn

p nnnn

Pno

n.

pp sempre

(p) *sempre secco*

388

Fl.

Cl.

Vln.

Vc.

STO.

CHO.

Pno

mf, poco stridente

and af - ter at first in a sud - den flash...

fp

fp

norm., pizz.

sf

3 3

392

Fl.

Cl.

Vln

Vc.

STO.

CHO.

Pno

arco *p* *f* *pizz.* arco *pp*

he learned to

nnnn... *3*

sempre pp

395

Fl. *pp*

Cl. *p* *molto* *f* *mp* *poco*

Vln

Vc.

STO.
har-ness its e-ner- gy... he had dis - co - vered the

CHO.
nnnn... nnnn...

Pno

400

Fl.

Cl.

Vln

Vc.

STO.

sub - stan - ces and for - ces that keep us hu - man and ex - tend the warmth

CHO.

Pno

p

405

STO.

of a - ny place e - ven his place of per - pe - tu - al in - car - ce - ra - tion

(aside)

Pno

pp

409

Fl. *espr.*

Cl.

Vc. *arco, norm.* *p, espr.*

STO. *warm* *mp*
 through - out the u - ni - verse he had be - come yes

Pno *p*

413

Fl. *mp*

Cl. *cresc.*

Vln. *mp* *fp* *molto*

Vc. *cresc.* *fp* *molto*

STO. *p*
 ve - ry good solo, spoken/shouted: he had be -

CHO. the fifth act...

Pno *n.*

Ped.

un poco allarg. - - - - -

416 ♩ = 63

Fl. *mf*

Cl. *mf*

Vln *mp*

Vc. *f* *mp* *mf*

STO. *f*

MAN *accomp.* *mmm*

Pno *f* *mf*

come an ex - ha - la - tion of in - ter - mit - tent beau - ty

♩ = 63

419 $\text{♩} = \text{♩}$

Fl. *p*

Cl. *p*

Vln *p* *pp*

Vc. arco *mp* *p* *p* *pp*

STO. *mp* 3 3
 you see that's the nub of it my bro - thers

MAN

Pno *p*

Detailed description of the musical score: The score is for measures 419-424. The key signature has one flat (Bb) and the time signature is 2/4. The tempo/meter marking is $\text{♩} = \text{♩}$. The Flute part (Fl.) plays a melodic line starting in measure 419 with a *p* dynamic. The Clarinet part (Cl.) enters in measure 420 with a *p* dynamic. The Violin part (Vln) has a whole note chord in measure 420 (*p*) and a half note chord in measure 424 (*pp*). The Viola part (Vc.) plays a bass line with dynamics *mp*, *p*, *p*, and *pp* across the measures. The Soprano part (STO.) has lyrics: 'you see that's the nub of it my bro - thers'. The lyrics are underlined. There are triplets (3) over the notes 'nub' and 'bro - thers'. The Soprano part starts in measure 420. The Man part (MAN) is a whole note chord in measure 419. The Piano part (Pno) has a bass line with a *p* dynamic starting in measure 420.

424 $\text{♩} = \text{♩}, \text{poco allarg.} \dots \text{♩} = 63$

Fl.

Cl.

Vln

Vc.

STO.

MAN

Pno

mf

f

mf

it's a beau - ty yes but an in - ter - mit - tent

p

f

mmm

427

Fl.

Cl.

Vln

Vc.

STO.

MAN

Pno

mp

mp

mp

beau - ty of sorts... so you see you see...

mp

mp

430

Vc.

STO.

Pno

f

pizz.

mf espr.

that means you have po - wer yes that you can make

mf

mf

433

STO. *ra-tion-al con-junc-tions and that you can com-part-men-ta-lise the sounds and their*

Pno *mp*



436 *poco rit.* $\text{♩} = 52$

Fl.

Cl.

Vln *mp*

Vc. *p* arco

STO. *con-no-ta-tions... which means*

Pno *poco rit.* $\text{♩} = 52$ *p*

445

Fl.

Cl.

Vln

Vc.

STO.

MAN

CHO.

Pno

ben marcato

where the e - ner - gy runs but not a - gainst a - ny one per - son or a - ny one

ben marcato

way where the e - ner - gy runs but not a - gainst a - ny one per - son or a - ny one

ben marcato

way where the e - ner - gy runs but not a - gainst a - ny one per - son or a - ny one

ben marcato

way where the e - ner - gy runs but not a - gainst a - ny one per - son or a - ny one

454

Fl.

Cl.

Vln

Vc.

STO.

MAN

CHO.

Pno

al - ways be sounds we can - not un - der - stand or re -

al - ways be sounds we can - not un - der - stand or re -

al - ways be sounds we can - not un - der - stand or re -

al - ways be sounds we can - not un - der - stand or re -

458

Fl. *mp* *sempre mp*

Cl. *mp*

Vln. *mp* *sempre mp*

Vc. *mp*

STO. *sonoro*
mem - ber but that are still es - sen - tial con - fus - ing

MAN *sonoro*
mem - ber but that are still es - sen - tial con - fus - ing

CHO. *sonoro*
mem - ber but that are still es - sen - tial con - fus - ing

Pno *mp* *ma sonoro*

463

Fl.

Cl.

Vln

Vc.

STO.

MAN

CHO.

Pno

mf

cresc.

beau - ti - ful that still en - cou - rage us to start a - gain

beau - ti - ful that still en - cou - rage us to start a - gain

beau - ti - ful that still en - cou - rage us to start a - gain

beau - ti - ful that still en - cou - rage us to start a - gain

471 $\text{♩} = \text{c. } 63 \text{ ma molto rubato}$

Fl. *p*

Cl. *p*

Vln. *p*

Vc. *p*

STO. *p, chiaro*

they will come for him yes they will come to the cave and he will have

[pause]

476

Fl. *pp*

Cl. *pp*

Vln. *pp*

Vc. *pp*

STO. *p*

gone and they will know who he is and and he will be with us or

481 $\text{♩} = \text{♩}$

Fl. *mp*

Cl. *mp*

Vln *p poco*

Vc. *p poco*

STO. *p poco*
 he will be with us a - gain ma - ra - na - tha

MAN *p poco*
 ma - ra - na - tha

CHO. *mp*
 ma
 ma - ra
 ma - ra - na
 ma - ra - na - tha

mp
 ma
 ma - ra
 ma - ra - na
 ma - ra - na - tha

$\text{♩} = \text{♩}$

Pno *p*

Ped. *8va* *

[inaudible words]*

486

Vln

Vc.

whispered/half-spoken to start
suggested rhythm; maximize variety of tempo, expression

CHO.

in in - to this world this an - ti world of of

c. 20 seconds

n.*

* choristers continue to mouth words inaudibly, about 5 seconds more

(8)

Pno

l.v. until silent