

S.1 *ff* he he he he he *mf* he he he he he

S.2 *mf* he he he he he *mp* he he he he he

Ms.1 *ff* he he he he he *mf* he he he he he

Ms.2 *mf* he he he he he *mp* he he he he he

THOMAS BUCHHOLZ

apothosis

für gemischten Chor a cappella

2007

T.1 le le le le le le le le le le le le le

T.2 le le le le le le le le le le le le le

Bar.1 le le le le le le le le le le le le le

Bar.2 le le le le le le le le le le le le le

B.1 le le le le le le le le le le le le le

B.2 le le le le le le le le le le le le le



Verlag Neue Musik

Zuvor:

Die Komposition nimmt Bezug auf zwei Werktitel aus Wagners Opern Siegfried und Walküre, ohne thematisches Material oder kompositorische Strukturen zu übernehmen bzw. zu imitieren. Es sind sozusagen freie Assoziationen am Titel der musikalischen Szenen.

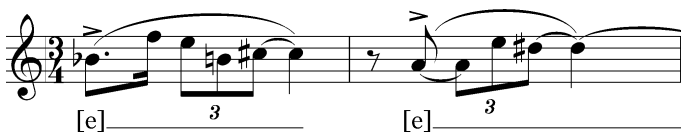
I. Wald-Weben: besonders das Wort „weben“ klingt wie ein Gewebe von Tönen in einer erdachten Assoziation an die Lebendigkeit des Waldes, in dem alle Geräusche und Klänge miteinander verwoben zu sein scheinen. Mein erster musikalischer Gedanke ist ein Tongewebe aus diesem Baustein:



Eine Motivkette aus Achtel und punktierter Viertel, jeweils durch eine Achtelpause getrennt, das Ganze in ein ruhiges Vierviertel-Metrum gebracht. Die Stimmen sind gegeneinander phasenverschoben. Um die Lesbarkeit im komplexen Satz der gegeneinander verschobenen Stimmen zu gewährleisten, ist eine metrisch orientierte Notation angebracht:



Ein Mittelteil bringt neues Material, das aus einem Baustein des alten Materials gewonnen wurde und nun solistisch in den verschiedenen Stimmen erklingt:



Der dritte Teil ist der Krebs des ersten Teils als Gerüst, dem weitere Ebenen hinzugefügt werden, die wiederum durch diverse kompositorische Verfahren aus dem Kernmotiv und seinen Schichtungen gewonnen wurden.

II. Feuer-Zauber: Feuer bezaubert, verzaubert, es wirkt unreal, er ist nicht die kleine Flamme, es ist das Feuer mit wogender Kraft. Alles kommt aus dem Keim einer in sich um die kleine Sekunde gespiegelten Melodie (k3-g2-k2-g2-k3), die durch Imitation in Kleinterz-Transpositionen zu einer Welle aufschaukelt und verebbt. Im linken Notenbild sind die realen Transpositionen zu erkennen. Der besseren Lesbarkeit wegen ist die im rechten Notenbild dargestellte Notation gewählt worden.

Diese „Klang-Welle“ wird durch ihre Retrograde beantwortet, allerdings wiederum um eine Kleinterz so versetzt, dass die Endtöne der oben abgebildeten Figur mit den Anfangstönen ihrer Retrograde übereinstimmen. Diese Wechselspiel von Frauen- und Männerstimmen, immer um das Intervall der kleinen Terz versetzt bildet nicht nur den Anfang des

Satzes, er bestimmt das ganze Stück. Hier nun ein Beispiel der Retrograde in den Frauenstimmen an späterer Position der Partitur und mit vereinfachten Versetzungszeichen. Aus dieser rhythmische Faktor ist nun das Feuergewebe eines folgenden Abschnitts gebaut, das im rechten Notenbeispiel als Ausschnitt zu sehen ist und sich über alle Stimmen verteilt.

The image displays two musical staves side-by-side. The left staff is a vocal line for women's voices, marked *mp* (mezzo-piano). It features a melodic line with lyrics "wa - ga" and a complex rhythmic pattern. The right staff shows a rhythmic pattern of "he he he he he" in fortissimo (*fff*) and forte (*ff*) dynamics, which is a retrograde of the rhythmic factor from the left staff.

In einem dritten Abschnitt wird sozusagen als neue Ebene aus dem Wechsel von Achtel und Sechzehntel eine pulsierende Schicht eingeflochten. Sie beginnt in den tiefen Männerstimmen und durchläuft hernach alle anderen Stimmen:

The image shows two staves of music. The top staff is a vocal line with lyrics "le_ le le_ le le_ le le_ le_ le_ le_ le_ le_ le_ le_". The bottom staff is a bass line with lyrics "le le_ le le_ le le_ le le_ le le_ le le_ le_ le_". The rhythm is a steady eighth-note pulse.

Die Kombination dieser drei Ebenen bildet die Tektonik des weiteren Verlaufs. Die miteinander korrespondierenden Ebenen sind als deutliche Schichten in einem eher massiven Klangbild herauszuhören. Ob das Feuer des Klanges infernal sich zeigt, wird eine Frage der Interpretation bleiben.

Besetzung:

- Sopran 1 (d^{#1} - c³)
- Sopran 2 (d¹ - h²)
- Mezzosopran 1 (h⁰ - a²)
- Mezzosopran 2 (g^{#0} - g²)
- Alt 1 (g⁰ - c²)
- Alt 2 (f⁰ - c²)
- Tenor 1 (c^{#0} - g^{#1})
- Tenor 2 (B - g^{#1})
- Bariton 1 (G - f¹)
- Bariton 2 (G[#] - f¹)
- Bass 2 (F - d¹)
- Bass 2 (D - d¹)

Inhalt:

- I. Wald-Weben 04
- II. Feuer-Zauber 40

Aufführungsdauer:

I. Wald-Weben: 06:25 min II. Feuer-Zauber: 04:02 min Gesamt: 10:28 min

apothéosis

I. Wald-Weben

Thomas Buchholz (2007)

Ruhig ♩ = 100

Sopran 1

Sopran 2

Mezzosopran 1

Mezzosopran 2

Alt 1

Alt 2

Tenor 1

Tenor 2

Bariton 1

Bariton 2

Bass 1

Bass 2

p

[a] [a] [a]

[a] [a] [a] [a] [a] [a]

[o] [o] [o] [o] [o]

[o] [o] [o] [o] [o]

6

T.1

T.2

Bar.1

Bar.2

B.1

B.2

[a] [a] [a] [a] [a] [a]

[o] [o] [o] [o]

10

T.1

T.2

Bar.1

Bar.2

B.1

B.2

[a] [a] [a]

[a] [a] [a] [a] [a] [a]

[a] [a] [a] [a] [a] [a]

[o] [o] [o] [o]

14

S.1
 S.2
 Ms.1
 Ms.2 *p* [e] [e]
 A.1 *p* [o] [o] [o]
 A.2 *p* [o] [o] [o]
 T.1 [a] [a]
 T.2 [a] [a] [a]
 Bar.1 [a] [a] [a] [a] [a]
 Bar.2 [a] [a] [a] [a] [a] [a]
 B.1 [o] [o] [o] [o]
 B.2 [o] [o] [o] [o]

18

S.1
 S.2 *p*
 Ms.1 *p*
 Ms.2
 A.1
 A.2
 T.1
 T.2
 Bar.1
 Bar.2
 B.1
 B.2

[a] [a] [a] [a] [a] [a]
 [e] [e] [e] [e] [e] [e]
 [o] [o] [o] [o]
 [o] [o] [o] [o]
 [a] [a] [a]
 [o] [o]

22

p

S.1 [a] [a] [a] [a] [a]

S.2 [a] [a] [a] [a] [a] [a] [a]

Ms.1 [a] [a] [a] [a] [a] [a]

Ms.2 [e] [e] [e] [e] [e] [e]

A.1 [o] [o] [o] [o]

A.2 [o] [o] [o] [o]

T.1

T.2

Bar.1

Bar.2

B.1

B.2

26

S.1 [a] [a] [a] [a] [a] [a] [a]
 S.2 [a] [a] [a] [a] [a] [a]
 Ms.1 [a] [a] [a] [a] [a] [a] [a]
 Ms.2 [e] [e] [e] [e] [e]
 A.1 [o] [o] [o] [o]
 A.2 [o] [o] [o] [o]
 T.1
 T.2
 Bar.1
 Bar.2
 B.1 *p* [o] [o] [o]
 B.2 *p* [o] [o]

30

S.1 [a] [a] [a] [a] [a] [a]
 S.2 [a] [a] [a] [a] [a] [a]
 Ms.1 [a] [a] [a]
 Ms.2 [e] [e] [e] [e] [e]
 A.1 [o] [o] [o] [o]
 A.2 [o] [o] [o]
 T.1
 T.2 *p* [a] [a] [a]
 Bar.1 *p* [a] [a] [a] [a] [a] [a]
 Bar.2 *p* [a] [a] [a] [a] [a]
 B.1 [o] [o] [o] [o]
 B.2 [o] [o] [o]

34

mp

S.1 [a] *mp*

S.2 [a] [a] *mp*

Ms.1 [a] *mp*

Ms.2 [a]

A.1

A.2 [o]

T.1 *p* [a] [a] [a] [a] [a]

T.2 [a] [a] [a] [a] [a] [a] [a]

Bar.1 [a] [a] [a] [a] [a] [a]

Bar.2 [a] [a] [a] [a] [a] [a] [a]

B.1 [o] [o] [o] [o]

B.2 [o] [o] [o] [o]

38

S.1 *p* [e] [e] [e]

S.2 *p* [e]

Ms.1 *p* [a] [a]

Ms.2 *mp* [a]

A.1 *mp* [a]

A.2 *mp* [a]

T.1

T.2

Bar.1 [a] [a]

Bar.2 [a] [a] [a] [a] [a] [a]

B.1 [o] [o] [o]

B.2 [o] [o] [o] [o]

42

S.1 [e] [e] [e] [e]

S.2 [e] [e] [e] [e]

Ms.1 [a] [a] [a] [a] [a] [a] [a]

Ms.2 *p* [a] [a] [a]

A.1

A.2

T.1 *mp* [a] [a] [a]

T.2 *mp* [a] [a]

Bar.1

Bar.2

B.1

B.2

46

Musical score for rehearsal mark 46, featuring vocal parts (S.1, S.2, Ms.1, Ms.2, T.1, T.2), piano accompaniment (A.1, A.2), and bass parts (Bar.1, Bar.2, B.1, B.2). The score includes lyrics in brackets below the notes.

S.1 [e] [e] [e] [e]

S.2 [e] [e] [e] [e]

Ms.1 [a] [a] [a] [a] [a] [a]

Ms.2 [a] [a] [a] [a] [a] [a]

A.1 *mp* [y]

A.2 *mp* [y]

T.1 [a] [a] [a]

T.2 [a] [a] [a]

Bar.1

Bar.2

B.1

B.2

50

S.1
[e] [e] [e] [e]

S.2
[e] [e] [e] [e]

Ms.1
[a] [a] [a] [a] [a] [a]

Ms.2
[a] [a] [a] [a] [a] [a]

A.1
[y]

A.2
[y]

T.1
[a] [a]

T.2
[a] [a] [a]

Bar.1

Bar.2

B.1

B.2

54

S.1
[e] [e] [e] [e]

S.2
[e] [e] [e] [e]

Ms.1
[a] [a] [a] [a] [a] [a] [a]

Ms.2
[a] [a] [a] [a] [a]

A.1
— — — —

A.2
— — — —

T.1
— — — —

T.2
— — — —

Bar.1
mp
[e] [e] [e]

Bar.2
mp
[e] [e] [e]

B.1
mp
[y] [y]

B.2
mp
[y] [y]

58

S.1 *pp* [y]
 S.2 [e] [e] *pp* [y]
 Ms.1 [a] [a] [a] [a] *pp* [y]
 Ms.2 *pp* [y]
 A.1 *pp* [y]
 A.2 *pp* [y]
 T.1
 T.2
 Bar.1 [e] [e] *p* [e] [e]
 Bar.2 [e] [e] *p* [e]
 B.1 *p* [e] [e]
 B.2 *p* [e] [e] [e]

62

S.1 *pppp*

S.2 *pppp*

Ms.1 *pppp*

Ms.2 *pppp*

A.1 *pppp*

A.2 *pppp*

T.1

T.2

Bar.1 *non decresc.*
[e]

Bar.2 *non decresc.*
[e]

B.1 *non decresc.*
[e]

B.2 *non decresc.*
[e]

66 ♩ = 80

S.1 *ff* [e] [e] [i] [i] *fff* wie ein Schrei *gliss.* *p* [æ]

S.2 *ff* [e] [e] [i] [i] *fff* wie ein Schrei *gliss.* *p* [æ]

Ms.1 *ff* [e] [e] *fff* wie ein Schrei *gliss.* *p* [æ]

Ms.2 *ff* [e] *fff* wie ein Schrei *gliss.* *p* [æ]

A.1 *f* [a]

A.2 *f* [a]

T.1 ♩ = 80 *f* [a]

T.2 *f* [a]

Bar.1 *f* [a]

Bar.2 *f* [a]

B.1 *f* [a]

B.2 *f* [a]

71

The musical score consists of 12 staves, each with a different part label on the left. The time signature is 3/4. The key signature has one flat (B-flat). The score includes various musical notations such as rests, notes, slurs, and triplets. Dynamics are indicated by *fff*, *mf*, *p*, and *mp*. Performance instructions include 'solo' and 'tutti'. There are also performance markings like *ff* with an asterisk and a greater-than sign, and *mf* with a greater-than sign. Some notes have articulation marks like a vertical line with a dot. The score is divided into measures by vertical bar lines, with some measures containing a 3/4 time signature change.

*) individuell, jede Sangerin ihren hochsten Ton, wie ein Schrei

77

The musical score is arranged in a system with 14 staves. The top two staves (S.1 and S.2) are in treble clef, while the bottom two (B.1 and B.2) are in bass clef. The other staves (Ms.1, Ms.2, A.1, A.2, T.1, T.2, Bar.1, Bar.2) are in treble clef. The time signature is 2/4, with a 3/4 section in the middle. Dynamics include *ff*, *mf*, *tutti mp*, and *mp*. Articulation includes accents, slurs, and triplets. The score is marked with a box containing the number 77 at the beginning.

*) s. S. 20

82

tutti *ff* solo *mf*
 S.1 [i] [a] 3
 S.2 [i] [a] 3
 Ms.1 solo *mf* [a] 3 tutti *mp* [a]
 Ms.2 solo *mf* [a] 3 tutti *mp* [a]
 A.1 solo *mf* [a] 3
 A.2 solo *mf* [a] 3
 T.1
 T.2
 Bar.1 solo *mf* [a] 3
 Bar.2 solo *mf* [a] 3
 B.1
 B.2

88

Tempo I ♩ = 100

S.1

S.2

Ms.1

Ms.2

A.1

A.2

tutti *f*

[a]

[a]

tutti *f*

[a]

[a]

Tempo I ♩ = 100

T.1

T.2

Bar.1

Bar.2

B.1

B.2

tutti *mp*

[a]

tutti *mp*

[a]

mp

[a]

mp

[a]

94

tutti
mp

S.1

S.2

Ms.1

Ms.2

A.1

A.2

T.1

T.2

Bar.1

Bar.2

B.1

B.2

mf

mf

mf

mf

100

S.1 [e] [e] [e] [e]
 S.2 [a] [a] [a] [a]
 Ms.1 [a] [e] [a] [a] [a] [a] [a]
 Ms.2 *mp* [e] [e] [e] [e] [e] [e]
 A.1
 A.2
 T.1 *mp* [a]
 T.2 *mp* [a]
 Bar.1 [e] [a]
 Bar.2 [a] [a] [a]
 B.1 *mp* [y]
 B.2 *mp* [y]

104

Musical score for rehearsal mark 104, featuring vocal parts (S.1, S.2, Ms.1, Ms.2, T.1, T.2) and piano accompaniment (A.1, A.2, Bar.1, Bar.2, B.1, B.2). The score includes lyrics in phonetic brackets such as [e], [a], and [y].

S.1
[e] [e] [e] [e]

S.2
[a] [a] [a] [a]

Ms.1
[a] [a] [a] [a] [a] [a]

Ms.2
[e] [e] [e] [e] [e] [e]

A.1
mp
[y]

A.2
mp
[y]

T.1
[a] [e]

T.2
[e] [e]

Bar.1

Bar.2

B.1

B.2

108

S.1 [e] [e] [e] [e]

S.2 [a] [a] [a] [a]

Ms.1 [a] [a] [a] [a] [a] [a]

Ms.2 [e] [e] [e] [e] [e] [e] [e]

A.1

A.2

T.1 [a] [e] [e]

T.2 [e] [a] [a]

Bar.1

Bar.2

B.1

B.2

112

The musical score consists of 11 measures. The vocal parts are as follows:

- S.1:** Four measures of music with lyrics [e] [e] [e] [e].
- S.2:** Four measures of music with lyrics [a] [a] [a] [a].
- Ms.1:** Six measures of music with lyrics [a] [a] [a] [a] [a] [a].
- Ms.2:** Two measures of music with lyrics [e] [e].
- T.1:** Two measures of music with lyrics [e] [a].
- T.2:** Two measures of music with lyrics [a] [a].

The piano accompaniment parts (A.1, A.2, Bar.1, Bar.2, B.1, B.2) are mostly silent, indicated by rests.

116

S.1 [e] [e] [e] [e]
 S.2 [a] [e] [e]
 Ms.1 [a] [a] [a] [a] [a]
 Ms.2 [a] [a] [e]
 A.1 *mp* [a] [a] [a] [a]
 A.2 *mp* [a] [a] [a]
 T.1 [a]
 T.2 [a]
 Bar.1 *p* [a] [a] [a]
 Bar.2 *p* [a] [a] [a] [a] [a] [a]
 B.1 *p* [a] [a] [a]
 B.2 *p* [a] [a] [a] [a]

S.1 [e] [e] [e]

S.2 [e] [e]

Ms.1 [a] [a] [a] [a]

Ms.2 [a] [e] [a]

A.1 [a] [a] [a]

A.2 [a] [a] [a]

T.1 [a] [a] [a] [a] [a]

T.2 [a] [a] [a] [a] [a] [a]

Bar.1 [a] [a] [a] [a] [a] [a]

Bar.2 [a] [a] [a] [a] [a] [a]

B.1 [a] [a] [a] [a]

B.2 [a] [a] [a] [a]

124

S.1 [e] [e] [e] [e] [e]

S.2 [e] [e] [e] [e] [e] [e]

Ms.1 [a] [a] [a] [a]

Ms.2 [a] [a] [a] [a] [a]

A.1 [a] [a] [a] [a]

A.2 [o] [o] [o] [o]

T.1

T.2 [a] [a] [a]

Bar.1 [a] [a] [a] [a] [a]

Bar.2 [a] [a] [a] [a] [e]

B.1 [a] [a] [a] [e] [e]

B.2 [a] [a] [e]

128

S.1 [e] [y] [y] [y] [y] [y] [y]

S.2 [e] [e] [e] [e] [e] [e]

Ms.1 [a] [a] [a] [a] [a] [a]

Ms.2 [a] [a] [a] [a] [a] [a]

A.1 [a] [a] [a] [a]

A.2 [o] [o] [o] [o]

T.1

T.2

Bar.1

Bar.2

B.1 [a] [a]

B.2 [e] [a]

132

S.1 [e] [e] [e] [e] [e]

S.2 [e] [e] [e] [e] [e] [e]

Ms.1 [a] [a] [a] [a] [a] [a] [a]

Ms.2 [a] [a] [a] [a] [a] [a]

A.1 [a] [a] [a] [a]

A.2 [o] [o] [o] [o]

T.1

T.2

Bar.1

Bar.2

B.1

B.2

136

S.1
 S.2 [e] [a]
 Ms.1 [a] [a] [a] [a] [a]
 Ms.2 [a] [a] [a] [a] [a] [a]
 A.1 [a] [a] [a] [a]
 A.2 [o] [o] [o] [o]
 T.1
 T.2
 Bar.1
 Bar.2 *p* [a] [a] [a]
 B.1 *p* [a] [a]
 B.2 *p* [a] [a]

140

Musical score for 14 measures, featuring vocal parts (S.1, S.2, Ms.1, Ms.2, A.1, A.2, T.1, T.2, Bar.1, Bar.2, B.1, B.2) and lyrics in brackets. The score is written in treble and bass clefs. The lyrics are: [a], [a], [a], [a], [a], [a], [a], [a], [a], [a], [a], [a], [a], [a].

144 *f*

S.1
[e]

S.2
f
[e]

Ms.1
f [e] *mf* [a]

Ms.2
f [e] *mf* [a]

A.1
mf [a]

A.2
mf [a]

T.1
[a] [a]

T.2
[a] [a] [a] [a] [a] [a]

Bar.1
[a] [a] [a] [a] [a] [a]

Bar.2
[a] [a] [a] [a] [a] [a]

B.1
[a] [a] [a] [a]

B.2
[a] [a] [a] [a]

148

S.1
S.2
Ms.1
Ms.2
A.1
A.2
T.1
T.2
Bar.1
Bar.2
B.1
B.2

[e]
[a]
[e]
[a]
[e]
[e]
[a]
[a]
[a]
[a]
[a]
[a]

mf
mp
mp
mf
mf

152

p
[a]

p
[a]

p
[a]

p
[a]

[a]

[a]

[a]

mp
[e]

[a] [a]

[a] [a] [a] [a] [a] [a]

[a] [a] [a] [a]

[a] [a] [a] [a]

molto rit.

156

06:25

The musical score consists of 14 staves, each representing a different instrument or voice part. The parts are labeled as follows:

- S.1**: Soprano 1, Treble clef, starting with a whole note G4.
- S.2**: Soprano 2, Treble clef, starting with a half note G4.
- Ms.1**: Mezzo-soprano 1, Treble clef, starting with a whole note G4.
- Ms.2**: Mezzo-soprano 2, Treble clef, starting with a half note G4.
- A.1**: Alto 1, Treble clef, starting with a whole rest, then a half note G4.
- A.2**: Alto 2, Treble clef, starting with a whole rest, then a half note G4.
- T.1**: Tenor 1, Treble clef, starting with a whole note G4.
- T.2**: Tenor 2, Treble clef, starting with a whole note G4.
- Bar.1**: Baritone 1, Bass clef, starting with a whole note G3.
- Bar.2**: Baritone 2, Bass clef, starting with a half note G3.
- B.1**: Bass 1, Bass clef, starting with a whole note G2.
- B.2**: Bass 2, Bass clef, starting with a whole note G2.

Key performance instructions include **molto rit.** at the top, **ff** (fortissimo) at the end of each staff, and **p** (piano) for dynamic changes. Glissando markings (**gliss.**) are present in the Bass 1 and Bass 2 parts. The letter **[a]** is used as a performance cue in several parts.

II. Feuer - Zauber

Thomas Buchholz (2007)

Bewegt ♩ = 176

Score for Soprano, Mezzosoprano, and Alto parts. The music is in 5/8 time and features dynamic markings of *f*, *ff*, and *mp*. The lyrics "he" are written under the notes.

Sopran 1
Sopran 2
Mezzosopran 1
Mezzosopran 2
Alt 1
Alt 2

Bewegt ♩ = 176

Score for Tenor, Baritone, and Bass parts. The music is in 5/8 time and features a dynamic marking of *mp*. The lyrics "wei -" are written under the notes.

Tenor 1
Tenor 2
Bariton 1
Bariton 2
Bass 1
Bass 2

4

S.1 *f* *ff* he
 S.2 *f* *ff* he
 Ms.1 *f* *ff* he
 Ms.2 *f* *ff* he
 A.1 *f* *ff* he
 A.2 *f* *ff* he
 T.1 a
 T.2 a
 Bar.1 a
 Bar.2 a
 B.1 a
 B.2 a

8 *mp*

S.1 *mp*

S.2 *mp* *f* he

Ms.1 *mp* *f* he

Ms.2 *mp* *f* *ff* he

A.1 *mp* *f* *ff* he

A.2 *mp* *f* *ff* he

T.1 *mp* wa - ga

T.2 *mp* wa - - - ga

Bar.1 *mp* wa - - - ga

Bar.2 *mp* wa - - - ga

B.1 *mp* wa - - - ga

B.2 *mp* wa - - - ga

12

S.1 *f* *ff* *mp* *pp* *mp*
 he we - - - le
 S.2 *ff* *mp* *pp* *mp*
 we - - - le
 Ms.1 *ff* *mp* *pp* *mp*
 we - - - le
 Ms.2 *mp* *pp* *mp*
 we - - - le
 A.1 *mp* *pp* *mp*
 we - - - le
 A.2 *mp* *pp* *mp*
 we - - - le
 T.1 *f* *ff*
 he
 T.2 *f* *ff*
 he
 Bar.1 *f* *ff*
 he
 Bar.2 *f* *ff*
 he
 B.1 *f* *ff*
 he
 B.2 *f* *ff*
 he

16

S.1 *mf* wa - ga
 S.2 *mf* wa - ga
 Ms.1 *mf* wa - ga
 Ms.2 *mf* wa - ga
 A.1 *mf* wa - ga
 A.2 *mf* wa - ga
 T.1 *mp*
 T.2 *mp* *f* he
 Bar.1 *mp* *f* *ff* he
 Bar.2 *mp* *f* *ff* he
 B.1 *mp* *f* he
 B.2 *mp* *f* *ff* he

20

S.1 *mp* wa - ga
 S.2 *mp* wa - ga
 Ms.1 *mp* wa - ga
 Ms.2 *mp* wa - ga
 A.1 *mp* wa - ga
 A.2 *mp* wa - ga
 T.1 *f* *ff* *mp* he wa -
 T.2 *ff* *mp* wa -
 Bar.1 *mp* wa -
 Bar.2 *mp* wa -
 B.1 *ff* *mp* wa -
 B.2 *mp* wa -

24

mp
S.1 wa - - - ga

mp
S.2 wa - - - ga

mp
Ms.1 wa - - - ga

mp
Ms.2 wa - - - ga

mp
A.1 wa - - - ga

mp
A.2 wa - - - ga

T.1 ga - - - hei -

T.2 ga - - - hei -

Bar.1 ga - - -

Bar.2 ga - - - hei -

B.1 ga - - - hei -

B.2 ga - - - hei -

28

S.1 *mp* *mf* *p* *pp*
 he he_

S.2 *mp* *mf* *p* *pp*
 he he_

Ms.1 *mp* *mf* *p* *pp*
 he he_

Ms.2 *mp* *mf* *p* *pp*
 he he_

A.1 *mp* *mf* *p* *pp*
 he he_

A.2 *mp* *mf* *p* *pp*
 he he_

T.1
 a - la

T.2
 a - la

Bar.1
 hei - la

Bar.2
 - la

B.1
 - la

B.2
 (b) - la

32

S.1 *mf* wa - - - - - ga
 S.2 *mf* wa - - - - - ga
 Ms.1 *mf* wa - - - - - ga
 Ms.2 *mf* wa - - - - - ga
 A.1 *mf* wa - - - - - ga
 A.2 *mf* wa - - - - - ga
 T.1 *mp* *mf* *p* *mf* he he
 T.2 *mp* *mf* *p* *mf* he he
 Bar.1 *mp* *mf* *p* *mf* he he
 Bar.2 *mp* *mf* *p* *mf* he he
 B.1 *mp* *mf* *p* *mf* he he
 B.2 *mp* *mf* *p* *mf* he he

36

S.1 *ff* *fff* *ff*
 he he he he he he he he he he

S.2 *ff* *fff*
 he he he he he

Ms.1 *ff* *fff* *ff*
 he he he he he he he he he he

Ms.2 *ff* *fff*
 he he he he he

A.1 *ff* *fff* *ff*
 he he he he he he he he he he

A.2 *ff* *fff*
 he he he he he

T.1 *ff* *fff* *ff*
 he he he he he he he he he he

T.2 *ff* *fff*
 he he he he he

Bar.1 *ff* *fff* *ff*
 he he he he he he he he he he

Bar.2 *ff* *fff*
 he he he he he

B.1 *ff* *fff* *ff*
 he he he he he he he he he he

B.2 *ff* *fff*
 he he he he he

44

he he he he he he he he he he he

ff *mf* *fff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

48

S.1 *mp* wa
 S.2 *mp* he he he he he *mp* wa
 Ms.1 *mp* wa
 Ms.2 *mp* he he he he he *mp* wa
 A.1 *mp* wa
 A.2 *mp* he he he he he *mp* wa
 T.1 *mp* wa
 T.2 *mp* he he he he he *mp* wa
 Bar.1 *mp* wa
 Bar.2 *mp* he he he he he *mp* wa
 B.1 *f* le le le le le
 B.2 *f* le le le le le

52

mf

S.1 wa wa wa wa wa

mf

S.2 wa wa wa wa wa

mf

Ms.1 wa wa wa wa wa

mf

Ms.2 wa wa wa wa wa

mf

A.1 wa wa wa wa wa

mf

A.2 wa wa wa wa wa

mf *f*

T.1 wa wa wa wa wa

mf *f*

T.2 wa wa wa wa wa wa wa

mf *f*

Bar.1 wa wa wa wa wa

mf *f*

Bar.2 wa wa wa wa wa

B.1 le le le le le le le le le le

B.2 le le le le le le le le le le

56

ff *pp* *gliss.* *mp*

S.1
wa - le wa - le

S.2
wa - le wa - le wa_wa

Ms.1
wa - le wa - le wa_wa wa

Ms.2
wa - le wa - le wa wa_wa wa wa_wa

A.1
wa - le wa - le wa_wa wa_wa wa wa

A.2
wa - le wa - le wa wa_wa - le

T.1
le le le le le le le le le

T.2
wa_wa wa_wa wa_wa wa_wa wa_wa wa_wa - le

Bar.1
wa_wa wa_wa wa_wa wa_wa wa - le

Bar.2
wa_wa wa_wa wa_wa wa_wa wa_wa - le

B.1
le le le le le le le le le

B.2
le le le le le le le le le

60

The musical score consists of 18 staves, grouped into four sections of four staves each. The first section (S.1, S.2, Ms.1, Ms.2) features Soprano and Mezzo voices. The second section (A.1, A.2) features Alto voices. The third section (T.1, T.2) features Tenor voices. The fourth section (Bar.1, Bar.2, B.1, B.2) features Bass voices. The lyrics are: 'wa wa wa wa wa he le' for the first section, and 'le le le le le wei' for the second section. Dynamic markings include *mp*, *f*, *ff*, *p*, *f sub.*, *mf*, and *gliss.*. The score includes various musical notations such as slurs, ties, and glissandos.

64

S.1
le_ le le le_ le le_ le le le le le le he

S.2
le le le_ le le le_ le le le le_ le le he

Ms.1
le_ le le_ le le_ le le le_ le le_ le he

Ms.2
mp le le_ le le le_ le le he

A.1
mp le le_ le le le_ le he

A.2
mp le le_ le le le he

T.1
s a *pp* gliss.

T.2
s a *pp* gliss.

Bar.1
a *pp* gliss.

Bar.2
a *pp* gliss.

B.1
a *pp* gliss.

B.2
a *pp* gliss.

68

mp *mf* *gliss.* *ff*
 S.1 he he
mp *mf* *gliss.* *ff* *f*
 S.2 he he he
mp *p* *f*
 Ms.1 le le le le le le he
mp *p* *f* *ff*
 Ms.2 le le le le le le he
mp *p* *f* *ff*
 A.1 le le le le le le le he
mp *p* *f* *ff*
 A.2 le le le le le le he
mp
 T.1 wa - ga
mp
 T.2 wa - ga
mp
 Bar.1 wa - ga
mp
 Bar.2 wa - ga
mp
 B.1 wa - ga
mp
 B.2 wa - ga

72

S.1 *f ff mp pp mp*
he we - - - le

S.2 *ff mp pp mp*
we - - - le

Ms.1 *ff mp pp mp*
we - - - le

Ms.2 *mp pp mp*
we - - - le

A.1 *mp pp mp*
we - - - le

A.2 *mp pp mp*
we - - - le

T.1 *mf p gliss. f ff*
he he

T.2 *mf p gliss. f ff*
he he

Bar.1 *mf p gliss. f ff*
he he

Bar.2 *mf p gliss. f ff*
he he

B.1 *mf p gliss. f ff*
he he

B.2 *mf p gliss. f ff*
he he

76

S.1 *mf* *gliss.* *p*
wa - - - le

S.2 *mf* *gliss.* *p*
wa - - - le

Ms.1 *mf* *gliss.* *p*
wa - - - le

Ms.2 *mf* *gliss.* *p*
wa - - - le

A.1 *mf* *gliss.* *p* *mf*
wa - - - le le le le le

A.2 *mf* *gliss.* *p* *mf*
wa - - - le le le le le

T.1 *> mp* *mf*
wa - ga

T.2 *> mp* *mf*
wa - ga

Bar.1 *> mp* *mf*
wa - ga

Bar.2 *> mp* *mf*
wa - ga

B.1 *> mp* *mf*
wa - ga

B.2 *> mp* *mf*
wa - ga

80

S.1 *f* wa wa wa
 S.2 *f* wa wa wa
 Ms.1 *f* wa wa wa
 Ms.2 *f* wa wa wa
 A.1 *f* le le le le le wa wa wa
 A.2 *f* le le le le le wa wa wa
 T.1 *f* le le le le le le le le le le
 T.2 *f* le le le le le le le le le le
 Bar.1 *f* le le le le le le le le le le
 Bar.2 *f* le le le le le le le le le le
 B.1 *f*
 B.2 *f*

84

ff

S.1
wa wa wal - le wa - le *gliss.*

S.2
wa wa wal - le wa - le *gliss.*

Ms.1
wa wa wal - le wa - le *gliss.*

Ms.2
wa wa wal - le wa - le *gliss.*

A.1
wa wa wal - le wa - le *gliss.*

A.2
wa wa wal - le wa - le *gliss.*

T.1
le le le le

T.2
le le le le

Bar.1
le le le le

Bar.2
le le le le

B.1
f
le le le le le le le le

B.2
f
le le le le le le le le

88

S.1 *mf* *gliss.* *f* *fff*
 he he he he he he

S.2 *mf* *gliss.* *f* *fff*
 he he he he he he

Ms.1 *mf* *gliss.* *f* *fff*
 he he he he he he

Ms.2 *mf* *gliss.* *f* *fff*
 he he he he he he

A.1 *mf* *gliss.* *f* *fff*
 he he he he he he

A.2 *mf* *gliss.* *f* *fff*
 he he he he he he

T.1 *f* *gliss.*
 le le le le le le

T.2 *f* *gliss.*
 le le le le le le

Bar.1 *f* *gliss.*
 le le le le le le

Bar.2 *f* *gliss.*
 le le le le le le

B.1 *f*
 le le le le le le

B.2 *f*
 le le le le le le

92

ff *mf* *mf* *mp* *ff* *mf* *mf* *mp* *ff* *mf* *mf* *mp*

S.1 he he he he he he he he he he he

S.2 he he he he he he he he he he he

Ms.1 he he he he he he he he he he he

Ms.2 he he he he he he he he he he he

A.1 he he he he he he he he he he he

A.2 he he he he he he he he he he he

T.1 le le le le le le le le le le le

T.2 le le le le le le le le le le le

Bar.1 le le le le le le le le le le le

Bar.2 le le le le le le le le le le le

B.1 le le le le le le le le le le le

B.2 le le le le le le le le le le le

100 *mf*

p

S.1 *mf* he he he he he *p* he

S.2 *mp* he he he he he *p* he

Ms.1 *mf* he he he he he *p* he

Ms.2 *mp* he he he he he *p* he

A.1 *mf* he he he he he *p* he

A.2 *mp* he he he he he *p* he

T.1

T.2

Bar.1

Bar.2

B.1 *mf* wa - - - - - le le le *f*

B.2 *mf* wa - - - - - le le le *f*

104

S.1 *mf* wa - le wa - le wa - le
 S.2 *mf* wa - le wa - le wa - le
 Ms.1 *mf* wa - le wa - le wa - le
 Ms.2 *mf* wa - le wa - le wa - le
 A.1 *mf* wa - le wa - le wa - le
 A.2 *mf* wa - le wa - le wa - le
 T.1 *f* wa - le wa - le wa - le
 T.2 *f* wa - le wa - le wa - le
 Bar.1 *f* le le le le le le le
 Bar.2 *f* le le le le le le le
 B.1 le le le le le le le
 B.2 le le le le le le le

108

S.1 wa - le wa - le wa - le wa - le wa - le wa - le

S.2 wa - le wa - le wa - le wa - le wa - le wa - le

Ms.1 wa - le wa - le wa - le wa - le wa - le wa - le

Ms.2 wa - le wa - le wa - le wa - le wa - le wa - le

A.1 wa - le wa - le wa - le wa - le wa - le wa - le

A.2 wa - le wa - le wa - le wa - le wa - le wa - le

T.1 wa - le wa - le wa - le wa - le

T.2 wa - le wa - le wa - le wa - le

Bar.1 le le_ le_ le_ le_ le_ le_ le_ le_ le_ le_ le_

Bar.2 le_ le_ le_ le_ le_ le_ le_ le_ le_ le_ le_ le_ le_

B.1 le le_ le_ le_ le_ le_ le_ le_ le_ le_ le_ le_

B.2 le_ le_ le_ le_ le_ le_ le_ le_ le_ le_ le_ le_ le_

112

f *ff* *mf*

S.1 wa - le le le le le le le le le

S.2 wa - le le le le le le le le le

Ms.1 wa - le le le le le le le le

Ms.2 le le le le le le le le

A.1 le le le le le le

A.2 le le le le le le

T.1 wa - le wa - le wa - le wa - le wa - le

T.2 wa - le wa - le wa - le wa - le wa - le

Bar.1 le le le le le le le le le le

Bar.2 le le le le le le le le le le le le le

B.1 le le le le le le le le le le

B.2 le le le le le le le le le le le le le

120 *ff*

The musical score consists of 12 staves, each representing a different instrument or voice part. The parts are labeled on the left as S.1, S.2, Ms.1, Ms.2, A.1, A.2, T.1, T.2, Bar.1, Bar.2, B.1, and B.2. Each staff has a vocal line with the word "he" written below it, and a piano line with notes and dynamics. The dynamics are marked as *ff* (fortissimo) for most parts. The tempo is marked as 120. The score is written in treble clef for the vocal parts and bass clef for the piano parts. The key signature has one sharp (F#). The music is in a 4/4 time signature. The vocal parts are all singing the word "he". The piano parts are playing a rhythmic accompaniment. The score is arranged in a grand staff format, with the vocal parts on top and the piano parts on the bottom.

124

Musical score for multiple instruments and voices. The score includes staves for Soprano 1 (S.1), Soprano 2 (S.2), Mezzo-soprano 1 (Ms.1), Mezzo-soprano 2 (Ms.2), Alto 1 (A.1), Alto 2 (A.2), Tenor 1 (T.1), Tenor 2 (T.2), Baritone 1 (Bar.1), Baritone 2 (Bar.2), Bass 1 (B.1), and Bass 2 (B.2). The Tenor parts (T.1 and T.2) include lyrics: "he" and "he". The Tenor 1 part has a dynamic marking *ff* and a fermata. The Tenor 2 part has a dynamic marking *ff* and a fermata. The score is written in treble clef for the upper parts and bass clef for the lower parts. The music features various melodic lines, some with slurs and ties, and rests for the lower parts.

molto rit.

S.1

he a

S.2

he a

Ms.1

he a

Ms.2

he a

A.1

he a

A.2

he a

molto rit.

T.1

a

T.2

a

Bar.1

he a

Bar.2

he a

B.1

he a

B.2

he a