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The Prophecy of Daniel monodrama in one act for soprano and 7 players

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Publication Date

2018

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

Los Angeles

The Prophecy of Daniel

monodrama in one act for soprano and 7 players

A thesis submitted in partial satisfaction
of the requirements for the degree Master of Arts
in Music

by

Gabrielle Noelle Rosse

2021

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2021

ABSTRACT OF THE THESIS

The Prophecy of Daniel

monodrama in one act for soprano and 7 players

by

Gabrielle Noelle Rosse

Master of Arts in Music

University of California, Los Angeles, 2021

Professor Ian Krouse, Chair

What are the mental and emotional effects of receiving a prophetic vision? The prophet Daniel may be a PTSD survivor as well as a prophet, or perhaps because he is a prophet. The basic conceit of each prophetic vision in the book of Daniel is that the angel Gabriel flies to Daniel to act as the voice of God answering Daniel's prayers. The narrative typically describes symptoms of trauma following these angelic visits. For example, Daniel says, "I fainted and was sick for days," following a vision (Dan. 8:27 NKJV). In subsequent chapters, Daniel describes several ingredients of trauma: being alone in his experience, loss of control over his own body and total voice loss (Dan. 10:8-17 NKJV). Within this circa 30-minute work, I explore how the text treats the receipt of a prophetic vision as a traumatic experience through investigating the relationship of Daniel's voice loss upon hearing Gabriel's voice.

The instrumentation for the monodrama is solo soprano, flute, string quartet, piano and harp. Alluding to the Biblical simile of a heavenly voice sounding like "the voice of a multitude,"

(Ez. 1:24, Dan. 10:6, Rev. 19:6 NKJV) I envision the composite effect of the instruments plus the solo soprano to become a musical representation of Gabriel's voice, delivering the prophetic vision to the listener, who will be sharing the role of receiver with the prophet Daniel in the story. The libretto focuses primarily on Daniel 9:24-27, which describes the long-awaited building and catastrophic destruction of the second temple in Jerusalem. However, the entire narrative of the book of Daniel serves to further my probing into Daniel's prophetic vision as traumatic experience.

The thesis of Gabrielle Noelle Rosse is approved.

Kay Kyurim Rhie

Richard Dane Danielpour

Ian Krouse, Committee Chair

University of California, Los Angeles

2021

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The background of the entire page is a close-up photograph of a wood surface, showing concentric growth rings in shades of light brown and tan. The rings are more pronounced on the right side, creating a sense of depth and texture.

GABRIELLE ROSSE

THE PROPHECY OF DANIEL

**monodrama in one act
for soprano and 7 players**

Full Score

GABRIELLE ROSSE

THE PROPHECY OF DANIEL

**monodrama in one act
for soprano and 7 players
(2018)**

Full Score

- I. The Announcement
- II. The Offering
- III. The Atonement

Part I of this work was previewed and recorded with Maxim Kuzin, conductor and Danielle Bayne, soloist, at Ostin Recording Studio, University of California, Los Angeles on November 4, 2016. The world premiere was given by Maxim Kuzin, conductor, Lyris Quartet, and Hila Plitmann, soloist, at Boston Court Pasadena, California on September 7, 2018

COMPOSER'S NOTE

The Prophecy of Daniel, a Monodrama Through the Lens of Trauma

The questions I asked myself as a starting point for this work were: what does an angel's voice sound like, and perhaps even more importantly, how does it feel to the listener? I imagined the composite ensemble, solo soprano, string quartet, piano and harp, illustrating the Biblical simile of a heavenly voice sounding like "the voice of a multitude," (Ez. 1:24, Dan. 10:6, Rev. 19:6 NKJV), visiting Daniel from the other realm. I believe music, through which emotion is so readily communicated, is a prime medium through which to explore the effects of trauma, especially voice loss, that the prophet Daniel describes upon hearing the angel Gabriel's voice. In *The Prophecy of Daniel*, I use instruments speaking in extended techniques, other voices not characteristically their own, and a meter that dissolves into free meter, to create a soundscape that invites listeners to forget the instrumentation, meter and structure of the piece and fall into a sonic dream-state that is being created around them. The musical language of this piece uses layered filigree textures, shifting tonality, octave displacement and extended techniques to build a type of psycho drama space through sound, as listeners share the role of receiver with Daniel in the story.

Rather than follow a strict form, (as the nature of trauma is disorienting), I use repetitions of musical phrases as flashbacks that correspond to key phrases of the text. Symbolically, the lines of text corresponding to these musical "flashbacks" have equal but opposite meanings. For example, in Part III, under the text, "the people of the Prince to come shall destroy the city and the sanctuary" we hear a variation of music to the text of opposite meaning in Part II, "and the street shall be built again and the wall, even in troublesome times." Immediately following this episode, I envision Daniel receiving a flashback of the war-like music of Part I, except this time the strings are stripped down to pizzicato strumming and only the driving piano hits in irregular rhythmic patterns (transposed by a fifth) remain. I chose this distorted "recapitulation" of Part I's war music for Gabriel to speak softly to Daniel (like a voice in his head), singing sotto voce, in a whisper, with the words, "Daniel, do not be afraid, do not tremble." In the work's final bars, Part III follows this idea of a stripped down and distorted recapitulation to its conclusion; as the instruments fade away, only the vocal line remains over Part I's closing music, again with the meaning of the text flipped between Parts I and III.

Gabrielle Rosse
July 2018, Los Angeles

INSTRUMENTATION

The Angel Gabriel: Soprano
1 Flute
Harp
Piano
Strings 1.1.1.1

Part I. The Announcement
Part II. The Offering
Part III. The Atonement

Duration: c. 30'

Note on the libretto:

Each of the three parts of the work corresponds to three main sections of text found in the biblical narrative of Daniel chapter 9:24-27. Part I, titled The Announcement, corresponds to the text of Daniel 9:24, and sets the stage for the vision given to Daniel while he was in a trance state, witnessing the rebuilding and subsequent destruction of the second temple in Jerusalem, replete with references to the Messiah and the Passion of Christ, flash before his eyes in what can be described as a traumatic experience.

The text for Part II, The Offering, is taken from verse 25, with the key words, “to restore and build Jerusalem.” The music, like the text, speaks of rebuilding a broken people and points to a promise of eternal restoration. Part II begins with a rising major 6th motif in the flute, first previewed by the viola at letter H in Part I (over the text, “for your people.”) The flute introduction (another connective thread between Parts I and II) is followed first by canonic imitation, and then a homophonic texture that picks up on the augmented 7th chord sonority left behind as the final chord of Part I, climaxing on the third repetition of the words, “Messiah the Prince.”

Part III, The Atonement, corresponds to verses 26-27 and closes The Prophecy of Daniel 9:24-27. The text of verses 26-27 speaks of the destruction of the second temple, perhaps with allusions to the second coming of Christ, Armageddon and the consummate end of all suffering.

Libretto:

Seventy weeks are determined for your people and for your holy city, /To finish the transgression, /To make an end of sins, /To make reconciliation for iniquity, /To bring in everlasting righteousness, /To seal up vision and prophecy, /And to anoint the Most Holy. (24)

Know therefore and understand, /That from the going forth of the command /To restore and build Jerusalem /Until Messiah the Prince, /There shall be seven weeks and sixty-two weeks; /The street shall be built again, and the wall, /Even in troublesome times. (25)

And after the sixty-two weeks /Messiah shall be cut off, /but not for Himself; /And the people of the Prince /who is to come /Shall destroy the city and the sanctuary. /The end of it shall be with a flood, /And till the end of the war /desolations are determined. (26)

Then he shall confirm a /covenant with many for one week; /But in the middle of the week /He shall bring an end to sacrifice and offering. /And on the wing /of abominations shall be one /who makes desolate, /Even until the consummation, /which is determined, /Is poured out on the desolate. (27)

Lyrics taken from the New King James Version. © Copyright 1982 by Thomas Nelson. Used by permission. All rights reserved.

Notation

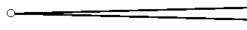
General notation (all instruments)



change very gradually from one sound or one way of playing (etc.) to another.



diminuendo al niente



crescendo dal niente

All glissandi should be started at the beginning of the note value.

Trills should always be played up a semitone, unless otherwise specified.

Strings notation

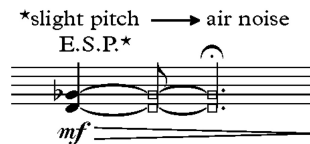
S.T. sul tasto

M.S.T. molto sul tasto

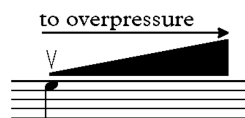
S.P. sul ponticello

M.S.P. molto sul ponticello

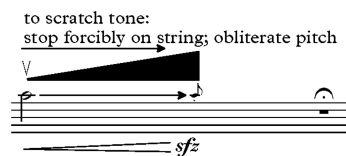
E.S.P. estremamente sul ponticello: directly on top of the bridge, to produce a non-pitched sound, in which the audible pitch is totally replaced by air noise (or white noise.)



slight pitch, estremamente sul ponticello: bowing as described above (directly on top of the bridge), to produce a slightly audible pitch by increasing bow pressure (while keeping bow directly on top of the bridge.)



overpressure: add bow pressure to produce a distorted sound, in which the audible pitch is totally replaced by noise.



scratch tone stop: same as above (increased bow pressure to distort sound); stopping forcibly on the string to "bite" off the distorted sound, creating a screech/scratch stop. (staccato grace note indicates the stop).

Notation page 2

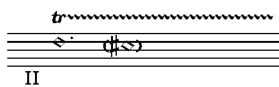
Strings notation cont'd



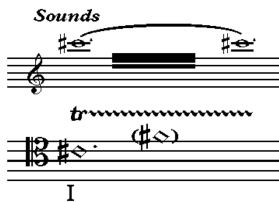
natural harmonic fingered at sounding pitch node (string roman numeral and sounding pitch always given in score and parts).



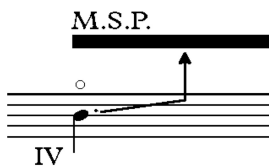
natural harmonic (string roman numeral and sounding pitch always given in score and parts).



natural harmonic trill: trill between two harmonic nodes. (string roman numeral and sounding pitches always given in score and parts).



timbral harmonic trill: trill between two harmonic nodes, producing the same sounding pitch. (sounding pitch always given in score and parts).



harmonic scratch glissando: molto sul pont., finger lightly to activate nodes, using moderately heavy pressure (as indicated by heavy dark line above the staff) and very slow bow, to produce distorted noisy sound, in which the scratch noise is colored by the gliss. on upper partials.

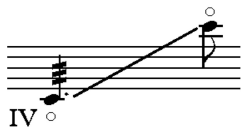
upward pointing arrow at the end of gliss. indicates to whip the end of gliss. to highest possible pitch



artificial harmonic glissando: glissando from first artificial harmonic given to the next artificial harmonic indicated, maintaining the same musical interval of a touch fourth between the fingers. (sounding pitches are always given in score and parts).



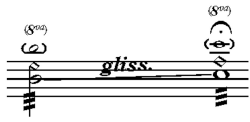
col legno tratto glissando: starting at an indeterminate pitch (indicated by the "x" note head), create the downward glissando using the stick; ricochet vertically from sul pont. to sul tasto.



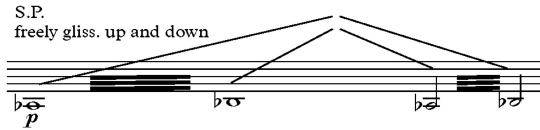
natural harmonic glissando with tremolo: finger lightly to activate nodes, start glissando from beginning of note value, ending the gliss. at the partial indicated, while simultaneously creating a tremolo with the bow.

Notation page 3

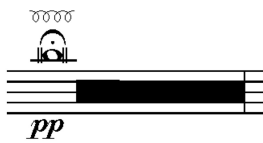
Strings notation cont'd



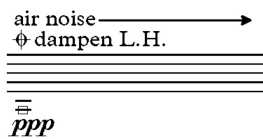
Artificial harmonic gliss. with tremolo: glissando from first artificial harmonic given to next indicated artificial harmonic, while simultaneously creating a tremolo with the bow.



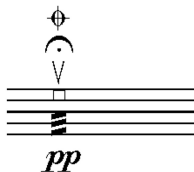
Fingered tremolo gliss., up and down: glissando from pitches indicated to indeterminate pitch (as indicated by lines) and back to indicated pitches.



Circular bowing: make circular motion with bow, moving vertically up and down the string from molto sul pont. to molto sul tasto, producing a mixture of upper partials and tone on given pitch.

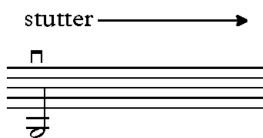


Air noise: mute the strings to produce a non-pitched sound, in which the audible pitch is totally replaced by air noise (or white noise.)



Air noise tremolo: same as above (mute the strings to produce a non-pitched sound, in which the audible pitch is totally replaced by air noise), while alla punta d'arco on tremolo.

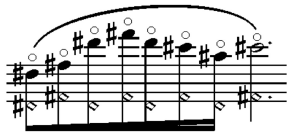
notated pitch indicates open string.



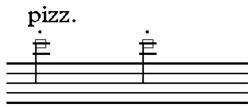
Stutter: very slow bow, shake hand rapidly back and forth while bow hairs stick on string, obstructing pitch with a stuttering noise while allowing some pitch to shine through.

Notation page 4

Flute notation:



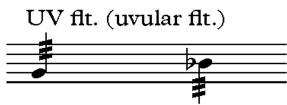
Harmonics: with the flute in normal playing position, produced by overblowing the regular fingerings, indicated by the diamond shaped pitch, to create the sounding pitch indicated by the normal note head above.



Tongue-pizzicato: with the flute and embouchure in normal playing position, the tongue is extended through the lip-opening, then, with lips firmed, it is quickly withdrawn, producing a popping sound with a woody attack.



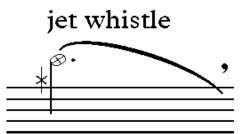
Flutter tongue: a rapid “rrrr” sound produced by rolling the tip of the tongue.



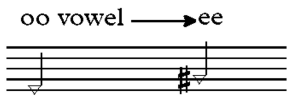
Uvular flutter: a rapid “rrrr,” sound produced by the uvula at the back of the throat, as in gargling. (UV flutter is a more controllable sound on crescendi and low notes than a regular flutter tongue produced by the tip of the tongue.)



Key slaps: indicated by the “+” sign over the note, a percussive sound produced by slapping one or more keys of the given pitch.



Jet whistle: produced by sealing the lips firmly around the embouchure hole (pressing against the embouchure plate so that no air escapes) and using maximum breath pressure to create a loud shriek of air through the tube, as if violently blowing spit out the end of the flute. The slur indicates the arc of the shriek.



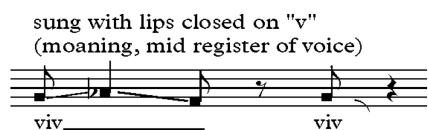
Air noise: produced in normal playing position, only the breath is audible, with a faint yet precise pitch. The jaw is slightly pushed forward and the embouchure puckered to produce air noise. Vowel shapes above the staff indicate how to project the air with the tongue on either an oo or ee vowel.



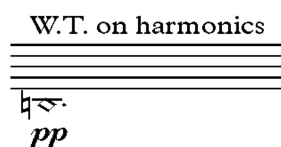
Multi phonics: multiple sonorities produced simultaneously while using a specific fingering. The upper staff indicates the pitches sounding; the bottom staff indicates the fingering, plus any modifications to the traditional fingering. On the sounding pitch staff, accidentals with arrows pointing up or down indicate $\frac{3}{4}$ sharp or flat, respectively.

Notation page 5

Flute notation cont'd



Singing and playing simultaneously: vocalized hum on, "vvvvv," indicated in score by "viv," and square notehead. Sing in unison with the notes played to produce a coarse, noisy timbre.



Whistle tones: very high upper partials (sounding as faint whistling/whispering tones) produced by narrowing the lip opening and gently blowing into the embouchure hole, with the flute in normal playing position.

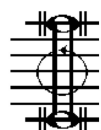


Glissando: smoothly changing pitch, upwards or downwards, produced by sliding the fingers off or onto the holes of the open hole flute. Using only the fingering of the first pitch indicated, gliss. by sliding fingers off and then onto the hole again. A solid circle indicates closed holes; an half open circle indicates fingers are halfway covering the keys.



Pitch bend: a change of pitch without changing the fingering, produced by rolling the flute inwards or lowering one's head toward the flute to lower the pitch.

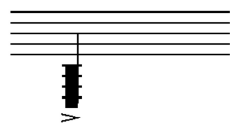
Harp notation:



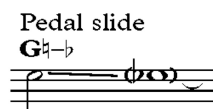
Whistling sounds, slow and circular: slowly rub lower strings in circular motion with both palms simultaneously to create a carpet of sound.



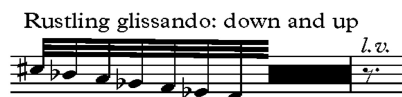
Fingernail harmonic: play the harmonic as indicated by the circle above the note using the fingernail. All harmonics written at sounding pitch.



Tam tam sound: Strike the low strings violently with the open palm of the left hand, creating a percussive cluster sound.



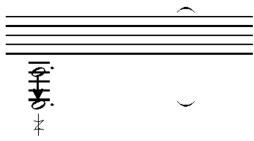
Pedal slide: change the pedal position without re-plucking the string, creating an audible glissando between notes. (Change pedal quickly to avoid buzzing sound).



Rustling glissando: with hands held open and horizontally, slide all five fingers gradually and repeatedly across the strings in the directions indicated.

Notation page 6

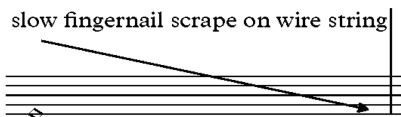
Harp notation cont'd



Thunder effect: violently gliss. to create terrifying rattling sound



Bartok pizz.: pluck the string close to the sound board, then immediately slide the finger off the string to hit the soundboard, creating a percussive sound.

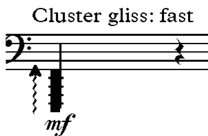


slow fingernail scrape on wire string

Slow fingernail scrape: use the fingernail to slowly scrape a low wire string, producing a loud, white noise, creaking sound.

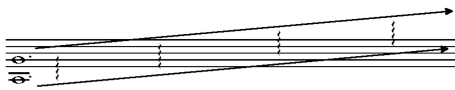


Bisbigliando glissandi: repeated, fast glissandi, alternating hands rapidly over the same strings at indicated range to produce a cluster-like sound.



Cluster gliss: fast

Cluster glissando: a fast, accented glissando, executed so quickly that individual notes are not distinguishable and create a cluster sound.



Rolling surf: slow cluster glissando. Alternate hands slowly upward, as indicated by arrows, repeating the given intervallic relationship as hands travel up the strings.

ad lib at own tempo, lively, ♩ = c. 110
tap the strings with the fingertips



Tap the string with the fingertips to produce a percussive sound. Since resultant pitch is only vaguely distinguishable, multiple fingers can be used for a louder, cluster-like sound.

Piano notation:

Inside the piano:
 * + gradually mute the string with finger, starting with finger nail
lento → *presto* → *lento*
 + + + +
p ————— *mf* ————— *pp*

Damper should be marked with masking tape (or preferred method) beforehand indicating string to be muted. Start with fingernail only on the string, creating a buzzing noise, then gradually press fingertip onto the string to mute the sound.

place metal necklace on lower strings (G₂ to F₃)

Verbal instructions only, indicating when to place and remove metal necklace from strings at indicated range. Any type of metal can be used (variances in timbre according to metal are welcome).

Part I. The Announcement

Gabrielle Rosse
(2018)

Tempo I, Otherworldly ♩ = 91

At least 4" *poco rubato* *rit.* 3" *molto rit.*

Flute *pp*

Violin I *ppp* S.P.

Violin II *ppp* S.P.

Viola *ppp* S.P.

Violoncello *ppp* S.P.

Harp

Piano *ppp*

1 Tempo II, Breathlessly and urgently ♩ = 140

2

Fl. *p* *ff* *mf* *ff* *mf* *ff* *mf*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Pno. *p* *pp* *f* *sfz*

senza pedale

4

Fl. *ff* *p* *mf* *5* *p* *mf* *5* *p* *mf* *5* *p*

Vln. I pizz. *f* arco

Vln. II pizz. *f* arco

Vla. pizz. *f* arco

Vc. *f* *ff* *f*

Pno. *f* *p* *pp* *f* 8^{va} 8^{va}

6

Fl. *f* *5* *p* *f* *5* *p*

Vln. I S.P. → ord. *p* *ff* to overpressure

Vln. II S.P. → ord. *p* *ff* to overpressure

Vla. S.P. → ord. *p* *ff* to overpressure

Vc. S.P. → ord. *p* *ff* to overpressure

Pno. *p* *f* *p* R.H. L.H.

2 Tempo I ♩ = 91
at least 5"

8

Fl. *p*

Vln. I pizz. *f* arco *ff* S.P. *pp* at least 5"

Vln. II pizz. *f* arco *ff* S.P. *pp* at least 5"

Vla. pizz. *f* arco *ff* S.P. *pp* at least 5"

Vc. *mf* *f* *ff* S.P. *pp* at least 5"

Pno. *p* *f* *ppp* at least 5"

3 Tempo II ♩ = 140

10

Fl. *mp* *p* *mp* *p* *ff* *p* *ff* *p*

Vln. I ord. *p* *f*

Vln. II ord. *p* *f*

Vla. ord. *p* *f*

Vc. ord. *p* *f*

Pno. *pp* *p* *f*

(senza pedale)

4 Tempo I ♩ = 91

12

Fl. *accel.* *fit.* *5^{va} non vib.* *G. P. 4^{ta}*
p < fff *subito pp*
 to scratch tone: stop forcibly on string; obliterate pitch

Vln. I *5* *sfz* *alla punta* *5^{va} non vib.* *G. P. 4^{ta}*
p < fff *subito pp*

Vln. II *5* *sfz* *alla punta* *5^{va} non vib.* *G. P. 4^{ta}*
p < fff *subito pp*

Vla. *5* *sfz* *alla punta* *5^{va} non vib.* *G. P. 4^{ta}*
p < fff *subito pp*

Vc. *5* *sfz* *alla punta* *5^{va} non vib.* *G. P. 4^{ta}*
p < fff *subito pp*

Pno. *5* *8^{va}* *8^{va} loco* *8^{va}* *5^{va} non vib.* *G. P. 4^{ta}*
sfz *pp* *subito pp*

5 Tempo I

17 *poco rubato*

Fl. *pp* *3* *3* *3* *9*

Vln. I *S.P.* *ppp*

Vln. II *S.P.* *ppp*

Vla. *S.P.* *ppp*

Vc. *S.P.* *ppp*

Pno. *ppp*

6 Tempo II ♩ = 140

Fl. *tongue pizz.; percussive, woody sound* *UV ft. (uvular ft.)*
p *mf* *f*

Vln. I *ord., al tallone* *p* *pp* *mf* *f*

Vln. II *ord., al tallone* *p* *pp* *mf* *f*

Vla. *ord., al tallone* *p* *pp* *mf* *f*

Vc. *ord., al tallone* *p* *pp* *p* *f*

Gabriel *f* sotto voce; urgent warning, as a mother who would die to save her child
 Se-ven-ty se-ven-ty se-ven-ty se-ven-ty

Pno. *pp* *f*
senza pedale

7 Tempo I ♩ = 91

♩ = 140

Fl. *pizz.* *p* *ppp*

Vln. I *subito pp* *f* *S.P.* *subito pp* *ppp*

Vln. II *subito pp* *f* *S.P.* *subito pp* *ppp*

Vla. *subito pp* *f* *S.P.* *subito pp* *ppp*

Vc. *subito pp* *f* *S.P.* *subito pp* *ppp*

Gabriel *espress.* *mf* *ff*
 se-ven-ty se-ven-ty se-ven-ty weeks are de-ter-mined!

Pno. *subito p* *p sempre* *ppp*

8 Tempo II ♩ = 140

Fl. *pizz.* *mf*

Vln. I *ord. spicc.* *p nervously*

Vln. II *ord. spicc.* *p nervously*

Vla. *ord.* *pp*

Vc. *ord. spicc.* *p nervously*

Gabriel *f*
for your peo-ple peo - ple peo - ple

Pno. *p* L.H. R.H. *senza pedale*

9

10

Fl. *ft.* *mp* *p* *pizz.* *mf* *ft.* *pizz.* *mf*

Vln. I *mp* *p*

Vln. II *p nervously*

Vla. *mf* *p* *pp*

Vc. *3* *3* *3*

Gabriel
for your peo-ple peo-ple peo-ple for your peo-ple peo - ple peo - ple

Pno. *pp*

11 ♩ = 120

38 *mp* *ft.* *mf* *p* *mp* *p*

Fl.

Vln. I
p
fp > mp *simile*
 intense pitchless whispers; explode air on consonants
 ci - ty ci - ty ci - ty
f

Vln. II
f

Vla.
 S.T. *mp* *p*
 harmonic scratch gliss:
 slow bow, heavy pressure;
 whip end of gliss to highest poss. **M.S.P.**
 IV *p*

Vc.
p
fp > mp *simile*
 intense pitchless whispers; explode air on consonants
 ci - ty ci - ty ci - ty
f V 5

Gabriel
mf *f* *mp* *f* *mp* *f*
 for your Ho - ly Ho - ly

11 ♩ = 120
 intense pitchless whispers; explode air on consonants
fp > mp *simile*
 ci - ty ci - ty ci - ty ci - ty
pp *mp* *p*

Pno.

42

12

Fl.

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

Vln. I

ci - ty ci - ty ci - ty ci - ty ci - ty ci - ty

Vln. II

ci - ty ci - ty ci - ty ci - ty ci - ty ci - ty

Vla.

M.S.P.

p

non-measured: ad lib many fast repetitions in one bow
free bowing

III

Vc.

ci - ty ci - ty ci - ty ci - ty ci - ty ci - ty

Gabriel

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

Ho - ly Ho - ly Ho - ly Ho - ly

Pno.

12

ci - ty ci - ty ci - ty ci - ty ci - ty ci - ty

mf *p*

45 **molto rall.** *fit.*

Fl. *fp* *pp*

Vln. I *pp* S.P. III

Vln. II *pp*

Vla. *pp* S.P.

Vc. *pp* S.P. I (♯)

Gabriel *mf* *p* give hisses and pops; explode consonants
Ho - - ly ci - ty.

Pno. *mf* *subito pp* *sfz* *ped.*

*Ped. immediately after hit

13 Driving ♩ = c. 115 - 120

50

Fl. *mf* UV ft. *p* *ff*

Vln. I ord. al tallone *f* pizz. *mf* arco *p* sautillé *mf*

Vln. II ord. al tallone *f* pizz. *mf* arco *p* *f*

Vla. ord. al tallone *f* pizz. *mf* *ff* arco ricochet *f* l.v. *f*

Vc. ord. al tallone *f* *p* arco ricochet *f* sautillé *p*

Pno. *pp* *sfz* *sfz* simile

54

Fl. *mf* *f* UV ft. ft. *mf* *f* pizz. *sfz* *sfz*

Vln. I ricochet *f* *mf* *f* *sfz*

Vln. II ricochet *f* pizz. *mf* arco *f* *sfz*

Vla. ricochet *mp* sautillé *mf* *f*

Vc. to scratch tone *f* *sfz* ricochet *f* collé al tallone S.P. *sfz*

Pno.

58 *jet* *ft.* *UV ft.*

Fl.

Vln. I

Vln. II

Vla.

Vc.

Gabriel

Pno.

62 *jet* *UV ft.*

Fl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

simile

ord. *f* *mp* *f* *mf* *f*

collé al tallone *mf* *f*

sautillé *p* *f*

pizz. *f* *f*

arco ricochet *f*

arco ricochet *f*

sfz *sfz* *<mf* *f* *sfzp* *sfzp*

pizz. l.v. *arco* *arco ricochet* *arco ricochet*

pizz. l.v. *arco* *ricochet*

14 Tenderly ♩ = 70

66

Fl. *fit.* *mp* *f* *sfz* *sfz* *p* *mf* *ff*

Vln. I *f* *ff* *arco* *LH pizz.*

Vln. II *f* *pizz.*

Vla. *IV* *mp* *f* *S.P.* *p* *f*

Vc. *f* *alla punta* *E.S.P.** *ord.* *E.S.P.* *p* *f* *p*

Gabriel *mf*

a seductive hope; promise of new life

To fin- ish_

*E.S.P, estremamente sul pont.: bow directly on the bridge

14 Tenderly ♩ = 70

Pno. *p* *f* *pp*

sfz *sfz*

LH

72

Fl. *mf* pitch → air noise

Vln. I *f* *mf* *p* *p*
 pizz. III
 arco
 air noise → pitch
 M.S.T. → ord.
 φ dampen L.H.
 air noise → air noise
 M.S.T. → M.S.T.
 φ

Vln. II *mf* *p* *p*
 air noise → pitch
 M.S.T. → ord.
 φ dampen L.H.
 air noise → air noise
 M.S.T. → M.S.T.
 φ

Vla. *f* *p* *mf* *p*
 L.H. pizz. arco 5
 air noise → pitch
 M.S.T. → ord.
 φ dampen L.H.
 3

Vc. *f* *p* *p* 3
 pizz. II
 pizz. slide arco
 3

Gabriel
 the trans-gres - sion To make an end
 breathy fall (exhausted)

Pno.

78

Fl. jet air noise, oo vowel

Vln. I S.P. → ord. pp f pizz. III IV

Vln. II S.P. → ord. pp f

Vla. S.P. → ord. pp f pizz. open

Vc. pitch → air noise ord. → M.S.T. S.P. → ord. pp f pizz. open

Hp.

Gabriel *p* *mf* To make an end of sin

Pno. 8va loco *mf* *p* *mp*

rit.
 gliss by sliding fingers off center-hole of key
 while keeping rim depressed; finger only E \sharp

15 Dreamlike ♩ = c. 60

W.T. on harmonics; trill C key
 ad lib between air noise and W.T., without landing
 on any pitch.

83 → ee vowel oo vowel → ee → oo

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

artificial harm. gliss.
 arco
 ord.
 mf

ord.
 mf

arco
 M.S.T.
 II
 p

arco
 M.S.T.
 III
 p

non arp.
 p

mp

To make

rit. **15 Dreamlike** ♩ = c. 60

mp p pp pp

Ped. Ped. simile

87

Fl. *simile*

Vln. I *mf* *mf* *mf* 5

Vln. II *mf* *mf* 5

Vla. *mf* 5

Vc. *mf* 5

ric., col legno tratto gliss.
S.P. → S.T. gliss with stick

ric., col legno tratto gliss.
S.P. → S.T. gliss with stick

ric., col legno tratto gliss.
S.P. → S.T. gliss with stick

ric., col legno tratto gliss.
S.P. → S.T. gliss with stick

Hp. *solo*
D: *mf* *p* *mf* *p* *mf*

Gabriel To make To

Pno.

16 Senza misura, recit. ♩ = c. 65-70

start slow use G# key only

Fl. *ppp* *mf* *ppp*

Sounds

Vln. I ord., moderate speed harm. trill II *mf* *mp* *mp*

Sounds

Vln. II ord., moderate speed harm. trill III *mf* *mp* *mp*

Sounds

Vla. ord., moderate speed harm. trill IV *mf* *mp* *mp*

Sounds

Vc. ord., moderate speed timbral trill I *mf* *mp* *mp*

Hp. *f* *mf* *mf* *gradually get slower*

Gabriel *mf* *mp* *p*
 To make an end of sin

16 Senza misura, recit. ♩ = c. 65-70

Pno. LH *pp*

Rco.

*accidentals hold good throughout the bar; reinforced for legibility.

17

Vln. I IV 5th *pp*

Vln. II IV 5th *pp*

Vla. I 5th *pp*

Vc. II 5th *pp*

Hp. *mf* *l.v.* 5th *pp*
 Whistling sounds:
 slowly rub lower strings in circular motion with both palms

Gabriel *molto espressivo e sostenuto* 5th
 To make an end of sin.

Pno. *ppp* 5th *pp*

18

Hp. *mf* *harmonics written at sounding pitch* C#

Gabriel *mf*, *p* *non. vib.* *mf* *natural vib.* *p*
 To make re-con-ci-li-a-tion.

Pno. *p*

19

1 2 3 4 5

Fl.

Vln. II

Vla.

Hp.

Gabriel

Pno.

mf $F^{\sharp}, G^{\sharp}, A^{\sharp}$

Tam-tam sound: hit lower stings with palm *mf*

Pedal slide $G^{\sharp} \rightarrow$

dampen lower strings

mf *subito p* *mf*

for i - ni - qui - ty. To

p

Rustling glissando: down and up *l.v.*

*on the string; shake hand rapidly back and forth while bow hairs stick on string, creating a stuttering sound

*stutter ————— air noise dampen L.H.

I tr $(\# \leftrightarrow)$

20

1 2 3 4 5 6 7

colla parte

Hp.

Gabriel

Pno.

$E^{\sharp}, F^{\sharp}, G^{\sharp}$ *mf* *bisk.* *f* E^{\flat}, A^{\sharp} $A^{\sharp} \rightarrow$ F^{\sharp}, A^{\sharp} *p*

Pedal slides

p *mf* *sotto voce*

bring to bring in ev - er last - ing

p LH

21

*breathy, pitchless whisper, explode consonants; repeat to end of fermata; (it's okay to end in the middle of the word.)
Flute only at ♩ = 91

FL. *Se - ven - ty se - ven - ty se - ven - ty se - ven - ty*
*acolian whisper on "seventy"

Vln. I *p*
circular bowing: make circular motion with bow, moving back and forth vertically from M.S.P. to M.S.T. on triplet rhythm; accel. and decel. at own tempo

Vln. II *p*
circular bowing: make circular motion with bow, moving back and forth vertically from M.S.P. to M.S.T. on triplet rhythm; accel. and decel. at own tempo

Vla. *p*
circular bowing: make circular motion with bow, moving back and forth vertically from M.S.P. to M.S.T. on triplet rhythm; accel. and decel. at own tempo

Vc. *p*
tr *I#* (3)

Hp. *f subito*

Gabriel *p* non vib.
Right - - - eous - - - ness.

Pno. *p*

22

Hp. *mp* *D#, E:* Rustling glissando: up and down *mf* *p* *l.v.*

Gabriel *mf* *p*
To seal up, to seal up

Pno. *mp* *8va*

23

1 2 3 1" 4 1" 5 1" 6 2" G.P.

Vln. I air noise tremolo: M.S.P., alla punta d'arco; dampen L.H. pitch indicates open string

Vln. II air noise tremolo: M.S.P., alla punta d'arco; dampen L.H. pitch indicates open string

Vla. air noise tremolo: M.S.P., alla punta d'arco; dampen L.H. pitch indicates open string

Vc. air noise tremolo: M.S.P., alla punta d'arco; dampen L.H. pitch indicates open string

Hp. *bisb.* D^b, A^b *p* *mf*

Gabriel *p* non vib. sotto voce light vib.
vi - sion and Pro - phe - cy.

Pno. *sempre p*

24

1 2 3 4 5 6 7

Fl. W.T. on harmonics; trill C key (L.H.)

Hp. B^b *p l.v. sempre* B^b

Gabriel at least 7"
And to a - noint the Most Ho - ly.

Pno. *pp*

II. The Offering

25 Menacing ♩ = 71

Flute
fff

Violin I
fff

Violin II
fff

Viola
fff

Cello
fff

Harp
Tam-tam sound: hit lower stings with palm
Thunder effect: violently gliss. to create terrifying rattling sound
fff

Gabriel

Piano
fff
Ped.
lizi!

27 Misurato, still free ♩ = 60

trill F key
trill
 pitch → jet
 (pick up harmonics on jet)

28

Fl. *p* *mp* *p* *f*
 *finger low C for whole phrase
 combination air noise/pitch
 sung with lips closed on "v"
 (moaning, mid register of voice)
 viv viv viv

Vln. I M.S.P. → ord. *f* *poco sfz*
 *on the string; shake hand rapidly back and forth while bow hairs stick on string, creating a stuttering sound
 stutter*
 M.S.P. air noise
 dampen L.H.

Vln. II M.S.P. → ord. *f* *poco sfz*
 S.P. freely gliss. up and down
 freely gliss., maintaining fixed interval between fingers

Vla. M.S.P. → ord. *f* *poco sfz*
 M.S.P., timbral trill
 freely gliss., maintaining fixed interval between fingers

Vc. M.S.P. → ord. *f* *poco sfz*
 M.S.P., timbral trill
 freely gliss., maintaining fixed interval between fingers

Hp. *p* *mf*

Pno. *p*
 Pedal with chord changes

29 non vib., breathy, unfocused, like a pan pipe (n.v.)

30 still breathy **poco rit.**

Fl. *p* exhausted sigh pitch bend

Vln. I *ppp* *gliss.* *pp* air noise tremolo* M.S.P. *M.S.P., alla punta d'arco; dampen L.H. pitch indicates open string

Vln. II *pp* air noise tremolo M.S.P.

Vla. *pp* air noise tremolo M.S.P. (with Fl.)

Vc. *pp* air noise tremolo M.S.P.

Hp. *p*

Pno. RH *ppp* LH *ppp* una corda

31 Più mosso ♩ = c. 70

Fl. *normal tone* *n.v.* → *vib.* *pitch bend*
mf

Vln. I *air noise stutter*
⊕ dampen L.H.
pp ————— *mp* ————— *pp*

Vln. II *air noise stutter**
⊕ dampen L.H.
pp ————— *mp* ————— *pp*

Vla. *III*
pp ————— *mp* ————— *pp*

Vc. *III*
pp ————— *mp* ————— *pp*

Hp. *slow arp.*
p

31

Inside the Piano:
 *+ gradually mute the string with finger,
 starting with finger nail
slow ————— *fast* ————— *slow*
 + + + + + + + +
p ————— *mf* ————— *pp*

Pno. *slow roll*
ppp

32

10

Fl. *p* *p* *f* *ff* n.v. → wide vib. → air noise, loud exhale, "shew!" 1"

Vln. I *pp* 1"

Vln. II *pp* III 1"

Vla. *pp* *mp* *pp* 1"

Vc. *pp* *mp* *pp* 1"

Hp. *p* Rustling glissando: up and down by step end with pno. 1" *l.v.* *simile*

32

place metal necklace on lower strings (G \flat 2 to F3) *f* 1"

Pno. *pp*

33 Senza misura ♩ = c. 70

34 Con moto, intensely ♩ = 88

Fl. ¹² *p* < *mf* *bend*

Vln. I *mute on* *p* — *mf* *con sord. molto flaut.*

Vln. II *mute on* loud stage whispers; explode consonants
 3 3 3 3 3
 sev - en - ty sev-en-ty sev-en-ty sev-en-ty sev-en-ty
f poss.

Vla. *mute on* loud stage whispers; explode consonants
 3 3 3 3 3
 sev - en - ty sev-en-ty sev-en-ty sev-en-ty sev-en-ty
f poss.

Vc. *mute on*

Hp. *F² bis. slow* → *very fast* → *slow*
pp approx 6"

Gabriel *loud, pitchless stage whispers; explode consonants with hisses and pops**
f poss. 6
 sick-a sick-a sick-a sick' sick' sick' sick-a sick' sick' sick' sick-a

34 remove necklace from piano

Pno. *pp* *gradually slower*
pp approx 5"

*why "sick-a"? The English word, "holy," is a homonym for the Hebrew word, **CHaLI** ("hah-lee") which translates to "sickness" (lit., "a **piercing pain**"). Is. 53:5-6 reads, "But he (Messiah) was **pierced** for our transgressions, he was crushed for our sins; upon him was the chastisement that brought us peace, and **with his wounds we are healed.**"

35 **Meno mosso** ♩ = c. 60

Fl. *air noise gliss.**
oo → ee → oo
p *mf* *p* *p* *mf* *sim.*
combination
air noise + pitch
**gliss. by sliding fingers off center-hole of key while keeping rim depressed; finger only D#*

Vln. I *p* *f* *mf* *p* *mf* *p*
M.S.P. ϕ

Vln. II *p* *mf* *p*
con sord. molto flaut.
S.P. natural harm. gliss. IV

Vla. $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{5}{8}$ $\frac{2}{4}$

Vc. *con sord. molto flaut.* *air noise* → *pitch* *ord.*
p *mf* *p*

Hp. *bisb.* *p* C^{\sharp} A^{\flat}
Rolling Surf: slow cluster gliss. Alternate hands upward, repeating the same intervallic relationship. (4 times)
pp

Gabriel

Pno. **35** *ppp* 8^{va}
 8^{va}
 8^{va}

accel. . . . 36 Poco più mosso ♩ = c. 65

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

mf *p*

mf *p*

pp *mf* *p*

p percussive

mf *f*

ad lib at own tempo, lively, ♩ = c. 110 - 120
tap the strings with the fingertips

repeat in randomized order

spoken: sotto voce on the first "No" in lowest register of voice.
"Chi-ti" is voiced pitchless consonants -- explode breath. (nonsense syllables)

No-n - n - n - n - n - no Chi-ti - ti - ti - ti - ti - ti

36

37

Fl.

Vln. I *mute off*

Vln. II

Vla. *con sord. ord.*
p *mf* *p* *mf*

Vc. *mf* *p*

Hp. *growing much slower*
 3 3
pp

Gabriel *mf* *f*
 7
 No-n - n - n - n - n - no Chi-ti - ti - ti - ti - ti - ti

37

Pno.

38 Poco più mosso ♩ = 70

39

23

Fl. *f* *p*

Vln. I senza sord. ord. *p* *mf* *p* 3

Vln. II mute off

Vla. mute off *p*

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

Hp.

Gabriel *mf* *f* Know know

38 39

Pno.

Detailed description: This page of a musical score features seven staves. The Flute (Fl.) staff begins at measure 23 with a melodic line marked *f* and *p*. Violin I (Vln. I) enters at measure 38 with a melodic line marked *p*, *mf*, and *p*, including a triplet. Violin II (Vln. II) and Viola (Vla.) are marked 'mute off'. The Cello (Vc.) staff has a melodic line marked *mf* and *p*. The Harp (Hp.) and Piano (Pno.) staves are empty. The Gabriel staff has a melodic line marked *mf* and *f* with the lyrics 'Know' and 'know'.

40

27

Fl. *mf* ³ ₃

Vln. I *mf* *p* *mf* *pp*

Vln. II *mf* senza sord.

Vla. *mf* senza sord. *p*

Vc. mute off

Hp. *mf* D# E# F# G#

Gabriel *p* *mf* *f*
Know and un - der - stand!

Inside the piano:
* + gradually mute the string with finger, starting with finger nail

slow ———→ *fast* ———→ *slow*
+ + + +

p — *mf* — *pp*

40

Pno. *p*

8^{va}
Ped.

41

Fl. *p* *pp*

Vln. I

Vln. II *p* *mf*

Vla. *pp* *mf*

Vc. *mp* *pp*
senza sord. *3*

Hp. *mp*

Gabriel *p* *with quiet intensity*
 that from the go - ing forth. that from

41

Pno.

rit.

33

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

colla voce

mf

Bb

Gabriel

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

the go - ing go - ing forth of the com - mand.

Pno.

ppp

43 A tempo ♩ = c. 70

38

Fl.

Vln. I
colla voce
p *mf* *p* *mf*

Vln. II
colla voce
p *mf* *p* *mf*

Vla.
colla voce
mp *p* *mf*

Vc.
colla voce
mp *p* *mf*

Hp.
D \flat C \sharp
E \flat F \sharp G \flat A \flat
p *mf*

Gabriel
mf *mf* *p*
Know know

43

Pno.
p *mf*

41

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

and un - der - stand.

p *mf* *p*

mf *pp* *mp*

p *mf* *pp* *mp*

3 5 7 9

A#

3 5 7 9

5 7

pp *mp*

pp *mp*

44

Fl. *pp* *mf* *f poss.* key-slaps only, slower trill

Vln. I ric., col legno tratto gliss. S.P. → S.T. *mf* 5 ord.

Vln. II ric., col legno tratto gliss. S.P. → S.T. *mf* 5 ord.

Vla. ric., col legno tratto gliss. S.P. → S.T. *mf* 5 ord.

Vc. ric., col legno tratto gliss. S.P. → S.T. *mf* 5 ord.

Hp.

Gabriel

Pno. 44 *pp* slow roll ord. roll

45 Più mosso ♩ = c. 76

47

Fl.

Sounds

Vln. I

moderate speed timbral trill

IV

mf

Sounds

Vln. II

moderate speed timbral trill

III

mf

Sounds

Vla.

moderate speed timbral trill

IV

mf

Sounds

Vc.

moderate speed timbral trill

I

mf

Hp.

F^b G[#] A^b

slow roll

p

ord. roll

F[#]

Gabriel

p *mf*

that from the go - ing forth of

45

Pno.

p

Ped. with chord changes

50

46

UV ft.

pp *ff*

Vln. I

Vln. II

Vla.

Vc.

to scratch tone

p *mp* *sfz* *pp* *ff*

p *mf* *sfz* *pp* *ff*

sfz *pp* *ff*

bisb.

Hp.

Cl.

f

Gabriel

the com - mand.

46

f

solo

5

3

Pno.

f

2ed.

54

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

3 3

47

58

Fl. *f* *ff* *sfz > p* *fff* *fit.*

Vln. I *f* *ff* *sfz > p* *fff* *whole bow* *alla punta*

Vln. II *f* *ff* *sfz > p* *fff* *whole bow* *alla punta*

Vla. *f* *ff* *sfz* *p* *fff* *whole bow* *alla punta*

Vc. *f* *ff* *sfz* *p* *fff* *whole bow* *alla punta*

Hp. *G# A#* *subito pp* *l.v.*

Gabriel

Pno. *f* *subito pp* *l.v.*

Ped.

48 A tempo ♩ = c. 76

61

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

with hope like a child, open and free
non vib. normal vib.
p mf p

to re - store and build Je - ru - sa - lem.

48

Pno.

49

65
Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

*plosive consonant version of "Jerusalem"
intense pitchless whisper, as fast as possible: exploding consonants.

Ch'-rhu - ssi- lhem* Ch'-rhu - ssi-lhem Ch'-rhu - ssi-lhem

49

Pno.

66

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

mf ————— *f*

Je - ru - sa - lem.

pp ————— *mp* ————— *pp*

p.d.l.t.

ff

ff

pp ————— *ff*

pp ————— *mp* ————— *pp*

50 Energetically ♩ = c. 120

Fl. *ft.* *mf* *p* *mp* *p* *p* *mf* *mf* *f* *mf*

Vln. I intense whispers; explode air on consonants *fp > mp* *simile* *f*
 ci - ty ci - ty ci - ty

Vln. II intense whispers; explode air on consonants *fp > mp* *simile* *f* open
 ci - ty ci - ty ci - ty

Vla. harmonic scratch gliss: slow bow, heavy pressure; whip end of gliss to highest poss. M.S.P. *p*

Vc. *f* V 5

Gabriel light, rapid glottal attack *mp* *f* *mp* *f* *mf* *f* *mf* *f* *ff*
 Ho - ly Ho - ly Ho - ly Ho - ly

Pno. 50 intense whispers; explode air on consonants *fp > mp* *simile*
 ci - ty ci - ty ci - ty ci - ty
dry, intense *p* *mf*
mfz *mfz* *simile*
 senza pedale

72 $\text{♩} = \text{♩} (\text{♩} = 60)$

Fl. *mp* *p* *p* *mp* *p* *fp* *subito pp*

Vln. I *f* *subito pp*

Vln. II *f* *subito pp* sounds

Vla. *p* *subito pp* sounds

Vc. *f* *subito pp* sounds

Gabriel *mf* *f* *mf* *mp* *mf* *mp* *mf* *p* *p*

Ho - ly - ly Ho - ly - ly Ho - ly - ly ci - ty

Pno. *subito pp* *fff* *8^{va}*

* ♩ immediately after hit. _____

77 **molto rall.** **51** **A tempo** ♩ = 60

Fl.

Vln. I
S.P.
pp

Vln. II
S.P.
pp

Vla.
S.P.
pp

Vc.
S.P.
pp

Hp.
p
D: C# B#
E:

Gabriel

Pno.
pp
51
ppp

52 Quasi recit. ♩ = c. 90

53 Moving forward ♩ = 60

79

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

ppp

f

ppp

f

ppp

f

ppp

f

p

mf

mp

mf

p

tenderly as possible, floating

To re - store and build

pp

mf

Tam-tam sound: hit lower stings with palm

60

82

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

pp

mf

mp

pp

f

pp

f

pp

f

pp

To re - store and build Je -

Ped.

Ped. simile

54 55

84

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

pp *7:4* *7:4* *pp* *f* *molto*

ru - - - - - sa - - - - - lem

pp sempre

86 $\text{♩} = 90$ $\text{♩} = 60$

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

M.S.P. → S.T.

pp *mf* *subito pp*

pp *mf* *subito pp*

pp *mf* *subito pp*

pp *mf* *subito pp*

mf *p*

Je - - - ru - - - sa - - - lem.

88

Fl.

Vln. I ord. I *pp* *mp* *pp* *p*

Vln. II ord. III *pp* *mp* *pp* pizz. open *mf*

Vla. ord. III *pp* *mp* *pp* S.P. *pp*

Vc. ord. II *pp* *mp* *p* ric. open *mf*

Hp. *mf* G#

Gabriel *mf* *p*
Je - ru - sa - lem

56

Pno. *pp* *mp* *pp* *mf* *pp*

93

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

p

p

p

p

mf

of the com - mand

59

96

Fl. *pp* *mf* *pp* *mf* → air noise/key slaps

Vln. I ric., col legno tratto gliss. S.P. → S.T. *mf* *ppp* *mf* S.P. → S.T.

Vln. II ric., col legno tratto gliss. S.P. → S.T. *mf* *ppp* S.P.

Vla. ric., col legno tratto gliss. S.P. → S.T. *mf* *ppp* S.P.

Vc. ric., col legno tratto gliss. S.P. → S.T. *mf* *ppp* ric. open *mf* *p*

Hrp.

Gabriel *mf* tenderly *mp*

un - til Mes - si - - - - - ah

59

Pno. *pp*

60

99

Fl. *pp* *mp* *pp* *mf* → air noise/key slaps

Vln. I S.P. → S.T. *mf*⁵ *mf*⁵ arco S.P. *ppp* S.P. → S.T. *mf*⁵

Vln. II S.P. → S.T. *mf*⁵ S.P. → S.T. *mf*⁵ arco ord. *ppp* S.P. *ppp*

Vla. S.P. → S.T. *mf*⁵ S.P. → S.T. *mf*⁵ arco ord. *ppp* S.P. *ppp*

Vc. S.P. → S.T. *mf*⁵ S.P. → S.T. *mf*⁵ arco ord. *ppp* ric. open *mf* → *p*

Hp. *ppp* bisb. *ppp*

Gabriel *mp* Mes - si - - - ah *p*

60

Pno. *pp*

Detailed description of the musical score: The score is for measures 60 and 61. It includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), Gabriel, and Piano (Pno.). The Flute part starts at measure 99 with a *pp* dynamic and a 9-measure phrase, followed by *mp*, *pp*, and *mf* dynamics, with a note for 'air noise/key slaps'. The string parts (Vln. I, Vln. II, Vla., Vc.) feature 'S.P. → S.T.' markings and *mf*⁵ dynamics, with some parts moving to *ppp* and 'arco' playing. The Harp part has *ppp* dynamics and 'bisb.' markings. Gabriel has a vocal line with lyrics 'Mes - si - - - ah' and dynamics *mp* and *p*. The Piano part has *pp* dynamics. Measure numbers 60 and 61 are indicated in boxes.

61 Molto sostenuto ♩ = c. 66 - 70

103 rit.

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

arco ord.

ppp

mf

mp

S.P.

bisb.

ppp < mp

with pno.

ff

mf

f

mp

non vib. → light vib.

p

Mes - si - - - - ah the Prince.

ff p sub.

pp

ppp < mp

p

Ped.

Ped. with chord changes

62 Maestoso ♩ = 56 ♩ = ♩ (♩ = 56)

63 ♩ = 34

rit.

109

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

ord.

whole bows

molto vib.

normal vib.

fp

f

sub. p

f

Choice: fast as possible, any order

f

mf

Ed.

64 Come sopra ♩ = 56

rit.

114

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

normal vib.

pp *f*

p

gliss.

mf

pp *f*

pp *f*

open

p

p

ff *p*

fast as possible, any order

8^{va}

Red.

119

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

ff

p subito

ff

8^{va}

8^{va}

72

66 Quasi recit. ♩ = 56

poco rit.

*breathy, pitchless whisper, explode consonants
Flute only at ♩ = 91 (non rit., steady tempo)

123

slow trill at first

Fl.

p

Se-ven and Six-ty-two Se-ven and Six-ty-two

*aeolian whisper on "seven and sixty two"

The Flute part begins with a trill marked 'slow trill at first' and a dynamic of *p*. It features a melodic line with a trill at the start and later a triplet of eighth notes. The lyrics 'Se-ven and Six-ty-two Se-ven and Six-ty-two' are written below the staff, with a note that the flute plays an 'aeolian whisper' on the words 'seven and sixty two'.

Vln. I

free bowing
S.P.

ppp

Vln. II

free bowing
S.P.

ppp

Vla.

free bowing
S.P.

ppp

Vc.

free bowing
S.P.

ppp

The string parts (Violin I, Violin II, Viola, and Violoncello) are marked with 'free bowing S.P.' and a dynamic of *ppp*. They play a sustained, melodic line with a dynamic swell.

Hp.

ppp

G^{tr}

The Harp part is marked with a dynamic of *ppp* and features a sustained chord with a trill on the G string, indicated by 'G^{tr}'.

Gabriel

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

There shall, there shall be, there shall be se - ven.

The Gabriel part is a vocal line with dynamics *p*, *mf*, *mf*, *p*, and *f*. The lyrics are 'There shall, there shall be, there shall be se - ven.'.

66

Pno.

ppp

Ped.

The Piano part is marked with a dynamic of *ppp* and includes a pedal point marked 'Ped.'.

67 Senza misura, più mosso ♩ = 76

127

Fl. *ppp*

Vln. I *ppp* ord. *mf*

Vln. II *ppp* ord. *mf*

Vla. *ppp* ord. *mf*

Vc. *ppp* ord. *mf*

Hp. *ppp* *bist.* *mf*

Gabriel *mp* *f*
And the street shall be built a - gain, and the wall

67

Pno. *ppp* *8^{va}*

Red.

Interlude

69 Senza misura ♩ = c. 76

131 *tenderly* *mf* *f* *spoken-sung, breathy fall* *p*

Gabriel

O, Dan - iel, I have come to tell you,

132 *mf* *f* *p*

Gabriel

You are great - ly be - lov - - ed

non vib. → normal vib. *mf*

Gabriel

There - fore un - der - stand.

III. The Atonement

70 Urgently ♩ = c. 100 - 110

as fast as possible

*breathy, pitchless whisper, explode consonants

133

Fl.

Se - ven and Six - ty - two Se - ven and Six - ty - two

*aeolian whisper on "seven and sixty two"

Detailed description: Flute part starting at measure 133. It features a series of triplets of eighth notes. The lyrics "Se - ven and Six - ty - two Se - ven and Six - ty - two" are written below the staff. A performance instruction "*aeolian whisper on 'seven and sixty two'" is placed below the second triplet.

Vln. I

pizz.

f

Detailed description: Violin I part with a pizzicato marking and a forte dynamic. It consists of a sustained chord.

Vln. II

pizz.

f

Detailed description: Violin II part with a pizzicato marking and a forte dynamic. It consists of a sustained chord.

Vla.

pizz. 3

f pp subito

Detailed description: Viola part with a pizzicato marking, triplet eighth notes, and a dynamic of forte that changes to piano subito. It features a rhythmic pattern of eighth notes.

Vc.

pizz. 3

f pp subito

Detailed description: Violoncello part with a pizzicato marking, triplet eighth notes, and a dynamic of forte that changes to piano subito. It features a rhythmic pattern of eighth notes.

Hp.

f

Detailed description: Harp part with a forte dynamic, consisting of a sustained chord.

Gabriel

f

And af - ter the six - ty - two weeks,

Detailed description: Gabriel part with a forte dynamic, featuring a melodic line with lyrics "And af - ter the six - ty - two weeks,".

70

Pno.

f

8^{va}
9^{ed}

Detailed description: Piano part with a forte dynamic, consisting of a sustained chord. The 8^{va} and 9^{ed} markings are present below the staff.

71 Quasi recit. ♩ = c. 100 - 110

135

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Mes-si - ah _____ shall be cut off. But not for Him -

spoken-sung

71

Pno.

f

8^{va}

Ped.

72 A tempo ♩ = c. 110

141

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

f

f

f pp subito

f pp subito

f

f

self. And the peo - ple of the Prince who is to 'come

72

f

Detailed description: This page of a musical score covers measures 141 to 144. It features seven staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), and Gabriel. The Flute part is mostly silent. The Violin I and II parts play sustained chords, marked with a forte (*f*) dynamic. The Viola and Violoncello parts play a rhythmic pattern of eighth-note triplets, marked with a forte (*f*) dynamic and a *pp subito* instruction. The Harp part plays sustained chords, marked with a forte (*f*) dynamic. The Gabriel part has a vocal line with lyrics: "self. And the peo - ple of the Prince who is to 'come". The Piano part plays sustained chords, marked with a forte (*f*) dynamic. A rehearsal mark "72" is placed above the Piano staff. The score is in 4/4 time and includes a tempo marking of "A tempo" with a quarter note equal to approximately 110 beats per minute.

73

poco rit.

Fl. ¹⁴⁵

Vln. I

Vln. II

Vla.

Vc.

Hp.

Ossia

Gabriel

73

Pno.

74 Più mosso ♩ = 120

149

Fl. *f* *fff* ft.

Vln. I arco ord. *f* *fff*

Vln. II arco ord. *f* *fff*

Vla. arco ord. *f* *fff*

Vc. arco ord. *f* *fff* *f* *fff*

Hp.

Gabriel

74

Pno. *f* *fff*

5

5

5

5

76 **Meno mosso, pleading** ♩ = c. 110

poco rit. . .

151

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

arco non vib. S.P. → molto vib. ord. non vib. S.P. M.S.P.

ppp → *mf* → *ppp* → *f* poss.

arco non vib. S.P. → molto vib. ord. non vib. S.P. M.S.P.

ppp → *mf* → *ppp* → *f* poss.

arco non vib. S.P. → molto vib. ord. non vib. S.P. M.S.P.

ppp → *mf* → *ppp* → *f* poss.

arco non vib. S.P. → molto vib. ord. non vib. S.P. M.S.P.

ppp → *mf* → *ppp* → *f* poss.

slow roll

ppp → *ff* poss.

slow fingernail scrape on wire string

ppp → *mf* → *f* → *p*

freely

take your time; his heart is in your hand

But not for him. No! But not for him - self. And the

76

slow roll

ppp → *fp* → *f* → *fp* → *f*

wildly

ppp → *fp* → *f* → *fp* → *f*

ped. → *ped.* → *ped.*

*Ped. immediately after hit

Ped. simile

77 Poco meno mosso ♩ = c. 100

155

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

ord.

vib. normale

S.P

III

ppp

mf

ppp

p < mp

ppp

mf

ppp

pp

pp

ppp

mf

ppp

pp

pp

mf

mp

mf

p

f

p subito

peo - ple of the Prince to come shall de - stroy the ci - ty.

shall de - stroy the ci - ty.

8^{va}

Red.

Red.

78 Senza misura ♩ = c. 115 - 120

79

160

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

mf

mf seeing the vision with Daniel*

and the sanc - tu - ar - y. The end shall be with a flood_____

78

79

Pno.

Detailed description: This is a page of a musical score for a symphony. It features six instrumental staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harp (Hp.). Below these is a vocal line for Gabriel and a Piano (Pno.) staff. The score is in a key with one sharp (F#) and is marked 'Senza misura' with a tempo of approximately 115-120 beats per minute. The page is numbered 78 and 79. The vocal line includes the lyrics 'and the sanc - tu - ar - y. The end shall be with a flood_____'. The Gabriel part is marked with a mezzo-forte (*mf*) dynamic. The instrumental parts for Flute, Violins, and Viola are marked with piano-piano (*pp*) dynamics. The Harp and Piano parts are shown as empty staves with some markings at the end of the page.

*Daniel sees the vision for the first time, but the angel Gabriel sees it as a memory, or a flashback of something he has already lived through.

80 ♩ = c. 110

161

Fl. *mp* *pp* *ff* *p* *ff* *p* *ff*

Vln. I *mp* *pp* *fff* ord.

Vln. II *mp* *pp* *fff* ord.

Vla. *mp* *pp* *fff* ord.

Vc. *mp* *pp* *fff* *f* *ff* *fff* ord.

Hp. *mp* Thunder effect: violently gliss to create terrifying rattling sound *fff* *f* *p* *mf* **F#**

Gabriel 'till the end of the war, de-so-la-tions are de-ter-mined. *ten.* *f* *ten.* *p* *mf*

80

Pno. *fff* *8^{vb}* *Ped.* *Ped.* *Ped.*

*Ped. immediately after hit

81 A tempo ♩ = c. 110

82

poco rit.

166

Fl. *ppp* *mf*

Vln. I *ppp* *mf*
free bowing

Vln. II *ppp* *mf*
free bowing

Vla. *ppp* *mf*
free bowing

Vc. *ppp* *mf*
free bowing

Hp. *ppp* *mf*
bist. *bist.*

Gabriel *mf* < *p* *f* *p* < *mf*
Mes-si - ah — Mes-si - ah shall be cut off But not for

Pno. *ppp* *mf*
Ped. *Ped.*

83 **Meno mosso** ♩ = 76

171

Fl. *ppp*

Vln. I *ppp* non vib. *p*

Vln. II *ppp* non vib. *p*

Vla. *ppp* non vib. *p*

Vc. *ppp* non vib. *p*

Hp. *ppp* *bisb.* *mf*

Gabriel *p* sotto voce *mf* *f*
him - self. And the peo - ple of the prince to come shall de - stroy

83 *ppp*

Pno. *ppp*

85 Intensely ♩ = 80

180

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

senza pedale

184

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

mf *f*

p *f*

p

p

++|+|+++

*repeated, fast glissandi, alternating hands over the same strings in the range indicated.
bisb. gliss. (stationary)*

p

sotto voce (like a voice in Daniel's head)

p *mf*

Dan - iel do not be a - fraid.

p *f*

p subito

fp *fp* simile

189

Fl.

Vln. I *ff*

Vln. II *ff*

Vla. *f p subito*

Vc. *f p subito*

Hp.

Gabriel *p* sotto voce
Do not trem - - ble.

Pno. *p f p subito*
mfp simile

197

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

f *p subito*

mp *f*

p *f*

f *p subito*

p *f* *ff*

Red.

*Ped. after hit

86 Senza misura ♩ = c. 80

200

Hp.

Gabriel

tenderly
mf \rightarrow *p*

aware of how scary and real that is
mf \rightarrow *p* sotto voce

f

non vib.
p subito \rightarrow normal vib.

O, Dan-iel, now I have touched you. You have strength to un-der-stand.

86

Pno.

87

201

Hp.

mf

G \flat

Gabriel

p \rightarrow *mp* \rightarrow *p* \rightarrow *mf*

Then he shall con-firm a cov - en - ant. a cov - - en - ant.

87

Pno.

202 **88** Lo stesso tempo ♩ = 80

Flute only: as fast as possible

*breathy, pitchless whisper, explode consonants

Fl. Se-ven and sev-en and se-ven and se-ven and *f*
 *aeolian whisper on "seven and seven"

Vln. I air noise stutter \emptyset *pp* ord.
 loud whisper
 se - ven *fp > mp* se - ven *sim.* se - ven

Vln. II M.S.P. \emptyset *pp* ord.
 loud whisper
 se - ven *fp > mp* se - ven *sim.* se - ven

Vla. arco \emptyset *pp* ord.
 loud whisper
 se - ven *fp > mp* se - ven *sim.* se - ven

Vc. arco \emptyset *pp* ord.
 loud whisper
 se - ven *fp > mp* se - ven *sim.* se - ven

Hrp. *mf*

Gabriel *p* *mf*
 with man - y for one week.

89 Più mosso ♩ = 100

206

Fl.

Vln. I
pizz.
f

Vln. II
pizz.
f

Vla.
pizz. 3
f pp subito

Vc.
pizz. 3
f pp subito

Hp.
f

Gabriel
mf
But in the mid - dle.

89

Pno.
f
Ped.

90 Senza misura, freely ♩ = c. 100

poco rit.

209

Hp. *G^b bisb. p*

Gabriel *f mp f take your time p*

in the mid - dle of the week, He shall bring an end to sac - ri - fice and off'r - ing.

90

Pno. *p*

Ped.

91 Gently ♩ = c. 90

210

Hp. *bisb. gliss. (stationary) pp*

Gabriel *p non vib.*

And on the wing of a - bom - in - a - tions

91

Pno. *pp*

Ped.

92 **Meno mosso** ♩ = c. 80

211

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

arco vib. → molto vib.

ppp → *mf*

S.P. free bowing non vib.

ppp subito

arco vib. → molto vib.

ppp → *mf*

S.P. free bowing non vib.

ppp subito

arco vib. → molto vib.

ppp → *mf*

S.P. free bowing non vib.

ppp subito

arco vib. → molto vib.

ppp → *mf*

S.P. free bowing non vib.

ppp subito

natural vib. → *f* non vib. *p* → natural vib.

shall be one who makes de - - sol - ate.

92

93 Flashback ♩ = c. 70

W.T. on harmonics; trill C key
ad lib between air noise and W.T., without landing
on any pitch.

214

Fl. *p* *mf* *p* *simile*

Vln. I vib. normale artificial harm. gliss. ord. *mf* ord. *mf*

Vln. II vib. normale artificial harm. gliss. ord. *mf*

Vla. M.S.T. II *ppp* vib. normale

Vc. M.S.T. III *ppp* sounds vib. normale

Hp. *p* solo *mf* *p* D \sharp

Gabriel

Pno. **93**

96 Senza misura, sostenuto ♩ = c. 80 - 90

222

Hp. *mf*

Gabriel *p* *mf* *p* *mf* non. vib. → natural vib.

96 Ev - en un - til the con - sum - mat - ion

Pno. *pp*

97

224 *mf* *f*

Gabriel that is de - ter - mined. the con - - - sum - ma - tion

225 sotto voce non vib. *p*

Gabriel that is de - - - ter - - - mined.

98 (natural vib.) *mf* *f* *p* *f* *p*

226 is poured out, is poured out

99 Pure and stark ♩ = c. 80

227

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel

Pno.

p

mf

p

mp

mf

pp

mp

M.S.P.

M.S.P.

M.S.P.

M.S.P.

M.S.P.

bisb.

non vib. sotto voce

→ light vib.

on the de - sol - late.

99

Red.

100 Senza misura, tenderly ♩ = c. 75

229

Fl.

Vln. I

Vln. II

Vla.

Vc.

Hp.

Gabriel *p* Dan - iel do not fear for you are be - lov - ed. at least 7"

100

Pno.