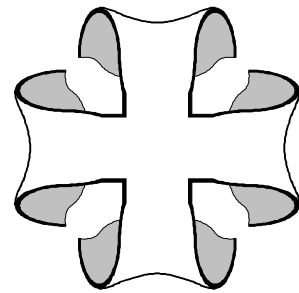


JEFF MANOOKIAN

Symphony of Tears

for mezzo soprano, boy soprano, choir and orchestra



CHOIR SCORE

Windsor Editions

Symphony of Tears

music and text by Jeff Manookian
with select passages from the Armenian liturgy

1. PROLOGUE

• mezzo soprano •
– vocalise –

• boy soprano •
Where is the grave of my father?

• choir •
– vocalise –

2. PRAISE

• mezzo soprano •

Park ee partzoons Asdoodzo, yev hergir khaghaghutun ee martig hajootyun. Yev orhnootyun kez ee partzoons; orhnyal yes Der Asdvadz mer; Orhnemk uzkez yev kovemk uzkez. Khosdovanimk Der uzkez yev yergir bakanemk kez; parravoremk uzkez; kohanamk Der uzken vasun medzi parratz kotz. Der takavor soorpt yergnayin; Asdvadz yev Hayr amenagal. Yev hamenayn jam orhnemk uzkez, Der, yev kovemuk zanoon soorp ko havidyan yev havidyans havidenitz. Amen.

(Glory to God in the highest, and on earth peace, good will among men, and praise be to thee in the highest. Blessed art Thou, O Lord our God. We bless thee and we praise Thee. We acknowledge Thee Lord, and we worship Thee, O Lord, for thy great glory. O Lord king, the Holy One of heaven, God and Father Almighty. And at all times we bless Thee, O Lord, and we praise thy holy name forever, and unto the ages of ages. Amen.)

3. LAMENT

• choir •

Where is the grave of my father?
So many bodies in the shadow of Ararat
lie charred as hate's kindling.
Did his corpse find peace in the dirt?
Or did his ashen limbs scatter across the landscape
by God's omniscient breath?
Who conceived of bringing this Hell into Eden?
A serpent consumed everyone.
This is not the life to understand.

• mezzo soprano •

Tad ara intz, Asdvadz yev irav ara intz ee tadasdini imoom. Hazkeh vor voch eh soorp ee marto meghavoreh nenkavoreh, purgya zis. Too, Asdvadz huzorich im yes Unter moratzar zis, unter durdooom kunam yes ee neghel tushnamvo imoh.

(Do judgment for me, O God; and do justice to me in my cause. From the unholy generation; from the sinful and deceitful man deliver me. Thou art, O God, the giver of my strength, why hast Thou forgotten me? Why go I so heavily while my enemy oppresses me?)

4. "1915"

• choir •

Der voghormia.
(Lord have mercy.)

O, cruel awakening
that should so harshly blind us
with the piercing light of bitter truth!

Der voghormia.

Such evil surrounds us:
suspicion and hate,
religion and circumstance.
The alien whispers of war.

Der voghormia.

Political tricks pit men against men,
brother against brother.

The heartbreak of wasteful pain:
fear and separation,
humiliation and death.

Der voghormia.

Tears flow from our eyes
like blood from wounds
as our women are marched into rivers of rage
to drown in torrents of grief.

Our men are bound by animosity
and shot in the head like animals,
their naked bodies thrown into the mud
to rot and bloat, or to be eaten by dogs.

Der voghormia.

Our children are held hostage to hate
and serve as slaves to another god
or as soldiers in an unholy war.

Horror upon horror,
unceasing hopelessness!

O, cruel awakening
that should so harshly blind us
with the piercing light of inhuman truth!

Der voghormia.

Our future is torn from us!
Our nation is buried!
Our villages burned!
O, cruel awakening!
O, piercing light of truth!

5. LULLABY

• mezzo soprano •

• boy soprano •

Oh, sleep, sleep my baby.
Your mother's arms are around you.
And the stars and moon
will keep you from harm
as they travel the night.
Oh, can you still hear,
my son,
the lullaby
I would sing to you?

I still hear,

I still hear

the lullaby

you would sing to me.

Oh, sleep, sleep my baby.
Your mother's arms were around you.

And the world was safe *The world was safe*
on those moonlit nights. *on those moonlit nights*
My son, *your voice so rich with love.*
my song would sing you to sleep.

And the stars and moon
would keep you from harm
as they did travel the night.

My son, *You needed only*
I sang to you *the stars shimmering flicker*
my lullaby. *to accompany your*

Now it's my heavenly song. *heavenly song.*
My dreams were filled *My dreams were filled*
with music *with music*
and visions of goodness. *and visions of goodness.*

Demons would flee
hearing your protective melody.

Oh, sleep, sleep my baby.
My heart will always be with you ...

Why am I left behind?

Watching you sleep

for the very last time

I could hear your lullaby, your lullaby to me.

6. ELEGY

• choir •

A thousand requiems,
we sing unto the many who were slain.
And we must also grieve
their unborn generations.

A nation first to embrace God's Son,
was the first to suffer
the wrath of Hell's children.
But their memory and tradition survive.
And their blood still flows within us.

Eden has not lost its fragrant flower.
Its precious seed has spread across the earth.
And we shall sing to those who live
of Armenia.
Give them strength, oh God, we cry.
Grant them life ...
Armenia.

No blade is sharp enough
to cut the vision from our mind.
No man is strong enough
to crush the spirit from our body.
No flame is hot enough
to burn the sorrow from our heart.
No bullet is fast enough
to escape the light of truth.

Hated unto death,
our distant fathers' names and stories
still live dauntless in our mind and heart.
Consumed by the memory,
we wet their graves with our tears.

We cannot hate the past.
But we must dance their dance
and sing their song.

A thousand requiems,
we sing a thousand requiems.

7. PRAYER

• mezzo soprano •

Der Asdvadz mer, voro paroghootyunund ankunin eh yev parkud anhasaneli voro voghormootyunund anchap eh, yev kuhtootyunund anpav, doo ust arad martasirutyunund koom nayatz ee jhoghovortus ko yev ee dajarus ays soorp. Yev ara unt mez yev unt aghotagitzus mer aradabes zoghormutyoon ko yev uzkututyoon.

(O Lord our God, whose power is unsearchable and the glory inscrutable, whose mercy is immeasurable and compassion inexhaustible, do Thou according to thy abundant love of man, look down upon this thy people and this holy temple and make abundant thy mercy and with thy pity unto us and unto them that pray with us.)

• choir •

Amen.

• boy soprano •

Where is the Grave of my father?

to the memory of David Layton Brown

SYMPHONY OF TEARS

for mezzo-soprano, boy soprano, choir and orchestra

JEFF MANOOKIAN

1. PROLOGUE

Maestoso (♩ = 52)

fff sfz sfz sfz

4

mp con abbandono

ten.

pp fff sfz sfz sfz

7

mf dim.

p p

Mez-Sop

mp

Ahh...

10

Mez-Sop

13

Mez-Sop

16

Mez-Sop

19

Mez-Sop

22

Mez-Sop

24

4. (27)

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. Dynamics: *p*. Lyrics: Ahh...

Piano accompaniment for measures 27-32. Dynamics: *molto cresc.*, *fff*, *sfz*.

(33)

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. Time signature: 3/4.

Boy Soprano (Boy Sop) staff. Dynamics: *mf*. Lyrics: Where is the grave of my fa - ther?

Piano accompaniment for measures 33-38. Dynamics: *sfz*, *ppp*.

37

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves and piano accompaniment for measures 37-43. The key signature has one sharp (F#) and the time signature is 3/4. The piano part features long, sweeping slurs across the chords.

44

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves and piano accompaniment for measures 44-48. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features long, sweeping slurs across the chords. The word "attacca" is written at the bottom right of the piano part.

2. PRAISE

Poco moderato (♩ = 63)

mf

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The music is marked *mf* (mezzo-forte).

Mez-Sop

mf

Park ee part-zoons As - doo -

4

The first vocal line is for a Mezzo-Soprano. It begins with a rest for four measures, then enters with the lyrics "Park ee part-zoons As - doo -". The piano accompaniment continues from the previous system. The music is marked *mf*.

Mez-Sop

dzo, yev her - gir kha - gha - ghu - tiun

7

The second vocal line continues the Mezzo-Soprano part with the lyrics "dzo, yev her - gir kha - gha - ghu - tiun". The piano accompaniment remains consistent. The music is marked *mf*.

Mez-Sop

ee mar - tig ha - joo - tyun. Yev orh - noo - tyun kez

9

The third vocal line concludes the Mezzo-Soprano part with the lyrics "ee mar - tig ha - joo - tyun. Yev orh - noo - tyun kez". The piano accompaniment continues. The music is marked *mf*.

Mez-Sop

ee part - zoons; orh - nyal yes Der Asd - vadz

11

Mez-Sop

mp

mer; Orh - nemk uz-kez yev ko-vevk uz-kez. Khos - da-va-nimk Der uz-kez yev

13

p

Mez-Sop

yer - gir ba - ka - nemk kez; par - ra - vo - remk uz-kez; ko - ha - namk

16

Mez-Sop

cresc. *f*

Dev uz - ken va - sun me - dzi par - ratz kotz. Der

18

cresc. *f*

Mez-Sop

ta - ka - vor soorpt yer - gna - yin; Asd - vadz yev Hayr

(21)

Mez-Sop

a - me - na - gal.

(24)

dim.

Mez-Sop

mp

Yev ha - me - nayn jam orh - nemk uz - kez,

(28)

mp

Mez-Sop

Der, yev ko - ve - muk za - noon soorp ko ha - vi - dyan yev

(32)

Mez-Sop

ha - vi - dyans ha - vi - de - nitz.

35

Mez-Sop

A

38

accell. rall.

Mez-Sop

a tempo

men.

42

Mez-Sop

46

rall.

attacca

3. LAMENT

Adagio (♩ = 48)

mp con passione e rubato

The first system of the musical score is in 4/4 time. The right hand (treble clef) begins with a series of eighth notes, while the left hand (bass clef) plays a series of half notes. The tempo is marked 'Adagio' with a quarter note equal to 48 beats. The dynamics are marked *mp* (mezzo-piano) and the performance style is 'con passione e rubato'. The word 'simile' is written above the left hand in the second measure.

The second system of the musical score starts at measure 7. The right hand features a melodic line with slurs and accents, while the left hand continues with half notes. Dynamics include *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo).

The third system of the musical score starts at measure 11. The right hand has a more complex melodic line with many slurs and accents, while the left hand plays half notes. Dynamics include *p* (piano) and *ff* (fortissimo).

The fourth system of the musical score starts at measure 14. The right hand has a melodic line with slurs and accents, while the left hand plays half notes. The dynamic is marked *pp* (pianissimo).

The fifth system of the musical score starts at measure 18. The right hand has a melodic line with slurs and accents, while the left hand plays half notes. Dynamics include *p* (piano) and *ff* (fortissimo).

23 *pp*
S Where is the grave of my fa - - - - ther?
A *pp* Where is the grave of my fa - - - - ther?
T *pp* Where is the grave of my fa - - - - ther?
B *pp* Where is the grave of my fa - - - - ther?

23 *pp*
Where is the grave of my fa - - - - ther?

28
S So ma - ny bo - dies in the sha-dow of
A So ma - ny bo - dies in the sha-dow of
T So ma - ny bo - dies in the sha-dow of
B So ma - ny bo - dies.

28
So ma - ny bo - dies

33

S
A - ra - rat lie charred as hate's kind - ling.

A
A - ra - rat lie charred as hate's kind - ling.

T
8
lie charred as hate's kind - ling.

B
lie charred as hate's kind - ling.

37

S
Did his corpse find peace in the dirt?

A
Did his corpse find peace in the dirt?

T
8
Did his corpse find peace in the dirt?

B
Did his corpse find peace in the dirt?

41

S Or did his ash - en limbs scat - ter a - cross the land - scape by

A Or did his ash - en limbs scat - ter a - cross the land - scape by

T Or did his ash - en limbs scat - ter a - cross the land - scape by

B Or did his ash - en limbs scat - ter a - cross the land - scape by

41

45

S God's om - ni - scient breath?

A God's om - ni - scient breath?

T God's om - ni - scient breath?

B God's om - ni - scient breath?

45

49

ff

54

58

S
A
T
B

f of
f con - ceived of
f Who con - ceived of
Who con - ceived of

58

61

S
bring-ing this Hell in - to E - den? *p subito*

A
bring-ing this Hell in - to E - den? *p subito*

T
bring-ing this Hell in - to E - den? *p subito*

B
bring-ing this Hell in - to E - den? *p subito*

bring-ing this Hell in - to E - den? A

61

64

S
ser - pent con - sumed ev - ry - one.

A
ser - pent con - sumed ev - ry - one.

T
ser - pent con - sumed ev - ry - one.

B
ser - pent con - sumed ev - ry - one.

64

16.

67

S *pp*
This is not the life

A *pp*
This is not the life

T *pp*
This is not the life

B *pp*
This is not the life

67

pp

71

S
to un - der - stand.

A
to un - der - stand.

T
to un - der - stand.

B
to un - der - stand.

71

Mez-Sop *p*

77 Tad a - ra intz, Asd - vadz yev i - rav a - ra intz ee

Mez-Sop

80 ta - das - di - ni i - moom. Ha - zkeh vor voch eh soorp

Mez-Sop

83 ee mar - to me - gha - vo - reh, nen - ka - vo - reh, pur - gya zis,

Mez-Sop

85 Too, Asd - vadz hu - zor - rich im yes Un - ter mo -

18.

88

Mez-Sop

ra-tzar zis, un-ter dur-doom ku-nam yes ee ne - ghel tush -

91

Mez-Sop

nam - vo i - moh.

91

96

Mez-Sop

96

attacca

4. "1915"

Agitato (♩ = 138)

First system of the musical score, marked *p*. It consists of two staves in 12/8 time. The upper staff is in bass clef and the lower staff is in bass clef. The music features a complex, rhythmic pattern with many accidentals and rests.

Second system of the musical score, starting at measure 4. It consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns and accidentals.

Third system of the musical score, starting at measure 7. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns and accidentals.

Fourth system of the musical score, starting at measure 11. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns and accidentals. The lower staff has a *ff* dynamic marking and a *rit.* marking. The system ends with a double bar line.

14

S *ff*
Der vo - - - ghor - - mi - a.

A *ff*
Der vo - - - ghor - - mi - a.

T *ff*
Der vo - - - ghor - - mi - a.

B *ff*
Der vo - - - ghor - - mi - a.

14

19

S Der vo-ghor - mi - a. Der vo-ghor - mi - a. Der vo-ghor - mi - a.

A Der vo-ghor - mi - a. Der vo-ghor - mi - a. Der vo-ghor - mi - a.

T Der vo-ghor - mi - a. Der vo-ghor - mi - a. Der vo-ghor - mi - a.

B Der vo-ghor - mi - a. Der vo-ghor - mi - a. Der vo-ghor - mi - a.

19

sfz

23

pp

27 *pp*

S Der vo - - - ghor - - - mi - a.

A *pp* Der vo - - - ghor - - - mi - a.

T *pp* Der vo - - - ghor - - - mi - a.

B *pp* Der vo - - - ghor - - - mi - a.

27

ff

32

Musical score for measures 32-33. The piece is in 3/8 time. Measure 32 features a treble clef with a melodic line of eighth notes, including a four-measure rest indicated by a '4' above the staff. The bass clef has a bass line with eighth notes and rests. Measure 33 continues the melodic and bass lines.

34

Musical score for measures 34-35. Measure 34 continues the melodic line in the treble clef. Measure 35 features a treble clef with a melodic line and a bass clef with a bass line. A fermata is placed over the final notes of both staves in measure 35.

37

Musical score for measures 37-39. Measure 37 has a treble clef with a melodic line and a bass clef with a bass line. Measure 38 features a treble clef with a melodic line and a bass clef with a bass line. Measure 39 has a treble clef with a melodic line and a bass clef with a bass line. A fermata is placed over the final notes of both staves in measure 39.

40

Musical score for measures 40-41. Measure 40 has a treble clef with a melodic line and a bass clef with a bass line. Measure 41 has a treble clef with a melodic line and a bass clef with a bass line. A fermata is placed over the final notes of both staves in measure 41.

42

Musical score for measures 42-43. Measure 42 has a treble clef with a melodic line and a bass clef with a bass line. Measure 43 has a treble clef with a melodic line and a bass clef with a bass line. A fermata is placed over the final notes of both staves in measure 43.

45 *ff*

S O, cruel a - - wa - - - ken - ing

A *ff* O, cruel a - - wa - - - ken - ing

T *ff* O, cruel a - - wa - - - ken - ing

B *ff* O, cruel a - - wa - - - ken - ing

45 *mp*

49 *mp*

S that should so harsh - ly blind us with the

A *mp* that should so harsh - ly blind us with the

T *mp* that should so harsh - ly blind us with the

B *mp* that should so harsh - ly blind us with the

49 *mp*

52

S
 pierc - ing light of bit - ter truth! Der vo - ghor - mi - a.

A
 pierc - ing light of bit - ter truth! Der vo - ghor - mi - a.

T
 pierc - ing light of bit - ter truth! Der vo - ghor - mi - a.

B
 pierc - ing light of bit - ter truth! Der vo - ghor - mi - a.

52

54

S
f Der vo - ghor - mi - a. Der vo - ghor - mi - a.

A
f Der vo - ghor - mi - a. Der vo - ghor - mi - a.

T
f Der vo - ghor - mi - a. Der vo - ghor - mi - a.

B
f Der vo - ghor - mi - a. Der vo - ghor - mi - a.

54

57

S *mp*
Der vo - ghor - mi - a. Such e - vil sur - rounds us:

A *mp*
Der vo - ghor - mi - a. Such e - vil sur - rounds us:

T *mp*
Der vo - ghor - mi - a. Such e - vil sur - rounds us:

B *mp*
Der vo - ghor - mi - a. Such e - vil sur - rounds us:

57

mp

60

S *mf*
sus - pi - cion and hate, re - li - gion and cir - cum - stance.

A *mf*
sus - pi - cion and hate, re - li - gion and cir - cum - stance.

T *mf*
sus - pi - cion and hate, re - li - gion and cir - cum - stance.

B *mf*
sus - pi - cion and hate, re - li - gion and cir - cum - stance.

60

mf

26.

63

S
The a - li - en whis - pers of war.

A
The a - li - en whis - pers of war.

T
The a - li - en whis - pers of war.

B
The a - li - en whis - pers of war.

63

66

S
ff Der vo - - - - ghor - - - mi - a.

A
ff Der vo - - - - ghor - - - mi - a.

T
ff Der vo - - - - ghor - - - mi - a. *p* Po -

B
ff Der vo - - - - ghor - - - mi - a. *p* Po -

66

71

p

S Der vo-ghor - mi-a. Der vo - ghor - mi-a.

A *p*
Der vo-ghor - mi-a. Der vo - ghor - mi-a.

T
li - ti-cal tricks pit men a-gainst men, bro-ther a-gainst bro - ther.

B
li - ti-cal tricks pit men a-gainst men, bro-ther a-gainst bro - ther.

71

staccato

74

S The heart-break of waste-ful pain:
Der vo - ghor - mi - a.

A The heart-break of waste-ful pain:
Der vo - ghor - mi - a.

T
Der vo - ghor - mi - a.

B
Der vo - ghor - mi - a.

74

78

S
A
T
B

Der
Der
fear and se - pa - ra - tion,
fear and se - pa - ra - tion,

78

82

S
A
T
B

vo-ghor-mi - a. hu-mi - li - a - tion
vo-ghor-mi - a.
hu-mi - li - a - tion

82

86

S
and death.

A

T

B
and death.

86

90

93

97

101 *pp*

S Der vo - - - ghor - mi - a. Der vo - ghor - mi - a.

A *pp*
Der vo - - - ghor - mi - a. Der vo - ghor - mi - a.

T *pp*
Der vo - - - ghor - mi - a. Der vo - ghor - mi - a.

B *pp*
Der vo - - - ghor - mi - a. Der vo - ghor - mi - a.

104

S - - - - -

A Der vo - ghor - mi - a. Der vo - ghor - mi - a.

T Der vo - ghor - mi - a. Der vo - ghor - mi - a.

B Der vo - ghor - mi - a. Der vo - ghor - mi - a. Der vo - ghor - mi -

104

108

A

T

B

a.

108

111

mf

114

117

120

cresc.

123

f

126

128

130

133

136

Musical score for measures 136-137. The piece is in 12/8 time. Measure 136 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 137 continues the accompaniment and includes a long, sweeping slur over the treble staff.

138

Musical score for measures 138-139. Measure 138 shows a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 139 continues the accompaniment and features a melodic line of eighth notes in the treble staff.

140

Musical score for measures 140-141. Measure 140 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 141 continues the accompaniment and includes a melodic line of eighth notes in the treble staff.

142

Musical score for measures 142-144. Measure 142 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 143 continues the accompaniment and includes a melodic line of eighth notes in the treble staff. Measure 144 continues the accompaniment and features a melodic line of eighth notes in the treble staff.

145

Musical score for measures 145-146. Measure 145 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 146 continues the accompaniment and includes a melodic line of eighth notes in the treble staff.

147

Musical score for measures 147-149. Measure 147 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 148 continues the accompaniment and includes a melodic line of eighth notes in the treble staff. Measure 149 continues the accompaniment and features a melodic line of eighth notes in the treble staff.

150

Musical score for measures 150-151. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 150 features a melodic line in the treble staff with eighth notes and a bass line with eighth notes. Measure 151 continues the melodic line with a long note and a final flourish.

152

Musical score for measures 152-153. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 152 features a melodic line in the treble staff with eighth notes and a bass line with eighth notes. Measure 153 continues the melodic line with a long note and a final flourish.

154

Musical score for measures 154-155. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 154 features a melodic line in the treble staff with eighth notes and a bass line with eighth notes. Measure 155 continues the melodic line with a long note and a final flourish.

156

Musical score for measures 156-157. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 156 features a melodic line in the treble staff with eighth notes and a bass line with eighth notes. Measure 157 continues the melodic line with a long note and a final flourish.

158

Musical score for measures 158-159. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 158 features a melodic line in the treble staff with eighth notes and a bass line with eighth notes. Measure 159 continues the melodic line with a long note and a final flourish.

160

Musical score for measures 160-161. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings include *v* (accents) and *mf* (mezzo-forte).

162

Musical score for measures 162-164. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A *ff* (fortissimo) dynamic marking is present in measure 162. The system concludes with a fermata over a whole note in the right hand.

165

Musical score for measures 165-166. The right hand features a melodic line with a *p* (piano) dynamic marking in measure 166. The left hand continues with the eighth-note accompaniment.

167

Musical score for measures 167-169. The right hand has a more complex melodic line with many beamed notes. The left hand continues with the eighth-note accompaniment. Dynamic markings include *v* (accents) and *mf* (mezzo-forte).

170

Musical score for measures 170-172. The right hand features a melodic line with a *v* (accent) marking. The left hand continues with the eighth-note accompaniment. Dynamic markings include *v* (accents) and *mf* (mezzo-forte).

172

T 8

B

ff

Tears flow from our

ff

Tears flow from our

175

T 8

B

eyes like blood from

eyes like blood from

178

ff

181

T
8
wounds as our wo - - - men are marched in - to ri - vers of rage

B
wounds as our wo - - - men are marched in - to ri - vers of rage



184

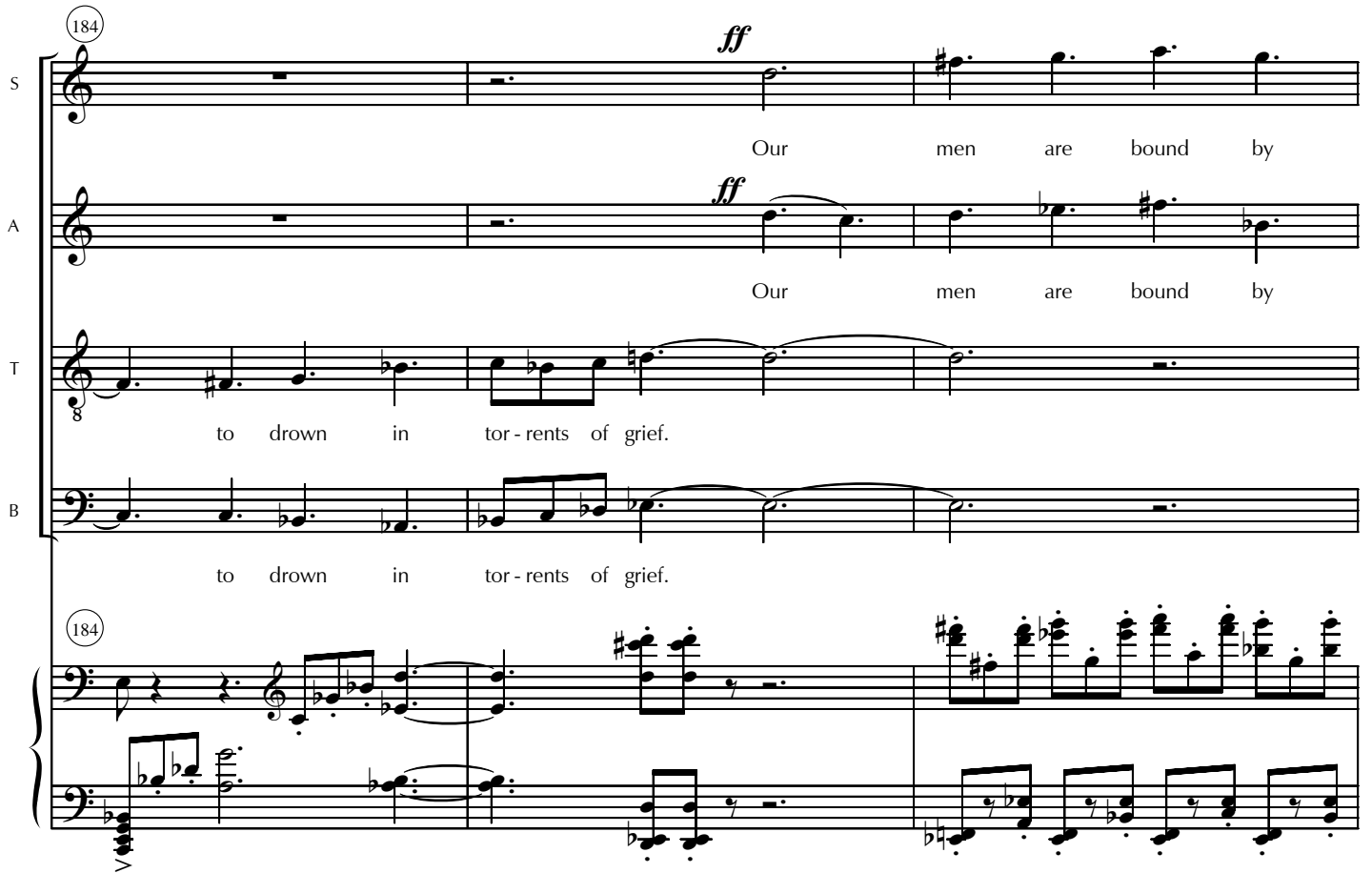
S
ff
Our men are bound by

A
ff
Our men are bound by

T
8
to drown in tor - rents of grief.

B
to drown in tor - rents of grief.

184



187

S
a - ni - mo - si - ty and shot in the head like a - ni - mals, their

A
a - ni - mo - si - ty and shot in the head like a - ni - mals, their

187

190

S
na - ked bo - dies thrown in - to the mud to rot and bloat,

A
na - ked bo - dies thrown in - to the mud to rot and bloat,

190

193

S or to be eat - en by dogs. Der vo - ghor - mi - a. *ff*

A or to be eat - en by dogs. Der vo - ghor - mi - a. *ff*

T Der vo - ghor - mi - *ff*

B Der vo - ghor - mi - *ff*

193

196

S Der vo - ghor - mi - a.

A Der vo - ghor - mi - a.

T a. Der vo - ghor - mi - a.

B a. Der vo - ghor - mi - a.

196

199

Musical score for measures 199-202. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/8. Measure 199 features a complex rhythmic pattern with eighth and sixteenth notes. Measures 200-202 show a continuation of this pattern with some rests and ties.

203

Musical score for measures 203-205. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 3/8. Measure 203 starts with a bass clef and a half note. Measure 204 continues with eighth notes. Measure 205 features a change to a 12/8 time signature and a more active melodic line in the upper staff.

206

Musical score for measures 206-208. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 3/8. Measure 206 has a melodic line in the upper staff. Measures 207-208 feature a complex texture with many beamed notes and ties, creating a dense harmonic structure.

209

Musical score for measures 209-211. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 3/8. Measure 209 features a rhythmic pattern of eighth notes in the upper staff. Measures 210-211 show a continuation of this pattern with some rests and ties.

212

Musical score for measures 212-214. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 3/8. Measure 212 features a melodic line in the upper staff. Measures 213-214 show a continuation of this pattern with some rests and ties.

215

ff

S Our chil - dren are held hos - tage to hate.

A Our chil - dren are held hos - tage to hate.

T Our chil - dren are held hos - tage to hate.

B Our chil - dren are held hos - tage to hate.

ff

8va

219

S and serve as

A and serve as

T and serve as

B and serve as

219

S
slaves to a - no - ther god or as sol - diers

A
slaves to a - no - ther god or as sol - diers

T
slaves to a - no - ther god or as sol - diers

B
slaves to a - no - ther god or as sol - diers

S
in an un - ho - ly war.

A
in an un - ho - ly war.

T
in an un - ho - ly war.

B
in an un - ho - ly war.

228

sfz *sf*

231

sfz *fff*

236

sfz *sf*

239

S *fff* Hor - ror u - pon hor - - - ror,

A *fff* Hor - ror u - pon hor - - - ror,

T *fff* Hor - ror u - pon hor - - - ror,

B *fff* Hor - ror u - pon hor - - - ror,

239

sfz *sf*

S un - ceas - ing hope - - - less - ness!

A un - ceas - ing hope - - - less - ness!

T un - ceas - ing hope less - ness!

B un - ceas - ing hope - - - less - ness!

S *ff* O, cruel a -

A *ff* O, cruel a -

T *ff* O, cruel a -

B *ff* O, cruel a -

248

S wa - - - - ken - ing that should so harsh - ly *mp*

A wa - - - - ken - ing that should so harsh - ly *mp*

T wa - - - - ken - ing that should so harsh - ly *mp*

B wa - - - - ken - ing that should so harsh - ly *mp*

252

S blind us with the pierc - ing light of bit - ter truth! Der vo - ghor - mi - a.

A blind us with the pierc - ing light of bit - ter truth! Der vo - ghor - mi - a.

T blind us with the pierc - ing light of bit - ter truth! Der vo - ghor - mi - a.

B blind us with the pierc - ing light of bit - ter truth! Der vo - ghor - mi - a.

252

255

f

S Der vo - ghor - mi - a. Der vo - ghor - mi - a.

A *f* Der vo - ghor - mi - a. Der vo - ghor - mi - a.

T *f* Der vo - ghor - mi - a. Der vo - ghor - mi - a.

B *f* Der vo - ghor - mi - a. Der vo - ghor - mi - a.

255

f

258

mp

S Der vo - ghor - mi - a. Our fu - ture is torn from us!

A *mp* Der vo - ghor - mi - a. Our fu - ture is torn from us!

T *mp* Der vo - ghor - mi - a. Our fu - ture is torn from us!

B *mp* Der vo - ghor - mi - a. Our fu - ture is torn from us!

258

mp

261

S *mf*
Our na - tion is bu - ried! Our vil - la - ges burned!

A *mf*
Our na - tion is bu - ried! Our vil - la - ges burned!

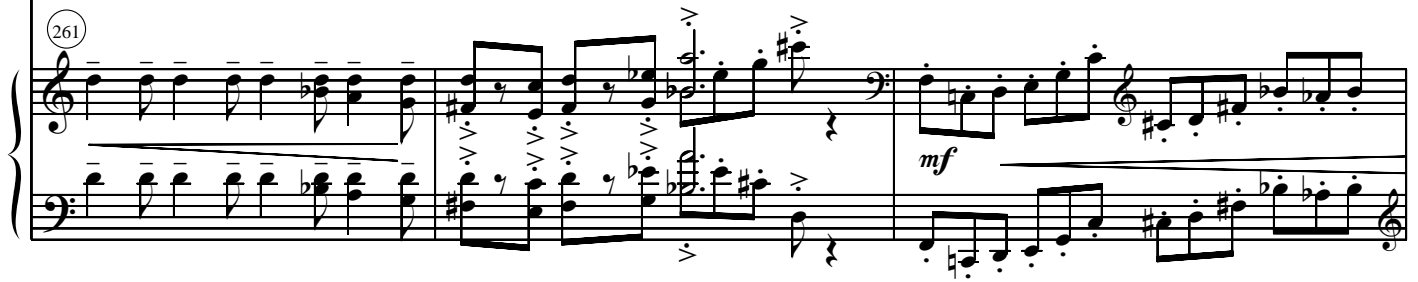
T *mf*
Our na - tion is bu - ried! Our vil - la - ges burned!

B *mf*
Our na - tion is bu - ried! Our vil - la - ges burned!



261

mf



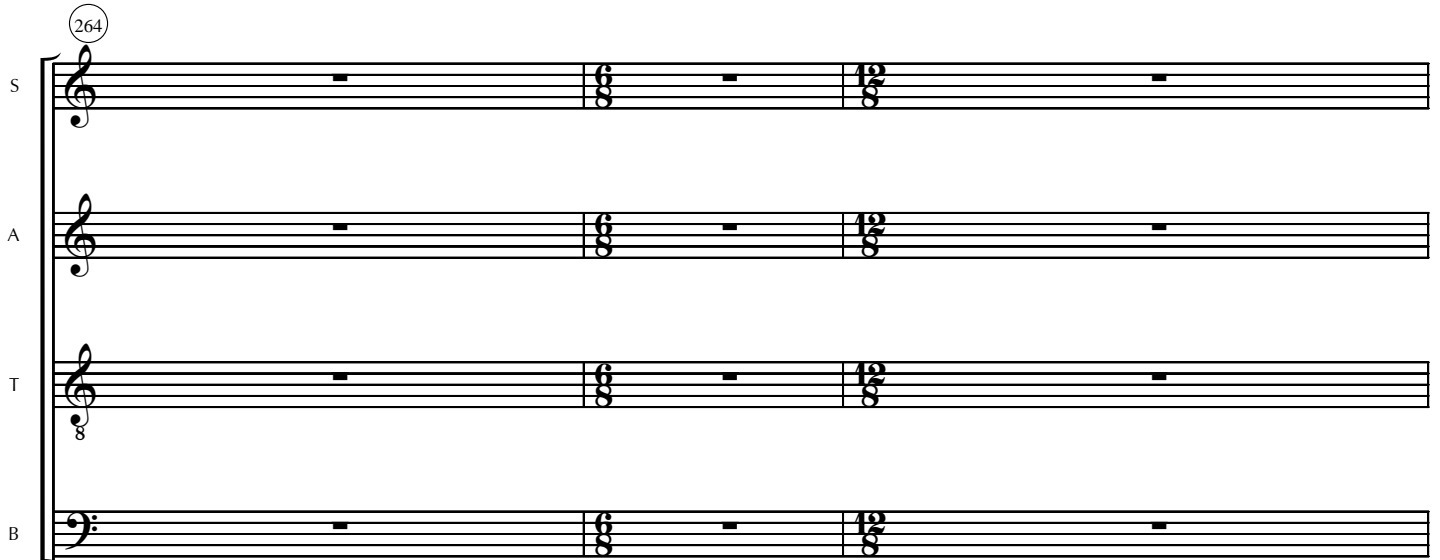
264

S

A

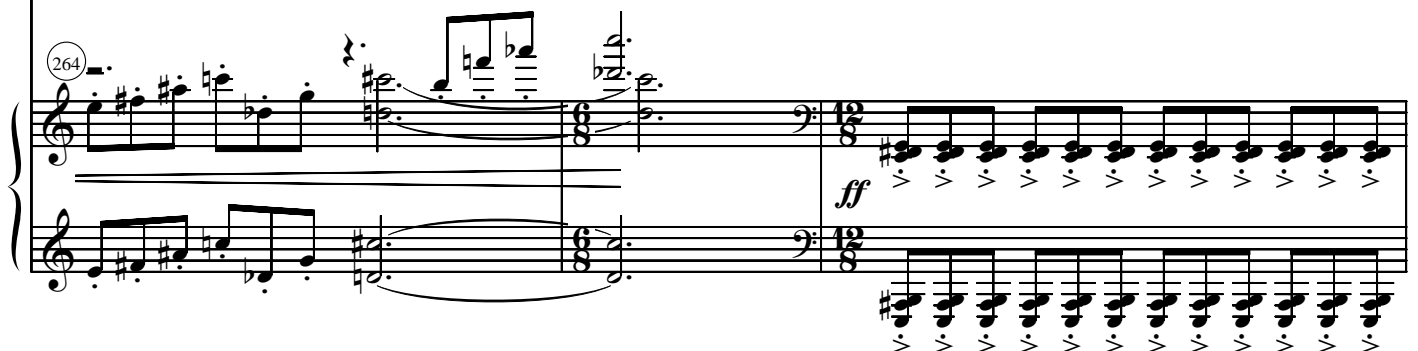
T

B



264

ff



267

mp

S O, - pierc-ing light of truth!

mp

A O, pierc-ing light of truth!

mp

T O, pierc-ing light of truth!

mp

B O, pierc-ing light of truth!

267

mp

273

p

pp

279

lunga

5. LULLABY

Andantino (♩ = 112)

Mezzo-Soprano

mp

Oh, sleep, sleep my

mp

Mez-Sop

ba - by. Your mo - ther's arms are a - round you. And the stars and moon will

6

Boy Sop

mf

I still

Mez-Sop

keep you from harm as they tra - vel the night. Oh, can you still

10

mf

Boy Sop
 hear, I still hear the lul - la - by you would sing to me

Mez-Sop
 hear, my son, the lul - la - by I would sing to you? Oh, sleep, sleep my

14

Boy Sop
 The world was

Mez-Sop
 ba - by. Your mo - ther's arms were a - round you. And the world was

18

Boy Sop
 safe on those moon - lit nights, your voice so rich with

Mez-Sop
 safe on those moon - lit nights. My son, my song would

22

Boy Sop
love. You need-ed

Mez-Sop
sing you to sleep. And the stars and moon would keep you from harm as they did tra - vel the

26

Boy Sop
on - ly the stars shim - mer - ing flick - er to ac -

Mez-Sop
night. My son, I sang to you my lu - la -

30

Boy Sop
com - pa - ny your hea - ven - ly song.

Mez-Sop
by. Now, it's my hea - ven - ly song.

33

52.

36

39

Boy Sop *f* My dreams were filled with mu - sic and vi - sions of

Mez-Sop *f* My dreams were filled with mu sic and vi - sions of

42

Boy Sop good - ness. De - mons would flee

Mez-Sop good - ness. Ahh...

45

Boy Sop
hear - ing your pro - tec - tive me - lo - dy.

Mez-Sop
Oh, sleep, sleep my

48

mp

mp

Mez-Sop
ba - by. My love will al - ways be with you...

52

rit.

meno mosso

pp

rit.

56

rit.

Boy Sop
Why am I left be - hind?

59

p

lento

p

pp

pp

calmato

54.

Boy Sop *p* Watch - ing you sleep for the *rit.* ve - ry last time *longa a tempo* *mp* I could hear your

66

Boy Sop *2* lul - la - by, your lu - la - by to me.

70

75

79

attacca

6. ELEGY

Andante appassionato (♩ = 63)

p con abbandono

20

S

A

T

B

mp

A thou - sand re - qui - ems we sing un - to the

mp

A thou - sand re - qui - ems, we sing un - to the

20

25

S

A

T

B

mp

A thou - sand re - qui -

mp

A thou - sand re - qui - ems, re - qui - ems, we

ma - ny who were slain. A thou - sand re - qui - ems, we

ma - ny who were slain. A thou - sand re - qui - ems, we

25

29

S
ems, we sing un - to the slain. Un - to the ma - ny

A
sing A thou - sand re - qui - ems, we

T
sing A thou - sand re - qui - ems, un - to

B
sing to them. A thou - and

29

32

S
slain. We sing them re - qui - ems.

A
sing. A thou - sand re - qui - ems, we sing. Re - qui - ems.

T
the ma - ny slain. Re - qui - ems.

B
re - qui - ems. We sing a thou - sand re - qui - ems.

32

36

f

S A thou - sand re - qui - ems, we sing un - to the

A A thou - sand re - qui - ems, we sing un - to the

T A thou - sand re - qui - ems, we sing un - to the

B A thou - sand re - qui - ems, we sing un - to the

36

40

S ma - ny who were slain.

A ma - ny who were slain. *mp* And we must al - so grieve their un - born ge - ner - a - tions.

T ma - ny who were slain. *mp* And we must al - so grieve their un - born ge - ner - a - tions.

B ma - ny who were slain.

40

p

Sva

45

mf

S A T B

A na - tion to first em - brace God's

A na - tion to first em - brace God's

A na - tion to first em - brace God's

A na - tion to first em - brace God's

A na - tion to first em - brace God's

45

mf

48

S A T B

Son, was the first to suf - fer the wrath of Hell's

Son, was the first to suf - fer the wrath of Hell's

Son, the first to em-brace God's Son. suf - fer the wrath of Hell's

Son, was the first to suf - fer the wrath of Hell's

48

mp

51

S chil - dren. *mp* But their mem - 'ry and tra - di - tion sur -

A chil - dren. *mp* But their mem - 'ry and tra - di - tion sur -

T chil - dren. *mp* But their mem - 'ry and tra - di - tion sur -

B chil - dren. *mp* their tra - di - tion sur -

51

55

S vive. And their blood still *p* flows with - in us.

A vive. And their blood still *p* flows with - in us.

T vive. And their blood still *p* flows with - in us.

B vive. And their blood still *p* flows with - in us.

55

60

S *mp* A thou - sand re - qui - ems, re -

A *mp* A thou - sand re - qui - ems, re -

T *mp* thou - sand re -

B *mp* thou - sand re -

(8va) - - - - - thou - sand, a thou - sand

60

mp

65

S qui - ems.

A qui - ems.

T *mp* A thou - sand re - qui - ems, we

B *mp* A thou - sand re - qui - ems, we

(8va) re - qui - ems. A thou - sand re - qui - ems, we

65

mp

79

S spread ac - ross the earth. And we shall sing to those who live of Ar -

A spread ac - ross the earth. And we shall sing to those who live of Ar -

T spread ac - ross the earth. And we shall sing to those who live of Ar -

B spread ac - ross the earth. And we shall sing to those who live of Ar -

79

83

S me - ni - a, Ar - me - ni - a. Give them strength, oh

A me - ni - a, Ar - me - ni - a. Give them strength, oh

T me - ni - a, Ar - me - ni - a. Give them strength, oh

B me - ni - a, Ar - me - ni - a. Give them strength, oh

83

S God, we cry. Grant them life... *p*

A God, we cry. Grant them life...

T God, we cry. Grant them life... God,

B God, we cry. Grant them life...

86

S Ar - me - ni - a.

A Ar - me - ni - a.

T grant them life, Ar - me - ni - a. A thou - sand re - qui -

B Ar - me - ni - a.

89

pp (close to "m")

T

B

em(s).
pp

(mmm)

93

pp

T

B

98

102

mf

f

8vb-1

104

dim.

107

legato

111

p

S No blade is sharp e-nough to cut the vi-sion from our

A No blade is sharp e-nough to cut the vi-sion from our

111

115

S mind. No man is strong e-nough to crush the spi-rit from our

A mind. No man is strong e-nough to crush the spi-rit from our

T *p* No man is strong e-nough to crush the spi-rit from our

115

Sva

118

S bo - dy. No flame is hot e-nough to burn the sor - row from our heart.

A bo - dy. No flame is hot e-nough to burn the sor - row from our heart.

T bo - dy. No flame is hot e-nough to burn the sor - row from our heart.

B *p* No flame is hot e - nough to burn the sor - row from our heart.

118

121

S No bul - let is fast e - nough to es - cape the light of truth.

A No bul - let is fast e - nough to es - cape the light of truth.

T No bul - let can es - cape the light of truth.

B No bul - let can es - cape the light of truth.

poco rall. *a tempo*

121

poco rall. *a tempo dolce*

dim. *pp* *legato*

68.

Piano introduction for measures 124-128. The music is in 3/4 time and features a complex rhythmic pattern with many triplets in both the right and left hands. The key signature changes from one flat to two flats over the course of the introduction.

Vocal entries for measures 129-132. The Soprano (S) and Alto (A) parts enter with the lyrics "A thou - sand re - qui - ems, un - to the". The music is in 3/4 time and includes a *pp* dynamic marking and triplet markings in the vocal lines.

Piano accompaniment for measures 129-132. The piano part provides harmonic support for the vocal entries, featuring chords and moving lines in both hands. A *pp* dynamic marking is present, and a *Sub* marking is visible at the end of the system.

Vocal entries for measures 133-136. The Soprano (S), Alto (A), Tenor (T), and Bass (B) parts enter with the lyrics "ma - ny slain, we sing." and "thou - sand re - qui - ems, we sing." The music is in 4/4 time and includes a *pp* dynamic marking and triplet markings in the Bass line.

Piano accompaniment for measures 133-136. The piano part continues the accompaniment for the vocal entries, featuring chords and moving lines in both hands. A *pp* dynamic marking is present, and triplet markings are visible in the bass line.

137

S *mf* A thou - sand

A *mf* A thou - sand

T *mf* A thou - sand

B *mf* A thou - sand

A thou - sand

137

mf

141

S re - qui - ems we sing un - to the ma - ny who were slain.

A re - qui - ems we sing un - to the ma - ny who were slain.

T re - qui - ems we sing un - to the ma - ny who were slain.

B re - qui - ems we sing un - to the ma - ny who were slain.

141

70.

144

S *f* Ha - ted un - to death, our dis - tant

A *f* Ha - ted un - to death, our dis - tant

T *f* Ha - ted un - to death, our dis - tant

B *f* Ha - ted un - to death, our dis - tant

144

f

146

S fa - thers' names and

A fa - thers' names and

T fa - thers' names and

B fa - thers' names and

146

f

Sub

148

S
sto - ries still live daunt - less

A
sto - ries still live daunt - less

T
sto - ries still live daunt - less

B
sto - ries still live daunt - less

148

150

S
in our mind and

A
in our mind and

T
in our mind and

B
in our mind and

150

152

S heart. *ff* Con -

A heart. *ff* Con -

T heart. *ff* Con -

B heart. *ff* Con -

152

155

S sumed by the mem - 'ry we wet their graves with our tears.

A sumed by the mem - 'ry we wet their graves with our tears.

T sumed by the mem - 'ry we wet their graves with our tears.

B sumed by the mem - 'ry we wet their graves with our tears.

155

ff *grandioso*

159 *fff*

S We sing un - to them a thou - sand re -

A *fff* We sing un - to them a thou - sand re -

T *fff* We sing un - to them a thou - sand re -

B *fff* We sing un - to them a thou - sand re -

(8va) *fff* We sing un - to them a thou - sand re -

164

S qui - ems. //

A qui - ems. //

T qui - ems. // *pp* We

B qui - ems. // *pp* We

(8va) *pp* We

mp *legato* *pp*

74.

170

pp

S But we

A *pp* But we

T can - not hate the past. But we

B can - not hate the past. But we

174

S must dance their dance

A must dance their dance

T must dance their dance

B must dance their dance

S^{va}

174

179

S and sing their song. *cresc.*

A and sing their song. A

T and sing their song.

B and sing their song. *cresc.* A thou - sand

179

cresc.

184

S *cresc.* A thou - sand re - qui - ems. *mf* Un - *mp*

A thou - sand, A thou - sand re - qui - ems. *mf* Un - *mp*

T *cresc.* re - qui - ems. A thou - sand re - qui - ems. *mf* Un - *mp*

B re - qui - ems. A thou - sand re - qui - ems. *mf* Un -

184

mf *8va*

76. (189)

S to them, we sing a
 A to them, we sing a
 T to them, we sing a
 B to them, we sing a

(*Soprano*) to them, we sing a

mp *pp* *dim.*

3

(194)

S thou - sand re - qui - ems.
 A thou - sand re - qui - ems.
 T thou - sand re - qui - ems.
 B thou - sand re - qui - ems.

ppp *ppp* *ppp* *ppp*

Soprano

ppp *poco rall* *attacca*

3 3

7. PRAYER

Lento (♩ = 40)

Piano introduction in 4/4 time, marked *p*. The music features a slow, contemplative melody in the right hand and a simple accompaniment in the left hand. The key signature changes from C major to A minor.

6

S *pp* A - - - - - men.

A *pp* A - - - - - men.

T *pp* A - - - - - men.

B *pp* A - - - - - men.

Mez-Sop *mp*
Der Asd-vadz mer, vo-ro pa - ro - ghoo-tyu - nud an - ku - nin

6

Vocal and piano accompaniment for the first system. The vocal parts (Soprano, Alto, Tenor, Bass) enter with a *pp* dynamic, singing the word "A" followed by a long rest and then "men.". The Mezzo-Soprano part begins with a *mp* dynamic, singing the lyrics "Der Asd-vadz mer, vo-ro pa - ro - ghoo-tyu - nud an - ku - nin". The piano accompaniment continues with the same accompaniment as the introduction.

78.

9

S A T B

A - men. A -
A - men. A -
A - men. A -
A - men. A -

Mez-Sop

eh yev par - kud an - ha - sa - ne - li vo - ro vo -

9

12

S A T B

men. A -
men. A -
men. A -
men. A -

Mez-Sop

ghor-moo - tyu - nud an-chap eh, yev kuh - too - tyoo - nud

12

15

S men. A -

A men. A -

T men. A -

B men. A -

Mez-Sop an - pav, doo ust a - rad mar - ta si - ru - tya - nud koom na -

15

18

S men. A -

A men. A -

T men. A -

B men. A -

Mez-Sop yatz ee jho - gho - voor - tus ko yev ee da - ja - rus ays soorp.

18

80.

20

S
men. A - men.

A
men. A - men.

T
men. A - men.

B
men. A - men.

Mez-Sop
Yev a - ra unt mez yev unt a-gho - ta - git - zus mer a - ra - da - bes

20

23

S
A - men. A - men.

A
A - men. A - men.

T
A - men. A - men.

B
A - men. A - men.

Mez-Sop
zo - ghor - mu - tyoon ko yev uz - ku - tu - tyoon.

23

27

S
A
T
B

Mez-Sop

A -
A -
A -
A -
A -

27

31

S
A
T
B

men.
men.
men.
men.

(close to "n")
(close to "n")
(close to "n")
(close to "n")

31

lontano

37

S
A
T
B

37

rall. // *a tempo*
pp

42

3

46

Boy Sop

mp

Where is the grave of my fa - ther?

50

55 *mp con abbandono* *ten.* *pp*

58 *moltissima lunga* *ppp*