

MARC L. VOGLER

J.O.Y.

JOURNEY OVER YEARS

A SYMPHONIC MASS

FOR TWO CHOIRS, SOLOISTS, DANCERS, PERCUSSION,
BRASS BAND AND ORCHESTRA

TEXTS FROM THE LITURGY OF THE ROMAN MASS IN LUO,
LATIN, GERMAN AND ENGLISH

ADDITIONAL TEXTS AND LIBRETTO BY
BENEDIKT HOLTBERND

FULL SCORE

Komponiert im Winter 2024 in Köln, Deutschland

Texte aus der Liturgie der katholischen Messe und von Dr. Benedikt Holtbernd

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*Commissioned for 50 years of partnership between
St. Lawrence Uradî (Kenya) and St. Lawrence Mondorf (Germany)*

THE JOY OF MUSIC – THE MUSIC OF JOY

The idea behind "J.O.Y." is to share the Joy of Music!

To congregate in a shared love for music. And in a shared belief in God.

To share one's own musical tradition and to create something new – a musical partnership – out of different musical backgrounds.

And to celebrate all of that in a joyful Symphonic Mass.

As a European composer, having grown up in a western classical music context, it is practically impossible for me to compose an authentic musical part for Uradi. Not mainly due to the currently highly discussed topic of cultural appropriation, but much more out of a purely artistic reason: it would always be *African music as seen by a European composer*.

That is why my musical approach takes place somewhere else:

I take inspiration out of the audio tapes I got via mail from Uradi, by their instruments, voices and texts. And I respond to them with my European musical language. In this regard "J.O.Y." is more of a dialogue between two cultures.

Therefore, at the beginning of the piece the musical languages of the two continents are still very contrasted, and only over time (Journey over Years) they increasingly grow together. I search for musical similarities, but also for differences between the two cultures. Exhibiting my ongoing musical inspiration and my own learning from African culture, causes "J.O.Y." to be a composition about a compositional process.

Let us take an example: The Kyrie, first musical number after the overture, begins with an actual tape recording from Uradi. This way, I am exhibiting my own sources of inspiration, my own workflow, as an actual part of the piece. Over the following numbers, the continents continue to grow together musically – without my doing. That creates the personal, subjective side of this composition.

But to give "J.O.Y." also some authenticity and objectivity, it is particularly important to me to integrate also an improvisational moment, which is the original musical handwriting of the musicians from both continents, into my composition. The musicians should be more than just performers, but an active part of the composition. In the section about the construction of churches, for example, I integrate a playful percussion battle between the African djembe and a Western drum set, which is not notated but entirely improvised and therewith every time different.

To summarize: With all those methods, I am trying to avoid a predefined composition, but to exhibit a far-reaching musical journey.

VOCAL AND SCENIC PARTS

Sprecher (*amp.*)

Solo Baritone MONDORF
Solo Soprano URADI

Choir MONDORF (S, A, T/B)
Choir URADI (S/A)

Kinder und Jugendliche MONDORF
Dancers and Girls URADI
Priest MONDORF
Priest URADI

Congregation *Gemeinde*

INSTRUMENTATION

Flute

Clarinet in B \flat (*doubling Bass Clarinet*)

Trumpet in B \flat *

Trombone*

Percussion I

Drum Set (incl. S.D., B.D., Hi-Hat, 3-4 Toms, Crash-, Ride-, Splash- and Sizzle-Cymbal), Gran Cassa / Bass Drum,
Tam-Tam (large), Triangle (high), Tambourine, Tubular Bell in B \flat

Percussion II

Djembe, Taiko Drum (low), Shaker/Maracas, Claves, Guiro

Piano (*doubling Celesta and Symphonic Organ*) **

Violin I
Violin II
Viola
Cello
Double Bass***

*) with several mutes: straight, harmon, cup, plunger

**) both can be executed on a synthesizer

***) 5-string strongly recommended

Brass Band / Marching Band *placed in far distance*

J.O.Y.

Journey over Years

A SYMPHONIC MASS
FOR TWO CHOIRS, SOLOISTS, DANCERS, PERCUSSION
BRASS BAND AND ORCHESTRA

Marc L. Vogler
*1998

I. INTROITUSAnimato $\text{♩} = 126$

vamp till ready

I. INTROITUS

The URADI CHOIR and DANCERS form like a flash mob in the audience and then move onto the stage together.

CUE: when they arrived on stage

Animato $\text{♩} = 126$

vamp till ready

Wild and festive mood (laugh, scream, celebrate!)

I. INTROITUS

ff joyful!

Claves

Shaker, Maracas, ...

Animato $\text{♩} = 126$

vamp till ready

I. INTROITUS

ff

7

Fl.

Clar. B_b

B_b Tpt.

Trb.

Perc.

Pno.

S

CM A

B

CU

Vl. I

Vl. II

Vla.

Vc.

D_b.

This page contains musical staves for various instruments. The top section includes Flute, Clarinet B-flat, Bass Trombone, and Percussion. The middle section includes Piano, Soprano, Alto, Bass, and Cello. The bottom section includes Double Bass, Viola, and Violin. The score is divided into measures 7 through 10. Specific dynamics and performance instructions are indicated throughout the score.

12

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Drumset w/ sticks

f

Pno.

S

CM A

B

CU

Vi. I

Vi. II

Vla.

Vc.

Db.

This page contains four systems of musical notation, each starting with a measure number 12. The instruments are listed vertically on the left side of each system. The notation includes various rhythmic patterns, dynamic markings like *mf* and *f*, and specific performance instructions such as "Drumset w/ sticks". The piano part is reduced to show only the vocal parts (Soprano, Alto, Bass, Cello) with corresponding piano reductions below them. The double bass part is also reduced to show only the upper strings.

Fl. *f* *ff*

Clar. B♭ *f*

B♭ Tpt. *f*

Trb.

Perc. *mf* *p* or similar pattern

Pno.

S

CM A

B

CU

VI. I *fff*

VI. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

Fl. *sfp* — *f*

Clar. B♭ *mp*

B♭ Tpt. *sfp* — *f*

Trb.

Perc.

Pno. *f* *Gliissando* *8:16*

S *f festivo* Joy!

CM A *f festivo* Joy!

B *f festivo* Joy!

CU *f festivo* Joy!

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Pno.

(8vb)

S

Jour - ney o - ver _ years _____ Joy! _____ Jour - ney o - ver years years! _____

CM A

Jour - ney o - ver _ years _____ Joy! _____ Jour - ney o - ver years years! _____

B

Jour - ney o - ver _ years _____ Joy! _____ Jour - ney o - ver years years! _____

CU

Jour - ney o - ver _ years _____ Joy! _____ Jour - ney o - ver years years! _____

29

VI. I

VI. II

Vla.

Vc.

Db.

Tempo I° $\text{♩} = 126$

This section of the musical score includes parts for Flute (Fl.), Clarinet in B-flat (Clar. B♭), Bass Trombone (B♭ Tpt.), and Trombone (Trb.). The score is in common time (indicated by '36'). The first measure shows 'ritard.' markings above the staves. The second measure begins with a 'récit.' marking. The third measure continues with 'récit.' markings. The fourth measure begins with another 'récit.' marking. The fifth measure begins with a 'récit.' marking. The sixth measure begins with a 'récit.' marking. The seventh measure begins with a 'récit.' marking. The eighth measure begins with a 'récit.' marking.

SPRECHER: 1975. Genau vor 50 Jahren.

Die Partnerschaft wird gegründet. Von Anfang an soll es eine dauerhafte Partnerschaft werden:
„Wir wollen uns gegenseitig kennenlernen und so einander näherkommen, gegenseitig verstehen
und Vorurteile abbauen, einander ernst nehmen und voneinander lernen, miteinander beten,
gemeinsam die große Aufgabe des Aufbaus einer Gemeinde angehen: eine Gemeindepartnerschaft.“

So im Gründungsschreiben.
Tempo I° $\text{♩} = 126$

This section of the musical score includes parts for Soprano (S), Alto (A), Bass (B), Counter-tenor (CU), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). The score is in common time (indicated by '36'). The first measure shows 'ritard.' markings above the staves. The second measure begins with a 'récit.' marking. The third measure begins with a 'récit.' marking. The fourth measure begins with a 'récit.' marking. The fifth measure begins with a 'récit.' marking. The sixth measure begins with a 'récit.' marking. The seventh measure begins with a 'récit.' marking. The eighth measure begins with a 'récit.' marking. The ninth measure begins with a 'récit.' marking. The tenth measure begins with a 'récit.' marking. The eleventh measure begins with a 'récit.' marking. The twelfth measure begins with a 'récit.' marking. The thirteenth measure begins with a 'récit.' marking. The fourteenth measure begins with a 'récit.' marking. The fifteenth measure begins with a 'récit.' marking. The sixteenth measure begins with a 'récit.' marking. The seventeenth measure begins with a 'récit.' marking. The eighteenth measure begins with a 'récit.' marking. The nineteenth measure begins with a 'récit.' marking. The twentieth measure begins with a 'récit.' marking. The twenty-first measure begins with a 'récit.' marking. The twenty-second measure begins with a 'récit.' marking. The twenty-third measure begins with a 'récit.' marking. The twenty-fourth measure begins with a 'récit.' marking. The twenty-fifth measure begins with a 'récit.' marking. The twenty-sixth measure begins with a 'récit.' marking. The twenty-seventh measure begins with a 'récit.' marking. The twenty-eighth measure begins with a 'récit.' marking. The twenty-ninth measure begins with a 'récit.' marking. The thirtieth measure begins with a 'récit.' marking. The thirty-first measure begins with a 'récit.' marking. The thirty-second measure begins with a 'récit.' marking. The thirty-third measure begins with a 'récit.' marking. The thirty-fourth measure begins with a 'récit.' marking. The thirty-fifth measure begins with a 'récit.' marking. The thirty-sixth measure begins with a 'récit.' marking. The thirty-seventh measure begins with a 'récit.' marking. The thirty-eighth measure begins with a 'récit.' marking. The thirty-ninth measure begins with a 'récit.' marking. The forty-first measure begins with a 'récit.' marking. The forty-second measure begins with a 'récit.' marking. The forty-third measure begins with a 'récit.' marking. The forty-fourth measure begins with a 'récit.' marking. The forty-fifth measure begins with a 'récit.' marking. The forty-sixth measure begins with a 'récit.' marking. The forty-seventh measure begins with a 'récit.' marking. The forty-eighth measure begins with a 'récit.' marking. The forty-ninth measure begins with a 'récit.' marking. The五十th measure begins with a 'récit.' marking. The fifty-first measure begins with a 'récit.' marking. The fifty-second measure begins with a 'récit.' marking. The fifty-third measure begins with a 'récit.' marking. The fifty-fourth measure begins with a 'récit.' marking. The fifty-fifth measure begins with a 'récit.' marking. The fifty-sixth measure begins with a 'récit.' marking. The fifty-seventh measure begins with a 'récit.' marking. The fifty-eighth measure begins with a 'récit.' marking. The fifty-ninth measure begins with a 'récit.' marking. The六十th measure begins with a 'récit.' marking. The sixty-first measure begins with a 'récit.' marking. The sixty-second measure begins with a 'récit.' marking. The sixty-third measure begins with a 'récit.' marking. The sixty-fourth measure begins with a 'récit.' marking. The sixty-fifth measure begins with a 'récit.' marking. The sixty-sixth measure begins with a 'récit.' marking. The sixty-seventh measure begins with a 'récit.' marking. The sixty-eighth measure begins with a 'récit.' marking. The sixty-ninth measure begins with a 'récit.' marking. The七十th measure begins with a 'récit.' marking. The seventy-first measure begins with a 'récit.' marking. The seventy-second measure begins with a 'récit.' marking. The seventy-third measure begins with a 'récit.' marking. The seventy-fourth measure begins with a 'récit.' marking. The seventy-fifth measure begins with a 'récit.' marking. The seventy-sixth measure begins with a 'récit.' marking. The seventy-seventh measure begins with a 'récit.' marking. The seventy-eighth measure begins with a 'récit.' marking. The seventy-ninth measure begins with a 'récit.' marking. The eighty-first measure begins with a 'récit.' marking. The eighty-second measure begins with a 'récit.' marking. The eighty-third measure begins with a 'récit.' marking. The eighty-fourth measure begins with a 'récit.' marking. The eighty-fifth measure begins with a 'récit.' marking. The eighty-sixth measure begins with a 'récit.' marking. The eighty-seventh measure begins with a 'récit.' marking. The eighty-eighth measure begins with a 'récit.' marking. The eighty-ninth measure begins with a 'récit.' marking. The ninety-first measure begins with a 'récit.' marking. The ninety-second measure begins with a 'récit.' marking. The ninety-third measure begins with a 'récit.' marking. The ninety-fourth measure begins with a 'récit.' marking. The ninety-fifth measure begins with a 'récit.' marking. The ninety-sixth measure begins with a 'récit.' marking. The ninety-seventh measure begins with a 'récit.' marking. The ninety-eighth measure begins with a 'récit.' marking. The ninety-ninth measure begins with a 'récit.' marking. The一百th measure begins with a 'récit.' marking. The一百-first measure begins with a 'récit.' marking. The一百-second measure begins with a 'récit.' marking. The一百-third measure begins with a 'récit.' marking. The一百-fourth measure begins with a 'récit.' marking. The一百-fifth measure begins with a 'récit.' marking. The一百-sixth measure begins with a 'récit.' marking. The一百-seventh measure begins with a 'récit.' marking. The一百-eighth measure begins with a 'récit.' marking. The一百-ninth measure begins with a 'récit.' marking. The一百-tenth measure begins with a 'récit.' marking. The一百-twelfth measure begins with a 'récit.' marking. The一百-thirteen measure begins with a 'récit.' marking. The一百-fourteen measure begins with a 'récit.' marking. The一百-fifteen measure begins with a 'récit.' marking. The一百-sixteen measure begins with a 'récit.' marking. The一百-seventeen measure begins with a 'récit.' marking. The一百-eighteen measure begins with a 'récit.' marking. The一百-nineteen measure begins with a 'récit.' marking. The一百-twenty measure begins with a 'récit.' marking. The一百-twenty-one measure begins with a 'récit.' marking. The一百-twenty-two measure begins with a 'récit.' marking. The一百-twenty-three measure begins with a 'récit.' marking. The一百-twenty-four measure begins with a 'récit.' marking. The一百-twenty-five measure begins with a 'récit.' marking. The一百-twenty-six measure begins with a 'récit.' marking. The一百-twenty-seven measure begins with a 'récit.' marking. The一百-twenty-eight measure begins with a 'récit.' marking. The一百-twenty-nine measure begins with a 'récit.' marking. The一百-twenty-nine measure includes a 'stop bow on string.' instruction. The一百-twenty-nine measure ends with a dynamic 'fp' (fortissimo). The一百-twenty-nine measure ends with a dynamic 'fz' (fortississimo).

II. KYRIEAnimato, in 1 $\text{♩} = \text{c. } 76$ Poco meno mosso $\text{♩} = \text{c. } 60$

Fl.

Clar. B \flat

B \flat Tpt.

Trb.

Perc.

Pno.

II. KYRIEAnimato, in 1 $\text{♩} = \text{c. } 76$ Poco meno mosso $\text{♩} = \text{c. } 60$

S

CM A

B

CU

II. KYRIEAnimato, in 1 $\text{♩} = \text{c. } 76$ Poco meno mosso $\text{♩} = \text{c. } 60$

Vl. I

Vl. II

Vla.

Vc.

Db.

Tempo I° ♩ = c. 76

Fl. *mf* *f*
Clar. B♭
B♭ Tpt.
Trb.
Perc.
Pno. *p*

Tempo I° ♩ = c. 76

S *mp agil, erklärend*
Ky - ri - e Ky-Ky - Ky - ri - e Ky-Ky - Ky - ri - e - le - i - son Herr, er - bar - me Dich, Herr, Lord, have mer - cy on
CM A *f* *mp agil, erklärend*
Ky - ri - e Ky-Ky - Ky - ri - e Ky-Ky - Ky - ri - e - le - i - son Herr, er - bar - me Dich, Herr, Lord, have mer - cy on
B *f* *mp agil, erklärend*
Ky - ri - e Ky-Ky - Ky - ri - e Ky-Ky - Ky - ri - e - le - i - son Herr, er - bar - me Dich, Herr, Lord, have mer - cy on

CU

VI. I *pizz.* *mf*
VI. II *pizz.* *mf*
Vla. *pizz.* *mf*
Vc. *arco* *mf*
Db.

71

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Pno.

S

Herr, er - bar - me Dich, Ky - ri-e e - lei - sön! le - i - son e - le - i - son e - le - i - son us!

CM A

Herr, er - bar - me Dich, le - i - son le - i - son le - i - son us!

B

Ky - ri-e e - lei - sön! Ky - ri-e e - lei - sön! Ky - ri-e Ky - ri-e e - lei - sön!

CU

Lord! Ba-Ba! Lord! Ba-ba!

Lord, have mer - cy on us! Have mer - cy on

71

VI. I

VI. II

Vla.

Vc.

Db.

pizz.

ff

f

ff

f

83

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Pno.

S

Ky-ri-e Ky-Ky - Ky-ri-e Ky-Ky - Ky-ri-e - lei-son! Ky-ri-e e - lei-son! le-i-son e - le - i-son e - le - i-son e - le - i-son Ky-ri-e

CM A

Ky-ri-e Ky-Ky - Ky-ri-e Ky-Ky - Ky - rie e - Ky-Ky - Ky - rie e - le - i - son Ky-ri-e

B

Ky-ri-e Ky-Ky - Ky-ri-e Ky-Ky - Ky - ri-e e - lei-son! Ky-ri-e e - lei-son! Ky-ri-e Ky-ri-e e - lei-son! Ky-ri-e

CU

es!

VI. I

VI. II

Vla.

Vc.

Db.

99

Fl.

Clar. B♭

B♭ Tpt. *mf*

Trb. *mf*

Perc. *f*

Pno. *mf*

S *f* (ger. "r")
Chris-te Chris-te Chris-te e - le - i-son Chris-te e - le - i-son Chris-tus, er - bar - me Dich un-ser, er-

CM A *f* (ger. "r")
Chris-te Chris-te Chris-te e - le - i-son Chris-te e - le - i-son Chris-tus, er - bar - me Dich un-ser, er-

B *f* (ger. "r")
Chris-te Chris-te Chris-te e - le - i-son Chris-te e - le - i-son Chris-tus, er - bar - me Dich un-ser, er-

CU *f*
Kris - tu Kris - tu Kris-tu u - thu-ru-mie Kris-tu u - thu-ru-mie

99

VI. I

VI. II

Vla.

Vc. *f*

Db. *f*

Poco meno mosso $\text{♩} = \text{c. } 60$ **Animato, in 1 $\text{♩} = \text{c. } 76$**

Fl. Clar. B♭
pp (*Echoton*)

B♭ Tpt. Trb.

Perc.

Pno.

S
bar-me Dich

CM A
bar-me Dich

B
bar-me Dich

CU
Kris-tu Bwa-na thu-ru - mi - e... Kris-tu Kris-tu Kris-tu u - thu - ru-mie

Poco meno mosso $\text{♩} = \text{c. } 60$ **Animato, in 1 $\text{♩} = \text{c. } 76$**

f (ger. "r") f (ger. "r") f (ger. "r")

p (*like a reminiscence*)

VI. I arco
pp poco flaut. arco

VI. II arco
pp poco flaut. pizz.

Vla. arco
mf pizz.
arco

Vc. arco
mf pizz.
arco

D. arco
mf pizz.
arco

Fl. *f*

Clar. B♭

B♭ Tpt. *mf*

Trb. *mf*

Perc. *f* *p*

Pno. *sub f*

S Lord! Ba-Ba! Lord! Ba-ba! Herr, er - bar - me Dich, Bwa - na u - thu - ru - mie! le - i - son e - le - i - son e -

CM A *f* Lord! Ba-Ba! Lord! Ba-ba! Herr, er - bar - me Dich, Bwa - na u - thu - ru - mie! le - i - son

B *f* Lord! Ba-Ba! Lord! Ba-ba! Ky - ri - e e - lei - son! Ky - ri - e e - lei - son! Ky - ri - e Bwa - na u -

CU Kris-tu u - thu - ru - mie Lord! Ba-Ba! Lord! Ba-ba! Lord, have mer - cy on us! Have

VI. I arco *mf*

VI. II arco *mf*

Vla. *pizz.*

Vc. *pizz.*

Db. *ff* *f* *pizz.*

142

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Pno.

S

le - i - son Ky-ri-e Ky-Ky - Ky-ri-e Ky-Ky - Ky - rie e - lei-son! Ky - ri-e e - lei-son! le - i - son e - le - i - son e - le - i - son Ky-ri-e

CM A

le - i - son Ky-ri-e Ky-Ky - Ky-ri-e Ky-Ky - Ky - rie e - Ky-Ky - Ky - rie e - le-i - son le-i - son le-i - son Ky-ri-e

B

thu-ru-mie! Ky-ri-e Ky-Ky - Ky-ri-e Ky-Ky - Ky - rie e - lei-son! Ky - ri-e e - lei-son! Ky-ri-e Ky-ri-e e - lei-son! Ky-ri-e

CU

mer-cy on us!

Ky-ri-e

142

VI. I

VI. II

Vla.

Vc.

Db.

jeté

arco

jeté

arco

[ossia]

ff

III. GLORIACon moto $\text{d} = 86$

Fl.

Clar. B \flat

B \flat Tpt.

Trb.

Perc.

Djembe

mp

Pno.

III. GLORIACon moto $\text{d} = 86$

S

CM A

B

PRIEST Mondorf / Uradi.
GLO - RI - A IN EX - CEL-SIS DE - O

CU

Guiro

f

III. GLORIACon moto $\text{d} = 86$

Vl. I

Vl. II

Vla.

Vc.

Db.

170

Fl.

Clar. B♭

B♭ Tpt.

Trb.

170

Perc.

170

Pno.

S

CM A

B

170

CU

Tu-na-ku - si-fu, Tu-na-ku - he-shi-mu, Tu-na-ku - si-fu, Tu-na-ku - a-bu-du, Tu-na-ku - si-fu, Tu-na-ku - he-shi-mu, Tu-na-ku - si-fu,

170

VI. I

VI. II

Vla.

Vc.

pizz.
mp

Db.

184

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

184

Pno.

S

CM A

B

CU

Vl. I

Vl. II

Vla.

Vc.

Db.

Gra - ti-as a - gi-mus, a - gi-mus

Gra - ti-as a - gi-mus, a - gi-mus

Gra - ti-as a - gi-mus, a - gi-mus

Tu-na-ku - a - bu-du, Tu-na-ku - si-fu, Tu-na-ku - he-shi-mu, Tu-na-ku - si-fu, Tu-na-ku - a - bu-du,

sub. *f*

mf cantabile

197

Fl.

Clar. B♭

B♭ Tpt.

Trb.

197

Perc.

197

Pno.

S

ti - bi. Gra - ti-as a - gi-mus, lo - ben wir Gott! Frie-den auf Er - den, lasst ihn uns lo - ben, Frie-den auf Er - den, Thank you God!

CM A

ti - bi. Gra - ti-as a - gi-mus, lo - ben wir Gott! Frie-den auf Er - den, lasst ihn uns lo - ben, Frie-den auf Er - den, Thank you God!

B

ti - bi. Gra - ti-as a - gi-mus, lo - ben wir Gott! Frie-den auf Er - den, lasst ihn uns lo - ben, Frie-den auf Er - den, Thank you God!

197

CU

E - ro - ka - ma - no, thank you God!

197

Vi. I

Vi. II

Vla.

Vc.

Db.

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Pno.

S

CM A

B

CU

VI. I

VI. II

Vla.

Vc.

Db.

210

210

210

210

210

210

210

210

210

210

210

210

210

210

non vibr. poco a poco con vibrato

mp *espress.*

f

mp

poco a poco con vibrato

non vibr.

Meno mosso $\text{d} = 76$

Fl. ritard.

Clar. B \flat

B \flat Tpt.

Trb. *mp*

Perc.

Pno. *ff* δ_{ib}

S. bi thank you God! *f* Glo - ri - a in ex - cel-sis, Glo - ri - a in ex - cel-sis De - o. Glo -

CM A. Gra - ti - as a - gi-mus ti - bi - Glo - ri - a in ex - cel-sis, Glo - ri - a in ex - cel-sis De - o. Glo -

B. Frie - den auf Er - den, Thank you God! *f* Glo - ri - a in ex - cel-sis, Glo - ri - a in ex - cel-sis De - o. Glo -

CU. no, thank you God!

Vi. I ritard. *f*

Vi. II

Vla. pizz. *f* arco

Vc. arco *f* [ossia]

D. b. *f*

235

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

235

Pno.

(Sib.)

S

ri - a in ex - cel-sis, Glo - ri - a in ex - cel-sis De - o. Glo - ri - a in ex - cel-sis, Glo - ri - a in ex -

CM A

ri - a in ex - cel-sis, Glo - ri - a in ex - cel-sis De - o. Glo - ri - a in ex - cel-sis, Glo - ri - a in ex -

B

ri - a in ex - cel-sis, Glo - ri - a in ex - cel-sis De - o. Glo - ri - a in ex - cel-sis, Glo - ri - a in ex -

CU

235

VI. I

VI. II

Vla.

Vc.

Db.

248

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

248

Pno.

S

cel-sis De - o. Glo - ri - a in ex - cel-sis, Glo - ri - a in ex - cel-sis De - o. Glo - ri - a in ex - cel-sis De - o. Glo - ri - a in ex - cel-sis, Glo - ri - a in ex - cel-sis De - o. Glo - ri - a in ex -

CM A

B

cel-sis De - o. Glo - ri - a in ex - cel-sis, Glo - ri - a in ex - cel-sis De - o. Glo - ri - a in ex -

248

CU

248

VI. I

VI. II

Vla.

Vc.

D. b.

[ossia]

261

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

261

Pno.

S

cel-sis, Glo - ri - a in ex - cel-sis De - o. Glo - ri - a in ex - cel-sis, Glo - ri - a in ex - cel-sis De - o.

CM A

cel-sis, Glo - ri - a in ex - cel-sis De - o. Glo - ri - a in ex - cel-sis, Glo - ri - a in ex - cel-sis De - o.

B

cel-sis, Glo - ri - a in ex - cel-sis De - o. Glo - ri - a in ex - cel-sis, Glo - ri - a in ex - cel-sis De - o.

261

CU

VI. I

VI. II

Vla.

Vc.

Db.

[ossia]

274

Fl. change to BASS CLARINET.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

274

Pno.

S

CM A

B

CU

Vl. I

Vl. II

Vla. arco *sul tasto* *pp* sul tasto

Vc. *f* *pp*

Db.

pp *molto vibr.*

n

una corda

p sotto voce

Herr, Lamm Got - - - tes,

p sotto voce

Herr, Lamm Got - - - tes,

p sotto voce

289

Fl.

Clar. B♭

289

B♭ Tpt.

Trb.

289

Perc.

289

Pno.

289

S
nimm hin - weg die Sünd der Welt, _____ er - barm Dich un -

CM A
nimm hin - weg die Sünd der Welt, _____ er - barm Dich un -

B

289

CU

289

Vl. I

Vl. II

Vla.
>

Vc.
>

D. b.

vamp till ready

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Shaker

subtil, wie ein Echo der Flüsterstimmen

Pno.

n mp pp mf

sub f L.V.

tre corde

S

ser.

CM A

ser.

B

whispered (freely, not unis.)

CU

Ee Bwana Mungu mfalme wa Mbinguni. Mungu Baba Mwenyezi. Ewe Yesu Kristu, Mwana wa pekee, Mwana wake Baba, Mwenye kuondoa, dhambi za dunia, utuhurumie. Pamoja na Roho Mtakatifu miele

VI. I

VI. II

Vla.

Vc.

Db.

sul tasto

pp

sul tasto

pp

319

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

319

Pno.

una corda

319

S

Herr, Lamm Got - - - tes, der si - zet zur Rech - ten des

CM A

Herr, Lamm Got - - - tes, der si - zet zur Rech - ten des

B

CU

319

Vl. I

Vl. II

Vla.

Vc.

Db.

334

Fl.

Clar. B♭

B♭ Tpt.

Trb.

334

Perc.

334

Pno.

334

S

Va - ters, gib uns Frie - den. *(zustimmend)*

CM A

Va - ters, gib uns Frie - den. *(zustimmend)*

B

CU

A - mi - na, A - mi - na,

334

VI. I

VI. II

Vla.

Vc.

Db.

sul tasto

pp

mf

pp

mf

348

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

348

Pno.

S

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

CM A

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

B

CU

A-mi-na, A-mi-na.

348

Vl. I

Vl. II

Vla.

Vc.

Db.

IV. TRACTUSCool and relaxed $\text{♩} = \text{c. } 78$

vamp till ready

Fl.

Clar. B_b

B_b Tpt.

Trb.

Perc.

Pno.

w/ brushes
p or similar pattern

SPRECHER: 1990. Gemeinsam Bauen.

Die Kirche St. Lawrence in Uradi entsteht. Tatkräftige Leute aus Mondorf packen in Uradi mit an. Doch Nicht nur in Uradi wird gemeinsam gebaut. Auch in Mondorf wird das Pfarrheim erweitert mit Unterstützung aus Uradi. Im Eckstein ist die Botschaft der Partnerschaft eingemeißelt: „Jesus, Du Eckstein, dem alle Tragkraft und Dauer unseres Glaubens entspricht, der Alt und Neu, der die Völker der Welt, der Himmel und Erde zusammenschließt.“

IV. TRACTUSCool and relaxed $\text{♩} = \text{c. } 78$

vamp till ready

The URADI GIRLS act out the construction
of a church with spades and spatulas. Building
materials of both cultures are mixed.

S

CM A

B

CU

IV. TRACTUSCool and relaxed $\text{♩} = \text{c. } 78$

vamp till ready

Vl. I

Vl. II

Vla.

Vc.

Db.

pizz.
mp
pizz.
mp
pizz.

mp

mp

375

Fl.

Bass Clarinet (Solo) *(x = ghost note)*
mf easily

B♭ Cl.

B♭ Tpt.

Trb.

Perc.

375

Pno.

S

CM A

B

CU

375

VI. I

VI. II

Vla.

Vc.

Db.

384

Fl.

B. Cl.

384

B♭ Tpt.

Trb.

Perc.

384

p or similar pattern

Pno.

tre corde

S

CM A

B

384

CU

384

VI. I

pizz.

mp

pizz.

VI. II

mp

Vla.

Vc.

Db.

This page of the musical score contains ten staves of music. The instruments are: Flute (Fl.), Bassoon (B. Cl.), Trombone (Trb.), Percussion (Perc.), Piano (Pno.), Soprano (S), Alto (CM A), Bass (B), Cello (CU), and Double Bass (Db.). The tempo is marked as 384 throughout. Various dynamics are indicated, such as *p* (piano) and *pp* (pianissimo). Performance instructions include "tre corde" for the piano. The score features complex rhythmic patterns and harmonic changes typical of classical or contemporary orchestral music.

392

Fl.

B. Cl.

sfp — mf

sfp — mf

392

Bb Tpt.

Trb.

Perc.

392

Pno.

392

S

CM A

B

392

CU

392

Vl. I

mf

Vl. II

mf

Vla.

mf

Vc.

mf

D. b.

mf

401

Solo Battle (Djembe / Drums)

Fl.

B. Cl.

401

B♭ Tpt.

Trb.

Perc.

401

Pno.

401

Solo (improvise!)

p

f

401

ff

p

401

Solo Battle (Djembe / Drums)

S

CM A

B

401

CU

401

Solo Battle (Djembe / Drums)

Vl. I

Vl. II

Vla.

Vc.

Db.

409

Fl.

B. Cl.

409

B♭ Tpt. *con sord. (cup mute)*
mf

Trb. *con sord. (cup mute)*
mf

Perc. *Solo (improvise!)*

409

Pno. *Solo (improvise!)*

409

S

CM A

B

409

CU

409

Vl. I

Vl. II

Vla.

Vc.

Db.

418

Fl.

B. Cl.

418

B♭ Tpt. *f*

Trb. *f*

Solo (*improvise!*)

Perc. *p* *f*

Solo (*improvise!*)

Perc. *p*

418

Pno. *mf*

418

S

CM A

B

418

CU

418

VI. I *pizz.* *f*

VI. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Fl. *f* (x = ghost note)

B. Cl. *mf*

B♭ Tpt. *mp*

Trb.

Perc. *mf*

Pno.

S

CM A

B

CU

Vi. I

Vi. II

Vla.

Vc.

Db.

This page of the musical score contains ten staves of music. The top staff features Flute and Bassoon parts, with the Flute part including a dynamic instruction 'f' and a note marked with an 'x' labeled '(x = ghost note)'. The second staff includes Bassoon and Clarinet parts, with the Bassoon part marked 'mf'. The third staff contains Bass Trombone and Bassoon parts, with the Bass Trombone part marked 'mp'. The fourth staff includes Bass Trombone and Bassoon parts again. The fifth staff features Percussion and Piano parts, with the Percussion part marked 'mf'. The sixth staff contains Soprano and Alto parts, both marked with a dash. The seventh staff contains Bass and Double Bass parts, also marked with dashes. The eighth staff contains Double Bass and Double Bass parts, marked with dashes. The ninth staff contains Double Bass and Double Bass parts, marked with dashes. The tenth staff contains Double Bass and Double Bass parts, marked with dashes.

Fl.

B. Cl.

Bb Tpt.

Trb.

Perc.

Pno.

S

CM A

B

CU

Vl. I

Vl. II

Vla.

Vc.

Db.

V. CREDO (*über b-a-c-h*)Misterioso $\text{♩} = \text{c. } 48$

Bass Clarinet

mf espress.

Tubular Bell

lontano

mp

mp

pianissimo

V. CREDO (*über b-a-c-h*)Misterioso $\text{♩} = \text{c. } 48$

PRIEST Mondorf / Uradi.

CRE - DO IN U-NUM DE - UM.

V. CREDO (*über b-a-c-h*)Misterioso $\text{♩} = \text{c. } 48$

arco

m con sord.

p

arco

m con sord.

p

445

Fl. flz. *pp < mf = pp*

B. Cl. *pp < mf = pp*

B. Cl. *f*

B. Cl. *n*

445

Bb Tpt. Luftgeräusch / Air Sound *p*

Trb. *con sord. (straight)*

Trb. *p finebre*

445

T.B. *> >*

445

[Bass Drum] w/ soft mallets

Pno. *p finebre*

445

ppp < mp

S

CM A

B

445

CU

445

Vl. I

Vl. II

Vla.

Vc. *mf*

Db. *mf*

Misterioso ♩ = c. 48

Fl. G.P. flz. flz.
B. Cl. G.P. pp < mf pp pp
B♭ Tpt. G.P. con sord. (straight)
Trb. G.P. p funebre

T.B. G.P. Tubular Bell lontano
Gr. Tr. (wie fernere Donner) mp Bass Drum w/ soft mallets
Pno. G.P. p funebre

S G.P.
CM A G.P.

B G.P. p funebre Ich glau-be an Gott, den Va-ter, den All-mächt-i - gen. Dem Schöp-fer des Himmels und der Er-de.

CU G.P. pp récit. récit.
G.P. Ninamwami ni Mungu, Baba Mwenyezi Muumba wa mbingu nanchi
Nuru kutoka kwa mwanga

Vl. I G.P.
Vl. II G.P.
Vla. senza sord. G.P.
Vc. > p
Db. senza sord. G.P. p

Misterioso ♩ = c. 48

ritard. . . . A Tempo.

Fl. *ord.* *pp* *mp* *f* *mp* (simile)

B. Cl. *con sord. (harmon)*

B♭ Tpt. *p cantabile* *mf*

Trb. *bz..* *bz..* *bz..*

Perc. *Triangle* *p*

Gr. Tr. *mf*

Bass Drum *mf*

Pno. *mf* *f* *8vb* *mf*

ritard. . . . A Tempo.

S *de lu-mi ne lu-men de lu-mi-ne* (simile) *lu-mi-ne* *ge-*

CM A *Lu-men de lu-mi - ne* *und an Je-sus Chris-tus.* *ge - bo-ren von der Jung-frau Ma - ri - a* *ge -*

B *Lu-men de lu-mi - ne* *und an Je-sus Chris-tus.* *ge - bo-ren von der Jung-frau Ma - ri - a* *ge -*

CU *lu-men de lu-mi-ne* (simile) *riaMa-riaMa-riaMa*

ritard. . . . A Tempo.

sul pont.

Vl. I *arco* *p* *pp* *ord.* *n*

Vl. II *arco* *p* *pp*

Vla. *arco* *ord.* *bz*

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

Db. *mf* *p*

472

Fl.

B. Cl.

472

B♭ Tpt.

Trb.

472

T.B. *Tubular Bell w/ metal hammer*

Gr. Tr. *sub. ff*

Tam-Tam *scratch w/ Triangle beater*

472

Pno. *mf RH*

fff marc. LH

S *fp*
lit - ten un-ter Pon-ti-us Pi - la - tus, ge - kreu - zigt, ge-stor-ben und be - gra - ben, hi - nab - gestie-gen in das Reich des To - des.

CM A *fp*
lit - ten un-ter Pon-ti-us Pi - la - tus, ge - kreu - zigt, ge-stor-ben und be - gra - ben, hi - nab - gestie-gen in das Reich des To - des. ge -

B *fp*
lit - ten un-ter Pon-ti-us Pi - la - tus, ge - kreu - zigt, ge-stor-ben und be - gra - ben, hi - nab - gestie-gen in das Reich des To - des. Er

472 *n*

CU *fia Maria Ma* *ri-a*

472

VI. I *sul pont. → ord. → molto sul pont. → ord. → sul pont.*

VI. II *ord. mp*

Vla. *mp*

Vc. *mp*

D. b. *mp*

478

Fl.

B. Cl.

478

B♭ Tpt. senza sord.

Trb. *p*

478

Perc.

Gr. Tr.

478

Pno. *(Sib)*

478

S

CM A *con grandezza*
sitzt zur Rech-ten Got - tes, des all-mäch - ti - gen Va - ters. Von dort wird er kom - men, zu rich - ten die Le-be-n-den und die

B *con grandezza*
sitzt zur Rech-ten Got - tes, des all-mäch - ti - gen Va - ters. Von dort wird er kom - men, zu rich - ten die Le-be-n-den und die

478

CU

478

Vl. I

Vl. II

ord.

mp

Vla.

Vc.

Db.

485

Fl.

B. Cl.

485

B♭ Tpt.

Trb.

485

Perc.

Gr. Tr.

485

Cel.

wechsel zu: Celesta (klingt 8va)

mf

Crash Cymb.
w/ soft timpani mallets

485

S

CM A

B

f

Ich glau-be an den hei-li-gen Geist, die hei-li-ge ka-tho-li-sche Kir-che, Ver - ge - bung der Sün-den und das

To - ten. Ich glau-be an den hei-li-gen Geist, die hei-li-ge ka-tho-li-sche Kir-che, Ver - ge - bung der Sün-den und das

To - ten. Ich glau-be an den hei-li-gen Geist, die hei-li-ge ka-tho-li-sche Kir-che, Ver - ge - bung der Sün-den und das

485

CU

p récit.

Namwamini Roho Mtakatifu,
Roho Mtakatifu, Roho Mtakatifu

récit.

kufufuliwa kwa mwili

485

Vl. I

Vl. II

Vla.

Vc.

Db.

trem. stretto

f

trem. stretto

f

trem. stretto

fp

f

trem. stretto

f

f

ff

ff

ff

ff

ff

492 (simile)

Fl. f 3 3 fff mf ff molto vibr.

B. Cl.

Bb Tpt.

Trb.

492

Perc. Percussion part: L.V. Triangle p

Gr. Tr.

Cel. Cellos: 3 3 3

S. Soprano: e - - wi - ge lu-men de lu-mi-ne (simile) [A]

CM A. Alto: e - - wi - ge Le - - ben. [A]

B. Bass: e - - wi - ge Le - - ben. [men]

CU. Bassoon: lu-men de lu-mi-ne (simile) Amina-Amina-Amina

492

VI. I

VI. II

Vla.

Vc.

Db.

VI. FÜRBITTEN**Moderato** $\text{♩} = \text{c. } 60$ *récit.*

Fl.

B. Cl.

B♭ Tpt.

Trb.

Perc.

Gr. Tr.

Pno.

VI. FÜRBITTEN**Moderato** $\text{♩} = \text{c. } 60$ *récit.**mf*

S

CM A

B

CU

PRIESTER + GEMEINDE (TUTTI) priest + congregation (tutti)

VI. FÜRBITTEN**Moderato** $\text{♩} = \text{c. } 60$ *récit.**ord.*

Vl. I

Vl. II

Vla.

Vc.

Db.

VII. OFFERTORIUMFestivo $\text{♩} = 116$

507

Fl.

B. Cl.

B♭ Tpt.

Trb.

Solo w/sticks
507

Perc.

Taiko

f

Taiko Drum (low)

f

Pno.

VII. OFFERTORIUMFestivo $\text{♩} = 116$

507

S

CM A

SPRECHER:

B

Zwei-tau-send:
Glau-be,
Bil-dung,
Ge-sund-heit.
Pro - ble - me,

507

CU

507

VII. OFFERTORIUMFestivo $\text{♩} = 116$

507

Vl. I

Vl. II

Vla.

Vc.

Db.

ff con fuoco!

ff con fuoco!

513

Fl.

B. Cl.

ff con fuoco!

513

B♭ Tpt.

Trb.

Perc.

Taiko

513

Pno.

S

CM A

B

Gren-zen Ge - fah - ren!

The URADI GIRLS and KINDER UND JUGENDLICHE AUS MONDORF act out situations of conflict, anger and jealousy.

513

CU

513

VI. I

sul pont.

VI. II

sul pont.

Vla.

ff con fuoco!

Vc.

ff con fuoco!

Db.

ff con fuoco!

Fl.

B. Cl.

B♭ Tpt.

Trb.

Perc.

Taiko

Pno.

S

CM A

B

CU

VI. I

VI. II

Vla.

Vc.

Db.

sul pont.

ff

ff

ff

524

Fl.

B. Cl.

524

B♭ Tpt. con sord. (harmon)

Trb. $\Delta \Delta \Delta$

Trb. $\Delta \Delta \Delta$

524

Perc.

Taiko

524

Pno. f

Cluster (weiße Tasten)

S

CM A

B

CU

524

VI. I $\Delta \Delta \Delta$

VI. II $\Delta \Delta \Delta$

Vla. $\Delta \Delta \Delta$

Vc. $\Delta \Delta \Delta$

Db. $\Delta \Delta \Delta$

Più mosso, in 4 $\text{♩} = \text{c. } 180$

Più mosso, in 4 $\text{♩} = \text{c. } 180$

Fl.

B. Cl.

Bb Tpt.

Trb.

Perc.

Taiko

Pno.

S

CM A

B

CU

Vi. I

Vi. II

Vla.

Vc.

D. b.

535

Fl.

B. Cl.

B♭ Tpt.

Trb.

535 ***fff***

Perc.

Taiko

535

Pno.

S

CM A

B

535

CU

535

VI. I

VI. II

Vla.

Vc.

Db.

fff

Allargando $\text{♩} = \text{c. } 148$

Fl.

B. Cl.

B♭ Tpt.

Trb.

Perc.

Taiko

Pno.

S

CM A

B

CU

ritard.

Allargando $\text{♩} = \text{c. } 148$

fff

sfp

ritard.

Allargando $\text{♩} = \text{c. } 148$

trem. strett

trem. strett

550

Fl.

B. Cl.

B♭ Tpt.

Trb.

change to CLARINET.

550

Bass Drum

Tam-Tam

Perc.

Taiko

550

Pno.

mp (wie ein Nachhall)

fff

S

CM A

B

CU

550

VI. I

VI. II

Vla.

fff

Vc.

fff

Db.

fff

VIII. SANCTUS**Alla Marcia** ♩ = c. 100

562

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

Blasorchester
aus weiter Ferne

senza sord.

v w

sfp — ff

562

"f" (p) lontano

562

VIII. SANCTUS

Alla Marcia ♩ = c. 100

562

S

CM A

B

562

CU

562

VIII. SANCTUS

Alla Marcia ♩ = c. 100

562

VI. I

VI. II

Vla.

Vc.

Db.

sub. ff

sfp — ff

572

Fl.

Clar. B♭

B♭ Tpt.

Trb.

572

Perc.

Taiko

Blasorchester aus weiter Ferne

sub. f

S

Hei-lic!

Hei-lic!

Ho - san-na

in ex - cel-sis!

sub. f

CM A

Hei-lic!

Hei-lic!

Ho - san-na

in ex - cel-sis!

sub. f

B

Hei-lic!

Hei-lic!

Ho - san-na

in ex - cel-sis!

sub. p

CU

M-tak-ka-ti-fu Bwa-na Mun-gu, wa ma-je-shi.

Ho-san-na ju-u mbin-gu-ni Ho-

572

Vl. I

sub. ff

sfpp

ff

sfpp

Vl. II

sub. ff

sfpp

ff

sfpp

Vla.

sub. ff

sfpp

ff

sfpp

Vc.

sub. ff

sfpp

ff

D. b.

sub. ff

sfpp

ff

579

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

579

senza sord.

f quasi fanfara

579

Blasorchester aus weiter Ferne

"*f*" (*p*) *lontano*

S

CM A

B

CU

579

Ho - san-na in ex - cel-sis!

579

san-na ju - u mbin-gu - ni Ho - san-na in ex - cel-sis!

579

VI. I

sfp

ff

VI. II

sfp

ff

Vla.

sfp

ff

Vc.

sfp

ff

Db.

sfp

ff

Amabile $\text{d} = \text{d}$

Fl.

Clar. B \flat

B \flat Tpt.

Trb.

Perc.

Taiko

Blasorchester aus weiter Ferne

SOPRANO. (U)

BARITONE. (M)

S

CM A

B

CU

VI. I

VI. II

Vla.

Vc.

Db.

Amabile $\text{d} = \text{d}$

Clarinet in B \flat

mp dolce

p

sfp — **fz**

fp dolce

Amabile $\text{d} = \text{d}$

SOPRANO. (U)

f appassionato

der da kommt in Herr-lich-keit,

BARITONE. (M)

f maestoso

Mta - ka - ti - fu

Amabile $\text{d} = \text{d}$

fp

fz

fz

fp

fp

fp

fp

Poco meno mosso $\text{♩} = \text{c. } 44$

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

Pno.

596

Perc.

Taiko

596

Pno.

Poco meno mosso $\text{♩} = \text{c. } 44$

S [Solo]

CM A

B [BT.]

CU

596

CU

596

Poco meno mosso $\text{♩} = \text{c. } 44$

Vl. I

Vl. II

Vla.

Vc.

Db.

608

Fl.

Clar. B♭

B♭ Tpt.

Trb.

608

Tubular Bell

Perc.

608

p lontano

Taiko

608

Piano

Pno.

sotto voce

S

Be - ne - dic - tus

ne - ctu[s] ne - ctu[s] ne - ctu[s] ne - ctu[s]

CM A

B

Be - ne - dic - tus Be - di Be - di Be - di Be - di

608

CU

608

Vl. I

Vl. II

Vla.

espress.

Vc.

Db.

Tempo I° $\text{♩} = 100$

Fl. Clar. B♭ B♭ Tpt. Trb. Perc. Taiko

Blasorchester aus weiter Ferne

S CM A B

CU

Vl. I Vl. II Vla. Vc. Db.

Top Section (Woodwinds and Blasorchester):

- Flute (Fl.): Starts with eighth-note pairs, followed by sustained notes and grace notes.
- Clarinet B♭: Sustained notes with grace notes.
- Bass Trombone (B♭ Tpt.): Sustained notes with grace notes.
- Percussion (Perc.): Sustained notes.
- Taiko: Sustained notes.
- Blasorchester:** Soprano (S), Alto (CM A), Bass (B).
- Lyrics:**
 - Soprano (S): "ye - ye a - ja - ye Herr - lich - keit Qui ve - nit in no - mi - ne do - mi - ne"
 - Alto (CM A): (empty staff)
 - Bass (B): "der da kommt in Herr - lich - keit. Qui ve - nit in no - mi - ne do - mi - ne"

Middle Section (Vocals):

- Soprano (S):** Starts with *mp* (plena voce), followed by sustained notes and grace notes.
- Alto (CM A):** (empty staff)
- Bass (B):** Starts with *mp* (plena voce), followed by sustained notes and grace notes.

Bottom Section (Strings):

- Violin I (Vl. I): Sustained notes.
- Violin II (Vl. II): Sustained notes.
- Cello (Vla.): Sustained notes.
- Bass (Vc.): Sustained notes.
- Double Bass (Db.): Sustained notes.

Tempo and Dynamics:

- Tempo: $\text{♩} = 100$
- Dynamics: *mp*, *mf*, *sfp*, *ff*

63]

Fl.

Clar. B♭

B♭ Tpt.

Trb.

63]

Perc.

Taiko

Blasorchester aus weiter Ferne

S

CM A

B

CU

VI. I

VI. II

Vla.

Vc.

D. b.

63]

S + Chor

Ho - san-na in ex - cel-sis! Dir Herr in der Hö-he, to thee O my Lord, Ho-

sub. p

f

CM A

Ho - san-na in ex - cel-sis! Dir Herr in der Hö-he, to thee O my Lord, Ho-

B

Ho - san-na in ex - cel-sis! Dir Herr in der Hö-he, to thee O my Lord, Ho-

CU

Ho - san-na in ex - cel-sis! Dir Herr in der Hö-he, to thee O my Lord, Ho-

VI. I

sub. ff

sfp

sfp

VI. II

sub. ff

sfp

sfp

Vla.

sub. ff

sfp

sfp

Vc.

sub. ff

sfp

D. b.

sub. ff

sfp

640

Fl.

Clar. B♭

B♭ Tpt.

Trb.

640

Perc.

Taiko

640

S

san-na in ex - cel-sis! Ho - san-na ju - u mbin-gu - ni Ho - san-na Ho - san-na Ho - san-na

CM A

san-na in ex - cel-sis! Ho - san-na ju - u mbin-gu - ni Ho - san-na ju - u mbin-gu - ni Ho - san-na Ho - san-na Ho -

B

san-na in ex - cel-sis! Ho - san-na ju - u mbin-gu - ni Ho - san-na ju - u mbin-gu - ni Ho - san-na Ho - san-na Ho -

CU

640 san-na in ex - cel-sis! Ho - san-na ju - u mbin-gu - ni Ho - san-na ju - u mbin-gu - ni Ho - san-na Ho - san-na Ho -

640

VI. I

ff

sfp

ff

VI. II

ff

sfp

ff

Vla.

ff

sfp

ff

Vc.

: ff

sfp

ff

D. b.

ff

sfp

ff

IX. VATER UNSERRecitativo. ($\text{♩} = \text{c. } 100$)

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

Pno.

IX. VATER UNSERRecitativo. ($\text{♩} = \text{c. } 100$)

S

CM A

B

CU

mp

PRIESTER + GEMEINDE (TUTTI) *priest + congregation (tutti)*

récit.

récit.

IX. VATER UNSERRecitativo. ($\text{♩} = \text{c. } 100$)

VI. I

fff

VI. II

fff

Vla.

fff

Vc.

[ossia]

Db.

fff

fp

fp

fp

fp

655

S Wil-le ge-sche-he, wie im Him-mel, so auf Er-den. so auf täg-li-ches Brot gib uns heu-te. Und ver - gib uns un-se-re Schuld,wie auch wir ver-ge-ben un-sern

CM A Wil-le ge-sche-he, wie im Him-mel, so auf Er-den. Un-ser täg-li-ches Brot gib uns heu-te. Und ver - gib uns un-se-re Schuld,wie auch wir ver-ge-ben un-sern

B Wil-le ge-sche-he, wie im Him-mel, so auf täg-li-ches Brot gib uns heu-te. Und ver - gib uns un-se-re Schuld,wie auch wir ver-ge-ben un-sern

CU récit. récit. récit.

||: Jina lako litukuzwe :|| ||: Utakalo lifanyike duniani kama mbingunie :|| ||: Utupe leo mkate wetu wa kila siku :||

655

Vl. I

Vl. II

Vla.

Vc.

Db.

660

S Schul-di-gern.Und füh-re uns nicht in Ver-su-chung,son-dern er - lö-se uns von dem Bö-senDenn Dein ist das Reich und die Kraft und die Herrlich - keit in E-wig-keit. A-men.

CM A Schul-di-gern.Und füh-re uns nicht in Ver-su-chung,son-dern er - lö-se uns von dem Bö-senDenn Dein ist das Reich und die Kraft und die Herrlich - keit in E-wig-keit. A-men.

B Schul-di-gern.Und füh-re uns nicht in Ver-su-chung,son-dern er - lö-se uns von dem Bö-senDenn Dein ist das Reich und die Kraft und die Herrlich - keit in E-wig-keit. A-men.

CU récit. récit. récit.

||: Usututie katika kishawishi, lakini utuopoe maovuni. :|| ||: Ufalme ni wako, na nguvu, utukufu :|| ||: Amina-Amina :||

660

Vl. I

Vl. II

Vla.

Vc.

Db.

X. AGNUS DEI

Tempo di Blues $\text{♩} = \text{c. } 100$

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

Pno.

w/ brushes
p or similar pattern

Piano

p

mp scherz.

X. AGNUS DEI

Tempo di Blues $\text{♩} = \text{c. } 100$

S

CM A

B

CU

CU

X. AGNUS DEI

Tempo di Blues $\text{♩} = \text{c. } 100$

Vl. I

Vl. II

Vla.

Vc.

A.B.

put bow away.
pizz.
mf jazz phrasing (walking bass)

67I

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

67I

Pno. *freely*

S

CM A

B

CU

67I

Vl. I

Vl. II

Vla.

Vc.

A.B.

Gospel Style

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

Pno.

677

con sord. (plunger)

p cool and layed back

mf

677

p

mp scherz.

8va

Gospel Style

S

CM A

B

CU

677

mf cool and layed back

1. Lamb of God who takes the sins a - way,
2. Lamb of God oh, please have mer - cy on us.

mf cool and layed back

1. Lamb of God who takes the sins a - way,
2. Lamb of God oh, please have mer - cy on us.

1. Lamb of God who takes the sins a - way,
2. Lamb of God oh, please have mer - cy on us.

677

sub. f enthusiastic and Gospel-like

Mwa - na - kon - doo — wa

Gospel Style

Vl. I

Vl. II

Vla.

Vc.

A.B.

677

b> b>

^ b>

b> b>

b> b>

682

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

682

Pno. *freely*

S

CM A

B

CU Mun-gu,

VI. I

VI. II

Vla.

Vc.

A.B.

682

1. Lamb of ____ God ____ who ____ takes the sins a - way,
2. Oh, Lamm Got - tes, ____ er - barm Dich un - ser. __

1. Lamb of ____ God ____ who ____ takes the sins a - way,
2. Oh, Lamm Got - tes, ____ er - barm Dich un - ser. __

1. Lamb of ____ God ____ who ____ takes the sins a - way,
2. Oh, Lamm Got - tes, ____ er - barm Dich un - ser. __

1. U - na - chu - ku - a dham - bi
2. Mwa - na - kon - doo wa Mun - gu

682

Double Time, in 2 $\text{♩} = \text{c. } 100$

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

Pno.

S

CM A

B

CU

za u - lim - wen - gu. —
re-he - ma —

Vl. I

Vl. II

Vla.

Vc.

A.B.

Solo > 

mf cool and jazzy (improvise ad lib.)

or similar fill

Double Time, in 2 $\text{♩} = \text{c. } 100$

Double Time, in 2 $\text{♩} = \text{c. } 100$



693

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

693

Pno. *p* *mp* *scherz.*

693

S

CM A

B

CU

693

VI. I

VI. II

Vla.

Vc.

A.B.

698

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

698

Pno.

S

CM A

B

CU

698

BARITONE. (M) *mf cool and groovy*

Lamb of God

SOPRANO. (U) *mf cool and groovy*

Lamb of God

698

VI. I

VI. II

Vla.

Vc.

A.B.

finger snaps (schnipsen)

finger snaps (schnipsen)

mf cool and groovy

mf cool and groovy

703

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

Pno. *p* *mp* scherz.

S

CM A

B

CU

VI. I

VI. II

Vla.

Vc.

A.B.

mf cool and groovy

mf cool and groovy

— who takes a - way, takes a - way, who takes the sins a - way.

Lamb of God — who takes a - way, takes a - way.

CU — who takes a-way, takes a-way, who takes the sins a-way.

VI. I

VI. II

Vla.

Vc.

A.B.

708

Fl.

Clar. B♭

708

B♭ Tpt.

Trb.

708

Perc.

708

Taiko

708

Pno.

708

S

CM A

B

way, who takes the sins a - way. takes the sins a - way. Lamb of God

708

CU

708 way, who takes the sins a - way. takes the sins a - way. Lamb of God

708

Vl. I

Vl. II

Vla.

Vc.

A.B.

713

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

713

Pno. *p* *mp* scherz.

S

CM A

B

— who takes a-way, takes a-way, who takes the sins a-way.

Lamb of God — who takes a-way, takes a-

713

CU

— who takes a-way, takes a-way, who takes the sins a-way.

Lamb of God — who takes a-way, takes a-

713

Vl. I

Vl. II

Vla.

Vc.

A.B.

718

Fl.

Clar. B♭

B♭ Tpt.

Trb.

Perc.

Taiko

Pno.

S

CU + CM

CM A

B

CU

Vl. I

Vl. II

Vla.

Vc.

A.B.

change to
BASS CLARINET.

con sord. (plunger)

f

ff

choke Cymb. Δ

sub. f

Gisano Δ

sub. fff (shout!) Frie-den! Pa-cem! Kwe! Peace!

sub. fff (shout!) (8) Frie-den! Pa-cem! Kwe! Peace!

[Solo] way, who takes the sins a-way, give us peace! Peace!

[Solo] way, who takes the sins a-way, gove is peace! Peace!

fz

XI. COMMUNIO**Misterioso** $\text{♩} = \text{c. } 48$

724

Fl.

B. Cl.

B♭ Tpt.

Trb.

724 *p* con sord. (cup)

Bass Drum

Perc.

Taiko

724 *p*

Pno.

p

8vb

XI. COMMUNIO**Misterioso** $\text{♩} = \text{c. } 48$

724

S

CM A

B

724

CU

724

XI. COMMUNIO**Misterioso** $\text{♩} = \text{c. } 48$

724

Vl. I

Vl. II

Vla. *pizz.*

Vc. *pizz.*

Vc. *arco* [ossia]

Db.

p

Tempo di Valse, in 1 $\text{♩} = 48$

Fl. *mp*

B. Cl.

B♭ Tpt.

Trb.

Perc. *Susp. Cymbal w/ timpani mallet* *pp*

Taiko

Pno. *mp*

Ric. ***

S

CM A

B

CU

VI. I *pizz.* *mp*

VI. II *mp*

Vla. *mp*

Vc. *mp*

Db.

Tempo di Valse, in 1 $\text{♩} = 48$

arco sul tasto

arco *mp flautando* sul tasto

p flautando

arco sul tasto

p flautando

mp

737

Fl.

B. Cl.

737

B♭ Tpt.

Trb.

737

Perc.

Taiko

737

Pno.

SPRECHER: 2015: Sich begegnen – voneinander lernen
Die Zeit ist gekommen, unabhängig von Bauprojekten einander näher zu kommen. Weltwärts gewandt: Jugendliche fahren als Freiwillige für ein Jahr nach Uradi. Freunde aus Uradi begeben sich von Mondorf aus auf Pilgerschaft nach Trier.

S

CM A

B

737

CU

737

VI. I

VI. II

Vla.

Vc.

Db.

arco
sul tasto

pp flaut.

3

746

746

746

746

Ja Mann aus Uradi und Frau aus Mondorf finden sogar in der Ehe zueinander.
Paten aus Deutschland unterstützen über Jahre Schülerinnen an der Uradi Girls Secondary School.

The URADI GIRLS act out a school situation,
in this scene a music class. KINDER UND
JUGENDLICHE AUS MONDORF show
them how to dance a western waltz, they show
them how to dance their traditional dances.

746

CM A

B

746

CU

746

754

Fl. *ppp*

B. Cl.

B♭ Tpt.

Trb. *mf*

Perc. *Snare Drum* *w/ sticks* *senza corde.*
Taiko *close to the rim* *ppp* *pp*

Pno.

S

CM A

B

CU

754

VI. I

VI. II

Vla. *ord.* *mf* *ord.*

Vc. *mf*

Db. *3*

763

Fl.

B. Cl.

763

B♭ Tpt.

Trb.

Gliss.

763

Perc.

pp

p

rim on!

Taiko

763

Pno.

p

mp

stringendo

S

CM A

B

CU

763

VI. I

(sul tasto) →

VI. II

Vla.

f

Vc.

f

Db.

molto string. | $\text{♩} = 72$ |

Fl.

B. Cl.

B♭ Tpt.

Trb.

T.D.

Tamb.

Tambourine

thumb roll

Taiko

Pno.

molto string. | $\text{♩} = 72$ |

S

CM A

B

CU

sul pont.

VI. I

f

sul pont.

VI. II

f

Vla.

Vc.

Db.

(sul pont.)

ff

ff

ff

ff

ff

ff

In 3 ♩ = c. 78 stringendo allarg. In 1 ♩. = 60

Fl. 781 *ff*

B. Cl.

B♭ Tpt. *mf* *pp*
senza sord.

Trb. *mf pesante!*

Perc. *f* *pp*

Taiko

Pno. *f* *mf*

S 781

CM A

B

CU 781

In 3 ♩ = c. 78 stringendo allarg. In 1 ♩. = 60

Vi. I *ff pesante!*

Vi. II *ff pesante!*

Vla. *ff pesante!*

Vc.

Db. *mf* *mf*

794

Fl.

B. Cl.

B♭ Tpt.

Trb.

794

Perc.

Taiko

794

Pno.

S

CM A

B

CU

794

Vl. I

Vl. II

Vla.

Vc.

Db.

low Tom

sub.fff

p

sub.fff

sub.fff

sub.fff

XII. AUSZUGFestivo $\text{d} = 116$

Fl. 800 Solo f ff con bravura

B. Cl. con sord. (straight) mp

B♭ Tpt. 800 f mf

Trb.

Cymbals (Rd. Crsh-Bell. HHt.) 800 mp mf

Perc.

Taiko 800

Pno. 800 $sub.f$ mp p $b\flat$ $b\flat$

XII. AUSZUGFestivo $\text{d} = 116$

S 800 p bocca chiusa $b\flat$ Hm _____

CM A 800 p bocca chiusa $b\flat$ Hm _____

B 800 p bocca chiusa Hm _____

CU 800

CU 800

XII. AUSZUGFestivo $\text{d} = 116$

VI. I 800 ord. f fp

VI. II 800 ord. f arco fp

Vla. 800 f arco fp

Vc. 800 f arco fp

Db. 800 f fp

806

Fl.

B. Cl.

806

B♭ Tpt.

Trb.

806

Perc.

806

Taiko

806

Pno.

S

CM A

B

CU

Vl. I

Vl. II

Vla.

Vc.

Db.

Hm _____ [o] _____

Hm _____ [o] _____

div. *Hm _____ [o] _____*

Djembe
p' semplice

mf

mf

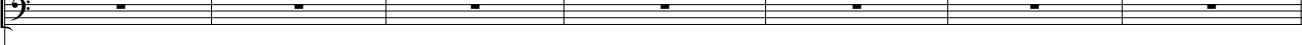
mf

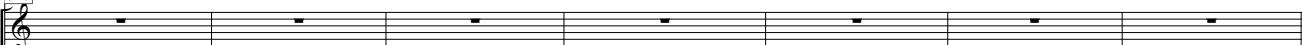
mf

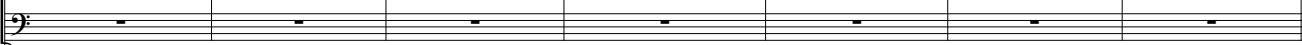
mf

ritard.

Fl. [814] 

B. Cl. 

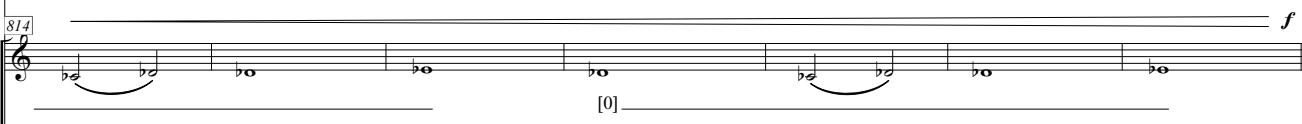
B♭ Tpt. [814] 

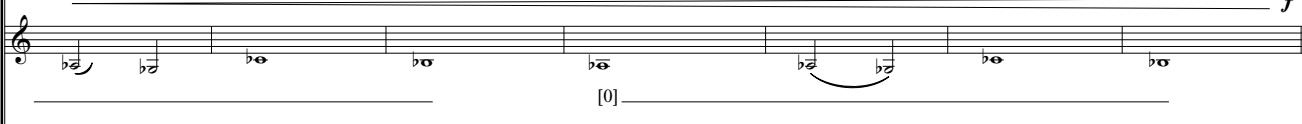
Trb. 

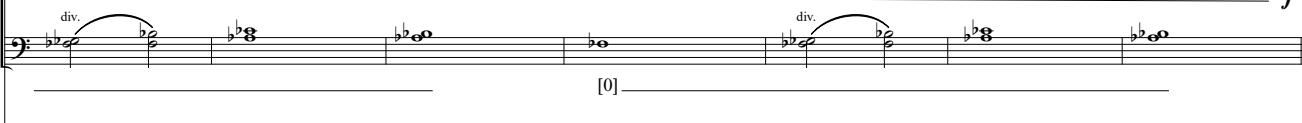
Perc. [814] 

Taiko [814] 

Pno. [814] 

S [814] 

CM A [814] 

B [814] 

CU [814] 

Vl. I [814] 

Vl. II [814] 

Vla. [814] 

Vc. [814] 

Db. [814] 

Grandioso ♩ = 92

Fl. *f cantabile*

B. Cl. *f*
senza sord.

B♭ Tpt. *mf cantabile*
senza sord.

Trb. *mf*

Perc.

Taiko

Pno. *f*

Grandioso ♩ = 92

S Ah _____ Ah _____

CM A Ah _____

SPRECHER:
ff laut gesprochen Sprechgesang . . . langsam zum Gesang steigernd

B Zwei - tau - send - fünf - und - zwan - zig: Freu - de, Freu - de! Wir sind in U - ra - di, unsere Freunde sind bei uns. Die Gemeinde in Ura di wächst. Es werden immer neue Pfarrgemeinden gegründet.

CU

CU

Grandioso ♩ = 92

Vl. I *ff cantabile*

Vl. II *ff cantabile*

Vla. *ff cantabile*

Vc. *f*
[ossia]

Db. *f*

stringendo

Fl.

B. Cl.

Bb Tpt.

Trb.

Perc. [Tam-Tam]

Taiko

Pno.

S Ah Ah

CM A Ah Ah

B Darum gesungen: Freu-de! Oh,

Für uns alle eine Chance, eine Partnerschaft auf Augenhöhe zu leben
und Menschen für die Sache Jesu zu begeistern!

CU

VI. I

VI. II

Vla.

Vc.

D. b

Più mosso $\text{♩} = 108$

Fl.

B. Cl.

Bb Tpt.

Trb.

Perc.

Taiko

Pno.

S

CM A

B

CU

VI. I

VI. II

Vla.

Vc.

Db.

low tom / B.D.

ff

Taiko Drum (low)

ff

Joy! *Jour - ney* *o - ver* *years.*

Joy! *Jour - ney* *o - ver* *years.*

CHOR T+B *ff*

Freun - de! *Joy!* *Jour - ney* *o - ver* *years.*

f

Ah

Ah

Più mosso $\text{♩} = 108$

ff

Joy! *Jour - ney* *o - ver* *years.*

Joy! *Jour - ney* *o - ver* *years.*

ff

Freun - de! *Joy!* *Jour - ney* *o - ver* *years.*

f

Ah

Ah

Più mosso $\text{♩} = 108$

ff

Joy! *Jour - ney* *o - ver* *years.*

Joy! *Jour - ney* *o - ver* *years.*

ff

Freun - de! *Joy!* *Jour - ney* *o - ver* *years.*

f

Ah

Ah

Più mosso $\text{♩} = 108$

ff

Joy! *Jour - ney* *o - ver* *years.*

Joy! *Jour - ney* *o - ver* *years.*

ff

Freun - de! *Joy!* *Jour - ney* *o - ver* *years.*

f

Ah

Ah

Fl. *ff*

B. Cl.

B♭ Tpt.

Trb.

Perc.

Tam-Tam

Taiko *fff* *f*

Pno. *Glockenspiel*

S Joy! Jour - ney o - ver years. *Ah* *fff*

CM A Joy! Jour - ney o - ver years. *Ah*

B Joy! Jour - ney o - ver years. *Ah*

CU Ah *ff*

VI. I

VI. II

Vla.

Vc.

D. b.

Fl.

B. Cl.

Bb Tpt.

Trb.

Perc.

Taiko

Pno.

S

CM A

B

CU

VI. I

VI. II

Vla.

Vc.

Db.

This musical score page contains 12 staves of music for various instruments and voices. The instruments include Flute, Bassoon, Bb Trumpet, Trombone, Percussion, Taiko, Piano, Soprano (S), Countermezzo (CM A), Bass (B), Counterubass (CU), Violin I (VI. I), Violin II (VI. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (Db.). The music is numbered 846 at the top of each staff. The vocal parts (Soprano, CM A, B, CU) have lyrics 'Ah' written below them. The piano part features sustained notes with dynamic markings. The woodwind and brass parts show rhythmic patterns with slurs and grace notes. The percussion and taiko parts provide harmonic support with sustained notes and rhythmic patterns. The bassoon part has sustained notes with dynamic markings. The double bass part provides harmonic support with sustained notes and rhythmic patterns.

Fl.

B. Cl.

Bb Tpt.

Trb.

Perc.

Taiko

wechsel zu Symphonic Organ Plenum (Orgel, volles Werk)

Pno.

S

CM A

B

BARITONE (M): Freu - de!

CU

VI. I

VI. II

Vla.

Vc.

Db.

Poco meno mosso $\text{♩} = 100$

Fl. B. Cl.

B♭ Tpt. Trb.

Perc. Taiko

Org.

S. CM A. B. CU

VI. I VI. II Vla. Vc. Db.

ff con bravura (molto vibr.)

pūf

Poco meno mosso $\text{♩} = 100$

Ah Ah Ah

Ah. Ah. Ah.

Bt + Chor

Freu-de oh, Freun-de!

Ah Ah

Poco meno mosso $\text{♩} = 100$

Fl.

B. Cl.

Bb Tpt.

Trb.

Perc.

Taiko

Org.

S

CM A

B

CU

Vi. I

Vi. II

Vla.

Vc.

Db.

864

poco ritard.

fff

fff

fff

fff tutta forza!

L.V.

fff

864

poco ritard.

sub. ffff (shout!)

Ah _____ Ah _____ JOY!

sub. ffff (shout!)

Ah _____ JOY!

sub. ffff (shout!)

Ah _____ JOY!

sub. ffff (shout!)

Ah _____ JOY!

864

poco ritard.

fff

fff